Navid Bargrizan (East Carolina University)
Nonexistent Fundamentals and Distant Partials as the Source of Tuning and Pitch Inception

Composers who have employed the spectrum of partials to generate the microtonal facets of their compositions have seldom found ways to integrate high harmonics beyond a certain limit. Harry Partch, for instance, remained within an eleven-limit just intonation, or Ben Johnston's experiments culminated in the thirteen-limit framework of his string quartets. As we ascend in the spectrum of partials, because of minimal frequency discrepancies, the capability of our hearing apparatus to distinguish micro-intervals decreases. Fabricating a system to integrate such micro-intonations, therefore, encounters a barrier. The scholarly literature, incidentally, has expounded neither on this limitation, nor possible experimentations to conceive strategies to accommodate such microtones.

Composer Manfred Stahnke, however, has developed a method to incorporate up to the 83rd harmonic in his "String Quartet No.7." His technique to realize high harmonics rests upon re-tuning all strings to distant partials of an extraordinarily low-frequency C-fundamental tone—so low that it does not appear in the entire piece. This schema leads to abandoning the harmonic simple ratios as the basis for strings' tunings and dives into an intonational microcosm, where we do perceive the micro-intervallic frequency discrepancies of the high partials. It establishes a backbone for micro-intonational fluctuations, quasi-clusters, and mode formations.

Stefanie Bilidas (University of Texas at Austin)
Tap Dance Choreographers as Composer-Analysts: Formal Interactions between Tap Dance and Post-Millennial Pop Music

In recent years, there has been an increase in analyzing tap dance through its rhythmic intricacies, bodily elements, and interaction with jazz musicians (Robbins and Wells 2019; Bilidas 2019; Leaman 2021a; Gain 2022). Extending into the domain of form, Brenna Langille (2020) analyzed tap dance at the phrase level demonstrating how tap's own sense of phrasing interacts with jazz phrase structure. Rachel Gain (2023) explored how tap dance choreography can seek to clarify passages of formal ambiguity in Bach's music. Building on this scholarship, my paper examines tap dance's sense of form at the sectional level and its interaction with post-millennial popular music. Being receptive to both the norms of formal sections in popular music (Stephenson 2002; Everett 2009; Summach 2011; Temperley 2018) and tap dance's own internal form created through step difficulty and rhythmic accumulation (Valis Hill 2010), choreographers negotiate between the different formal trajectories of each discipline, simultaneously serving the role of composer and analyst as they add a percussive layer to pre-recorded music. I analyze various choreographies, demonstrating how departures from popular music norms often are in tandem with a preference for tap dance's formal trajectory, whereas places of formal alignment are uncharacteristic of tap dance form.

Matthew Bilik (The Ohio State University)
Abstract: Tracing Boulanger's *La Grande Ligne* in French Modernist Music

This paper explores Nadia Boulanger's concept of *la grande ligne* (the "long line") and how its aesthetic principles of formal coherence and well-proportioned structure manifest in French modernist repertoire. I expand and refine Jeanice Brook's work by proposing that *la grande ligne* may signify 1) an actual melodic line that holds a phrase or section together or 2) a tonal plan that creates a coherent trajectory from its hierarchical elements. I begin with the works of Fauré as exemplars of *la grande ligne* and then track similar compositional procedures in the works of Nadia and her sister, Lili. I close by proposing that parenthetical passages in Debussy are a way to view *la grande ligne* in more "modern" works. Overall, I illustrate how compositions of the time enacted Boulanger's construal of *la grande ligne*, arguing that an interpretation of it as literal contrapuntal line or abstract tonal plan is a useful point of departure for understanding and hearing numerous French compositions.

Wesley J. Bradford (University of Louisiana at Lafayette)
Bitter Rage, Beautiful Song: Form and Function in Maslanka's *Symphony No. 10*
David Maslanka's music is a staple of wind band and percussion literature, but analyses of his works are comparatively few. This presentation begins my exploration of the compelling music of David Maslanka through an analysis of the first movement of the composer's last work, *Symphony No. 10: The River of Time*. The first movement, "Alison," uses a progressive tonal structure to express, in Matthew Maslanka's words, "bitter rage at the coming loss and a beautiful song full of love"("Symphony No. 10: The River of Time" 2018). The tension and release created by Maslanka's music through its various formal functions and musical topics maps effectively onto Matthew Maslanka's description of this movement. In this analysis, I apply descriptive formal functions adapted by Matthew Arndt from the work of both William E. Caplin and Arnold Schoenberg (Arndt 2018). Like Arndt, I apply formal function labels at multiple structural levels, from foreground voice leading connections to background structural parts. My analysis blends these formal functions with topic theory to analyze the shifting expressive content in the modular sections of Maslanka's symphony.

