

**Fall 2017 Conference of the**

**American Musicological Society – Southwest Chapter**

**In Collaboration with the TTU Arts Practice Research Conference**

Saturday, October 7, 2017

Texas Tech University

Lubbock, Texas

Meeting Place:  
Hemmle Recital Hall

Map:  
<http://www.ttu.edu/map/>

**Conference Hosts:**

Dr. Christopher Smith, Dr. Stacey Jocoy, and Dr. Lauryn Salazar

## **Acknowledgements**

The Southwest Chapter of the American Musicological Society would like to thank:

The Texas Tech University School of Music  
and  
Director Dr. Keith Dye

# Thank you!

## Travel Information

The AMS-Southwest Chapter Spring 2017 Meeting will be held at Texas Tech University, Hemmle Recital Hall (adjacent to parking area R11; see map below).

### Directions:

#### Coming to TTU School of Music from I-27:

Exit I-27 onto 19<sup>th</sup> St and go West.

Continue past University (& the campus sign) to Boston Ave.

Turn right at the light at Boston Ave.

Turn right at the stop sign on 18<sup>th</sup> street and follow the road as it curves.

Turn left into the R11 parking area (if this is full, continue around to R07).

#### Coming to TTU School of Music on the Martha Sharp Freeway or Highway 82:

Take the 19<sup>th</sup> St exit off of the freeway and go East.

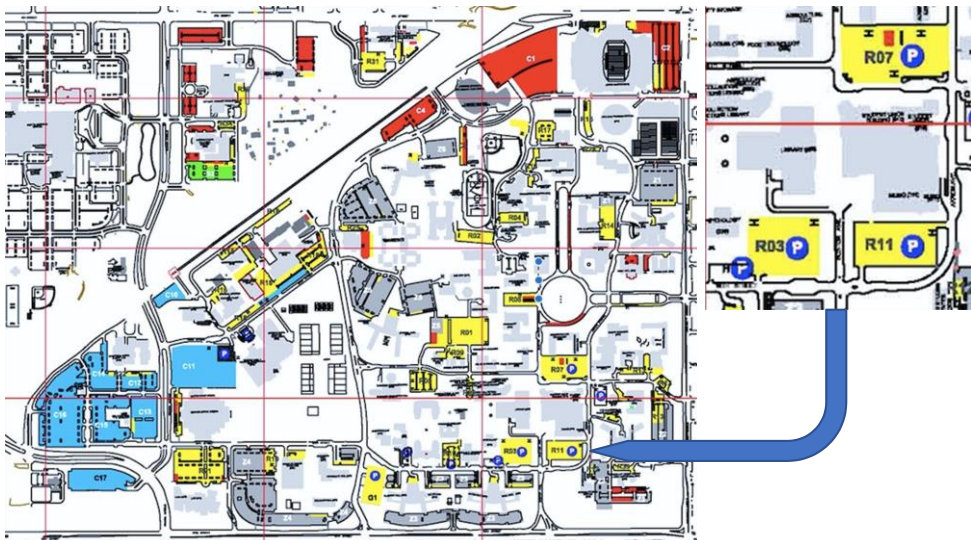
Continue to Boston Ave.

Turn left at the light at Boston Ave.

Turn right at the stop sign on 18<sup>th</sup> street and follow the road as it curves.

Turn left into the R11 parking area (if this is full, continue around to R07).

### Parking:



### Suggested Hotels

1) **The Overton Hotel:** Here is the link for reservations-

<https://reservations.travelclick.com/74387?groupID=2039631>

Guests can also call 806-766-7000 for reservations. Be sure to ask for AMS Southwest Conference to receive the special rate (\$129). The deadline for reservations will be September 29.

Stephanie Wade | Senior Sales Manager  
Overton Hotel and Conference Center

2322 Mac Davis Lane | Lubbock, TX | 79401  
Hotel: 806.776.7000 | Fax: 806.776.7001 | [www.overtonhotel.com](http://www.overtonhotel.com)  
Direct: 806.776.7090 | <mailto:stephaniewade@overtonhotel.com>

**2) La Quinta Inn & Suites Lubbock, N (nw Loop)**  
**laquintalubbocknorth.com**  
**(806) 749-1600**  
**\$72/night (or standard rate)**

**Dining Options**

**On Campus:**

To be announced.

**Off Campus:**

To be announced.

## Conference Program

The AMS-Southwest Chapter Fall 2017 Meeting will be held at Texas Tech University in the Hemmle Recital Hall in the Music Building. This is a joint conference with the Arts Practice Research Conference.

