

Spring Virtual Meeting

American Musicological Society—Southwest Chapter

Saturday, April 9, 2022

Time Zone: Central

Meeting Place: Zoom

The meeting is free and open to all members and friends of the chapter. Registration link:

<https://uiw.zoom.us/meeting/register/tJYlfu2hpjlsEtPiY19I2IHqKB1b6wv7-bHk>

Zoom Host: Kevin Salfen, AMS-Southwest Chapter President

Meeting Contact: Virginia E. Whealton, AMS-Southwest Chapter Secretary-Treasurer
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Acknowledgements

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

The Spring 2022 Program Committee

Michele Aichele
Micaela K. Baranello
Megan Sarno

The Spring 2022 Panel Moderators

Michele Aichele
Stacey Jocoy
Peter Mondelli
Luisa Nardini
Lauryl Salazar

The Spring 2022 Meeting Organizers

Kevin Salfen
Virginia Whealton

The AMS Webmaster

Drew Stephen

Thank You!

AMS-Southwest Discussion on Zoom: Logistics

The Moderator

The moderator will guide the discussion. If you want to contribute to the discussion, send your question to the moderator or to the entire group not to the presenter.

Zoom chat offers many opportunities for increased interactions between all participants. It also creates new challenges as questions and comments can be typed simultaneously by multiple attendees in real time. Moderators may choose to group similar questions together rather than responding to each question in the exact order offered.

Questions and Comments

Please use the chat feature to indicate that you'd like to ask a question or comment.

To help streamline discussion in the chat, please use the codes below:

Q = I'd like to ask a question. Even if you choose to type out your question in whole or in part, please begin with Q.

Example: Q Was The Island Princess performed in the English colonies in North America?

C = I'd like to offer a comment to be included in the discussion. Even if you choose to type out your comment in whole or in part, please begin with C.

+ = I have something I'd like to contribute to the discussion happening right now

FYI [plus text] = I'm offering some information or commentary for the speaker's benefit, but this doesn't need to be part of the discussion.

Example: FYI My cat was enraptured by your paper. You have a new fan.

Program

8:50 a.m. – 9:00 a.m. Welcome

Kevin Salfen (University of the Incarnate Word), Chapter President

9:00 a.m. – 10:30 a.m. Panel 1: Discovery and Rediscovery

Moderator: Michele Aichele (Texas Lutheran University / University of the Incarnate Word)

Nico Schüler (Texas State University), “Rediscovering ‘Authentic’ African-American Music in the US in the Late-19th Century”

Jaymz Vance (University of Arkansas—Fort Smith) &
Niki Wemmerus (University of Arkansas—Fort Smith),
“Digital Discoveries: Six Lost Works by Anna Amalia, Duchess of Saxe-Weimar-Eisenach Uncovered in Archduke Rudolph’s *Musikalien Register Nr 9*”

Jamie G. Weaver (Stephen F. Austin State University),
“Seeing Possibilities: Re-examining the Contributions of Maria Theresia von Paradis through the Application of Feminist Theory and Disability Narrative Studies”

10:30 a.m. – 10:45 a.m. Break

10:45 a.m.– 12:15 p.m. Panel 2: Performance, Identity, and Power

Moderator: Lauryn Salazar (Texas Tech University)

Virginia E. Whealton (Texas Tech University), “Urbanization, Whiteness, and Domestic Music in Early Nineteenth-Century Virginia”

Anthony Cahill (Irish World Academy of Music and Dance, University of Limerick), “The Crossroads of Performativity: Examining the Performative Language and Artistic Practice of an Irish Traditional Accordionist”

Jiung Choye (Independent Scholar), “Cognition, Pedagogy, and Performance: Marginalizations of Improvisation from Free Jazz and Chicano Music in the California Public School System”

12:15 p.m -1:00 p.m. Poster Session Poster Session / Break

Martina Li (Sam Houston State University), “Deciphering the Decline of Classical Accordion in the United States”

Megan Sarno (The University of Texas at Arlington) and Laurel Day (The University of Texas at Arlington), “What Music Is Jankélévitch’s *Music and the Ineffable* About?”

