

2026 Rocky Mountain Music Scholar's Conference

**University of Arizona
March 27-28, 2026**

Friday, March 27th

Registration: 9:00-10:00 (Crowder Hall Lobby)

Session 1: 10:00-11:30

Session 1A: Baroque Musicology (Room 146)

Session chair: Lindsey Macchiarella

The Miserere in the Cathedral of Guatemala: Local Practices and Symbolic Significance

Olman Alfaro, The University of Arizona

Transatlantic Connections: Printed Texts and Poetic Sources in the Christmas Villancicos of Rafael Antonio Castellanos

Mariana Mevans Vidal, University of Arizona

Bridging the Visual and the Aural: Carlo Antonio Buffagnotti's "Sonate per Camera a violino e violoncello" and the Artistic Identity of an Amateur Musician

Ray Pragman, University of Colorado Boulder

Session 1B: Theories of Pedagogy and Pedagogy of Theory (Room 162)

Session chair: Jennifer Shafer England

Trauma-Informed Techniques for Fostering Joy, Belonging, and Engagement in the Undergraduate Music Classroom

Jess Forgione, Michigan State University

Toward a Cross-disciplinary Framework for Strategic Communication about Timbre

Lindsey Reymore, Arizona State University

Sound Before Sight: An Aural-First Approach

Cynthia I. Gonzales, Texas State University

Crystal Peebles, Ithaca College

Matthew Fink, University of South Carolina

Philip Duker, University of Delaware

Lunch: 11:30-1:00

Session 2: 1:00-2:30

Session 2A: Music and Context in the 20th Century (Room 146)

Session chair: Boyd Pomeroy

Place, Process, and Context in the Music of Yoshimura Hiroshi

Pamela Mason-Nguyen, University of California, Santa Barbara

Are Type-2 Structures Real?: A Conceptual Resurrection in 20th-century Sonata Forms

Heyner Rodriguez Solis, University of Arizona

Reflections: Transmedial Impressionism and the Experience of Debussy's Music

Oswaldo Soria-Cueto, University of Northern Colorado

Session 2B: Live Performance Practitioners (Room 162)

Session chair: John Brobeck

Between Manuscript and Print: Textual Revisions and Performance Approaches in Franz Liszt's Mephisto Waltz No. 1

Jing Li, University of Arizona

Frederic Balazs and the Tucson Symphony Orchestra

Jackie Biggs, Brigham Young University

Understanding Dance as Reaction to Music in Jerome Robbins' Glass Pieces and Merce Cunningham's Variations 5

Amelia Abouljoud, The Ohio State University

Break: 2:30-3:00

Session 3: 3:00-4:30

Session 3A: Theory in Popular Music (Room 146)

Session chair: Donald Traut

The Flat 6 Pattern in Popular Music

Tyler Trent, Texas Tech University

Emo, Core, and the Not-so-cool Metalcore: Recontextualized Timbral Invariance and Schizophrenic Formal Structures in “Schizophrenia Legacy”

Avinoam Foonberg, University of Cincinnati

Analyzing Genre in the Post-Genre Streaming Era feat. Sleep Token’s “Caramel”

Kellin Tasber, IU Bloomington

Session 3B: Mahler and Mysticism (Room 162)

Session chair: Hannah McLaughlin

Mahler and the Kennedys in Bernstein’s Jewish Vision

Matthew Mugmon, University of Arizona

Bruno, Gustav, and Lenny: Bruno Walter’s Influence on Leonard Bernstein’s Mahler Advocacy

Kalanit-Liat Chalstrom, University of Arizona

Bayreuth in India: Skryabin's Wagnerian Temple

Lindsey Macchiarella, University of Texas at El Paso

Chapter meetings: 4:30-5:30

AMS (Room 146)

SMT (Room 162)

Saturday, March 28th

Registration: 9:00-10:00 (Crowder Hall Lobby)

Session 4: 10:00-11:30

Session 4A: Technologically Mediated Music (Room 146)

Session chair: Brian Edward Jarvis

Restoration Projects of Music in Video Game Remasters

Hayden Harper, Florida State University

Painstakingly Complicit: The Sound of “Happy Eating” in Vertically Oriented Video Advertisements for Ultra-Processed Foods

Linyu Jolene Shao, Arizona State University

Music Corpus Agents: The Humans in the Loop

Nicholas Shea, Arizona State University

Session 4B: Form and Meter in Romantic Music (Room 162)

Session chair: John Muniz

How an Ending Becomes Audible: One-Bar Repetition and Metrical Re-Centering in Schubert D. 810

Xijun Zhao, New York University

Johannes Brahms and Clara Schumann: A Multi-movement Schenkerian Analytical Approach to a Love Story in Variations on a Theme by Paganini, Op. 35

Xuelin Wang, Temple University

“Walk on Through the Rain”: New Perspectives on the Finale of Brahms's Op. 78 Sonata

Lev Roshal, Indiana University

Lunch: 11:30-1:00

Keynote: 1:00-2:00 (Room 146)

What counts as meter?

Daphne Leong, University of Colorado-Boulder

Break: 2:00-2:30

Session 5: 2:30-4:00

Session 5A: Dramatic Topics (Room 146)

Session chair: Jay Rosenblatt

Chord–Voice Leading Duality

Paul Sherrill, University of Utah

AI Analysis of *airs connus* and Their timbres in 19th-century French Dramatic Music

David Day, Brigham Young University

Reviving Rameau: The (Un)Controversial Nostalgia of the Paris Opéra's 1952 *Indes galantes*

Kristen Clough, University of Arizona

Session 5B: Form & Genre (Room 162)

Session chair: Nicholas Shea

Elastic Rhythm: Micro Timing Patterns as Identity Markers

Joao Martins, Occidental College

Applying Formal Abstraction: A Multi-Genre Approach to Musical Form (MAFA)

Brian Edward Jarvis, The University of Texas at El Paso

Imperfect and Palliative Piano Minimalism of Hania Rani

Sasha Drozzina, The Ohio State University

Abstracts (ordered by session)

Session 1a: Baroque Musicology

The Miserere in the Cathedral of Guatemala: Local Practices and Symbolic Significance

Olman Alfaro, The University of Arizona

Despite the ubiquity of *Miserere* settings in the liturgical and para-liturgical ceremonies of major Iberian colonial centers, scholarship focusing on their presence in viceregal territories remains largely restricted to isolated transcriptions. This study examines the extensive extant musical settings of the *Miserere* held at the Archive from the Cathedral of Guatemala, uncovering these works not as a derivative of Spanish models, but as a multi-layered musical heritage forged through the interaction of Hispanic tradition, local identity, and pragmatic responses to social, cultural, and political circumstances.

This investigation identifies over fifty *Miserere* settings. Further analysis reveals a distinct local practice characterized by a specific textural alternation, frequent modification of existing works, and a network of regional performance exchanges. Given the volume of the corpus and the late eighteenth-century sociopolitical climate, I contend that these performance traditions were intimately linked to financial instability, hegemonic pressures, and catastrophic events. Specifically, I propose that the relevance of the *Miserere* in Guatemala is connected to the *strepitus* (“ruido”) performed during the Holy Week *Tenebrae* service. The symbolism of the earthquake at Christ’s death held profound, tangible significance for a population frequently enduring natural disasters, transforming the penitential psalm into a visceral expression of faith and resilience.