### Friday, October 6, 2017

#### 6:00pm-9:00pm First Friday Art Trail

Includes art tour, gallery wine receptions, free trolley, and BalFolk dancing in the LHUCA Ice House. For details visit <http://www.ffat.org>

### Saturday, October 7, 2017

**8:00am Registration and Coffee / Snacks**

**8:20am Welcome, Hemmle Recital Hall**  
Christopher Smith and Stacey Jocoy  
TTU School of Music Director Dr Keith Dye

#### 8:30am – 10:00am Paper Session, Hemmle Recital Hall

Emily Hagen (University of North Texas)

“The Early Baroque Singer as Actor: Portraying Emotion on the Venetian Opera Stage”

Stephen Husarik (University of Arkansas – Fort Smith)

“Contrasting Fortepiano Colors and Developing Variations in Beethoven’s Piano Sonata, Opus 111”

Kim Pineda (Sam Houston State University)

“The Blues: Going Medieval on your Assumptions”

#### 10:00am – 10:45am Poster Session & Coffee / Refreshments, Hemmle Lobby

Heather Beltz (Texas Tech University)

“Bad, Bad Woman: An Analysis of Carmen and Her Role Within Society”

Vern Falby (Peabody Conservatory) and James Dennis (Texas State University)

“Thinking by Ear”

Brian Galica (Texas Tech University)

“Singing Defiance: *El Corrido de Gregorio Cortez*”

Kimberlyn Montford, Kristina Kummerer (Trinity University, San Antonio)

“An Unattributed Renaissance Gradual in the Trinity University Special Collections”

Nico Schüler (Texas State University)

“Microtiming at the Beginning of Beethoven’s Piano Sonata op. 2 no. 1, I”

Scott M. Strovas (Wayland Baptist University)

“The American Music Wiki Cohort: Purging Textbooks from the Academy One Entry at a Time”

**10:45am – 11:45pm Paper Session, Hemmle Recital Hall**

Anne Wharton (Texas Tech University)

“The Absence of Female Composers in the Development of Modern Dance”

Joanna Zattiero (The University of Texas at Austin)

“The Singing Charro, the Silver Screen Cowboy, and Valorization of Rural Life in an Age of Social and Technological Transition”

**11:45pm – 1:15pm Lunch (on your own)**

The TTU Student Union Building, with various sandwich and store options, is 2 minutes’ walk away, and the Talkington Dining Commons is 4 minutes’ walk.

**1:15pm – 2:15pm Paper Session, Hemmle Recital Hall**

Carrie Evans (Texas Tech University)

“The Song of the Sword-Dancer: Creating an ‘Other’ within *The Witcher III: Wild Hunt*”

Nicole Wesley (Texas State University) and Christopher J Smith (Texas Tech University)

“*To Wipe All Tears from Our Eyes*: Devised Pedagogy and Practice-Based Research in the Teaching of History”

**2:15pm – 2:30pm Coffee Break, Hemmle Lobby**

**2:30pm – 3:30pm Keynote Lecture, Hemmle Recital Hall**

Bob Mondello (NPR, on-air commentator and critic)

“The Arts and the Outside World”

**3:30pm – 4:00pm Coffee Break, Hemmle Lobby**

**4:00pm – 5:00pm Vernacular Music and Dance Workshop, Hemmle Recital Hall Stage**

Musicians and dancers from the TTU Vernacular Music Center:  
participation encouraged!

**5:00pm – 5:15pm AMS-SW Business Meeting, Hemmle Recital Hall**

**Dinner (on your own)**

**8:00pm Arts Practice Research Performances, Hemmle Recital Hall**

Performances will include: new choreographic works for dancers & musicians, excerpts from a folk oratorio, and music from a Civil War-framed production of “Much Ado About Nothing.” AMS-SW participants are welcome to attend and enjoy these interdisciplinary, Devised, and Arts Practice-oriented presentations.

## Paper and Poster Abstracts

**Heather Beltz, Texas Tech University**

### **“Bad, Bad Woman: An Analysis of Carmen and Her Role Within Society”**

Women within operas serve various functions that further the plot or story. Some characters are meant to cause conflict, to give comedic relief, or to support the lead actors. Two important roles involve the “good” woman and the “bad” woman. The audience is able to recognize each character based on dress, behavior, and musical accompaniment. Towards the end of the opera, the “good” woman is rewarded for her proper behavior; meanwhile, the “bad” woman is punished by misfortune or death. This plot device is a way to reflect expected social customs, providing the consequences of improper behavior.

Focusing on the opera, *Carmen*, I will explore elements of the leading woman, Carmen, including the use of exoticism, personality traits, musical accompaniment, and the expected social customs. Using *Carmen*, I will discuss the role of a “bad” woman in opera, her punishment, and what she represents in the larger scope of appropriate social behavior in the mid-1800s.

**Carrie Evans, Texas Tech University**

### **“The Song of the Sword-Dancer: Creating an ‘Other’ within *The Witcher III: Wild Hunt*”**

This presentation/poster argues that the world of the interactive computer game *The Witcher III* evokes Slavic culture by employing regional mythology and folk instruments to further “other” the protagonist Geralt. This paper argues that the soundtrack utilizes a stark dichotomy of musical motifs associated with characters within the universe to mirror the conflict embedded in the narrative.

