The Society of Graduate Students in Music
Presents

The 24th Annual
**Western University Graduate Symposium on Music**

August 25th-26th, 2023

Keynote: Dr. Joanna Bosse
Carnegie Mellon University

Welcome to WUGSOM 2023!

**Music and Interdisciplinarity: What Connects Us Makes Us Stronger**

For this year's conference, we wanted to embrace interdisciplinarity and celebrate what it often evokes: interconnectedness, cooperation, and collaboration. Our presenters will illustrate how interdisciplinary thinking can enhance the philosophies and methodologies of research projects. We are happy to welcome researchers from a wide variety of schools, programs, and fields of study. Our keynote speaker, Dr. Joanna Bosse, is an exceptionally interdisciplinary scholar who has expertise and interests in music, ethnomusicology, dance and movement, health and well-being, music cognition, emotion, and the relationships between them.

Thank you so much for attending and I hope you enjoy your time at our 24th WUGSOM!

Donna Janowski, Chair of SOGSIM & WUGSOM Coordinator

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## A Special Thank You To...

Dr. Joanna Bosse for graciously accepting our keynote invitation!

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# Friday, August 25th, 2023
(All times are in EST)

**9:45-10:00: Land Acknowledgement**

**10:00-11:00: Session 1**
**"Give me deeper understanding": Music and Technology**

**Christine Oppedisano** (Carleton University), Artificial Intelligence and Music: Uses, Ethics, and Future Implications

**David Friedrich** (Conservatorium of Music - University of Western Australia), Not without my discipline: Adding techno-philosophy to the multidisciplinary nature of the cochlear implant

**11:00-11:15: Break**

**11:15-12:45: Session 2**
**"To the movies and magic": Music On Screen and On Stage**

**Alex Shannon** (Indiana University - Jacobs School of Music), "Jack, I Swear": Intersections of Masculinity and Sexuality in Charles Wuorinen's *Brokeback Mountain*

**Echo Davidson** (University of Pittsburgh), Reconstructing Wheelchair-using Sexual Women: Ali Stroker, *Oklahoma!,* and the Politics of Visibility in Music Performance

**Tori Vilches** (Indiana University - Jacobs School of Music), "Somos la Resistencia, No?": Musical Palimpsest and Metaphor in Netflix's *La Casa de Papel*

**12:45-1:45: Lunch Break**

**1:45-2:45: Session 3**
**"The elements in harmony": Music Analysis**

**Patrick Huang** (University of Western Ontario), The Study and Editing of Medieval Sino-Japanese Music Treatises: A Case Study of Kangen Ongi

**Avinoam Foonberg** (University of Cincinnati College - Conservatory of Music), Timbral unity in the disunity

**2:45-3:00: Break**

**3:00-4:00: Session 4**
**"It's all about the wordplay": Music, Language, and the Art of Communication**

**Penny Sanborn** (University of Calgary), Integrating Music and Digital Media in Our Current World

**Micah Mooney** (University of Michigan), "He Had a Way With Words / And the Rhythm and the Rhyme": (Slant) Rhyme and Reason in Contemporary Musical Theater Lyrics

# Saturday, August 26th, 2023
(All times are in EST)

**9:45-10:00: Land Acknowledgement**

**10:00-11:00: Session 1**
**"The game goes on": Music and Games**

**Brad Kagan** (Sydney Conservatorium of Music - University of Sydney), Acculturation and beyond: Enriching game-world cultures through real-world musical stereotypes

**John Kausch** (University of Western Ontario), The Glass Bead Game and the history of Pansophy

**11:00-11:15: Break**

**11:15-12:15: Session 2**
**"I've got to break free": Sending a Message Through Song**

**Emily Tam** (Queensland Conservatorium - Griffith University), Songs of the Oppressed: Collaborative Artistic Praxis for the Emancipation of Minoritised Groups

**Elisabeth Roberts** (University of Western Ontario), What's Going on at the Y.M.C.A? A Case Study in Music as Cultural Mnemonic

**12:15-1:15: Lunch Break**

**1:15-2:15: Session 3**
**"A girl can do what she wants to do": Identity and BLACKPINK**

**Matt Anderson** (University of Kansas), Constructing Identity in BLACKPINK's "Pink Venom" and "Shut Down"

**Tiffany Ta** (University of California, Santa Barbara), Pretty Savage: Blackpink is the "Feminist" Revolution

**2:15-2:30: Break**

**2:30-3:30: Session 4**
**"We shall still revere the lessons learned": Music Teaching and Learning**

**Ryan Galik** (Michigan State University), What Conversational Solfège Can Teach Us About Teaching Collegiate Aural Skills