Transatlantic Connections: Printed Texts and Poetic Sources in the Christmas Villancicos of Rafael Antonio Castellanos

Mariana Mevans Vidal, University of Arizona

During the eighteenth century, the Kingdom of Guatemala served as a major administrative and cultural center, where the Cathedral was a key institution of religious and colonial authority. Rafael Antonio Castellanos (1725–1791), *maestro de capilla* of the Guatemala Cathedral from 1765 until his death, managed and expanded the musical library with local compositions and works from the Americas and Europe. He composed music for liturgical services, including numerous villancicos for different feasts, particularly for Christmas. This study focuses on the texts of Castellanos’ Christmas villancicos, a repertory central to cathedral liturgy, whose poetic sources have remained largely unexamined.

This presentation provides a critical reassessment of Castellanos’ Christmas villancicos by identifying earlier printed concordances for several texts the composer used. The research moves beyond previous scholarship by documenting that many of the texts used by Castellanos, were previously

published and utilized across the Spanish Catholic world. Specifically, this study identifies textual parallels in materials from Spain, Mexico, Guatemala and Bolivia.

The identification of these sources demonstrates that several texts set by Castellanos, previously considered anonymous or possibly original, were drawn from earlier manuscripts and printed sources.

Bridging the Visual and the Aural: Carlo Antonio Buffagnotti's "Sonate per Camera a violino è violoncello" and the Artistic Identity of an Amateur Musician

Ray Pragman, University of Colorado Boulder

A fantastical copperplate engraving of a sonata by Domenico Marcheselli features a cello part inscribed onto the sail of a ship run aground. This image is part of a collection of twelve sonatas by various composers, engraved by Carlo Antonio Buffagnotti (1660-1717), titled *Sonate per Camera a violino è violoncello*. In his younger years, Buffagnotti studied to be an artist and copperplate engraver in Bologna. As an adult, he went on to study the violoncello, becoming a member of the Accademia Filarmonica. Today, Buffagnotti is mainly known for his images of set designs. However, his oeuvre includes some of the only examples of printed music using copperplate techniques from Bologna in this period. Buffagnotti's *Sonate per Camera* provides valuable insight into how he wove his unusually eclectic educational and professional experiences into this self-contained work, positioning himself as a central figure within a varied community of artists and musicians.

Visually, his engravings reference the work of artists within and beyond Bologna, including Stefano della Bella, Domenico Santi, and Agostino Mitelli. Musically, Buffagnotti curated a selection of Bolognese compositions for violin and cello. In so doing, Buffagnotti, a performer and artist, inscribed himself into the extremely localized community of professional musicians in Bologna while linking himself to a much more extensive and established network of visual artists, challenging typical understandings of social identity, profession, and amateur artistic practice in the late seventeenth century.

Session 1b: Theories of Pedagogy and Pedagogy of Theory

Trauma-Informed Techniques for Fostering Joy, Belonging, and Engagement in the Undergraduate Music Classroom

Jess Forgione, Michigan State University

Trauma-Informed Pedagogy (TIP) emphasizes care for students and learning environments that center safety, trust, peer support, and empowerment (Thompson and Marsh, 2022). While recent scholarship has focused on applying TIP to the music classroom (Walzer, 2021; Andrews and Swift, 2025; Richardson, 2025), this work does not always include many concrete classroom applications. In this paper, I share ready-to-implement activities and interventions for the undergraduate music classroom drawn from literature review and my own teaching practice that build community, support students' emotional needs, and contribute to a joyful, supportive, and engaged learning environment.

As music theory and musicology educators, we often work with music majors of all subdisciplines at our institutions, perhaps even seeing the same students up to five days per week—contact that Richardson (2025) compares to a collegiate “homeroom”. This puts us in a unique position to positively affect the lives and careers of a wide range of musicians through our teaching practices. Attendees will leave this presentation equipped not just with a greater understanding of the principles of Trauma-Informed Pedagogy, but also with a set of specific interventions that they can implement into their classrooms to cultivate an environment of joy, belonging, and engagement.

Toward a Cross-disciplinary Framework for Strategic Communication about Timbre

Lindsey Reymore, Arizona State University

Timbre description offers insight into how listeners construct meaning from sound, yet it remains conceptually and pedagogically underdeveloped. In addition to Fales' “paradox of timbre” (2002), we have a “paradox of timbre semantics:” although timbre is phenomenologically accessible and readily described without specialized training, it has long been treated as resistant to language and marginalized in music pedagogy. This tension limits theoretical development, analytical precision, and communication among researchers, educators, and practitioners.

The proposed framework integrates four complementary lexicons: audio features (e.g., spectral centroid), Aural Sonology's envelope-based descriptors, empirically derived qualitative terms, and the Taxonomy of Orchestral Grouping Effects. This model distinguishes between physical characteristics of sound and perceptual qualities of timbre, and clarifies functional references to sound, timbre, and orchestration. I argue that a balanced, productive framework must incorporate multiple strategies spanning both objective and subjective description. The framework is conceived not as a prescriptive method but as a toolkit, in which multiple lexical approaches act as complementary resources that can be strategically leveraged to improve communication. Distilled to a manageable core vocabulary for entry-level contexts and expandable for advanced study, the

framework supports scalable, context-sensitive communication about timbre across pedagogy, research, and creative practice.

Sound Before Sight: An Aural-First Approach

Cynthia I. Gonzales, Texas State University

Crystal Peebles, Ithaca College

Matthew Fink, University of South Carolina

Philip Duker, University of Delaware

To best serve the 21st-century music student, the development of aural skills is foundational for future musical learning, rather than simply being ancillary to written theory (Chenette 2021 and Chenette, Davis, and Kleppinger 2022). With this perspective comes a shift in priorities, focusing on helping students to associate musical sound with its conceptualizations (solfege, letter names, Roman numerals, lead sheet symbols, Nashville numbers, etc.), while delaying the complexities of notation. This focus on conceptualization and integration through active learning supports learning outcomes rooted in music perception and cognition, providing a musical and intuitive introduction to aural skills.

We build from this notation-free foundation as the curriculum progresses, expanding to include short dictations, harmonic listening activities, error detection, sight singing and rhythm reading, and improvisation over ostinato patterns. This presentation profiles five institutions that share this aural-first philosophy. Even though each program's aural-first course (and any accompanying fundamentals or keyboard, etc., classes) has been designed to meet both institutional and student needs, we will show how an initial grounding in aural skills provides students with a strong foundation for the rest of the theory and aural core sequence.

Session 2a: Music and Context in the 20th Century

Are Type-2 Structures Real?: A Conceptual Resurrection in 20th-century Sonata Forms

Heyner Rodriguez Solis, University of Arizona

Although *Elements of Sonata Theory* has proved to be a revolutionary work, some of its conceptual postulates have provoked backlash. These criticisms have been especially prominent in the use of binary structures (Type 2). Instead, analysts such as Horton 2018 and Vande Moortele 2017 subsume these designs under the *Sonata-Allegro* structure (Type 3).

In this presentation, I will detail how using Type-3 structures in works with independent multi-parametrical returns and closures delays the placement of the recapitulation and ignore the dislocation between thematic and tonal restatements. I will use Prokofiev and Sibelius's respective First symphonies to show that Type-2 structures better describe these formal processes. I will also demonstrate that not every Type-2 sonata must prepare the eventual return of any missing material to create a *reversed recapitulation*. Furthermore, contrary to traditional understanding, I will show how Type 2s are not limited to an underlying birotational frame, as 20th-century sonata trajectories usually exhibit multiple rotations. A more nuanced description of ambiguous recapitulations is enabled through the combination of rotations, form-functional changes and parallelisms, and degrees of closures and returns.