I will demonstrate this symbolic conflict by examining the musical interaction between Geralt and his antagonists. Geralt’s themes are performed by Slavic folk band Percival, who employ traditional folk instruments such as the *baglama*, *davul*, and *gusli*. Slavic themes are primarily derived from traditional melodies, such as the Bulgarian folksong *Oy Lazare* and the Belarusian folk song *Good Evening*.

In contrast, the music that represents the antagonists makes use of Western symphonic and choral texture. It instead focuses on an atmospheric, a-rhythmic style, avoiding clear metric divisions. These instrumental representations embody a formalist approach as opposed to a vernacular approach. Only when Geralt is physically present does the orchestration change; the main melodies of the enemy are now performed on traditional instruments. This furthers the conflict of the characters while emphasizing Geralt’s difference from the general populace.

Through the analysis of instrumental interactions, narrative interaction of Geralt with his environment, and the use of borrowed music, I will argue that Geralt’s themes use musical and extra-musical representations to emphasize the narrative association of the Witcher as “other.”

**Vern Falby, Peabody Conservatory and James Dennis, Texas State University**

### **“Thinking by Ear”**

Thinking by Ear is a unique blend of music and computer science, as well as an innovation in music pedagogy. It encourages users to interact with music through its notation, and provides an engaging means of doing so. It has been in development since the fall of 2014 and is set to enter the classroom at Peabody this fall.

What we offer is a set of intuitively designed software tools for tracking 1) surface aspects of music such as: key, motive, phrasing, linear design, counterpoint, and local harmony 2) middleground aspects of: hypermeter, middleground motive, and scale degree maps (maps of middleground lines), and 3) background aspects of: fundamental line, high-level design function of passages, and sectional labels (exposition, development, AABA, etc.). The wide variety of tools available allow it to be used in both private music studios, and high school, undergraduate, and graduate theory classes. Each of these aspects (and their tools) will be demonstrated to the audience as they appear in Beethoven’s “Ode to Joy” and Petzold’s Minuet in G.

One important goal of the program is to make the nature of analysis more dynamic. For example, rather than simply labeling Roman numerals beneath the score, the program allows the user to play the piece while the chords from their analysis accompany it. The same is true for figured bass.

Learning about the piece is guided by sets of lightbulbs. These contain information and instructions for students to follow as they discover how the music works. Each piece comes with our set of lightbulbs, but teachers can create their own sets for their students if they wish.

**Brian Galica, Texas Tech University**  
**“Singing Defiance: *El Corrido de Gregorio Cortez*”**

The *corrido* of the American Southwest provides an alternative understanding of Mexican-American history along the Texas/Mexican border through song. “El Corrido de Gregorio Cortez” is an example of a *corrido* which portrays a rebellious hero and conflict with the Texas Rangers. Since 1901, this *corrido* has gone through many incarnations demonstrating specific tensions and struggles faced between the Texas Rangers and the Mexican-American community.

In this poster presentation, I will show a comparative analysis of four versions of this *corrido*. Two recordings, 1901 and 1967, a book by Americo Paredes, *With His Pistol in His Hands*, and the 1982 film *The Ballad of Gregorio Cortez* all examine the various events between Cortez and the Rangers. By examining the historical events through newspaper articles from 1901-1905 and how those events were reinterpreted throughout the 1960s and 1980s through the context of the Chicano movement, I demonstrate the complex legacy of the Rangers, the lasting legal ramifications of the event first documented in 1901 and how the *corrido* continues to serve as the voice of the Mexican-American people.

**Emily Hagen, University of North Texas**  
**“The Early Baroque Singer as Actor: Portraying Emotion on the Venetian Opera Stage”**

Though Baroque opera is primarily concerned with the expression of affect, musicologists have barely explored the relationships between seventeenth-century opera and historical philosophies of emotion, and particularly their implications for interpretation and performance. Thus, music professionals incongruously apply later Baroque (or even twenty-first-century) ideas about affect in our interpretations, resulting in analyses and portrayals that do not accord with their creators’ beliefs about the physiological process of emotional reactions. Affective content in music is rooted in the dominant philosophical theory of emotion in its originators’ *milieu*. Specifically, operas that flourished in pre-1660 Italy—before Descartes’s Doctrine of Emotions spread throughout Europe—represent affect differently than post-1660 works. Distinguishing between these approaches is vital for those who seek to produce thoughtful depictions or analyses of historical affect; e.g., musicologists examining works by Francesco Cavalli or directors and performers preparing productions of Claudio Monteverdi’s operas.