1:00 p.m. – 2:30 p.m Panel 3: Texts and Contexts of the Global Middle Ages

Moderator: Luisa Nardini (University of Texas at Austin)

Christopher Hepburn (Texas Tech University), “Poetic Pussyfooting or Mendacious Means? Non-Western Orthographies: Premodern Japanese Song-poetry in Perspective”

Andrea Klassen (The University of Texas at Austin) “Vol 39 and its Context: Situating an 11th Century Troper within Medieval Italy”

Jennifer Saltzstein (University of Oklahoma), “Land, Loss, and Medieval Chivalric Yearning in ‘Quant voi la glaie’ by Raoul de Soissons”

2:30 p.m. – 2:45 p.m. Break

2:45 p.m. – 3:45 p.m. Panel 4: Music, Film, Gaming

Moderator: Stacey Jocoy (Texas Tech University)

2021 Hewitt-Oberdoerffer Award winner: Hannah E. Neuhauser (The University of Texas at Austin), “Lost without a Cue: Music and Masculinity in Detective Film Noir”

Thomas B. Yee (The University of Texas at San Antonio,” Self-Harmonization – Musical Semiotics of Mental Health in the Video Game *Gris*”

3:45 p.m. – 4:00 p.m. Break

4:00 p.m. – 5:00 p.m. Panel 5: Revisiting the Early 20th Century

Peter Mondelli (University of North Texas)

Scott M. Stovas (Wayland Baptist University), “‘Anything Goes’? Broadway and the Tentative Origins of Jazz’s ‘Backdoor Dominant’”

Owen Hansen (University of Kansas), “The ‘New’ Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen’s Hall Concerts”

5:00 p.m. Business meeting

Paper and Poster Abstracts

9:00 a.m. – 10:30 a.m. Panel 1: Discovery and Rediscovery

Moderator: Michele Aichele (Texas Lutheran University / University of the Incarnate Word)

“Rediscovering ‘Authentic’ African-American Music in the US in the Late-19th Century”

Nico Schüler (Texas State University)

Despite its inherent racism, late-19th century minstrelsy provided artistic and economic opportunities to African-Americans in show business. Especially after the Civil War, black artists entered the minstrel business and soon also the Jubilee business, creating a broad-based black entertainment industry that influenced developments in entertainment through today. While the Jubilee business has received some scholarly focus in recent years, especially with Sandra Jean Graham’s 2018 book *Spirituals and the Birth of a Black Entertainment Industry*, ‘authentic’ African-American minstrelsy has yet to see a systematic exploration. The relationship between black minstrelsy and Jubilee ensembles is also in need of research. This paper will report on an ongoing project based on extensive newspaper research on black artists of the late-19th century. Hundreds of newspaper articles reveal how black artists created artistic partnerships that usually lasted an entire career. For example, Sam Lucas (1840-1916), one of the most famous black musicians at that time, performed with the Hyers Sisters (pioneers of African-American musical theatre) and Billy Kersands (1842-1915; the most well-known black comedian of his time) throughout his long career. All of them supported younger artists, such as Jacob Sawyer (1856-1885), who started his career with these artists and followed them to other minstrel and jubilee ensembles, before directing his own Jubilee ensemble. The research also reveals that many of the musicians working in the minstrelsy business were eventually drawn to the lucrative business of Jubilee ensembles. This paper will provide examples of the networks between artists, troupes, ensembles, cities, and performance venues.

**“Digital Discoveries: Six Lost Works by Anna Amalia, Duchess of Saxen-Weimar-Eisenach
Uncovered in Archduke Rudolph’s *Musikalien Register Nr 9*”**

Jaymz Vance (University of Arkansas—Fort Smith) &
Niki Wemmerus (University of Arkansas—Fort Smith)

A newly digitalized catalog of music by Beethoven’s only composition student, Archduke Rudolph, has opened up access to musical treasures for musicologists worldwide. Archduke Rudolph spent his entire lifetime assembling a collection of music from early 19th century Austria that eventually grew in size to over 16,000 items. At his passing in 1831, *Musikalien Register Nr 9* and all musical scores associated with it were bequeathed to the Gesellschaft der Musikfreunde Archiv in Vienna, Austria as the centerpiece of their collection. After much effort correlating the Archduke’s handwritten catalog with note cards in the Archiv wooden cabinet, a recent digital transcription of the catalog revealed over seventy-five women composers from among the 2,400 entries. One of the most conspicuous entries is Anna Amalia Duchess of Saxen-Weimar who was noted for her performance abilities, compositional skills and support of the arts. Apart from her many musical achievements and philanthropic contributions, the Duchess left an uncertain trail of compositions—only a few of which are certifiably authentic. Using the digitalized *Musikalien Register Nr 9*, this UAFS research has located six original manuscripts by the Duchess and identified a seventh Stabat Mater also attributable to her.

**“Seeing Possibilities: Re-examining the Contributions of Maria Theresia von Paradis through the
Application of Feminist Theory and Disability Narrative Studies”**

Jamie G. Weaver (Stephen F. Austin State University)

Biographies of female musicians in late eighteenth- and early nineteenth-century Europe usually describe women whose talents were either ignored or exploited and whose opportunities for developing creativity were restricted by familial responsibilities. The biography of virtuosa and composer Maria Theresia von Paradis, (1759-1824) however, is far from usual. Blind since age three, Paradis was subjected to abuse and manipulated in struggles for male power, but was also revered as a divine gift, compared with Apollo’s muses, and offered patronage and friendship by artists, critics, and rulers. She developed prodigious musical skills, achieving a similar education to her male contemporaries. Yet, chronicles of her career mislead readers concerning her contributions, focusing on

the fortitude and bravery behind her success despite her disability, rather than on documentation of her performance achievements or her composition of large- and small-scale works.