Guy Capuzzo (UNC Greensboro)
Texture and Form in Henry Threadgill's *In For A Penny, In For A Pound*
Recent research by Duane and De Souza along with the 2023 SMT conference session "Specters of Polyphony" attests to theorists' current interest in texture. Joining this conversation, my paper interprets the role of texture changes in Henry Threadgill's *In For A Penny, In For A Pound*, winner of the 2016 Pulitzer Prize. What little scholarship on Threadgill exists addresses pitch relations, so a shift in focus is welcome.

Polyphony is the predominant texture in *Penny*. The few exceptions are strategically placed and rhetorically charged. I am interested in interrogating the ways in which we can explore form through these textural changes. I pay particular attention to melodies performed by two or more instruments in rhythmic synchrony (concurrence) and parallel pitch motion. I argue that 1) the concurrent passages create movement-wide forms through their contrasts with the polyphonic textures and 2) the presence or absence of parallel unisons, octaves, and fifths in the concurrent passages—the most "tonally fused" of two-note intervals—creates departure-return scripts that further articulate form. The analyses have implications for our understanding of

Threadgill's music writ large. More broadly, the findings interact in productive ways with current research on the AACM and theorists' ongoing work on texture.

Sabrina Clarke (Meredith College)
From "Moonlight Blest" to Wordless Grief: Deforming the Lullaby *Topos* in Amy Beach's *Cradle Song of the Lonely Mother*
Amy Beach's (1867–1944) *Sleep Little Darling,* Op. 29, No. 3 (1895) is exemplary of lullaby, demonstrating such features of the *topos* (Panos 2014) as compound duple meter, rocking bass arpeggiation, trochaic rhythms, repetitive melodic units, and straightforward harmonic progressions. Written nearly three decades later, *Cradle Song of the Lonely Mother,* Op. 108, for solo piano, draws heavily from this earlier work. While self-borrowing of song in instrumental works is not unusual in Beach's oeuvre, the relationship between these two works is unique; Beach's modification of her earlier material deforms a *topos* apparently shared by both works. While some interpret *Cradle Song* as the pining of an isolated or abandoned mother (Johnson 2023; MacGregor 2017), I demonstrate how intertextuality and recontextualization are integral to a narrative of loss. I identify how various deformations—including harmonic, motivic, and metric changes—both destabilize the lullaby *topos* and create rhetorical distance between *Cradle Song* and *Sleep Little Darling*. I also demonstrate how maternal vocality, a crucial aspect of lullaby (Pryor 2020; Warner 1998), is submerged in *Cradle Song*, furthering the mournful narrative. *Cradle Song* presents a negative maternal experience, a unique perspective from an early twentieth-century female composer that invites further analysis.

Benjamin Dobbs (Furman University)
Signifyin(g) on the Performer/Listener: Formal Process as Rhetorical Prank in the Scherzo of Florence Price's Piano Sonata in E Minor
Florence Price's Piano Sonata in E Minor culminates in a rhapsodic finale of driving themes and playful misdirection. For the listener expecting late Romantic formal paradigms, the movement presents a paradox. As a third movement, "Scherzo" suggests ternary form, but its placement as a finale suggests sonata, rondo, or sonata-rondo form. The opening ABA cycle fits both molds; however, the emergence of theme C begins to suggest sonata-rondo. Matters are further complicated when, rather than returning to the opening theme following C, Price introduces another new theme. Through the remainder of the movement, the listener gradually realizes that it is both a ternary form and a subsequent seven-part rondo. This process of progressive formal feinting plays a rhetorical prank upon the listener best understood through the Black literary-critical framework of Signifyin(g).