The central role of the singer-actor in this repertoire provides a convenient entry point into its pre-Cartesian depiction of emotion. This paper examines musical and dramatic interpretations of affect in popular seventeenth-century Venetian operas, which are based in Aristotelian emotional theory. Extant historical sources relevant to the performance of popular mid-century operas, including personal letters, acting manuals, courtesy books, and firsthand accounts of performance, reveal how singer-actors used vocal expression, physical acting, and gesture to communicate emotion on the Venetian stage before the Doctrine of Affections. The resulting conclusions provide guidance for scholars and performers who seek to interpret the versatile emotional content of early Baroque repertoire.

**Stephen Husarik, University of Arkansas – Fort Smith**  
**“Contrasting Fortepiano Colors and Developing Variations in Beethoven’s Piano Sonata, Opus 111”**

While there is universal agreement about the form of the first movement of Beethoven’s Piano Sonata No. 32 in C, Opus 111, its splendid variation movement remains only partially understood. Numerous critics and editors from Adolph Bernhard Marx to Donald Francis Tovey offer conflicting views about the number of variations in the set and/or the formal relationships of its parts. Heinrich Schenker’s groundbreaking analysis identified a rhythmic continuity in the first three variations, but assessed the remaining variations anecdotally. In his impressive examination of the sketches, William Drabkin imposed sonata form over the second half of the movement, but did not identify a second group. Few studies have mentioned Opus 111 in light of the keyboard instrument for which it was composed. The fourth variation, for example, calls for specific pedal registrations available on Beethoven’s Broadwood fortepiano that no longer exist on modern pianos; performing the work on later instruments is essentially an act of musical transcription. Formal aspects of the Opus 111 piano variations thus merit re-examination in terms of information gained in Beethoven’s sketches, manuscripts and the original instrument on which the work was composed, and . Since the second movement of Opus 111 divides into three large sections in terms of its timbre, the variations are here characterized as a resurrection drama in which the arietta—or main character—is presented, liquidated, and subsequently renewed in a final apotheosis. This paper explains how a strong sense of return in the final variation is made possible by episodic understatement in Variation 4 and pedal registrations available on the composer’s Broadwood fortepiano—a structural assertion supported by having actually performed the passagework on Beethoven’s original instrument in Budapest.



**Bob Mondello, (NPR, on-air commentator and critic)**  
**“The Arts and the Outside World” [abstract unavailable]**

**Kimberlyn Montford, Kristina Kummerer, Trinity University, San Antonio**  
**“An Unattributed Renaissance Gradual in the Trinity University Special Collections”**

The Trinity University Special Collections possesses an anonymous early Renaissance gradual manuscript, gifted to the university by the estate of a well-traveled major donor. There is no other information regarding the bequest. The manuscript lacks archival tags and bibliographic records, and scholars outside the Trinity community are unaware of the item. As a result, the manuscript sits untouched.

Gradual manuscripts are records of historical liturgical practice, and also serve as reflections of local usage, allowing a glimpse into traditions that have long been lost. This project examines and catalogues the content of this resource and seeks to situate it through analysis of its contents, marginalia, physical condition and treatment, and liturgical associations. A preliminary compilation date for the manuscript has yet to be established, though comparisons of notation and script suggest the early Renaissance. Marginalia and certain spellings locate it for at least a period of its existence in Spain and the inclusion of certain chants indicates an association with the Dominican Order.

The initial transcription of the chants unique to this collection as well as digitization of its folios should encourage further research. While still a work-in-progress, this project enables information on this unattributed treasure to circulate in the academic world. At the project’s completion, the Trinity manuscript can be studied alongside and with reference to contemporary manuscripts worldwide.

**Kim Pineda, Sam Houston State University**  
**“The Blues: Going Medieval on your Assumptions”**

No one disagrees that the blues is an American art form, although some arguments may come up about what constitutes blues in general and the differences between blues styles. Each blues style, however, contains common components, along with unique characteristics. In a broad sense, they are identified by the notes that fall “in the cracks,” by the microtones or pitch bending that falls outside of Western diatonic music. These non-standard notes provide a sonic version of tension and release usually associated with song texts.

In this paper, I discuss blues material from an historical perspective; if blues became a part of the American musical landscape in the early 20<sup>th</sup> century (Wald) and is associated with the post-emancipation African American population, then when and where did the musical and textual components begin their journey? Irregular intervals found in modern blues are also found in centuries-old musics from different parts of Africa as well as in the Islamic call to prayer (Gioia), and a clear paper trail exists between the Arabic music theory of Al-Farabi in the 10<sup>th</sup> century and its subsequent diaspora to the West (Stevenson). Add to this the plausible connections one can make between 16<sup>th</sup>-century ground basses with the ubiquitous 12-bar blues (Ross), and you can find no clear point of origin for the harmonic vocabulary, form, or nuances associated with modern blues. These defining characteristics came into the US separately and formed a global confluence that we now call the Blues.