**Kaylee Bernard** (Eastman School of Music), Incorporating Popular Music and Student Repertoire: Pragmatic Applications of Music Theory

**3:30-3:45: Break**

**3:45-5:15 Keynote Address**

**Dr. Joanna Bosse** (Carnegie Mellon University), Interdisciplinarity and the Future of Music and Higher Education

**5:15-5:30: Closing Remarks**

# Abstracts for August 25th

**Christine Oppedisano** (Carleton University), Artificial Intelligence and Music: Uses, Ethics, and Future Implications

In the twenty-first century, Artificial Intelligence (AI) has increasingly gained appeal for its capacity to amplify human cognitive abilities, facilitate working processes, and expedite problem solving. As a result of these benefits, development of and interactions with such tools have grown increasingly prominent. Creativity has previously been considered the one trait that clearly differentiates humans from machines. However, the recent rise of AI tools designed for music production, promotion, and distribution suggests humans and machines nonetheless remain inextricably connected, even within creative domains. The increased use of AI tools in creative fields prompts consideration of its ethical implications and future directions. With sound as an essential medium for constituting our realities and constructing the self, it seems listening, and perhaps music listening in particular, only accelerates the fusion of our biological and digital realms. Drawing from academic research on AI, ethics, transhumanism, creative computing, and musicology, this research explores ethical questions surrounding the use of AI in music. First, I will describe two categories of AI tools that have been adopted by music industries: (1) AI for production, including software enabling algorithmically-generated music, and (2) consumption software, encompassing AI algorithms and systems involved in music promotion and distribution, such as Spotify. Second, I will explore questions and problems surrounding AI use in music-specific contexts, such as misinformation, bias, explainability/intelligibility, surveillance, and copyright. Third, I will consider sound within the framework of a Spinozian ontology,

where it operates within a cycle of self-assembly and creation through difference, vital for an ethical existence. I propose, by attuning ourselves to the social, political, and cultural patterns that have historically informed our relationships with sound, and by extension constructed human bodies and realities, we may begin to anticipate best directions for our collective futurity. Further, I argue, sound's unique properties instill opportunities for future-oriented change. As we upload and transfer fragments of our humanity to artificial life forms, we must reflect on ways to correct past 'errors' and improve our futures.

**David Friedrich** (Conservatorium of Music - University of Western Australia), Not without my discipline: Adding techno-philosophy to the multidisciplinary nature of the cochlear implant

The human sensory apparatus has changed with implanted neurotechnologies. One of these technologies is the hearing device cochlear implant (CI). As an embodied media technology, the CI is part of the sensory apparatus for perceiving the environment audibly. The CI has already emerged from the collaboration of multiple disciplines: From otolaryngology, audio engineering, and computer sciences to audiology and neuroscience; all these disciplines have formed the bionic ear regarding sound perception. However, what is missing is a techno-philosophical investigation which explores hearing via a technologically restructured sense of hearing.

Most discourses about the CI focus either on implantation and post-operative treatment or criticise the media-political power of the microprocessor on the outside of the head, i.e., asking who determines the quality of hearing. Even if the sensation via sound waves is considered within the framework of perception, the phenomenon of sound itself is treated like an axiom without valuation. This leads to the assumption that the sense of hearing is only stimulated by acoustic events because hearing is distinguished from the other human senses based on sound waves. This differentiation of the human senses based on the underlying biology harmonises with Maurice Merleau-Ponty's Phenomenology of Perception from 1945. The French philosopher attributes a so-called "attitude" to each sensory organ, entangling the detectable signal with the respective sense. Consequently, the sense of hearing only gets appealed by time-critical pressure events, i.e. sound waves, whereas electromagnetic waves literally light up the sensory organ of the eye. However, this stands in contrast to the actual sensation via the implanted technology CI: It enables users to perceive a soundscape beyond acoustics; an audible perception of electromagnetic fields that have only occurred in non-human organisms and machines.

Based on the implanted neurotechnology, the relationship between the sense of hearing and the phenomenon of sound will be re-considered in the intended presentation. Only through an interdisciplinary research approach, using different methodologies, the relationship between techno-biological sensation and sound perception can be disclosed.