This study demonstrates that eighteenth-century perceptions of disability removed Paradis from her role as a feminine object and exaggerated accounts of her abilities as compensation for her disability, placing her in a unique position to interact with a male-dominated society in ways impossible for most of her female contemporaries. Although fluctuating models of disability prompted authors to hyperbolize concerning her talents, making the quality of her performances, works, and their reception difficult to evaluate, her contributions to the fields of music and education prove substantial. Functioning as an independent creator and artistic subject, she travelled extensively, maintained gainful employment as a musician, composed works still performed today, and empowered students of future generations.

10:30 a.m. – 10:45 a.m. Break

10:45 a.m.– 12:15 p.m. Panel 2: Performance, Identity, and Power

Moderator: Lauryn Salazar (Texas Tech University)

“Urbanization, Whiteness, and Domestic Music in Early Nineteenth-Century Virginia”

Virginia E. Whealton (Texas Tech University)

All too often, studies of domestic music-making in the early United States rely on primary sources that reinscribe privilege, encourage tendentious analyses of “Northern” and “Southern” musical cultures, and obscure intersectional investigations of gender, race, class, religion, and urbanization. I use the 1815 Virginia Personal Property Tax Records, a unique tax assessment that inventoried approximately 700 keyboard instruments and harps throughout the state, to address precisely this point. I show that domestic music functioned as a mechanism of racial and cultural difference, but pianos and harps were not simple symbols of whiteness. Using the tax records and a diverse array of primary sources, I argue that that these instruments operated as contested symbols between

one paradigm of whiteness spearheaded by the new urban mercantile and professional classes and another paradigm of whiteness tied to the rural Old Planter class.

The ethnically and religiously diverse families of Virginia's six independent cities accounted for only three percent of the state's population, but they owned about a third of the keyboard instruments and harps. Conversely, nearly a quarter of Virginia's counties had no such instruments, and seventy percent of had five or fewer. The only concentration of keyboard and harp ownership outside of cities was among the Anglo-American old planter class in the Piedmont region, who were checking the rising political power of Virginia's cities but had lost their position as arbiters of the state's musical taste. Virginia's cities point to a national musical economy dependent on, and not divided by, reliance on enslaved labor.

**“The Crossroads of Performativity: Examining the Performative Language
and Artistic Practice of an Irish Traditional Accordionist”**

Anthony Cahill (Irish World Academy of Music and Dance, University of Limerick)

A monumental figure in Irish traditional music, accordionist, producer, and broadcaster Tony MacMahon (1939-2021) was a self-described purist (MacMahon 1996) who often spoke passionately about the rejection of innovation in favour of conservatism and preservation within the tradition. Yet, MacMahon frequently collaborated with many reputedly innovative traditional musicians, including guitarist Steve Cooney and singer Iarla Ó Liónáird (MacMahon and Cooney 2014; Ó Liónáird et al 1994). Within much of MacMahon's music, conservative and innovative elements can be heard side-by-side, exhibiting a contrast between MacMahon's rhetorical ideologies and the actualisation of these ideologies in his artistic practice. This hints toward a performative element to MacMahon's rhetoric.

Cavanaugh states that performative language ‘does not simply describe the world but may instead... function as... social action’ (2018). Additionally, Schechner posits an ‘as if’ quality of performativity analogous to theatre, consisting of constructed social realities which exist only as they are performed (1985; 2020). Thus, when viewed through a performative lens, MacMahon's ‘purist’ rhetoric can be seen not only as a description of his ideal world for traditional music, but also a performance of authority. Further, MacMahon's strategic use of this rhetoric can be

seen as the construction of an ideal social reality which existed only through his artistic practice. In comparing MacMahon's rhetoric surrounding slow air performance and larger ideologies of Irish traditional music to an analysis of his playing of the slow air, *The Wounded Hussar*, this paper will shed light on the relationship between performative language and artistic practice.