Clare Sher Ling Eng (Belmont University)
Listening for Culture in Performances of *The Butterfly Lovers* Violin Concerto
Music expresses, encodes, transmits, and creates culture, but in academic music theory, we often discuss a piece's culture only through the lens of its creator, adopting what Cook (2013) calls textualist and ocularcentric methods that center on scores. My talk considers music as performance, and focuses on audible traces in He Zhanhao and Chen Gang's *The Butterfly Lovers* Violin Concerto that allow performances by different combinations of soloist, conductor, and orchestra to form different cultural groupings. Since the piece is commonly regarded as

having Chinese features, I begin by analyzing performances with multiple Chinese participants to ascertain a 'Chinese' way to perform the piece. But 'Chineseness' is not the only culture that can be heard in performances of this piece, and I explore historical and performative bases for hearing other cultural inflections. Even though listening for culture in performance can lead to quarrels about authenticity and essentialism, these challenges are surmountable on a performance-by-performance, piece-by-piece basis. Ultimately, I suggest that the benefits of encouraging listeners and performers to hear a greater range of expression in performance outweigh conceptual risks and objections.

Drake Eshleman (Indiana University
Message from the Veins: Analyzing "Charts" in the Virtual Reality Rhythm Game Beat Saber
When creating a rhythm video game, developers are tasked with creating "charts" which map in-game phenomena to pre-existing musical material. Through repeated play, rhythm game players develop an understanding of the chart, the music it represents, and the relationship between the two. In the case of movement-oriented rhythm games like Beat Saber, a choreomusical approach can be considered. Recent research by Kara Yoo Leaman (2016, 2021) on ballet choreography and Olivia Lucas (2021) on light shows consider how audiovisual representations of music can facilitate a transfer of analytical knowledge from artist to interpreter to audience. I argue that, through what Kiri Miller calls a "transmission of embodied knowledge," players of movement-oriented rhythm games methodically gain an analytical understanding of the music that accompanies their gameplay through repeated exposure and physical engagement with the game's input and reward systems.

Drawing on existing research on rhythm games by Peter Shultz (2008) and Habeen Chang (2022) and on various research in popular music (deClerq 2012; Nobile 2022), choreomusicology (Leaman 2016, 2021), metaphor (Zbikowski 2002), and public music theory (Lucas 2021) I use the analysis of a Beat Saber chart to begin a discussion surrounding rhythm game charts as valid musical objects of study.

Sam Falotico (Eastman School of Music)
Storytelling in Under Two Minutes: Exploring Narrative and the 3/4 Prechorus in Anime OPs
An OP is the standard term for the **op**ening song/credits of an anime series. OPs are accompanied with animation, highlighting the anime's main characters, hinting at plot arcs, featuring names of the studio staff, and showing the overall themes and tone of the show. J-pop/rock OPs are typically in 4/4 and follow standard VPC form, in full for the "TV-sized" version of the song. While a drop in energy at the beginning of the prechorus to build momentum into the chorus is common (Summach 2011; Nobile 2020 & 2021), typical energy-drop techniques include changes in texture/layers, softening dynamic levels, and shifts in groove.

My paper examines when a change in meter to 3/4 occurs in tandem with the aforementioned conventional musical techniques at the start of the prechorus, using select anime OPs as exemplars. Through analysis of both the musical and visual elements, I show how the temporary metrical shift to 3/4 not only affects the song's "story," but also directly relates to the narrative flow of the OP's plot and tempo of its animation. My paper considers the OPs from anime series

including *KonoSuba, Akame Ga Kill!*, and *My Next Life as a Villainess: All Routes Lead to Doom!*

Matthew Ferrandino (Murray State University)
Unique Timbral Effects in 8-Bit NES: Technological Affordances in Mega Man 1–3
In 1983, the Famicom—shorthand for "family computer," later released in the West as the Nintendo Entertainment System (NES)—launched in Japan and utilized the Ricoh RP2A03 processing chip as its on-board sound generator. Five monophonic channels were available through the RP2A03: two pulse waves, triangle wave, white noise generator, and a delta modulation channel producing 1-bit sample playback. Because timbre is an intrinsic part of the sonic identity of the NES, I offer a working methodology that incorporates multiple systems of visualizing and transcribing pitch. RP2A03 coding allows for near instant alterations to each channel's parameters, meaning abrupt shifts in timbre, frequency, and envelopes can be used to create unique and novel sounds. In this paper, I explore performative gestures and effects that are afforded by the NES. I look specifically at *Mega Man 1–3* as these platform games feature similar gameplay and visual aesthetics, but different composers who find unique strategies of performing on the RP2A03. By combining ways of visualizing pitch, I offer a working methodology for analyzing timbre that demonstrates the alleged limitation of the NES technology still allows for a wide range of sonic effects and artistic freedom.