**Alex Shannon** (Indiana University - Jacobs School of Music), "Jack, I Swear": Intersections of Masculinity and Sexuality in Charles Wuorinen's *Brokeback Mountain*

In his 2014 operatic adaptation of *Brokeback Mountain*, Charles Wuorinen uses his music and Annie Proulx's libretto to enhance the depth of the two main characters, Ennis del Mar and Jack Twist, and their shared experience, in contrast with Proulx's original short story and the 2005 film directed by Ang Lee. Despite the growing amount of queer musicological research within the past few decades (e.g., Brett & Wood 2006; Hubbs 2004), virtually no scholarship has engaged with the opera's themes. One of these themes involves the multifaceted conflict of two repressed gay men coming to terms with their sexuality and love for one another in the 1960s–1980s American West. What does this opera contribute to the story already told?

In this paper, I argue that through the portrayal of the main characters and the social issues at play, Wuorinen elevates the complexity of the characters to new heights, covering territory not previously explored in other mediums. I engage with queer-theoretical scholarship—including queer musicology (Peraino & Cusick 2013) and music theory (Lee 2020)—and analyze a sample of scenes from the score and the available recording. The main topics of queer scholarship with which I engage involve masculinity (Keller & Jones 2008; Maus 1993), pacifism/violence (Mass 2006), and essentialism (Brett 2006). The critical element in Wuorinen's portrayal of the characters involves depicting them as sensitive poets through song, which de-emphasizes their toughness. This adaptation shows different versions of Ennis and Jack, versions more noticeably torn than before. Each character's sense of himself deconstructs as his manliness is challenged. Furthermore, the opera adaptation intensifies the ongoing essentialist conflict that each character has with himself; they both have trouble reconciling their split lives between home and Brokeback Mountain. Wuorinen's expansion of *Brokeback Mountain* to opera illustrates how a single story can be effectively adapted to fit various mediums and provides new angles to tell the same story time and again. This research and analysis will ultimately show the opera's effect on the story and the larger conversation surrounding depictions of queerness and queer relationships in opera, especially in non-canonic works.


**Echo Davidson** (University of Pittsburgh), Reconstructing Wheelchair-using Sexual Women: Ali Stroker, *Oklahoma!,* and the Politics of Visibility in Music Performance

The ableist structure of American musical theater culture has historically restricted wheelchair users from participating in Broadway musicals. Wheelchair-using musicians who have achieved commercial and critical success within the limelight are often limited to playing characters with disabilities. Yet, Ali Stroker became the first wheelchair-user to perform on Broadway. Moreover, Stroker's performance as Ado Annie in the 2019 revival of Rodgers and Hammerstein's *Oklahoma!* was highly effective in proving that actors with disabilities can play any role. Indeed, her performance as Ado Annie presented a kind of visibility politics that expanded the visual tropes of disabled women in popular culture. Despite her centrality to musical theater's development in the 2010s, Stroker has received very little attention among music scholars.

Drawing on music, disability, and gender performance studies, I explore how wheelchair-

using, sexual womanhood, a hegemonic identity that often goes unmarked, is constructed in Stroker's performance as Ado Annie. To that end, I provide an account of the creative process behind this revival, positioning Stroker's artistic career at the center. I also interpret some important moments in Stroker's performances of the songs "I Cain't Say No," "Many a New Day, and "Al Er' Nuthin.'" For each song, I show that the lyrics, Stroker's vocal delivery, texture, rhythm, and choreography make a storytelling delivery about disability, sexuality, and womanhood for able-bodied audiences. I argue that Stroker, the cast, and the crew of *Oklahoma!* (2019) took great pains to enlist audiences —able-bodied or otherwise—as disability advocates in the politics of disability that expands the visual field for disability capacity and—by extension—the domain of disability legibility.

**Tori Vilches** (Indiana University - Jacobs School of Music), "Somos la Resistencia, No?": Musical Palimpsest and Metaphor in Netflix's *La Casa de Papel*