**“Cognition, Pedagogy, and Performance: Marginalizations of Improvisation
from Free Jazz and Chicano Music in the California Public School System”**

Jiung Choye (Independent Scholar)

Improvisation has long been seen by many as a form of musical performance that can be achieved solely through innate talent and instinct. More recent research at the intersection of musicology and cognitive science, however, proposes that improvisation can in fact be taught, carrying with it numerous cognitive benefits for students. Though commonly used in musical performance, improvisation as a musical technique has not historically been widely taught in American public schools. Improvisation is widely used in free jazz, in origin a form of African-American music, and in Mexican-American music. This raises the question of whether the lack of improvisation in the music curriculum was racially motivated. This question becomes particularly acute in the case of California, a state which boasts one of the largest public educations in the U.S., and a singularly robust history of improvisational performance in both the African-American and Mexican-American musical traditions. By analyzing studies of Chicano music and free jazz alongside evidence of the possible cognitive benefits of improvisational pedagogies, this paper will show that Chicano music and free jazz (which both include significant improvisational aspects) were systematically excluded from California public school curricula through the late 20th century. By avoiding the education of improvisational music due to racial reasons, the California music education system missed out on a form of music performance that can cognitively benefit its students while also reflecting the state's diverse communities.

12:15 p.m -1:00 p.m. Poster Session Poster Session / Break

“Deciphering the Decline of Classical Accordion in the United States”

Martina Li (Sam Houston State University)

This paper examines how the prevailing image of the accordion in the United States as an “ethnic” instrument is reinforced and perpetuated by scholarly works and media representations that focus on the “ethnic” communities, which ironically sidelines the instrument in formal music education and undermines the fulfillment of its capacity as a promising classical instrument. The “golden age” of classical accordion during the 1930s-1960s, witnessed in the United States, became a past glory. As the “golden-age” classical accordionists entered their 80s and 90s, this paper combines select fieldwork data (interviews, archive study, including social media) with the literature review to reflect upon the initiatives taken to revive the “classical accordion” by nationwide accordion associations, nonprofit projects, and individuals since the 1960s, then articulates the crucial role that musicologists play in sustaining music diversity in the case of the classical accordion, and musicologists’ responsibility to explore new ways to facilitate well-rounded collaboration with performers, composers, and educators.

“What Music Is Jankélévitch’s *Music and the Ineffable* About?”

Megan Sarno (The University of Texas at Arlington) and Laurel Day (The University of Texas at Arlington)

When Carolyn Abbate’s translation of Vladimir Jankélévitch’s *Music and the Ineffable* appeared nearly 20 years ago, it caused a stir in the field of musicology. Some were elated: Richard Taruskin hailed Jankélévitch as the “anti-Adorno,” because he “does not cast composers as heroes and villains” or “expect music to [...] tell us how to live or solve our political problems.” Likewise, Julian Johnson believed that Jankélévitch’s philosophy could fundamentally change how musicologists approached their work. Others were skeptical. Craig Ayrey complained that “Jankélévitch does not pause to think that music is not a general thing but a multiplicity.” Both reactions rested on an assumption about Jankélévitch’s music philosophy: that music’s relationship to ineffability, to the “inexpressive espressivo,” and to the “charm” under which it placed its listeners, is true of all music. Since the book appeared, this assumption has yet to be addressed and corrected.

This poster demonstrates the results of a quantitative inquiry into the music to which Jankélévitch referred in *Music and the Ineffable*. This inquiry was completed with the support of an undergraduate research program. The student gathered evidence by noting all musical examples and composers discussed in the book. She found that the music most often discussed was French or Russian piano music from 1870 onward. With the support of this evidence, we argue that Jankélévitch's philosophy may not be as universal as it is thought to be. Rather, the ineffability of music relates specifically to the repertory Jankélévitch was most comfortable discussing.

1:00 p.m. – 2:30 p.m Panel 3: Texts and Contexts of the Global Middle Ages

Moderator: Luisa Nardini (University of Texas at Austin)

**“Poetic Pussyfooting or Mendacious Means?
Non-Western Orthographies: Premodern Japanese Song-poetry in Perspective”
Christopher Hepburn (Texas Tech University)**

“And how is that going to work,” questions a literary Japanologist friend when I told him of my PhD thesis plans two years ago. “No musical notation, in all but the rarest of cases, accompanies the page upon which Japanese song-poetry is written.” There is some truth to his statement, at least in the sense of western conventionalities, but, with apologies to my dear friend, it is somewhat foolish to think that the notation systems of a culture outside of our own would need in any way to do the same things that our western notation system does for us. To be sure, though some literary critics unilaterally reject the study of orthography to be mutually informative with the study of musical notation (going as far as deeming Japanese song-poetry to be ‘sonically meaningless’), the real question to ask in such cases is “what is notation doing, and for whom is it doing it?” In this sense, hiragana, Japan’s phonetic writing system (much of which is still in use today), may be understood to function as a kind of notation, i.e., a mnemonic device that offers the period reader an approximate notion about a pitch, whereas the calligraphic approach to Japanese song-poetry may be understood to represent the listener’s approximate notion about phraseology and rhythm (the phrase and timing are based on the stroke—the length, thickness, and shortness of the stroke). By utilizing the interdisciplinary methodologies known to historical, musical, literary, and sociolinguistic

study, I will guide the audience through the ways in which hiragana may arguably be considered notation, and how it is working in waka, Japan's oldest and most continuous form of 31-syllable verse, to create a point of experience for the listener.