Place, Process, and Context in the Music of Yoshimura Hiroshi

Pamela Mason-Nguyen, University of California, Santa Barbara

The rise of ambient audio has enabled composers to apply minimalist techniques to fill an environment with music that is, according to creator Brian Eno, “as ignorable as it is interesting” sound. While Victor Szabo (2022) observes that American and European ambient creators employed audio to “simulate—nay, *create* spaces” for expansive and relaxational mental states, the practice has taken hold in other regions. In Japan, for example, *kankyō ongaku* (環境音楽) **synthesizes Eno’s techniques and R. Murray Schafer’s soundscape methodologies with traditional Japanese aesthetics, particularly from Zen Buddhism** (Har 2025).

This paper adopts the framework of place, process, and context to identify techniques of ambient composition that occur in *kankyō ongaku*. My analysis of Yoshimura Hiroshi’s *Soundscape 1: Surround* (1986) etches out how *kankyō ongaku* alludes to and collaborates with place, inviting the consideration of possible ways listeners may engage with musicalized spaces based on the circumstances of their listening practices. In *Surround*, Yoshimura applies gradual process to form, texture, timbre, rhythm, motive, and dynamics to present contextualized experiences of place. Such perspectives open up discussions about Japanese approaches to ambient composition, expanding both the repertoire and approaches to minimalist analysis.

Reflections: Transmedial Impressionism and the Experience of Debussy's Music

Oswaldo Soria-Cueto, University of Northern Colorado

This paper proposes “Transmedial Impressionism” as a framework for understanding how Claude Debussy’s music operates within a listener’s experience rather than solely within composer-centered narratives of influence. Although Debussy has long been associated with visual Impressionism, they often are stylistic analogy rather than perceptual process. Focusing on select movements from *Nocturnes*, *La Mer*, and *Images* - particularly those invoking water and reflection - this paper examines how Debussy’s timbral strategies, harmonic ambiguity, oscillating textures, and shifting tonal centers translate visual principles like light, surface and indeterminacy into structural musical processes. Situating these works within the perceptual aesthetics of fin-de-siècle France, alongside painters such as Claude Monet and James McNeill Whistler, I argue that Debussy constructs cross-sensory environments that guide listeners toward embodied and image-rich modes of hearing. Methodologically, this paper foregrounds listening as an embodied practice, drawing on emerging scholarship by Tekla Babyak (forthcoming in *Music Analysis*) and Cecilia Oinas (2023), treating informed listening not as anecdote but as interpretive data. In doing so, it reframes Debussy’s Impressionism as an experiential, transmedial practice that actively blurs the boundary between sound and sight.

Session 2b: Live Performance Practitioners

Between Manuscript and Print: Textual Revisions and Performance Approaches in Franz Liszt's Mephisto Waltz No. 1

Jing Li, University of Arizona

Franz Liszt is well known for the frequent revisions and corrections to his compositions, which provide insights into his compositional process and the way he wished his music to be performed. *Mephisto Waltz No. 1* is a notable example. There are four sources related to this piece: the autograph (US-NYpm), which contains Liszt's original thoughts with extensive deletions; the copyist's manuscript with autograph corrections that served as the engraver's manuscript (D-WRgs), which includes a large portion of Liszt's modifications; the first printed edition by J. Schuberth; and additional autograph pages (D-WRgs), which contains two insertions that Liszt composed for the piece after the first publication. Each of these sources remains distinct and raises editorial issues and performance concerns.

The *Mephisto Waltz No. 1* has been neglected in the scholarly literature, nor has it been discussed in manuscript studies on the composer. This paper examines textual variations and traces Liszt's compositional progress and musical intentions, including detailed comparisons of over 60 revisions to articulations, dynamics, pedal markings, and notes to better reflect the program of the episode from Lenau's *Faust*. This research demonstrates that studying the sources of Liszt's *Mephisto Waltz No. 1* enables more flexible approaches to editing and performance.

Frederic Balazs and the Tucson Symphony Orchestra

Jackie Biggs, Brigham Young University

The audience for classical music is declining, according to data from the National Endowment for the Arts (Recinos 2023). In the face of such challenges, aspiring music professionals may find inspiration in the musicological illumination of pertinent historical case studies (see Clague 2011). This paper offers one such example via a foundational exploration of the musical career of Hungarian American violinist, conductor, and composer Frederic Balazs. Though lacking any dedicated scholarly literature to speak of (see Biggs 2024), Balazs's legacy as the first full-time conductor of the Tucson Symphony Orchestra (TSO) from 1952 to 1966 included establishing arts organizations and nourishing the classical tradition at its very grass roots.

Balazs's achievements met with enduring success. He elevated the TSO's quality and founded the Tucson Civic Chorus via a landmark performance of Franz Liszt's oratorio *Christus*. Balazs demonstrated the feasibility of civic opera in a brilliant miniature production of Modest Musorgsky's *Boris Godunov*. He also established the Tucson Youth Symphony and expanded the TSO's children's concerts to include as many as twenty thousand children each year. Ultimately, Balazs's efforts represent the performing musician as a civil servant engaged in benefiting the community, indicating a replicable pathway for emerging music professionals today.

Understanding Dance as Reaction to Music in Jerome Robbins' *Glass Pieces* and Merce Cunningham's *Variations 5*

Amelia Abouljoud, The Ohio State University

In the field of dance between the middle and latter part of the twentieth century, two polarizing American schools of thought emerged and became defined by choreographers Merce Cunningham and Jerome Robbins. Cunningham philosophized that dance and music coexisted within time and space, while Robbins believed that music influenced dance and used music as a pillar in his choreographic works. While an overwhelming amount of dance created in the twentieth century was asynchronous with the music, the vast majority of choreomusicology focuses on music and dance relationships that are synchronous with one another.

In my analysis of Jerome Robbins' *Glass Pieces* and Merce Cunningham's *Variations 5*, I propose the *reactionary principle*: an analytical process that can be used as a starting point for further research in analyzing dances that are both synchronous and asynchronous to music. Additionally, I draw upon the intrinsic and extrinsic properties between dance and music relationships discussed by choreomusicologist Paul Hodgins (Hodgins 1992). Hodgins' properties deepen the understanding of both music-dance relationships, while the reactionary principle is applied to show how the choreography and music relate. With the abundance of emerging scholarship in synchronous music-dance relationships, I believe *asynchronous* music and dance relationships should enter the choreomusical conversation.

Session 3a: Theory in Popular Music

The Flat 6 Pattern in Popular Music

Tyler Trent, Texas Tech University

Current research identifies common harmonic progressions and bass lines (Temperley 2018; Eron F.S. 2022). However, a bass line that has not been discussed is the “Flat 6 Pattern”: a progression of $b6-5-1$ that appears in a wide range of popular music. As $b6$ is the least used scale degree in pop/rock music, the fact that this pattern occurs frequently is significant (Temperley 2018; Sears & Forrest 2021). This pattern spans genres from pop to rock to metal, and occurs most commonly in the bass line, always in the order of $b6-5-1$. In this paper, I look at 30 songs that I have identified which contain this pattern, and attempt to find commonalities through the genres, moods, and phrases. While there are outliers, a common thread within the songs is that it occurs in songs that could be described as “gritty,” “sultry/dark,” or “braggy.” Alternative rock is the most numerous among the corpus, while pop is a close second. Typically, the pattern is only $b6-5-1$ but can also occur in a larger sequence reminiscent of a lament bass line. I will track where the pattern occurs within the song, in what context; that is, what instruments are playing, the most common genres, and sequences the pattern occurs in.