Devin Guerrero (Texas Tech University
Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses
Current analyses of hip-hop vocals tend to focus on elements other than pitch and phrase. According to Adams 2020, "it is not possible for hip-hop music to create phrases in the way that tonal (or even post-tonal) music does." However, the increasingly popular genre of melodic rap complicates this observation. Since melodic rappers engage distinct pitches in their verses, descriptions of phrase should engage pitch. Komaniecki 2021 suggests "pitch plays an important role in the structure and delivery of rap flows." It refers to sung verses as those performed "on a pitch or set of pitches in accordance with the tonic from the track's backing beat." Duinker 2021 presents five segmentation rules for defining phrase in flow. This paper introduces a sixth segmentation rule—pitch patterns—built on Komaniecki's analysis to show how the use of distinctly pitched motives contributes to an idiomatic sense of phrase in melodic rap verses. This new rule allows for examination of grouping and displacement non-alignments of flow and beat layer based on pitch. This presentation will examine different phrases of intoned rapping, focusing on how pitch patterns contribute to phrasal delimitation and can elicit metrical dissonances.

Robert T. Kelley (Lander University)
Dispersed Harmony as a Means of Distinguishing Sacred Harp Hymn-Tune Subgenres
This study seeks to validate the historical narrative behind the music's stylistic evolution in the *Sacred Harp 1991 Edition* tunebook using statistical analysis. This stylistic journey can be distilled into an interplay between two distinct harmonic languages: functional tonality and dispersed harmony. Using metrics of chord completion, prevalence of IV versus ii chords, and voice distribution, a single-factor ANOVA with a Tukey-Kramer post-hoc test generated pairwise comparisons among nine *Sacred Harp* subgenres. The results align with the historical narrative. Lowell Mason's "Better Music Movement" songs notably feature a higher proportion

of complete I and V chords. The other subgenres, to varying extents, exhibit dispersed harmony characteristics. The 18th-century British tradition, precursor to the First New England School, already displays dispersed harmony elements. The First New England School amplifies these differences, while the early-19th-century frontier tunebooks tend to have a simpler, more pentatonic harmonic language. The rise of Gospel Music in the 20th century influenced the *Sacred Harp* toward conventional tonality. The new music added to the *Sacred* Harp in 1991 represents a partial turning away from the more modern sounds of the earlier-20th-century *Sacred Harp* revisions.

Hanisha Kulothparan (Eastman School of Music)
The Evolution of the Hero's Introduction: Topic and Intercultural Trope in Kollywood Film Music
Kollywood, a play on "Hollywood" and "Kodambakkam," produces Tamil-speaking films in South India. Blockbuster Indian films are comparable to Broadway musicals due to the use of song sequences; there are narrative tropes in Kollywood films that are methodically paired with songs. The hero's introduction occurs near the beginning of the film to celebrate the hero and actor. This song incorporates a drum rhythm often heard in Hindu temples and festivals. Taken out of its original context, the use of this rhythm is a topic that signifies the hero's entrance in Tamil films.

This paper explores how the pairing of the 'drum topic' with Western musical features creates an intercultural hero trope in Tamil films. First, I analyze the birth of this topic in films starring Rajinikanth. Then, I analyze the evolution of this topic in later actors such as Vijay and Dhanush (Waltham-Smith 2012). Building upon Momii's (2021) definition of interculturality, I posit that the use of multiple regionally contrasting styles affords an exploration of the Kollywood audience's identities. Tamil-speaking individuals, originally from India and Sri Lanka, now live across the world. This unique diaspora is partially due to the Sri Lankan civil war that forced many Tamilians to flee and build communities elsewhere.

Chris Lennard (Elon University)
Hearing Materiality: Embodied Metaphors in György Ligeti's *Atmosphères* and *Lontano*
Studies of musical metaphors have shown a marked preference for a "cognitive approach" that emphasizes cross-domain mapping, conceptual blending, and image schemata, as well as a focus on tonal or metric syntaxes and the motion-based metaphors commonly applied to them (Zbikowski 2002, Larson 2012, Cox 2016, Brower 2008, Saslaw 1996). A notable outlier is Spitzer (2004), which uses Ricoeur's (1975) "poetic approach" to address discourses, or modes of metaphorical conceptualization that foster creative hermeneutic experiences within a specific cultural position.