“Vol 39 and its Context: Situating an 11th Century Troper within Medieval Italy”

Andrea Klassen (The University of Texas at Austin)

The manuscript Vol 39, a late 11th century chant book from Volterra, while substantially useful for comparative Italian chant studies, has not yet been studied in its own right. The manuscript's apparent disparate influences and prominence as a comparative tool necessitates its study. This paper aims to fill this gap in scholarship by contextualising Vol 39 within other roughly contemporary sources from Novalesa (Ox 222), Pistoia (Pst 121), Bologna (RoA 123), and Pavia (Ivr 60). By carefully examining the liturgical contents and notation these manuscripts, I argue that Vol 39 may contain myriad influences throughout Italy. While Vol 39 contains forty unica, there are nine chants shared between the five sources. Vol 39 is most liturgically similar to Pst 121, a circumstance that can be explained through geographical proximity, but a notational analysis of the oriscus in Vol 39 shows it is also closely related to RoA 123 and Ox 222, which demonstrates the complexity of cultural connections. My paper will present the oriscus, a specific neume, as a case study to examine the myriad influences on Vol 39 and contextualise these findings within the history of the institution. These findings will serve as an introduction to the manuscript's placement within Italian liturgy and notation, as well as a window into Volterra itself. These points will provide specific methods of contextualisation of Vol 39 on many levels: historical/political, liturgical, and notation. Through careful examination of these relationships, my study will contextualise Vol 39 on these three axes.

“Land, Loss, and Medieval Chivalric Yearning in ‘Quant voi la glaie’ by Raoul de Soissons”

Jennifer Saltzstein (University of Oklahoma)

For medieval knights, land was intrinsic to identity. The estate, with its woods and rolling meadowland, symbolized (and generated) wealth and status and was the most desired endpoint of knightly violence. The songs of many thirteenth-century knight-trouvères (vernacular northern French songwriters) often use the “nature opening,” in which the speaker’s description of an estate-like natural landscape inspires him to sing, projecting an image of knightly identity in which land, love, and song are intertwined. In this talk, I focus on the well-loved song “Quant voi la glaie” by the knightly trouvère Raoul de Soissons. This song’s melodic form plays with cyclicity, turning, at its midpoint, on a shortened poetic line whose displaced meter and melody interrupt the otherwise conventional bar form. This musical pause underscores the speaker’s static suffering amid images of cyclical flourishing and decay. Raoul transforms the trouvère nature opening, overlaying it with evocations of fleeting natural transformation. Informed by Svetlana Boym’s conception of restorative nostalgia, I explore how “Quant voi la glaie” has the potential to speak to Raoul’s longing for home. Raoul was downwardly mobile, his crusading activities having led him to sell off significant portions of his land holdings. Raoul’s twist on the trouvère nature opening might express his longing for home while he fought in the holy land or, alternatively, to his longing over his loss of land and status. The enthusiastic reception of this song by later aristocratic compilers (who included it in over a dozen manuscripts) speaks to elite nostalgia for a vision of feudalism that was, by the later thirteenth century, undergoing transformations of its own.

2:30 p.m. – 2:45 p.m. Break

2:45 p.m. – 3:45 p.m. Panel 4: Music, Film, Gaming

Moderator: Stacey Jocoy (Texas Tech University)

“Lost without a Cue: Music and Masculinity in Detective Film Noir”

2021 Hewitt-Oberdoerffer Award winner: Hannah E. Neuhauser (The University of Texas at Austin)

Film noir, a genre dating back to the late 1930s has continued to today with adaptations that reflect modern society. The style of film noir, influenced from German expressionism, has stayed consistent with its stark shadows and tilted camera angles. While film noir divulges into multiple categories, such as Gothic romance, psychological horror, and science fiction, a narrative standard of this genre is detective film noir. Despite updating the cultural characteristics and adhering to traditional visual elements, rarely do variations occur in the character archetypes found in this genre, particularly with the film noir detective. Noir’s traditional private eyes embody the emotional standards of working-class citizens during the Great Depression. Their core values, and masculine attributes such as stoicism, forcefulness and self-reliance, stem from the perpetual fear of failure (Dinerstein, 2008). Aside from a justifiable outburst of anger, the private eye rarely emotes. Due to their restricting archetype, they can be viewed today as exhibiting negative traits of masculinity.