Emo, Core, and the Not-so-cool Metalcore: Recontextualized Timbral Invariance and Schizophrenic Formal Structures in “Schizophrenia Legacy”

Avinoam Foonberg, University of Cincinnati

The opening of the Callous Daoboy's “Schizophrenia Legacy” greets its listeners with a dizzying concoction of metalcore aggressive screaming contrasted with nasal emo vocal aesthetic. Yet, despite the song's tumultuous nature, a closer look at the formal construction reveals an intentional and semiotic design from its timbral and vocal content. This paper argues that timbral genre-signifying contrasts in “Schizophrenia Legacy” superimpose two verse-chorus teleologies (Nobile 2020) and it reinterprets the song's vocal screaming to an emo-coded form of vocal scream antithetical to the track's opening masculine-coded metalcore vocals (Hillier 2020; Mack 2021). The first part of this analysis considers recontextualized timbral invariance (RTI) to signify metalcore and emo musical segments in this track. RTI recontextualizes timbral segments that share a similar timbral profile or grouping effect (McAdams et al. 2021) but are contextually transformed into distinct genre signifiers with a new set of marked and unmarked timbres (Lavengood 2021). This paper then combines RTI and spectrograms to identify individual sections belonging to distinctly emo and metalcore genre segments that form dual verse-chorus trajectories (Nobile 2020). Together, this analysis presents an ironic interpretation of “Schizophrenia Legacy” as masculine metal core signifiers are reinterpreted as an emo subordinate masculinity signifier (Mack 2021).

Analyzing Genre in the Post-Genre Streaming Era feat. Sleep Token's "Caramel"

Kellin Tasber, IU Bloomington

In this presentation, I provide a methodological framework that blends elements of Frymoyer's (2017) topic theory pyramids, Alcalde's (2022) framework for musical hybridity, and Brackett's (2016) levels of genre to capture the nuances of genre borrowing and blending in the streaming era. I then discuss various strategies of genre hybridization in Sleep Token's song "Caramel" using said framework. I introduce two new mixture strategies, flattening and escalation, to account for the song's innovations.

Sleep Token is typically labelled a progressive metal band, but they often showcase a variety of genres in relatively equal amounts—including genres that might be considered quite distant from metal like Reggaeton. I discuss how Reggaeton and other genres in "Caramel" are modified through mixture strategies and the effects that has on the understanding of narrative, which mimics movement through various emotional states as a result of fame.

Sleep Token's music—which they insist is "post-genre" music—highlights the value of a methodology that considers genre as hierarchical, and genre signifiers as malleable. To conclude, I show, with reference to critical and fan conversations around "Caramel," how important hearing genre is to listeners and how this framework begins bringing theorists' priorities in line with modern fan and critic consumption.

Session 3b: Mahler and Mysticism

Mahler and the Kennedys in Bernstein's Jewish Vision

Matthew Mugmon, University of Arizona

For Leonard Bernstein, the Jewish-turned-Catholic composer Gustav Mahler (1860–1911) provided apt models for processing grief over the assassinations of John F. Kennedy and Robert F. Kennedy. Bernstein's longtime association with the Kennedys offers an opportunity to investigate his own Jewish identity through his intense advocacy of Mahler, illustrating how he defined himself as Jewish in part through his embrace of assimilation. After JFK's assassination in 1963, Bernstein justified his decision to conduct Mahler's Second Symphony ("Resurrection") both by linking it to Catholicism and by interpreting it through a Jewish-inflected vision for social justice. In addition, structural similarities between Mahler's "Resurrection" and Bernstein's "Kaddish" suggest that Bernstein drew directly on Mahler in crafting the "affirmation of faith" he saw in the "Kaddish," dedicated to JFK's memory. Furthermore, RFK's funeral mass in 1968, which included Bernstein's performance of the *Adagietto* from Mahler's Fifth Symphony and singer Andy Williams's rendition of the "Battle Hymn of the Republic," was — with its eclectic blending of styles and traditions — a precedent for Bernstein own *Mass* (1971) for the opening of the Kennedy Center. Ultimately, Bernstein's engagement with Mahler proved a vital tool in his quest to understand Judaism and Christianity as part of a variegated humanistic tapestry.

Bruno, Gustav, and Lenny: Bruno Walter's Influence on Leonard Bernstein's Mahler Advocacy

Kalanit-Liat Chalmstrom, University of Arizona

Leonard Bernstein is widely known for his part during the twentieth century in the long lineage of advocacy for Gustav Mahler, which helped to catapult Mahler into classical musical stardom. However, Bernstein's style of Mahler advocacy drew directly on that of several Jewish predecessors, including Aaron Copland, Serge Koussevitzky, and Oskar Fried. One such predecessor, whose influence is frequently overlooked, was Bruno Walter. Walter saw Mahler and his music through a series of contradicting binaries that he outlined in his 1936 monograph, *Gustav Mahler*, which were influenced by antisemitic troping within the critical reception of his mentor. Bernstein would then adopt these binaries as the primary source for how he interpreted Mahler and his music, particularly as Jewish, indicating that Walter's influence on Bernstein may be more impactful than typically realized. Through an exploration of Leonard Bernstein's engagement with patterns of antisemitic troping in his own critical writings on Mahler based on that of the binary idea presented in Walter's monograph, Walter's influence on Bernstein can be more closely examined as an example of one of the relationships that helped to define Bernstein's Jewish-centric Mahler advocacy.

Bayreuth in India: Skryabin's Wagnerian Temple

Lindsey Macchiarella, University of Texas at El Paso

Skryabin's vision for his multi-sensory, multi-modal work, *The Mystery*, and its antecedent, *Prefatory Act*, have clear foundations in Wagner's Bayreuth model. Expanding on already entrenched associations between the Bayreuth festival and religious pilgrimage, Skryabin envisioned a reformation of both Wagner's theater decorum and aesthetic theories. He intended to expand Wagner's *gesamtkunstwerk* concept to encompass all senses, and would have required audience participation. What was a representative performance for Wagner became a religious ritual for Skryabin, and Wagner's Bayreuth theater became Skryabin's Indian temple. As the artist, Skryabin intended to become its priest.

Session 4a: Technologically Mediated Music

Restoration Projects of Music in Video Game Remasters

Hayden Harper, Florida State University

In 2021, game developer Square Enix released *Pixel Remasters* of the first six entries in the storied *Final Fantasy* series. Initially released on Nintendo's NES and SNES consoles between 1987–1994, the remastered games retain the 2D 8-bit art style with redrawn graphics. However, music supervisor Hidenori Miyana produced and recorded new arrangements of composer Nobuo Uematsu's original tracks for a full-size orchestra, replacing the earlier 8 and 16-bit music. In this paper, I argue that video game remasters are restoration projects that attempt to restore music to an idealized notion of greatness and perfection through changes to timbre, orchestration and form. Using examples from *Final Fantasy IV* and *Final Fantasy VI*, I track musical changes in timbre, orchestration, and form between these games, demonstrating the restoration at play.

For video games, technological obsolescence instigates restoration as console hardware becomes outdated. Music receives the most attention in restoration; the graphics of the *Pixel Remasters* resemble the original, while changes in timbre, orchestration, and form almost make the music disparate compared to the initial release. My analyses tease out what role music plays in restoration projects while addressing the larger question of what we gain (and lose) when remaking media objects.