This paper balances these approaches through an examination of the musical fantasies György Ligeti offers to describe his orchestral sound mass works *Atmosphères* (1961) and *Lontano* (1967), which reflects a discourse in which sound is conceptualized as having a body and understood in terms of haptic and/or visual experience. Drawing on Clarke's (2005) work on the ecological perception of musical sound and Cox's (2016) mimetic hypothesis, I

suggest that this discourse emerges through a dense network of interrelated metaphors formed as listeners structure a virtual listening environment around perceptual findings. As these low-level metaphors inflect on one another, they concatenate into an increasingly embodied listening experience capable of displacing the discourse of musical motion.

Brendan McEvoy (Michigan State University)
Subversion and Rebellion: Readings of Anti-Narrative in Eastman's Piano 2.
As Leach (2021), Hisama (2015), and others have written, Julius Eastman's music and identity were situated in opposition to many established norms of Western classical music. Klein's (2012) and Reyland's (2012) narrative strategies, supplemented by theories of expectation and energetics, help us gain new perspectives on narrativity in Eastman's work Piano 2 that correspond with his musical and social identities. The third movement especially implements musical narrativity in ways that subvert listener expectations—anti-narrative—as well as suggest alternative narrative possibilities that are ultimately rejected—disnarration. Given Julius Eastman's proclivity for shock and awe in the name of desensitizing his audiences, this approach to narrativity in his music can serve to further connect his compositional style with his cultivated persona of musical and cultural subversion and rebellion.

Nathaniel Mitchell (UNC Greensboro)
Markedness Correlations and the Constraints of Operatic Multimedia
As composers flick their eyes across a bit of poetry, which musical materials spring to life fully formed and which, conversely, reflect conscious decision making, effort, or work? This paper proposes a cognitive theory of libretto-cued opera composition to address this question. As in Hatten's account of musical meaning, this theory is based on markedness: the asymmetrical ascription of constrained meanings to structures that are rare or special (that is, *marked*) in relation to some unmarked norm with non-specific meaning. Framing the operatic creative process through this lens, I claim that where poetic structures are marked, their musical affordances are specific and the range of compositional responses limited.
In *opera seria*, for example, marked verse types cue a narrower band of rhythmic realizations, the marked *tronco* line ending cues a musical cadence, and a marked number of stanzas cues specialized musical forms. These are what I term *markedness correlations*, conceptual lumps of multimedia material anchored to a marked feature in one component medium. The paper proposes that such correlations were a core part of an opera composer's vocabulary: whenever experienced composers read a libretto, its marked elements catalyzed an associative chain that, seemingly automatically, summoned specific musical devices to mind.

Tyler Osborne (University of Louisville)
Compound S-Module Strategies in Emilie Mayer's Solo Sonatas
Scholarship on nineteenth-century sonata form makes no secret about Romantic-era composers working in dialogue with norms concretized by their predecessors (Richards 2013; Davis 2017). Emilie Mayer's deployment of sonata form is no exception, showing Type-3 underpinnings despite increasing experimental attitudes. For Mayer, such experimentation often occurs in S-space, where she utilizes multiple themes in novel, modular arrangements with surprising forms of closure,

resulting in what I call *Compound S-Modules.* These Compound S-Modules enable detailed descriptions of modular S-Space designs in Romantic-era repertoire, while also giving a first glance into Mayer's large forms, which have received no analytical consideration to date.

Vlad Praskurnin (CUNY Graduate Center)
One More Time: Ritornello Cycles in J.S. Bach's Concerto for Two Harpsichords in C major (BWV 1061), First Movement

In many of J.S. Bach's ritornello form movements, the opening material is restated in isolated or recombined segments throughout the piece. Responding to Laurence Dreyfus's (1996) analysis of BWV 1061/i, I argue that the analysis of Bach's ritornello form should address not only the mechanistic development of the opening material's internal affordances and limitations, but also consider the interaction of the opening material with new material and the formal repurposing of opening material. Developing Channan Willner's (2005) conception of the ritornello, I understand a ritornello as the succession of *Vordersatz*, *Fortspinnung*, and *Epilog*—initiating, medial, and concluding phrase functions respectively—in a relatively large, formal-cadence-delineated section. These phrase functions can be fulfilled by both opening and new material, thus bringing the two together within a larger formal process and providing a wholistic view of the movement. Furthermore, due to the harmonic flexibility afforded by the ritornello's three phrase functions, a segment of opening material can, regardless of its harmonic content, help fulfill any phrase function. Thus, a ritornello serves a formal backdrop that can both explain the placement of later occurrences of opening material and reveal a particular opening segment's continuous acquirement of new formal identities.