Amidst the vast expansion of research regarding film noir’s dark aesthetic and stark archetypes, there is little analysis on the leitmotifs of noir characters. The existing scholarship on film noir music (Butler, 2002, 2016 and Miklitish, 2011) focus on the modern scoring or the prevalent source music, such siren songs sung by the *femme fatale*. If there is no music to be deliberated with the private eye, it stands to reason that silence has become an identifiable factor with the private eye’s masculinity. As stoicism and indifference are considered primary traits of the private eye, to have an emotional attachment expressed through music could be interpreted as an imbalance of his masculinity. Silence is the paramount leitmotif, but it should not be ignored that certain film scores demonstrate, not only the beginnings of musical themes, but also moments of vulnerability. The extension of my project illuminates the progression of the detective’s music and masculinity across a span of nearly fifty years. Today’s presentation will solely be examining the early score examples, specifically, *The Maltese Falcon*, *Laura*, and *Vertigo*, which cement the traditional private eye’s masculine nature and musical precedents.

The films for this study were chosen because of the prominence of the film, its position in history, the quality of the musical score, and the depiction of the private archetype. This study will be a contribution to both music and cinema studies, while touching on important social issues— namely gender performance throughout detective film noir. It is in high hopes that the spirit of this research shall provide comprehension of the private eye archetype and their musical themes, simultaneously, encouraging potential creators of the continuing post-modernism genre of film noir to grow from these negatively constructed male characters.

“Self-Harmonization – Musical Semiotics of Mental Health in the Video Game *Gris*”

Thomas B. Yee (The University of Texas at San Antonio)

There is perhaps no better video game than *Gris* (2018) to demonstrate video games’ status as an art form and the considerable semiotic potential of video game music. By omitting in-game dialogue and most on-screen text, *Gris* entrains players into an aesthetic posture, appreciating and interpreting its visual, musical, and design elements. Music enjoys an intimate connection to one’s emotional life, constituting an ideal medium for expressing the phenomenology of one’s internal experiences, as *Gris*’ music enacts the story’s empowering representation of important mental health issues including grief and chronic depression. ‘Self-Harmonization – Musical Semiotics of Mental Health in the Video Game *Gris*’ analyzes *Gris*’ soundtrack as one artistically compelling example of the contributions of musical meaning to narrative, gameplay, and audience interpretation.

Gris beckons players to traverse the titular character’s mental and emotional landscape as she journeys through the Five Stages of Grief (Kübler-Ross and Kessler 1969). From story’s beginning, music encodes combined narrative and ludic significance, as revealed through music-semiotic analysis of virtual agency (Hatten 2018). *Gris*’ grief and bereavement manifest as an inability to sing, and players must guide *Gris* to collect scales of musical pitches and learn to sing again. Throughout this journey, a protean shadow pursues *Gris* in various forms, reappearing to shatter her internal world just after she has regained her voice. Music semiotics is key to interpreting *Gris*’ compelling, ambiguous ending and decoding its powerful message about mental health – one of achieving interior harmony through self-acceptance and normalizing patterns of grief, depression, and loss.

3:45 p.m. – 4:00 p.m. Break

4:00 p.m. – 5:00 p.m. Panel 5: Revisiting the Early 20th Century

Moderator: Peter Mondelli (University of North Texas)

“‘Anything Goes’? Broadway and the Tentative Origins of Jazz’s ‘Backdoor Dominant’”

Scott M. Strovas (Wayland Baptist University)

Jazz theory and pedagogy discourse has long privileged the II-V-I progression in tonal jazz as the “normative” (Martin 1980) predominant-dominant-tonic (P-D-T) “cornerstone of jazz harmony” (Rawlins and Bahha 2005). Yet commentary regarding the bVII7-to-Imaj7 “Backdoor” cadence too often neglects consideration of any predominant corollary, which has led to ambiguous conclusions regarding the function of the bVII7 chord as performing at best as a “dominant substitution” (Stover 2014), and less convincingly as plagal (Ligon 2001). In line with jazz musicians’ colloquial characterization of bVII7 as a “Backdoor Dominant,” this paper not only affirms a dominant rationalization of bVII7, but goes further to situate it within a proposed “Backdoor” P-D-T paradigm in which IVmaj7, and not IImin7, serves as the archetypal predominant.

Brief comparisons of IImin7-V7-Imaj7 and “Backdoor” IVmaj7-bVII7-Imaj7 harmonic phrases in selected jazz tunes, coupled with linear considerations, demonstrate their functional equivalence. Yet my interest lies primarily in rooting out harmonic ambiguities in the lead sheets of jazz and Great American Songbook tunes which have perhaps shrouded larger recognition and classification of jazz’s “Backdoor” P-D-T paradigm. The notated harmonies of Broadway hits and popular songs published in the early 1930s and 40s demonstrate the prevalence of a (I7)-IV-IVmin-I progression in the literature, variations of which pervade jazz lead sheets. I argue that, in their initial motion to IV and through IVmin, IVmin(add 6), or indeed bVII7, these varied progressions are all manifestations of the same “Backdoor” P-D-T paradigm ultimately standardized in such jazz publications as the Aebersold series as IVmaj7-bVII7-Imaj7.