The Italian folk song "Bella Ciao" has been a musical icon for resistance and freedom, gaining popularity in recent years due to its repeated use in the hit Netflix series *Money Heist* (2017 – 2021). Why did Jesus Colmenar, a writer for the series, choose a partisan war song as an anthem meant to represent a group of bank robbers? More importantly, how does the song's use in the context of the show lead viewers to understand the ironic relationship between bank robbers and resistance song? In this paper, I argue that the series *Money Heist* uses "Bella Ciao" not only to embody, but also to take on meanings of resistance, unity, and freedom to add depth to and humanize the anti-hero characters. Drawing from Claudia Gorbman's (1987) theory of music in film and Berthold Hoeckner's (2019), I discuss double projection, affective attachment, and palimpsest in "Bella Ciao's" appearances in the series, examining how the scenes interact to elicit an interpretation. Through contextual analysis of the three instances the song is used in the series, I examine how different instrumentations, moods, timbres, and accompaniments of "Bella Ciao" affect viewers' perception of the characters, the series overall, and how the memory of the song creates an experiential palimpsest with each viewing. Moments before the second instance of the song, in discussing the hopeful success of the heist, el Profesor says, "somos la resistencia, no?" (aren't we the resistance?). Using the song helps create a nuanced connection between viewers and the anti-heroic characters. I highlight the irony of the song in contrast to the reality of the storyline, one that may not be there if not for the use of the traditional resistance song "Bella Ciao." With this semiotic analysis, I highlight the key role that "Bella Ciao" plays in manipulating the emotions of viewers to create a bonded connection to the characters and storyline of the show.

**Patrick Huang** (University of Western Ontario), The Study and Editing of Medieval Sino-Japanese Music Treatises: A Case Study of Kangen Ongi

After being written by Ryoukin in 1185 A.D., Kangen Ongi (lit: the sound and meaning of pipes and strings) became known as a seminal medieval Japanese treatise on music theory. Although this treatise described a rich music system based on horizontal flutes and various

musical modes from Tang China, with profound influence from Buddhist thought that was comprehensive and unique in that period, it has been little studied and not translated compared to other Chinese and Japanese musical writings.

With the larger aim of understanding Sino-Japanese music transmission, I have studied the manuscripts of Kangen Ongi and am preparing an edited version with commentary. In my presentation, I will begin with a survey of the historical context and the status of the manuscripts. Then, I will provide a list of noticeable features for commentary writing, such as the cited content from classical Chinese and Buddhist sources, the graphs of the tonal system, and the "improved" version of cosmic harmony. Finally, I will mention a few thoughts from the editing process, including the stemmatology of the texts, the consideration of orthography, the translation of key terms, and, most importantly, the problems, possible solutions, and expectations for further studies.

**Avinoam Foonberg** (University of Cincinnati College - Conservatory of Music), Timbral unity in the disunity

In his discussions on musical unity, Kramer (1995, 2016) explored how composers have responded to the centrality of unity and organicism in Western music and how "modern" composers such as Babbitt and Boulez embraced it while "postmodern" composers sought to embrace chaos. Respectively, he criticized theoretical trends using analytical methods that solely privileges unity or organicism, such as Set theory or Schenkerian analysis. Yet, this critical view of unity and organicism in music can be reexamined through the role of cognitive functions of sound identification and music perception. Consequently, it leaves room to consider the role of timbre in musical unity and coherence; its function as a source-identifier, tonal fusion, and in its role in shaping musical phrases and forming long-term trajectories. This vacancy is further strengthened by the omnipresent problem of developing an analysis of timbre, how it relates to musical structure, and how we can approach the field.

In this paper, I argue that developing any methodological analysis of timbre requires an interdisciplinary approach. I explore three categories of timbral analysis—sound color, markedness, and grouping analysis—each drawing extensively from other disciplines such as acoustics, music cognition, phenomenology, and even textual analysis. I further argue that incorporating an embodied approach to timbre can demonstrate how an analytical understanding of unity and disunity can be achieved through perceptual learning and embodiment.

My methodology analyzes timbral content as a genre-identifier and single musical entity prolonger justified through perceptual models of analysis. I apply McAdams et al.'s (2022) taxonomy of grouping effects along with Blake's (2012) musical motility and Casey's (2005) ecological understanding of musical motion to reveal how timbral trajectories are used to form individual unified strands of musical objects with both trajectory and purpose. This methodological framework explores postmodern and modernist qualities of works such as Igorrr's album *Nostril.* These case studies reveal how a timbral analysis of

these moments through an embodied mode of listening reveals how the timbral content of the music creates a unified structure imbued with musical meaning.