**Nico Schüler, Texas State University**  
**“Microtiming at the Beginning of Beethoven’s Piano Sonata op. 2 no. 1, I”**

One of the most common ways of conveying expression in music is via timing. As “microtiming” we understand the subtle changes in timing (tone durations) not called for in the score. Even simple rhythms are not ‘perfectly’ performed as prescribed by the score, but nevertheless musicians base their performances often on scores. But how much do musicians in their performances deviate from the score-prescribed tone durations? This poster will present a comparative analysis of seven performances by well-known pianists (Barenboim, Brendel, Goode, Hungerford, Kempff, Pollini, and Schiff) of the beginning of the first movement of Beethoven’s piano sonata op. 2 No. 1 as well as its analytical method. The author used the freeware Sonic Visualiser with the VAMP Plugin “Note Onset Detector” (v2.0) as well as the freeware Audacity. The analytical approach resulted in an accuracy of +/- 0.01 seconds in the detection of note onsets. Goals of the analysis were to answer the following questions: How uniform or uneven is the pulse beat in the interpretations of different pianists, and is there a relationship to the tempo? Are notes falling on main beats held longer than other notes? Are short note values interpreted evenly or unevenly? If notes are held longer, are other notes played shorter to keep the pulse? How long are arpeggios? How are embellishments performed? Do or how do the performers slow the tempo at cadence points? The answers to such questions are of great importance not only for the understanding of performance practice, but also for the development of automatic performance systems, as they provide information on the underlying sound and sound interpretation of a “human” / “musical” interpretation.

**Scott M. Strovas, Wayland Baptist University**

**“The American Music Wiki Cohort: Purging Textbooks from the Academy One Entry at a Time”**

I recently assumed the role of coordinating musicological studies at a small, semi-rural institution which serves a high percentage of first-generation, low-income, and non-traditional students. Being the first trained musicologist to teach the music history surveys, American music, and other musicological courses, I inherited fairly generic curricula based on each field’s predominant textbooks. Unfortunately, it became clear to me quickly that the gratuitous cost of textbooks and textbook packages adversely affected academic performance and advancement, particularly among the most vulnerable students whom the institution seeks to promote.

More than financial barriers to academic and professional success, traditional textbooks seemingly *disengage* students from a course—an observation substantiated quantifiably and qualitatively in the secondary literature—and usurp from them the process of acquiring and practicing disciplinary and universal skills. In American music classes, these skills include field and archival research, score analysis, textual close-reading and analysis, active and deductive listening, social and political awareness, and the construction of historical narrative.

Whereas all too often, textbooks can dictate the content of a course, the content of my textbook-liberated American music course becomes merely the medium by which students cultivate critical thinking skills, acquire intellectual autonomy, and grow personally. *Sans* textbook, the course employs a Wiki through which students track archetypes of the American experience, build timelines, construct varying historical narratives, and explore American music non-chronologically by uncovering and documenting historical threads. The class becomes a cohort in which the students gain agency over course content and their own professional goals.

**Nicole Wesley, Texas State University and Christopher J Smith, Texas Tech University**

**“To Wipe All Tears from Our Eyes: Devised Pedagogy and Practice-Based Research in the Teaching of History”**

*To Wipe All Tears from Our Eyes* is an original movement and sound composition, Devised collaboratively by a team of faculty and student artists from Texas Tech and Texas State universities during an intensive Study Abroad workshop and academic course at the University of Bedfordshire in Summer 2017. Emphasizing creative reflection upon the experience of two early 20<sup>th</sup>-century dance duos (Vernon & Irene Castle, Ruth St Denis and Ted Shawn, and colleagues James Reese Europe and Elisabeth Marbury), the work explores New World themes of colonialism, privilege, and appropriation, and the regret that such exploitation might engender. Faculty mentors assisted students’ engagement with historical narratives via group sharing, contact partnering, guided improvisation, archival research, creative writing, autoethnography, photography, video blogging, and site-specific opportunities including folk and historical dance, music, and culture. The process of Devising permits a non-semantic, intuitive form of creativity yielding unique insights.<sup>1</sup> In the Bedfordshire experience these insights in turn yielded a work of “research as performance,” and a pedagogical experience of immersive historical narrative. Drawing upon musicology, performance studies, modern dance theory, arts practice research, ethnochoreology, and post-colonial studies, this paper examines the premises, processes, and unique capacities of Devising as a tool for both arts-practice research and historical pedagogy.

**Anne Wharton, Texas Tech University**

**“The Absence of Female Composers in the Development of Modern Dance”**

Modern dance is largely defined by iconic female choreographers but the musical compositions used in this dance genre are disproportionately from male composers. There is a marked absence of female composers throughout the development of modern dance, especially notable in the late 1800s and early 1900s. Despite modern dance’s affinity towards the female body and feminist themes, the soundtrack for the genre seems strangely reliant on male composers. By examining three case studies focused on collaborations between choreographers and composers, this paper explores the social obstacles and influences that originated a pattern of male-dominated compositions in modern dance.