“The ‘New’ Englishmen: Boult, Vaughan Williams, Butterworth, and the 1918 Queen’s Hall Concerts”

Owen Hansen (University of Kansas)

The early years of the twentieth century saw the rapid development of new English works done by native composers who wished to establish a musical identity that represented their homeland. Composers such as Vaughan Williams, Butterworth, Elgar, Bax, and Holst took up this challenge and created many memorable works that captured this sense of Englishness (Kennedy, 1980; Frogley, 2003; Saylor, 2008; Murphy, 2012). But it would fall to the conductors and concert organizers to bring these musical compositions to life for audiences. That is what Adrian Boult wanted to attempt with his London conducting debut in 1918 when he held four concerts at the Queen’s Hall featuring multiple works by these ‘new’ Englishmen (Kennedy, 1987). Boult mixed his concert program with established canonic works alongside new compositions by this collection of English composers. The series helped to launch Boult’s career as one of England’s leading conductors and to highlight the music of several composers not well-known to English audiences. This paper will focus on the 1918 concert series and the relationship Boult had with two composers who were close acquaintances of his: Butterworth and Vaughan Williams. By discussing Boult’s relationship with Butterworth and Vaughan Williams, the circumstances surrounding the 1918 concert series and selection of the works by Boult, and the reaction critics and musicians had about the concerts will help to elaborate on Boult’s role in supporting English music in wartime Britain and assisting in promotion of Vaughan Williams and Butterworth’s music at home and later abroad.

5:00 p.m. Business meeting

Presenter Biographies

Anthony Cahill is a doctoral candidate and tutor at the University of Limerick. His Ph.D. research explores the contemporary aesthetic values and performance practice of traditional Irish slow airs. Anthony has entered the fields of Irish music studies and ethnomusicology from an extensive music performance background, having been classically trained as a clarinetist and traditionally trained on the Irish tin whistle and flute. Anthony holds a Master of Arts in Festive Arts from the University of Limerick, and a Bachelor of Arts in Music from Texas Tech University in Lubbock, Texas.

Born in Evanston, Illinois, **Dennis Choye** is an independent scholar of music education and music cognition. He is currently at work on a study of the cognition, pedagogy, and performance involved with the marginalizations of improvisation from free jazz and Chicano Music in the California public school system.

Laurel Day is a senior at the University of Texas at Arlington, studying Music Education, Psychology, and Women's and Gender Studies. In 2021, she was accepted into the Undergraduate Research Assistantship Program at UTA where she was mentored by Dr. Megan Sarno and studied the philosophy of Vladimir Jankélévitch. She is currently a member of the Texas Music Educators Association, the Texas Orchestra Directors Association, the American Musicological Society, and the American Viola Society, where she served on their Youth Advisory Council in 2021.

Owen Hansen is an ABD doctoral candidate at the University of Kansas pursuing a Ph.D. in Musicology. Mr. Hansen has received a BME in Vocal Music from Nebraska Wesleyan University and a Master of Music from the University of South Dakota. He has presented at conferences in North America and in Europe. He is working on his dissertation concerning the friendship and collaboration between English composers Ralph Vaughan Williams and George Butterworth during the 1910s.

Andrea Klassen is a PhD student in Musicology at the University of Texas at Austin specializing in medieval plainchant. Her current research interests include the notation and liturgy of Vol 39, as well as Italian chant notation more generally. Andrea is currently a fellow at the Harry Ransom Center, indexing a variety of chant manuscripts held in their collections for the Cantus Database and MIMO. Her past research includes work on chant notation and the St Gall Cantatorium, with a focus on finding similarity in adiastematic sources. Andrea hopes to pursue research in chant transmission for her dissertation topic.

Christopher Hepburn is an American musicologist and music historian of Scottish descent whose writings frequently take up the intersection between music and meaning as an aspect of culture. His dissertation, *Defining Waka Musically, Songs of Male Love in Premodern Japan*, asks the question, "what is music doing in waka, and how is it doing it?" He is the recipient of numerous grants, including research grants for domestic and international study. He has published with Oxford University Press, and his many domestic

and international conference engagements appear in several proceedings. When he is not engaging in academia, he owns and operates a manga localization company.