**Penny Sanborn** (University of Calgary), Integrating Music and Digital Media in Our Current World

Interdisciplinary collaboration through integrating both music and digital media is leading to great opportunity for musicians in the current world we live in. As a professional accordionist and graduate student in music performance, performing live music as a soloist and in chamber ensembles is the focus of my ongoing research and end goal. Though, as many musicians, I not only perform music, but often book concerts, compose or arrange the music, and collaborate with other artists throughout projects. Therefore, communication is tied in directly with my studies and opportunities. Successful projects are often dependent on the method and quality of communication involved. After completing business and marketing training in social media, I have started to implement business and marketing skills (especially in the form of digital media) directly toward music projects that I am involved in. This is leading to a growing community both online and in-person, and is leading to opportunities being presented in the form of musical projects and performances. Connecting with collaborators through digital media allows not only for local connections, but also national and international connections. The integration of music and digital media in synchrony strengthen my philosophy of researching musical repertoire in great depth. Being able to connect with concert artists from around the world instantly, through navigating social media, allows me to facilitate and expedite my studies in classical accordion. Through communicating with leading and influential musicians online, it is easier to understand the approaches and methodologies that are being used throughout the world. It is possible in our current world to listen to and share recorded videos, ask questions about interpretation, and even help one another in knowing how to acquire musical scores when needed. Communities that are formed both online and in-person can evolve into tangible projects. While growing an online community will never replace in-person connections nor is it meant to, it is an important way to form or enhance a community. Many interdisciplinary artists in this new era are combining music with digital media strategies, which create opportunities that lead to successful artistic creation.


**Micah Mooney** (University of Michigan), "He Had a Way With Words / And the Rhythm and the Rhyme": (Slant) Rhyme and Reason in Contemporary Musical Theater Lyrics

Anais Mitchell's Tony Award winning musical *Hadestown* was described by the composer as "a poetry piece." Unlike many contemporary Broadway musicals, this work is proudly filled with imperfect rhymes. This is a stark contrast to the legacy left by famed Broadway composer-lyricist Stephen Sondheim, who touted the perfect rhyme as "a necessity in the theater" (Carnelia in Sondheim, 2010). Sondheim and his predecessors have significantly affected contemporary writers' approaches towards crafting lyrics, and this paper will show how today's writers rigidly follow, develop upon, or casually reject these historical approaches. The acceptance of imperfect rhymes depends entirely on the priorities of a

given writer, and this paper will model why lyricists in the last decade have come to drastically different results in their craft.

Sondheim has written of his rigid rules and beliefs on lyrics (Sondheim, 2010), though he breaks them occasionally. As explored in Sheppard (2022), Sondheim's legacy has greatly influenced the landscape of Broadway lyrics, most directly seen in the work of his mentees Jonathan Larson and Lin-Manuel Miranda.

This paper analyzes portions of three Tony Award winning musicals from the last decade that all approach lyrics and rhymes very differently. *Dear Evan Hanson* by Benj Pasek and Justin Paul, strictly follows the expectation of musical theater, prioritizing perfect rhyme, even if it contradicts vernacular speech. *Hadestown*, born out of Mitchell's folk singer-songwriter background, prioritizes poetry, rhyming quite laxly if a more poetic image can fit. Miranda's *Hamilton* lands in the middle, influenced by the wit of Sondheim's work while freely slant rhyming in the hip-hop style. These choices can fit on a spectrum from the most sound-based to the most meaning-based options.

In the spirit of interdisciplinarity, this research discusses musical theater repertoire from the perspectives of music, poetry, and linguistics. Strachan and Terry's *Poetry* (2011) provides histories and examples of literary devices, including perfect and imperfect rhyme, and their implications on the listeners and readers. Overall, my model of lyrical priorities is partially based on the major field of linguistics (Hayes, 2015).

# Abstracts for August 26th

**Brad Kagan** (Sydney Conservatorium of Music - University of Sydney), Acculturation and beyond: Enriching game-world cultures through real-world musical stereotypes

Video games feature locations and cultures that range from historical to the fantastical. When players experience these scenes, they develop an understanding of the game-world by filtering the visual and auditory material through their subconscious, pre-existing stereotypes regarding visual and musical tropes and themes. The multimodal and interdisciplinary connection of music and games plays a vital role in creating a homogenous and believable world. Designers and composers can make use of styles and motifs that leverage our ingrained, stereotyped understanding of culturally identifiable musical and visual material to either represent and exemplify real-world cultural styles or suggest acoustic similarities in non-Earth settings. Music and sounds help to contextualise everything from cultural, geographical and even temporal perspectives. Often the music presented is not a perfectly faithful reproduction of a time or place, but instead taps into the unconscious understanding of players and what they "think" a scene should sound like. This broad level of musical literary understanding draws from the interdisciplinary nature of globalised mainstream media and cultural stereotypes that help to encompass and provide representation for real world cultures and times in the games themselves. Without these cues, players can struggle to form accurate assumptions about settings and tone.