Painstakingly Complicit: The Sound of “Happy Eating” in Vertically Oriented Video Advertisements for Ultra-Processed Foods

Linyu Jolene Shao, Arizona State University

Video advertisements for ultra-processed foods (UPFs) rely heavily on sound and music in crafting a compelling multisensory environment that sells a “happy eating” impression and normalizes the habitual intake of unhealthy foods, even as they continue to draw criticism for their negative health and environmental impacts. Driven by the unparalleled mass appeal that platforms such as TikTok, Instagram Reels, and YouTube Shorts command, vertically oriented video content has exploded in the 2020s. These “verticals” are produced at high frequency and scale, often with shorter durations and much greater volume than traditional horizontal formats. In the context of UPF brands, the considerations involved in producing horizontal and vertical ads differ significantly, which in turn directly influences the role of music and sound in these commercials. This paper, focusing on recent video advertisements promoting UPF products in the U.S. market, proposes an analytical framework centered on temporal compression, hyper-association, and sonic consistency to examine the use of sound and music in vertical ads. Finally, through two case studies of products by the prominent UPF brands Nongshim and Coca-Cola, I argue that the emerging sonic conventions of vertically oriented UPF commercials signal the formation of a new audiovisual logic where sound and music act as powerful accomplices in the ideological labor of constructing the “happy eating” illusion, even more direct and potent than in traditional horizontal ads.

Music Corpus Agents: The Humans in the Loop

Nicholas Shea, Arizona State University

As music corpus studies continue to increase in popularity, researchers have begun to debate best practices for developing new corpora. A range of valid approaches exist, presenting different philosophies on what it means to define a statistical population for study. In this paper, I provide a conceptual framework for considering all potential statistical populations within a corpus, in an attempt to outline the range of forces and factors — the corpus agents — that influence corpus development across its various stages. I categorize corpus agents broadly as corpus generators, content generators, perceptual objects, and content translators/encoders/compilers. Each has the potential to significantly shape a study's outcomes. In parallel, close examination of their implementation suggests that true objectivity in corpus studies is a myth. My framework responds to the innate subjectivity of said forces, through which I advocate that researchers should carefully consider how their corpus-design choices reflect their study's goals and priorities.

Session 4b: Form and Meter in Romantic Music

How an Ending Becomes Audible: One-Bar Repetition and Metrical Re-Centering in Schubert D. 810

Xijun Zhao, New York University

In nineteenth-century sonata forms, expanded closing functions intensify the question of how an ending becomes audible. While existing accounts prioritize key, cadence, and theme (Caplin 1998; Beach 2017), I propose that endings are signaled also through a *bar-level metrical mechanism*.

I argue that one-bar repetition sustains weak-beat-centered hearing across expanded formal spans. At the point of closure, a *unified texture*—whether homorhythmic or monophonic—re-centers the listener on the downbeat, allowing the ending to register.

1. First Theme Closing (mm. 31–41): The cadential drive at m. 31 does not bring closure; instead, one-bar repetition defers it. This continuous repetition consistently highlights beat 3. By sustaining this phenomenal accent against the notated downbeat until m. 40, the structure is prolonged. At m. 41, a homorhythmic texture weakens these weak-beat cues, re-centers the downbeat, and clarifies the transitional boundary.

2. Large-scale sentence (mm. 61–101): This sentence is driven by a one-bar unit, motive x, whose repetition strengthens beat 3 and projects a weak-beat-centered hearing that competes with the downbeat. This metrical conflict overrides the sense of closure, even at the PAC in m. 90. The ending does not register until mm. 100–101, where a homorhythmic texture stabilizes downbeat-centered hearing.

Johannes Brahms and Clara Schumann: A Multi-movement Schenkerian Analytical Approach to a Love Story in Variations on a Theme by Paganini, Op. 35

Xuelin Wang, Temple University

This paper presents a large-scale Schenkerian interpretation of Johannes Brahms's Variations on a Theme by Paganini, Op. 35, proposing that the two books of variations function as a single, continuous expressive structure rather than as independent collections of virtuoso studies. By applying multi-movement Schenkerian techniques typically reserved for cyclic works, the study argues that Op. 35 articulates a coherent tonal-linear narrative reflecting Brahms's lifelong tension between romantic attachment and artistic autonomy, particularly in relation to Clara Schumann.

It addresses that gap by treating all twenty-eight variations across both books as a single prolongational process. 5-line background and middleground graphs with a descending fourth progression (4-prg.) demonstrate that, despite extreme surface diversity, the theme's structural tones are preserved through systematic linear progressions, registral transfers, and motivic transformations.

By extending Schenkerian analysis across the entirety of Op. 35, this paper contributes to discussions of large-scale form, motivic coherence, and the analytical treatment of variation cycles, revealing the work as a unified tonal-dramatic structure rather than a virtuosic anthology.

“Walk on Through the Rain”: New Perspectives on the Finale of Brahms's Op. 78 Sonata

Lev Roshal, Indiana University

Brahms's First Violin Sonata, Op. 78 and its connections to the two Op. 59 “Rain Songs” is not underexplored territory to music theorists. Yet, even in repertoire as thoroughly analyzed as this, critical components can be missed. In this paper, I propose that material in Op. 78 is drawn from the opening and coda of “Regenlied” and demonstrate how such connections further a “performer-as-historian” model of semiotic understanding.

My analyses suggest a reading of the Sonata finale as a journey through both Op. 59 “Rain Songs.” Peircean semiotics illustrate connections between the Op. 78 Finale and the texts of the two “Rain Songs.” I expand upon the model of “theorist as historian,” listener competence, and “performer-as-listener” introduced by Robert Hatten by incorporating a “performer as historian” component. As performers navigate the Op. 78 Sonata, decisions to highlight quoted material allow listeners to proceed into deeper layers of the semiotic process.

This paper highlights the ways in which informed performance can provide listeners with meaningful semiotic connections, and grants performers agency to delve deeper into the finale of Brahms's Op. 78 Sonata. It is necessary, as per the Oscar Hammerstein quote in the paper's title – to “Walk on Through the Rain.”

Keynote Address: What counts as meter?

Daphne Leong, University of Colorado Boulder

This presentation challenges assumptions of prominent theories of meter, to wit, preferences for isochrony and measurement, for sound as indicative of meter, and for meter as a mode of attending. Motivated by examples that range across folk song and dance, popular and improvised music, and notated art music, and that represent the creation of meter as well as its reception, the presentation proposes a broader view of what meter might be. This view is theorized with multi-level, potentially metrical systems comprised of timepoint series in varied temporal spaces. The timepoint formalization is balanced with theories of meter as continuous motion, and the viewpoint as a whole is set in the context of cross-cultural studies and cultural neuroscience.

Daphne Leong's work, which focuses on rhythm, relations between analysis and performance, and music since 1900, appears in her book, *Performing Knowledge: 20th-Century Music in Analysis and Performance* (Oxford University Press); in journals such as *Journal of Music Theory*, *Perspectives of New Music*, and *Music Theory Online*; and in edited collections. Leong is an active pianist and chamber musician, whose performances and recordings include premieres of current music. She has held residencies at such institutions as the Sibelius Academy (Finland) and McGill University (Canada), and spearheaded two international conferences on "Rhythm in Music since 1900," featuring leading performers and scholars as keynotes. Leong has served as Vice President of the Society for Music Theory. She is the recipient of the Excellence in Teaching Award of the University of Colorado Boulder, where she is Professor of Music Theory.