The first case study examines the origin of modern dance in danced interpretations of precomposed music. Loïe Fuller’s *Fire dance* set to Richard Wagner’s *Ride of the Valkyries* started a pattern of modern choreographers capitalizing on productions featuring music with an already established popularity. The second case study examines a notable disruption in the pattern of female choreographers working with male composers. Vivian Fine’s score for

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<sup>1</sup> See for example Tina Bicat and Chris Baldwin, *Devised and Collaborative Theatre: A Practical Guide* (Ramsbury, Marlborough: The Crowood Press Ltd, 2002); Sheila Kerrigan, *The Performer’s Guide to the Collaborative Process* (Portsmouth, NH: Heinemann, 2001).

Doris Humphrey's *The Race of Life* is a rare example of a female composer collaborating with a female modern choreographer. The third case study looks at the long-lasting collaboration between modern choreographer Martha Graham and male composer Louis Horst. Their partnership spanned across twenty-two years and heavily influenced the interaction between music and modern dance. These chronological case studies examine the causes and influences that led modern dance, a genre of art steeped in feminist ideology and personalities, to develop as a male-dominated music scene.

**Joanna Zattiero, The University of Texas at Austin**

**“The Singing Charro, the Silver Screen Cowboy, and Valorization of Rural Life in an Age of Social and Technological Transition”**

The Mexican singing charros and U.S. silver screen cowboys were an integral part of both Mexican and American popular culture during the 1920s through 1950s, particularly as a representation of the longing for and idealization of rural culture in an age of great social and technological transition. Examples of influential singing charros of the period include Tito Guízar, Jorge Negrete, and Pedro Infante, among many others. Similar examples of popular silver screen singing cowboys in the United States include Jimmie Rodgers, Gene Autry, and Roy Rogers. Each of these singers demonstrates a unique style, while incorporating performance characteristics that helped link rural traditions (such as through lyrics reminiscent of life on the ranch) with urbanizing audiences who largely received their performances through the emerging technologies of radio broadcasts, recordings, and film.

Following the Mexican Revolution in the 1920s and the Great Depression in the 1930s, the rapid growth of mass communication played an important role in the development of national culture. The singing charros and singing cowboys quickly became an influential part of this movement, revered at once as icons of tradition as well as symbols of post-revolutionary and urban identity. Many correspondences occur between these Mexican and U.S. popular music icons, and yet it is still imperative to consider regional and national influences that directed their paths to fame and resulting influence on national culture and the valorization of a rural past.

## Bios

**Heather Beltz** is finishing her Masters of Music degree with a concentration in musicology and plans on pursuing her PhD in fine arts with a concentration in ethnomusicology. The title of her thesis is “The Power of Sound: Music and Magic in Pre-Christian Irish Folklore.” [heather.beltz@ttu.edu](mailto:heather.beltz@ttu.edu)

**James Dennis** is a graduate of Northwestern University with degrees in Piano Performance and Applied Mathematics. After attending Peabody Conservatory for a brief period as an MM student, he left to pursue the development of several music software applications. The first of these is Partwriter, a program that realizes Roman numeral chord progressions in SATB style, given a starting position. "Thinking by Ear" is an ongoing project and has been in development since late 2014. His most recent work involves creating a program that can compose music that is indistinguishable from that of a human composer. [jcd131@txstate.edu](mailto:jcd131@txstate.edu)

**Carrie Evans** is a PhD student in Fine Arts at Texas Tech University, where she focuses in narrativity and exoticism within 19<sup>th</sup> and 20<sup>th</sup> century music, particularly ludomusicology. She received her Bachelor in Music in 2014 and her Master of Music in 2016, both from Texas Tech University. Her master's thesis focused on the impact of music within the narrative of video games, including *The Legend of Zelda*, *Final Fantasy VII*, and the *Fallout* series. [carrie.evans@ttu.edu](mailto:carrie.evans@ttu.edu)

**Vern Falby** has been on the Music Theory faculty of the Peabody Conservatory of the Johns Hopkins University since 1989. He earned a Ph.D. in Musicology, Music Theory emphasis, from the University of Maryland, and formerly was on the Music Theory faculties at Hartt School of Music and Louisiana State University. He has developed practical tools to investigate works of music, which he calls "Thinking by Ear". These can be used by music professionals to improve their performances and can help music lovers understand what is happening in their favorite pieces - and why they affect them so deeply.