For games that do not feature real-world cultures, music can serve as a guidepost that takes aspects of our real-world musical stereotypes and adapts them for in-game cultures. When done well, this can reinforce a sense of richness and depth of character to a game's constructed cultures. When a game's visual aesthetic, cultural paradigms, and audio design share parallels with real-world cultures, our brains naturally borrow elements from the real-world to fill these game-world constructions in an acculturated process that results in the scenes in the game feeling realistic and homogenous. This synchronicity between game-world and real-world helps to create immersive cultural landscapes and minimise any cognitive dissonance when experiencing new and unique worlds.

**John Kausch** (University of Western Ontario), The Glass Bead Game and the history of Pansophy

Hermann Hesse's novel *Das Glasperlenspiel* ("The Glass Bead Game"), describes a fictional order of secular monks in a futuristic version of Switzerland whose sole purpose is to integrate knowledge across academic disciplines. Their work takes the form of the Glass Bead Game, an intellectual game of immense, almost infinite scope, where the goal is to find the relations that exist across fields and disciplines. In the opening pages of the novel, Hesse describes a fictional history of how the game was developed in the early 21st century by a collaboration between the disciplines of music and mathematics. Guerino Mazzola was explicitly inspired by this history and has written a lengthy book "Category Theory and Music," which links modern Category Theory in mathematics (which bears a striking resemblance to The Game) and music theory. Meanwhile, Michael Spivak's recent work "Category Theory for Scientists" has laid the groundwork for how Category Theory can be used for all scientific disciplines and for databasing. The use of Category Theory as both a foundation for mathematics and as a basis for information ontology in information science will be discussed.

However, in order to give the contemporary work in mathematics some context (which seems to eerily resemble Hesse's early-20th-century intellectual prophecy), the historical relations of a current of Western thought known as pansophy will also be discussed. Pansophy was never so much a discipline as a dream, but the history of the term and the movements it inspired (especially the 17th century Czech pedagogue, Jan Amos Comenius) parallel developments in the history of information organization and information science. Of particular importance to the history of pansophy is the Ars Magna of Ramon Llull, the 14th century Majorcan troubadour and mystic, whose combinatorial logic also aspired to be a foundation for mathematics and all disciplines of human thought, as Category Theory does today. Thus, a meditation on Hesse's novel and contemporary developments in math and music theory are used to structure a discussion of the history of information science, and how that discipline suits itself to the pansophical dream of a "science of sciences."

**Emily Tam** (Queensland Conservatorium - Griffith University), Songs of the Oppressed: Collaborative Artistic Praxis for the Emancipation of Minoritised Groups

On the 1st of April 1964, a military coup overturned democracy in Brazil, tightening moral and political censorship on cultural activities that challenged the regime's ideologies. As a response, a group of artists and university students collaborated to create show *Opinião* (1964) that voiced the concerns, opinions and ideas of minoritised groups through music and theatre. The singers revealed the realities of three social layers. Zé Keti and João do Vale represented the poverty of the black working-class in urban and rural Brazil. Nara Leão, a white middle-class young woman, who was a socially engaged intellectual, played a significant role in bridging and creating a space for the collaboration between the dualities of class, race, and gender.

This arts-based research is interdisciplinary in that it engages with philosophical and pedagogical frameworks around oppression to inform collaborative artistic praxis for the emancipation of minoritized groups. Collaborative artistic praxis can provide opportunities for the oppressed to engage in storytelling and dialogue for critical consciousness (Freire, 1970), which is transformative, empowering, and can inform actions toward reconstructing a fairer society. It also attempts to rebalance the genealogy of knowledge (Foucault, 1976) between dominating and subjugated knowledge of lived experiences through the arts.

This paper presents my work-in-progress in this research project, which aims to piece together narratives from the original show and unearth stories of the role of music amid oppression from the perspectives of Brazilian women of colour, a group that was not represented in the 1964 performances. These stories will inform the collaborative artistic processes of creating new compositions and portrait paintings. Connecting the concepts of two main Brazilian sources from the early military dictatorship: *Opinião* (1964) by Oduvaldo Vianna Filho, Armando Costa, & Paulo Pontes, and *Pedagogy of the Oppressed* by Paulo Freire, this study will translate socially and politically engaged art from this intensely oppressive period to inform future artistic practices for an emancipated society.