Session 5a: Dramatic Topics

Chord–Voice Leading Duality

Paul Sherrill, University of Utah

When are two voice leadings similar? This paper proposes an answer in the form of a geometric theory that shows qualitative similarities between voice leadings (VLs). Consequently, the theory can describe VLs between harmonies of different set classes and can recognize similarities between quantitatively different VLs. The basis of the theory is a duality between chords and VLs, allowing recent developments in geometrical music theory to be applied to VLs directly, understanding them as points rather than paths in the geometry.

The paper's central analysis uses these concepts to compare several moments from *Tristan und Isolde*, including but not limited to resolutions of the Tristan chord. While these VLs are not identical, they are all similar. Moreover, while previous mathematical analyses have tended to factor out the voice exchange in the initial resolution of the Tristan chord, this new perspective suggests a structural explanation for it: the geometry constrains efficient VLs in a way that magnifies small inflections into large qualitative differences. The zones of less efficient VL offer more scope for quantitatively different but qualitatively similar motions. Thus one source of the Tristan chord's notorious mutability is, surprisingly, the fact that Wagner deploys it unparsimoniously.

AI Analysis of *airs connus* and Their timbres in 19th-century French Dramatic Music

David Day, Brigham Young University

As a repertory, vaudeville and its many related genres constitute an essential manifestation of cultural, social, and political perspectives in francophone Europe during the long 19th-century. Vaudevilles are distinct from other lyric works in that most of the music was borrowed from well-known tunes adapted from *opéra-comique* and traditional melodies. Audience familiarity with the tunes and their original lyrics was employed to introduce elements of satire and parody. These airs were further designated in librettos by short headings referred to as *timbres*. These vague designations present a dilemma in determining the exact melody being referenced. The music associated with these productions is rarely accessible online and vaudeville scores do not identify the borrowed tunes. Therefore, identifying the use of a specific melody in different contexts has been a laborious task for researchers.

To facilitate deeper analysis of the melodies and their use in various musical settings, scholars are currently using AI and music encoding to enable searching by melody and matching tunes to otherwise non-specific *timbres*. A newly developed online *Airs Connus Index* offers search capabilities from a variety of access points including the encoded melody, *timbre*, text incipits, composer, and poetic meter.

Reviving Rameau: The (Un)Controversial Nostalgia of the Paris Opéra's 1952 *Indes galantes*

Kristen Clough, University of Arizona

The glittering 1952 revival of Rameau's *Indes galantes* was widely regarded as one of the triumphs of French Fourth Republic opera. The press celebrated the production as evidence that, although a devastating war had damaged France's economy, its artistic superiority remained intact. This revival, like much of French Fourth Republic opera, has received little scholarly attention, and its narrative of success remains unexamined.

Recent productions at the Opéra had been the subject of substantial debates; any perceived reference to the colonies was a topic of contention. Yet *Indes galantes*, set almost entirely in exotic locales with colonial connotations, received no comparable debate in the press. The fourth entrée, "Les Sauvages," offers a clear example. The 1952 production relocated the entrée, shifting the setting from a North American forest to a tropical coastal jungle. While this change would seem ripe for debate—both for changing Rameau's work and its colonial reference—it was curiously ignored. By analyzing reviews and materials from the Opéra archives, this presentation demonstrates how a nostalgic view of French cultural greatness insulated *Indes galantes* against controversy. This case, in turn, sheds light on how opera helped shape French postwar identity and cultural politics.

Session 5b: Form & Genre

Elastic Rhythm: Micro Timing Patterns as Identity Markers

Joao Martins, Occidental College

This paper demonstrates that recurring micro timing patterns function as identity markers for specific music genres, that these identity markers can be transferred across instruments with different methods of sound production, and that melodic, harmonic, and formal characteristics of music genres can undergo transformations without loss of micro timing-based identity markers. This paper argues that it is the simultaneous presence and interaction of multiple elements that generates the expected rhythmic landscape of the genre being performed. It offers a distinction between two types of micro timing phenomena: Extrinsic Micro Timing (EMT) and Intrinsic Micro Timing (IMT). Extrinsic Micro Timing (EMT) is defined as timing variations that are superimposed on the underlying groove and can generate rhythmic dissonance against that groove. Intrinsic Micro Timing (IMT) is defined as timing variations that are inherently part of a genre by establishing the character of a groove and, by extension, the identity of the genre to which that groove belongs. This paper therefore argues for a novel theory of rhythm developed through the clear articulation of the concept of Intrinsic Micro Timing (IMT) as a collection of recurring micro timing patterns that function as identity markers for specific genres.

Applying Formal Abstraction: A Multi-Genre Approach to Musical Form (MAFA)

Brian Edward Jarvis, The University of Texas at El Paso

Calls for curricular reform in music theory often collide with the practical limits of an already crowded curriculum. Rather than adding new content, this project proposes a flexible, broadly applicable framework for teaching musical form that streamlines terminology and supports analysis across diverse repertoires. Building on LaRue's concept of "growth," MAFA adopts his call to take music on its own terms while addressing limitations in his score and cadence dependent SHMRG model and its lack of pedagogical scalability.

MAFA is designed as a cross genre, listening centric system that reduces redundant vocabulary and works effectively with repertoires that lack scores, including popular music, film/TV, video game music, and orally transmitted traditions. Inspired by Summach's hierarchical approach, MAFA consolidates functionally similar labels—such as chorus, strophe, primary theme, or A section—into a single category, the "main section," easing cognitive load and freeing curricular space.

The analytical procedure begins with audio/video segmentation and proceeds through identifying sectional similarity, function, energy profile, stability, and temporality. Drawing on LaRue, Schmalfeldt, and Caplin, MAFA treats formal categories as fluid and transformational rather than fixed.

By offering a streamlined, repertoire agnostic method, MAFA provides a practical pathway for integrating multi genre form study into the undergraduate curriculum.

Imperfect and Palliative Piano Minimalism of Hania Rani

Sasha Drozzina, The Ohio State University

What happens when a classical pianist decides to break free from the stress of performing perfectly the notated music of others? Hania Rani from Gdańsk, Poland has become known as a genre-blending musician, combining classical with jazz and electronic influences, resulting in original minimalist works. In interviews, Rani notes that she welcomes improvisation in her music and this is especially apparent in her live performances and official music videos. Part I of the presentation examines two songs from Rani's 2019 debut album *Esja*, "Glass" and "Esja," highlighting Rani's approach to open form and varying texture within. Part II of the presentation surveys Rani's bodily presence and improvisatory elements in solo and band performances in three different video recordings of these songs (2019–2022). By privileging the intentional changes across Rani's live and recorded performances, I build on Cook's methodology of viewing the composer's score as "script" rather than "text" (Cook 2001) and thus demarginalize Rani's "flawed" composer-pianist performances from the classical standpoint. Newly developed scripts in each of Rani's performances allow her to build different sonic environments, where each playing event is fit for each newly selected space, and a deeper connection is created with her audience as a result.

Presenter Bios (alphabetical by last name)

Amelia Abouljoud, The Ohio State University

Amelia Abouljoud is a first-year PhD student studying Music Theory at the Ohio State University. Her research interests include music and dance studies, Arabic music theory, and performance analysis. She currently serves as a Graduate Teaching Associate for undergraduate students in Music Theory and Aural Training at OSU. Abouljoud has previously served as a teaching assistant at the Cleveland Institute of Music for undergraduate music theory courses and graduate level aural skills and is a recipient of the Beth Pearce Nelson Award in Music Theory (2023).