**Brian Galica** received a bachelors degree in Sociology from University of Oshkosh- Wisconsin, focusing on music and religious practices. A Master's degree in Sociology from Texas Tech University focused on borderland music and feminist identity in female songsters of the borderland. As a Master's of Musicology candidate, Brian's research

centers around music as defiance. Music used for constructing identity, protest, and created subcultures. His thesis focuses primarily towards the use of *corridos* as a means of solidarity among the labor protester of the 1960-70s primarily in Texas and Southwest region of the United States. [brian.galica@ttu.edu](mailto:brian.galica@ttu.edu)

**Emily Hagen** completed a Bachelor of Arts in Music and Spanish and a Master of Music degree in Vocal Performance at the University of MN Duluth, where she undertook several grant-supported research projects. She then studied voice and opera in Izmir, Turkey as a Rotary International Ambassadorial Scholar, as well as at the Conservatoire Régionale de Boulogne-Billancourt in Paris and the Bellini Conservatory in Caltanissetta, Sicily. Ms. Hagen is now a UNT PhD candidate and teaching assistant in Music History with a related field in Opera. She is preparing her dissertation, "Singing Emotion Before *The Passions of the Soul*: Music, Gesture and the Depiction of Affect in Venetian Opera, c. 1639-1658." She has participated in three collaborative score editing projects, including a performance score of Pietro Platania's lost opera *La vendetta slava* supported by the University of MN Duluth and critical editions of Claudio Monteverdi's *Vespers of 1610* and *L'incoronazione di Poppea* at UNT. Her recent conference presentations have included UNT's GAMuT Graduate Student Conferences and *Opera: The Art of Emotions* in Melbourne, Australia. Ms. Hagen also remains active in music performance by producing/directing opera and musical theater projects as well as teaching a full studio of private voice and piano students. Her favorite performances as a soprano have included the roles of Cherubino in *Le nozze di Figaro* and Frasquita in *Carmen*. She welcomes email correspondence at [emily.june.hagen@gmail.com](mailto:emily.june.hagen@gmail.com).

**Stephen Husarik** is Professor of Humanities / Music History at the University of Arkansas – Fort Smith, where he serves as Head Carillonneur at the Donald W. Reynolds Bell Tower. His published articles on Beethoven appear in *The Music Times*, the *Journal of International Humanities* and *Speculum Musicae*. He has read papers on Beethoven's music at numerous conferences and has publicly performed Beethoven's Opus 111 piano sonata over many years. [Stephen.Husarik@uafs.edu](mailto:Stephen.Husarik@uafs.edu)

**Bob Mondello**. For more than three decades, Mondello has reviewed movies and covered the arts for NPR News, seeing at least 250 films and 100 plays annually, then sharing critiques and commentaries about the most intriguing on NPR's award-winning newsmagazine *All Things Considered*. In 2005, he conceived and co-produced NPR's eight-part series "[American Stages](#)," exploring the history, reach, and accomplishments of the regional theater movement.

Mondello has also written about the arts for such diverse publications as *USA Today*, *The Washington Post*, and *Preservation Magazine*, as well as for commercial and public television stations. And he has been a lead theater critic for *Washington City Paper*, D.C.'s leading alternative weekly, since 1987.

Before becoming a professional critic, Mondello spent more than a decade in entertainment advertising, working in public relations for a chain of movie theaters, where he learned the ins and outs of the film industry, and for an independent repertory theater, where he reveled in film history.

Asked what NPR pieces he's proudest of, he points to commentaries on silent films – a bit of a trick on radio – and cultural features he's produced from Argentina, where he and his husband have a second home. An avid traveler, Mondello even spends his vacations watching movies and plays in other countries. "I see as many movies in a year," he says. "As most people see in a lifetime."

**Kimberlyn Montford** is Associate Professor of Music History and co-chair of African American Studies at Trinity University in San Antonio, TX. She has articles published in *Seventeenth-Century Music*, *Sixteenth-Century Journal*, essays in *Ashgate Research Companion to Women and Gender in Early Modern Europe*, *Mapping Gendered Routes and Spaces in the Early Modern World*, and *Patronage, Gender & the Arts in Early Modern Italy: Essays in Honor of Carolyn Valone* and her edition of the spiritual madrigals of the Roman composer Paolo Quagliati is forthcoming from A-R Editions. [kmontfor@trinity.edu](mailto:kmontfor@trinity.edu)

**Kristina Kummerer** is a senior at Trinity University, double-majoring in Music and History with minors in Medieval/Renaissance and Ancient Mediterranean Studies, and has studied Classical Latin for over ten years. A violinist and vocalist, she is concertmaster of the Trinity Symphony Orchestra and performs with the select Trinity Chamber Singers. She recently returned from a study-abroad semester in Ireland, where she conducted comparison research with medieval Irish manuscripts. In this project, she has seen her many passions combine, and hopes to continue this research beyond her Trinity career into graduate research studies.