Gillian Radcliffe (Florida State University)
Extended Techniques and Valve Transformations and in Luciano Berio's Sequenza X (1984)
Luciano Berio's collection of *Sequenzas* have set the standard of technical playing for many instruments and continue to challenge the idea of virtuosity for performers. Berio uses each *Sequenza* to "reflect properties of its subject [instrument] which we could not have hitherto known" (Impett 2007). This reflection can be found in *Sequenza X* (1984), for trumpet and piano resonance, through the performance of the valve tremolo. This technique requires the performer to trill between alternate valve combinations for the same pitch, producing a wavering effect as the pitch shifts out of tune. In this paper, I argue that in performing these trills, the trumpet and the *Sequenza* both act as instruments of music theory (Rehding, 2016). I further draw on a transformational model of trumpet valves (De Souza 2017) and apply this to the trills to reveal the performative aspects of the different valve transformations that occur throughout the piece. By analyzing the extended techniques required by the piece through a transformational model of trumpet valves (De Souza 2017), and further drawing on theories about instruments of music theory and epistemic things (Rehding 2016), *Sequenza X* can be recontextualized as a tool for understanding the trumpet on a deeper level.

Micah Roberts (University of Cincinnati College-Conservatory of Music)
"Ancient Voices": A Hypermetrical and Orchestrational Analysis of the Theme Songs to Seasons of CBS's Survivor

Despite CBS Survivor's attempt at authentically replicating the diverse musical traditions of the regions featured in their first 26 seasons, there is a clear metric stereotyping present in their continually reorchestrated theme songs. During Russ Landau's tenure, the show actively engaged local musicians when they traveled to a new location. However, due to each season's theme being edited by Americans not familiar with these musical traditions, there was a noticeable homogenization of metricity by geography. This presentation looks at the beginning- and end-accent paradigms, the use of small-scale metrical dissonance, and the metricity of the introduction sections of each theme. Within these metrics, there are similar geographic music regions implied by the grouping of the themes, suggesting musico-cultural similarity. However, as ethnomusicological analysis shows, this similarity does not stem from any explicit musical connection between these areas. In the worst case, some later themes merely imitate a stereotypical "island" sound, having no connection to the musical styles of the filming area at all. This geographic homogenization, whether intentional or not, questions the entire "authenticity" of the music being presented. The American viewership will likely assume the music heard is an authentic cultural representation, so a discrepancy here is particularly harmful.

Alexander Shannon (Indiana University)
"All The Lonely Starbucks Lovers": Prosodic Dissonance in Taylor Swift's Discography
This paper explores the intricate relationship between textual prosody and musical meter in Taylor Swift's diverse discography. While existing scholarship on prosodic dissonance has included some examples by Swift, there needs to be more comprehensive studies addressing this tension across her repertoire. This presentation spans Swift's various stylistic periods, examining notable dissonant moments. I assert that her experimentation with different genres significantly influences her approach to creating and performing prosodic dissonance. I use the song "Blank Space" (as referenced in the title) to illustrate Eron's Stress Discrepancy Rule (SDR) (2020), which essentially states that a musical event sounds dissonant when a strong syllable is placed in a metrically weak position or vice versa. The exploration extends to Swift's use of thick textures and clever rhythmic patterns in stylistically distinct songs like "Teardrops on My Guitar" and "...Ready For It?" to understand their impact on prosody. Finally, I conclude by introducing an addendum to the SDR, proposing that recurring phenomenal accents can mitigate the effect of odd prosody-meter placements and make them preferrable. While acknowledging the need for more comprehensive research, this study explores Taylor Swift's lyrical and melodic sensitivity as manifested through prosodic dissonance in her music.