Olman Alfaro, The University of Arizona

Olman Alfaro is currently concluding his doctoral degree in musicology and simultaneously working on a second PhD in Hispanic Literature and Cultures at the University of Arizona. His research focuses on music and culture from eighteenth-century Central America and interdisciplinary approaches to cultural studies. Olman was the founder and artistic director of Arizona Baroque. He was also the producer and member of the 1000-guitar performance in the World Culture Festival 2023 in Washington D.C. As an early music singer, Olman has performed in Costa Rica, Mexico, and Europe, performing roles like Apollo in Monteverdi's Orfeo, and in Purcell's King Arthur in Spain.

Jackie Biggs, Brigham Young University

Jackie Bodily Biggs is a graduate student in musicology at the Brigham Young University School of Music. Since completing a one-year residency in Hungary in 2011, Biggs has maintained an interest in Hungarian music, including emigration's impact on twentieth-century Hungarian composers. She has presented at conferences of the Rocky Mountain Chapter of the American Musicological Society and of the American Hungarian Educators Association. The interested reader may enjoy perusing her recent article on Ernst von Dohnányi's collaborations with Frederic Balazs, which appeared in the 2024 issue of *The Journal of the Utah Academy of Sciences, Arts & Letters*.

Kalanit-Liat Chalstrom, University of Arizona

Kalanit-Liat Chalstrom-Eldridge is pursuing her Ph.D. in Musicology at the University of Arizona. Her primary area of research is Jewish music in the 20th century, focusing on the careers of Leonard Bernstein and Gustav Mahler. Her research explores interpersonal musical connections as they relate to Jewish identity. Kalanit-Liat has presented her research at the 2025 Colorado MahlerFest as a symposium speaker and pre-concert lecturer and was named a 2024 Medici Scholar to conduct research on Leonard Bernstein at the Library of Congress. Drawing from her own Jewish identity, Kalanit-Liat is passionate about exploring Jewish stories in music.

Kristen Clough, University of Arizona

Kristen Clough, musicologist, teaches at the University of Arizona and serves as Executive Editor of *The Opera Journal*. Her research focuses on an interdisciplinary exploration of French Fourth Republic operas through cultural, political, (post)colonial, and feminist lenses. Clough has presented at several conferences, including as the 2024 Scholarly Paper winner at the National Opera Association conference. She has published in *The Musicology Review* and *The Opera Journal* and has been supported by a Lurcy Trust fellowship and Rackham dissertation fellowships. Clough holds a

bachelor's in music education (vocal concentration) from Providence College and a Ph.D. from the University of Michigan.

David Day, Brigham Young University

David Day has worked as Curator of Music Special Collections at BYU since January 1986. He received the PhD in musicology from NYU in 2008. He taught the graduate research methodology course in the BYU School of Music for more than 36 years. He enjoys engaging students with primary sources in the collections at BYU and other important collections in Europe. In the summers of 2023 and 2024, he completed two six-week experiential learning projects with BYU students in Brussels and Paris. These two projects involved photographing more than 1,800 comédie-vaudeville set of part from Brussels and Paris.

Sasha Drozzina, The Ohio State University

Sasha Drozzina is an Assistant Professor of Music Theory at the Ohio State School of Music. She holds a PhD in Music Theory from Louisiana State University. Her dissertation entitled "Schnittke, Gubaidulina, and Pärt: Religion and Spirituality during the Late Thaw and Early Perestroika," contextualizes selected religious and spiritual works within the 1970s and 1980s in the Soviet Union. She received her MA in Music Theory and BMus (Piano Major, History and Theory Specialization) from the University of Toronto. Sasha is the current Chair of the Russian and Soviet Music Interest Group at SMT.

Jess Forgione, Michigan State University

Jess Forgione is in the last semester of her master's degree in music theory at Michigan State University, where she has taught all four semesters of the aural skills curriculum and two semesters of music theory. When not implementing Monty Python-inspired review activities in her classroom, her primary research interests are 20th and 21st-century chromatic harmony and classical-tradition music of African-American composers. She is currently on the job market, so let her know if you have any leads on lecturer openings!

Avinoam Foonberg, University of Cincinnati

Avinoam Foonberg is music theorist, lecturer at Wichita State University, and piano technician. His research focuses on interdisciplinary approaches to timbre analysis and musical form ranging from classical to popular music with a focus on extreme metal music in the twenty-first century. He presented his research at many national and regional conferences and was invited to present his research on timbral analysis at The New School University. He is currently completing his dissertation as a doctoral candidate at the University of Cincinnati which has awarded him the Dean's dissertation award for his upcoming dissertation "Embodied Timbral Transformations.

Cynthia I. Gonzales, Texas State University

Cynthia I. Gonzales is a Texas State University System Regents' Teacher and the TXST School of Music Associate Director for Curriculum. Cynthia's *The Listen-Sing Method* is the first collection of aural skills exercises published in the online app MakeMusic Cloud. As a practical application of music theory, she composes choral pieces for Texas UIL Sight Reading contest.

Hayden Harper, Florida State University

Hayden Harper is a doctoral candidate in music theory and Graduate Teaching Assistant at Florida State University. He completed his master's degree in music theory at the University of Oregon. His dissertation examines music in video game remakes, remasters, demakes, and indie games, arguing that timbre and orchestration are musical markers of nostalgia. He has presented his research on video game music at numerous regional and national conferences including Music and the Moving Image and the North American Conference on Video Game music, as well as annual meetings of the Society for Music Theory and the American Musicological Society.

Brian Edward Jarvis, The University of Texas at El Paso

Brian Edward Jarvis's research interests include statistical properties of form in early video game music; large-scale film-music analysis; techniques of phrase expansion in musical middles; defining verse/chorus differences in recent popular music; and using computers pedagogically to build advanced music-related skills. His computer programming projects include BriFormer and Auralayer.

Jing Li, University of Arizona

Jing Li is a Ph.D. student in Musicology and a Graduate Teaching Assistant at the University of Arizona. She began studying the piano at the age of four and holds a master's degree in Piano Performance from Temple University. With over two decades of engagement with the piano, her scholarly interests in historical context, manuscript studies, and performance practice have developed into research on the manuscripts of Franz Liszt.

Lindsey Macchiarella, University of Texas at El Paso

Lindsey Macchiarella is a musicologist and Associate Professor of Music at the University of Texas at El Paso. Her research interests are broad, though her primary area of research specialization is early modernism in fin-de-siècle France and Russia. She is lead editor of *Rethinking Scriabin*, forthcoming from Oxford University Press, and is currently working on a biography, *Toward the Flame: The Life of Aleksandr Skryabin*.

Joao Martins, Occidental College

Joao Martins is a pianist, composer, and music theorist specializing in jazz and Brazilian music. He is Visiting Assistant Professor at Occidental College and Accompanist at Chapman University. He is a recipient of the Ingolf Dahl Award from PSC-AMS and has published through *Grove Music Online*, *Global Perspectives on Women Pianists*, and *Nineteenth-Century Music Review*. He holds a PhD in History and Theory of Music from University of California - Irvine, an M.A. in History from University of Amsterdam, a B.M. from Berklee College of Music, and a B.A. in English and French Language and Literature from University of Coimbra.