**Kim Pineda** is a scholar-performer with a PhD in Musicology and Historical Performance Practices from the University of Oregon. Formerly a Visiting Assistant Professor of Musicology at Texas Tech University and now teach-

ing at Sam Houston State University, he has also taught at the University of Oregon, Seattle Pacific University, North Seattle Community College, and Indiana University. He has presented his research at meetings of the AMS, the Society for American Music, the Society for Eighteenth-century Music, the Western Society for 18th-century Studies, and the Patristic, Medieval, and Renaissance Conference, as well as at chapter meetings of the AMS-Southwest, the Society for Ethnomusicology Northwest, and the MLA-Pacific Northwest. [blavet@kimpineda.com](mailto:blavet@kimpineda.com)

**Nico Schöler (b. 1970)** is University Distinguished Professor of Music Theory and Musicology at Texas State University. His main research interests are interdisciplinary aspects of 19<sup>th</sup>/20<sup>th</sup> century music, computer applications in music research, methodology of music research. He is the editor of the research book series *Methodology of Music Research*, the editor of the journal *South Central Music Bulletin*, the author and/or editor of 21 books, and the author of >110 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014). [nicco.schuler@txstate.edu](mailto:nicco.schuler@txstate.edu)

**Christopher J. Smith** is a scholar, performer, and professor of musicology at the Texas Tech University School of Music, where he is founding director of the [Vernacular Music Center](#). He has received many honors and awards for teaching and research in a career spanning three decades, and has served as external examiner, guest lecturer, and keynote speaker at colleges and conferences around the world. He is the composer, librettist, and music director for the full-length theatrical dance show [Dancing at the Crossroads: A Celebration of Afro-Caribbean and Anglo-Celtic Dance in the New World](#), composed the music for Texas Tech University's 2015 production of Brecht's masterpiece *Mother Courage and Her Children*, and is the founder and music director of the [Elegant Savages Orchestra](#), an innovative "symphonic folk" chamber orchestra exploring the meeting ground between vernacular and classical musics. As an instrumentalist, he concertizes on Irish bouzouki, tenor banjo, button accordion, slide guitar, saz, lute, gittern, Turkish lavta, and percussion. He is also a former nightclub bouncer, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet. [christopher.smith@ttu.edu](mailto:christopher.smith@ttu.edu)

**Scott M. Strovas**, Ph.D., serves as Assistant Professor of Music History at Wayland Baptist University, where he teaches music history and theory, American music, film music, and jazz improvisation. His recent publications examine a range of subjects including jazz trumpeter Louis Armstrong's study books, music from the famed PBS drama, *Downton Abbey*, and allusions to music in the poetry of Emily Dickinson. He also publishes and presents consistently on pedagogy issues related to musicology and music theory. Most importantly, he organizes his program's annual School of Music Faculty vs. Students Softball Game, in which the faculty is undefeated. email: [scott.strovas@wbu.edu](mailto:scott.strovas@wbu.edu)

**Nicole Wesley** is a teacher, performer and choreographer from Austin, Texas. She is an Assistant Professor of Dance at Texas State University and a Certified Laban Movement Analyst. Her research interests include community building through authentic performance (The JUSTICE Project), interdisciplinary art-making and pedagogical approaches (The Bassanda Project), and Laban Movement Analysis (LMA) as a methodology in the realm of technical training and performance process. Most recently, Nicole co-authored a chapter entitled, "Promoting Transformation through Reflection and Embodiment in the Teen Justice Project" in the book *The Young Are Making Their World: Essays on the Power of Youth Culture* (2016). [nlw35@txstate.edu](mailto:nlw35@txstate.edu)

**Anne Wharton**. Currently pursuing her MM in Musicology at Texas Tech University, Anne Wharton serves as the TA in Vernacular Dance for the Vernacular Music Center. Wharton teaches Dance Practices for Musicians for the School of Music, which focuses on somatic awareness, wellbeing and improvisational tools. An interdisciplinary artist with experience as a choreographer, concert and vernacular dance performer, teacher and bagpiper, Wharton's research interests are devised performance practices, the cultural context of historical biographies, and the application of music and dance practices to create communities and foster mental and physical wellbeing. Wharton holds a BFA in Dance from Texas State University. [anne.wharton@ttu.edu](mailto:anne.wharton@ttu.edu)

**Joanna Zattiero** is a doctoral candidate in musicology at the University of Texas at Austin and holds degrees in saxophone performance and music history from the University of Idaho. She specializes in late 19th and early 20th century American music, including cowboy songs and the development of popular music throughout the American West. Prior to attending UT-Austin, Joanna taught at Utah State University from 2009-2014. She has presented research with the Society for American Music and the College Music Society, performed the premier of a new work for saxophone with the North American Saxophone Alliance, and has appeared on NPR's Sound Bites program. Joanna can be reached at [joanna.zattiero@gmail.com](mailto:joanna.zattiero@gmail.com).