**Elisabeth Roberts** (University of Western Ontario), What's Going on at the Y.M.C.A? A Case Study in Music as Cultural Mnemonic

Music has been used universally to instill and mediate cultural narratives. Often, this has taken the form of imposing new musical traditions or banishing existing "problematic" styles. Consequently, it has been established that music can act as a memory mnemonic in a way that overrides other conscious recall processes, making it a particularly vibrant vehicle for collective, embodied memory. However, the complexity of contemporary culture has created instances where a singular piece of music can delimit simultaneous individual and societal meanings. In this presentation I explore one such recent musical example as a site of implicit collective memory: the hit disco single "Y.M.C.A.," released by the Village People in 1978. Amongst its various appearances in Western popular culture was Donald Trump's shocking affinity for the track during his recent American presidential campaign rallies. I consider the contrasting reactions of confusion, disgust, and celebration as an example of bodily knowledge informing musical expectation.

My research is grounded in the definition of embodied cognition as explored in the cognitive-theoretical work of musicologist Marc Leman, and Paul Connerton's anthropological angle of embodied, collective memory. I begin by exploring how personal experience generated interpretations of the song's initial meaning. Next, I detail how "Y.M.C.A.," despite having no intentional or explicit ties to a specific cultural sector, developed a dual narrative as both a Queer anthem and a mainstream commodity in the United States. I explain how a sense of action and expectation connected to the song's structure and accompanying dance have culminated in implicit and conflicting cultural memories, that culminated in identifiable reactions to its recent political use. In conclusion, I suggest that that the framework of embodied music cognition can help us understand the complex multiplicity of cultural memory that often accompanies popular music experiences.

**Matt Anderson** (University of Kansas), Constructing Identity in BLACKPINK's "Pink Venom" and "Shut Down"

Intertextuality in popular music has become a topic with increased scholarly interest. This is due, in no small part, to the modern ubiquity of hip-hop music and its impact on modern musical composition. As hip-hop music became increasingly popular at the beginning of the 2000s, it also became increasingly global. By the late 2010s, hip-hop music was the most popular genre of music in the world. This global expansion also meant that hip-hop aesthetics transcended the genre itself into other popular genres, including popular music genres outside of the United States. A staple of hip-hop aesthetics is its reliance on sampling and intertextual sonic signifiers to represent or characterize the identity of a performer, album, or song. Artists use various songs, sounds, images, and other various musical and extra-musical sources to display complex layered meanings within lyrics, visuals, melodies, and beats. For example, by sampling rock or country music, rapper Eminem might reference his whiteness in contrast to hip-hop's typically Black artists, a subject Loren Kajikawa explores in his book explaining this phenomenon, *Sounding Race in Rap Music* (2015). These same techniques can be easily identified in music by popular K-pop band BLACKPINK.

Expanding on theories presented by Loren Kajikawa and Justin Williams, I hypothesize that the band uses samples to construct various identities in order to better express the ideas of their music – a feminist duality. I will analyze two songs by BLACKPINK from their 2022 album *Born Pink*: "Shut Down" and "Pink Venom." In "Shut Down," BLACKPINK samples Niccolo Paganini to assist in demonstrating their virtuosity as musicians, while in "Pink Venom" they use 90s hip-hop styles and samples to illustrate layered issues and identities. This identity construction can be observed even further in the accompanying music videos for both songs. By looking at how BLACKPINK constructs various identities using two apparently disparate genres sampled from Western artists, one can see the results of intertextuality giving a better understanding of how the band expresses identities and sonic signifiers across cultures and generations.

**Tiffany Ta** (University of California, Santa Barbara), Pretty Savage: Blackpink is the "Feminist" Revolution

South Korean society at large unapologetically imposes discriminatory double standards between the traditional binary sexes. In order to maintain the status quo, they also make clear the social ramifications for any attempts at subversion. When the #MeToo movement arrived in Korea (2018), female K-pop artists did not possess the freedom to join in the conversation about Korea's patriarchy, misogyny, or gender inequity. Instead, girl-group Blackpink constructed a model of feminism that provides opportunities to intimate feminist concepts without ever explicitly saying the word "feminism." From a semiotic anthropological lens, this paper will explore the ways in which Blackpink constructs their dual identity of "black" and "pink" which allows them to circumvent social barriers to feminist discourse. I also trace some contributions Blackpink may offer to the feminist movement in South Korea as well as on a global scale. With intensely entertaining music and performances that are such a spectacle, Blackpink disarms those inclined toward antifeminism and affects an implied feminism that models space invasion[1], fellowship, and subversion of prescribed social norms.