Matthew Mugmon, University of Arizona

Matthew Mugmon is Associate Professor of Musicology at the University of Arizona. His research appears in the *Journal of Musicology*, *Music & Letters*, the *Journal of Musicological Research*, and the essay collection *Rethinking Mahler*. His monograph *Aaron Copland and the American Legacy of Gustav Mahler* was published in 2019, and his survey of recent American symphonies appeared in volume 5 of *The Symphonic Repertoire* in 2024.

Pamela Mason-Nguyen, University of California, Santa Barbara

Pamela Mason-Nguyen is a PhD candidate in music theory at the University of California, Santa Barbara. Her research interests focus on the analysis of Japanese ambient music, video game music, and children's multimedia. Outside of academia, Pamela performs in local Javanese gamelan ensembles and arranges video game music. She has presented at national and international conferences in the United States and is thankful that this is her first presentation to take place in Canada. Her presentation today, "Place, Process, and Context in the Music of Yoshimura Hiroshi," will inform a chapter out of her dissertation on late-twentieth-century Japanese ambient music.

Ray Pragman, University of Colorado Boulder

Ray Pragman (they/them) is a first-year Master's student at the University of Colorado Boulder. Originally from Philadelphia, they graduated from the University of Delaware with a Bachelor's of Music with Honors in Music History and Literature. They are currently enrolled in the University of Colorado Boulder's dual degree program in Historical Performance and Research, their primary instruments being Baroque cello and viola da gamba. Their additional research interests include historical instrument construction, and the cello in public performance in eighteenth-century England

Lindsey Reymore, Arizona State University

Lindsey Reymore is an Assistant Professor at Arizona State University and co-PI of the CACTUS Music Lab. Her research investigates the roles of timbre in musical experience, particularly with respect to meaning, cognition, and formal structure. Lindsey completed a postdoctoral fellowship at McGill University with the ACTOR and holds a PhD in Music Theory from The Ohio State University as well as degrees in oboe performance from The University of Texas at Austin (MM) and Vanderbilt University (BMus).

Lev Roshal, Indiana University

Lev Roshal is a dual doctorate student in music theory and violin performance at Indiana University. At IU, he is an instructor of record in the core undergraduate theory and aural skills curriculum and has previously served as president of the Graduate Theory Association. An active performer, he is the concertmaster of the Ohio Light Opera. Lev's research is focused on the semiotics of musical quotation and on language/music interactions more broadly.

Linyu Jolene Shao, Arizona State University

Linyu Jolene Shao is a PhD student in Musicology and a member of the Acoustic Ecology Lab at Arizona State University. Her research examines music in advertising and community-engaged, site-specific sound art, with a focus on how sound conveys cultural meaning within mediated and spatial environments. Alongside her research, she is active as a composer and audio engineer, creating work that bridges listening and storytelling. At the core of all her endeavors is her mission to "Connect with Sound."

Paul Sherrill, University of Utah

Paul Sherrill is an Assistant Professor of Music Theory at the University of Utah. His research interests range from mathematical models of scale structure to the relationships between convention, usage, and meaning in eighteenth-century vocal music. Among his publications, he has released a software package in the language R, titled "musicMCT" and available on the Comprehensive R Archive Network (CRAN), which aids in the computation of features relevant to the scales and voice leadings discussed in the present paper.

Nicholas Shea, Arizona State University

Nicholas Shea is an interdisciplinary music theorist who investigates practitioner-centered perspectives on musical organization, meaning, and compositional process, primarily in popular-music styles. His studies aim to expand traditional methods in music theory and cognition to be more inclusive of these approaches. Nick is currently an Assistant Professor at Arizona State University and chair of the Society for Music Theory Music Informatics interest group.

Heyner Rodriguez Solis, University of Arizona

Heyner Rodriguez Solis is a Ph.D. candidate in Music Theory at the University of Arizona. His main research focuses on tonal, formal, and rhythmic extensions in nineteenth- and twentieth-century music, with publications on Franz Liszt and Ralph Vaughan Williams. Additionally, he examines the construction of national identity in Latin-American folk music at the intersection of rhythm, transcriptions, and notational practices. His work has been featured in several regional chapters of the Society for Music Theory and the Society for Ethnomusicology, as well as international conferences in Italy and the United Kingdom.

Oswaldo Soria-Cueto, University of Northern Colorado

Oswaldo Soria-Cueto is an emerging scholar and saxophonist with deep appreciation for both jazz and classical music. This led to research on both idioms as seen in his papers “Reflections: Transmedial Impressionism and the Experience of Debussy’s Music” and “High Notes: The Intertwined History of Jazz and Drugs”. Oswaldo is currently pursuing a Master’s in Jazz Studies degree at the University of Northern Colorado studying under Andrew Janak. His research mentors include Heeseung Lee and Brian Casey. Oswaldo earned his Bachelor’s of Music Education in 2024 from Texas A&M University Kingsville studying under Thomas Zinninger and Gilbert Garza.

Kellin Tasber, IU Bloomington

Kellin Tasber (they/them) is a PhD student at the Jacobs School of Music at IU Bloomington. Kellin’s studies revolve around identity, culture, and protest in popular music as well as aural skills pedagogy and ludomusicology. Their most recent presentation was focused on protest through storytelling in Coldplay’s “Trouble in Town”. They currently teach in the undergraduate sequence at IU Bloomington. Outside of their studies, Kellin is an advocate for DEIAB in university settings, loves working with and supporting their students, and plays video games semi-professionally.

Tyler Trent, Texas Tech University

Tyler Trent is a second-year master’s student at Texas Tech University getting her degree in music education. She received a bachelor’s degree in music education from Texas Tech University, along with her teaching certificate in the state of Texas. While music education is her main academic focus, analyzing popular music is a relatively new venture. Her focus in popular music theory is on the “Flat 6 Pattern,” a pattern that occurs in multiple genres, moods, and sequences in popular music that has yet to be discussed. Tyler is excited to present a topic that started as a pet project and turned into a theory paper.

Mariana Mevans Vidal, University of Arizona

Organist, harpsichordist, and pianist Mariana Mevans Vidal specializes in early music. She is a doctoral candidate in musicology with a minor in organ performance. Her research focuses on viceregal music from Spain and the Americas, particularly the Christmas villancicos of Rafael Antonio Castellanos at the Guatemala Cathedral. She serves as Director of Music and Organist at Catalina UMC in Tucson, Arizona. As a harpsichordist, she has performed with the Helios Ensemble, Arizona Baroque, and participated in early music festivals in the United States, Mexico, and Spain. She played organ on the first and only recording of Marianna Martinez's *Terza Messa* directed by Dr. Elizabeth Schauer.

Xuelin Wang, Temple University

Xuelin Wang is a pianist, music theorist, and an adjunct faculty member at Temple University. She holds both Bachelor's and Master's degrees in Music Performance (Piano) and Music Theory from Temple University, where she also completed a Professional Studies Certificate in Music. A dedicated student of the Taubman Technique for the past decade, her research is deeply informed by over twenty years of piano study. Her scholarly interests are broad and interdisciplinary, exploring music as a narrative medium that reflects composer biography and emotion. Her work seeks to bridge piano performance and theoretical analysis, applying performance practice perspectives alongside multi-movement Schenkerian analysis.

Xijun Zhao, New York University

Xijun Zhao is a Master of Music student in Cello Performance at New York University and holds a Bachelor of Music from East China Normal University. Her research focuses on the relationship between metrical dissonance and formal closure in 19th-century chamber music. In this talk, she proposes a metrical mechanism for how Schubert uses texture and repetition to signal an ending. Her analysis is directly informed by her experience as a cellist and chamber musician.

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