Dr. Martina Li received PhD in ethnomusicology from University of Texas at Austin (18') and teaches music history at Sam Houston State University. An ethnomusicologist and an award-winning classical accordionist, Li's current research focuses on the history of classical accordion performance and pedagogy in the United States within the broader context of accordion practice and literature in North America. Her research questions the perceived boundaries between musicology and ethnomusicology that unintentionally perpetuates the ethnic labeling of musical instruments that are in practice multivalent.

Jennifer Saltzstein is a Presidential Professor of Musicology at the University of Oklahoma. She is author of *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* (Cambridge: D.S. Brewer, 2013), editor of *Musical Culture in the World of Adam de la Halle* (Leiden: Brill, 2019), and has published articles in the *Journal of the Royal Musical Association*, *Viator*, *Musica Disciplina*, the *Journal of the American Musicological Society* (2017 and 2019), and in numerous interdisciplinary collections of essays. In 2018, she was honored with the H. Colin Slim Award by the American Musicological Society for her article, "Rape and Repentance in Two Medieval Motets" (*Journal of the American Musicological Society*, 2017). She is currently writing a book on the relationship between medieval music and the environment.

Megan Sarno (PhD, Princeton University) is Assistant Professor of Music at the University of Texas at Arlington. A musicologist, her research focuses on the cultural dimensions of early 20th-century French music, including the relationship between music and Symbolist literature, contemporary philosophy, and early feminism. Sarno has published on the music of Claude Debussy, Camille Saint-Saëns, and André Caplet; her articles and reviews appear in *19th-Century Music*, *Journal of Musicological Research*, *Nineteenth-Century Music Review*, and *Notes*.

Dr. Nico Schüler is University Distinguished Professor of Music Theory and Musicology at Texas State University and immediate past-president of the American Musicological Society Southwest Chapter. His main research interests are interdisciplinary aspects of music, methodology of music research, digital music research, African-American music, music theory pedagogy, and music historiography.

Scott M. Strovas is Associate Professor of Musicology at Wayland Baptist University, where he teaches courses in music history and theory, American music, film music, and jazz. Strovas has published on subjects as diverse as music theory pedagogy, film and television music, and jazz history. His work appears in *Engaging Students: Essays in Music Pedagogy*, the *Forum* of the College English Association, and the edited collections *Hollywood Heroines: The Most Influential Women in Film History* (ABC-CLIO,

2019), *All Things Emily Dickinson* (ABC-CLIO, 2014), and *Upstairs and Downstairs: The British Historical Costume Drama on TV* (Rowman & Littlefield Publishers, 2014).

Jamyz Vanz, from Fort Smith, AR is a music composition major in the UAFS Bachelor of Arts program with a minor in philosophy. He is particularly interested in the aspect of transcendence offered by music preservation projects and how the art of Anna Amalia reaches across time to new audiences due to scholarship behind the scenes.

Jamie Weaver is an associate professor of musicology at Stephen F. Austin State University. She earned her Ph.D. in Musicology, with a secondary area in vocal performance from the University of Oregon in 2006. The recipient of an International Rotary Foundation Ambassadorial Scholarship, Dr. Weaver conducted her dissertation research in Bologna Italy, exploring compositional ethics of composers in Florence and in northern Italy during the late sixteenth and early seventeenth centuries. Her current research interests include compositional ethics, rhetoric in Italian music of the late sixteenth and early seventeenth centuries, and the intersection between music and disability studies.

Niki Wemmerus, from Howe, Oklahoma is a psychology major interested in music therapy. Her interest in the music of Anna Amalia revolves around the composer's skill and philanthropy towards the arts. "This research has motivated me to become more open to music generally and not just the music of today."

Virginia E. Whealton is an Assistant Professor of Musicology at Texas Tech University. A scholar of nineteenth-century music, her research focuses on two areas: 1) Parisian music, specifically on Romantic musicians' travel writings and travel-inspired compositions, and their role in shaping musicians' public image; and 2) musical life and collectorship in early nineteenth-century Norfolk, Virginia, and that musical culture's intersection with gender, Jewish identity, urbanization, and the politics of the Early Republic. Recent publications include an article in *Nineteenth-Century Contexts* (2019), a chapter in *Symphonism in Nineteenth-Century Europe* (Brepols, 2019), and an article on the Polish-Ukrainian composer Albert (Wojciech) Sowiński in *Studia Chopinowskie* (2021).

Some composers found their love of music at the symphony hearing Brahms or Beethoven — **Thomas B. Yee** (b. 1992) discovered his from the beeps and boops of the family Super Nintendo. Blending the roles of composer and music theorist, Thomas specializes in writing for percussion, wind ensemble, and Holocaust remembrance music; his research focuses on music semiotics and the representation of gender, race, and religion in video game music. Thomas completed his DMA at the University of Texas at Austin and is Assistant Professor of Instruction in Music Theory at the University of Texas at San Antonio.