With semiotic anthropology, Milton Singer bridges Charles Peirce's semiotics and Ferdinand de Saussure's semiology. In choosing "semiotic" over "semiology" to name the theory, Singer integrates Peircean signs for considering relations of signs to objects, as well as objects in social and cultural contexts. In so doing, Singer provides an effective framework for analyzing cultural messages which constitute perceptible reflections of value systems from a certain community.[2] These cultural messages can manifest in various forms, such as architecture, fashion, and music.

The name "Blackpink" succinctly sums up the band's identity. Aesthetically, they express their black side by pairing hip-hop-related topics with conventionally masculine concepts like weaponry. They synchronously present pink by pairing bubblegum-pop-aligned themes with conventionally feminine attire like French haute couture. By constructing an identity that combines historically associated tropes of heteronormative men and women, Blackpink created a model for expressing feminism while avoiding social consequences.

[1] Nirmal Puwar, *Space Invaders: Race, Gender and Bodies Out of Place* (Oxford and New York: Berg Publishers, 2004), 4.

[2] Milton Singer, *Man's Glassy Essence* (Bloomington: Indiana University Press, 1984).

**Ryan Galik** (Michigan State University), What Conversational Solfège Can Teach Us About Teaching Collegiate Aural Skills

Dr. John Feierabend's "Conversational Solfège" methodology is a modern approach to aural skills acquisition with an extensive body of supporting research in music pedagogy, childhood development, and the ways in which musicians of all ages understand and apply

musical knowledge. However, its practices and priorities are absent from most discussions in music theory academia on how to best educate collegiate aural skills students. Combining research on the "CS" methodology, recent publications from music theory scholars on aural skills instruction, and cognition-based literature on general best practices for instruction, retention, and application, I present a list of goals and approaches that would benefit any collegiate aural skills classroom.

Whereas discussions about pedagogy can quickly escalate to prescriptive curricula and inflexible instruction methods, I prioritize an "evolution over revolution" approach that provides activities, assessment methods, and sequences which can be molded, adapted, and fit into the existing collegiate curricula. Feierabend's literature (1996, 2020, 2021) complements scholarly discussion already at the center of aural skills pedagogy including Timothy Chenette's (2021) writing on the "truly aural skills," Gary Karpinski's (2007, 2007, 2021a) research on solmization systems and their perceptive implications, and a selection of other topics recently discussed by Mariner & Schubert (2021), Karpinski (2021b), and others. I explore further intersections with nascent research on how we learn, think, retain, and apply new skills, citing Healy (1999), Brown, Roediger, & McDaniel (2014), and Kahneman (2015).

My presentation concludes with a guided discussion of a growing resource compiling activities, assessment strategies, and general materials from the Conversational Solfège literature to make implementing these strategies as approachable, effective, and enjoyable as possible for instructors of collegiate aural skills.


**Kaylee Bernard** (Eastman School of Music), Incorporating Popular Music and Student Repertoire: Pragmatic Applications of Music Theory

One challenge often encountered by theory pedagogues is the disconnect between concepts studied in the theory classroom and student application of these skills in their musical studies and lives. I build upon nascent research regarding the expansion of music theory curriculum to incorporate popular music (Chenette, 2018), student repertoire (Gillespie, 2018; Endicott, 2020), and authentic assessment methods (Ferenc, 2015; Attas, 2016; Rogers, 2017; and others). In this context, I borrow the term "authentic assessment," pioneered by Wiggins (1989), from literature on education as a means of referring to assessments and tasks which are pragmatic rather than theoretical in nature. I argue that incorporating music of student interest and study, as well as allowing for multiple means of authentic assessment, creates the potential to increase student engagement, clearly illustrate the ways in which written theory can be applied in real-world contexts, and increase the feeling of student ownership regarding their education.

More broadly, I share the progress and value of my ongoing project focusing on the compilation of student repertoire for theoretical study. This comprehensive list will contain repertoire suggestions for instrumental and vocal solos in addition to works for chamber and large ensembles. These suggestions will include works and performances by artists of underrepresented identities, "standard" works for each ensemble, and sample lesson plans

created by myself and other theory pedagogues. In my presentation, I model a lesson focusing on intersections of set theory, programmatic music, and performance implications. I trust that this presentation will continue necessary conversations regarding curricular revisions that focus on student-centered learning, engagement with student repertoire and popular music, and the importance and representation of the many identities of the composers and performers we showcase.