Zachary Simonds (Florida State University)
Terminally Anti-Climactic Form in Post-1990s Progressive Metal
Though AABA remains the most heavily employed song form in Western popular music dating back to the mid-1960s (Temperley 2018, Chapter 8), after 1990, bands such as Tool, Dream Theater, and Opeth experimented with new song forms such as the Terminally Climactic Form (TCF) (Osborn 2010 and 2013). Other forms rose to prominence alongside TCF, though few have garnered scholarly research. Seeking to expand the literature on these underexplored forms, I began a corpus study consisting of the full discographies of five progressive metal bands (excluding instrumental works and covers). During this project I discovered songs that resemble TCF but end without the terminal material superseding the chorus. I argue that these should be considered a form divergent from TCF that I have labeled Terminally Anti-Climactic (TAC), a

term which allows for more nuanced analyses that can account for important deviations in terminal material.

Audrey Slote (University of Chicago)
Democratized Form: Collage and Cohesion in the Music of Bon Iver"
What happens when folk music—a genre known for its constructions of authenticity—collides with collage, a compositional strategy whose hybridity destabilizes such constructions? This collision characterizes recent albums by indie-folk collective Bon Iver. The borrowed sonic materials of Bon Iver's collages both distance the newer music from the band's old style and coalesce into musical structures that are at once wholly coherent and richly intertextual. While collage has been extensively studied in twentieth-century art music (Burkholder 1995, Losada 2009) and in relation to explicitly intertextual popular music forms like mashups (Boone 2013), relatively little music-theoretical attention has been paid to it in other popular musics. This paper examines the multiple affordances of collage in Bon Iver's 2016 album, *22, A Million*. Centering the album's fourth track, "33 GOD," as a case study, I analyze how samples and quotations simultaneously underscore its formal trajectory and gesture toward a web of interrelated narrative and harmonic contexts.

Jeremy W. Smith (The Ohio State University)
Humor and Horror: Immersive Functions of Glissandi in Video Game Music
This paper investigates how and why glissandi (pitch bends or slides) are used for specific purposes in video games, with a particular focus on how they contribute to player immersion. Game composers strive to make music that psychologically immerses players in the gaming experience. The typical strategy for this is strongly connecting musical meaning with in-game events, settings, and narratives, with the goal of creating "cinematic realism" (Collins 2008, 134). Glissandi contribute to this through their distinguishing feature of pitch instability (with pitch moving continuously up or down). They are often used for humor in light-hearted or silly games, for tension in more dark and serious contexts such as horror games, and as part of electronic soundscapes in futuristic or science-fiction contexts. Specific timbres, registers, and glissandi shapes are also commonly associated with each of these situations. This paper analyzes the immersive functions of glissandi in a variety of video games through transcriptions, spectrograms, and videos of the author's gameplay. Examples are drawn from games such as *Trombone Champ*, *Pizza Tower*, *Death's Door*, *Hades*, and *Undertale*.

Tiffany Ta (University of California, Santa Barbara)
"Woo Young-Woo: Autistic, Not a Child"
Woo Young-Woo, protagonist of the Korean Netflix series *Extraordinary Attorney Woo* (2022), is a 27-year-old professional lawyer at a high-profile firm. She possesses an eidetic memory, claims an IQ of 164, and boasts an encyclopedic mind for whale facts. She's also autistic. Like so many other adult autistic characters on screen, show-makers code Woo to caricature her as childlike. This includes the musical theme that composer Roh Young-Sim scored to represent Woo, "Woo Young-Woo, the Same Backwards and Forwards" (WYW). The show uses this music for the title sequence which starts every episode, as well as when Woo is introduced for

the first time as an adult. Using topic theory (Ratner 1980), I demonstrate how WYW infantilizes Woo Young-Woo by invoking the childhood topic (Janet Bourne 2024).

Jill Vogel (Louisiana State University)
Rhythmic Resistance: Music's Subversive Power in Women's Anti-Violence Protests
Chants at political protests are typically short, two-measure motives that repeat indefinitely (Manabe, 2019). Such chants encourage active, spontaneous participation for all in attendance, making the participants' voices louder so that their message cannot be ignored (Kuzak, 2020). Despite this norm, some protest chants are formally and rhythmically complex compositions with multiple levels of engagement for participants.

"*Un Violador en Tu Camino*" (2019), a Chilean protest chant by women's collective Las Tesis, breaks the norm of protest chants featuring four layers of participation: voice, drumbeat, silence, and dance choreography. Throughout the chant's 68 measures and 7 sections, Las Tesis utilizes several instances of metric fakeout, phenomenal accents on weaker beats confusing the sense of the downbeat, as well as hypermetric disturbances. "*Un violador*" uses these moments of metric and rhythmic ambiguity, in coordination with their choreography, to highlight police violence against women. This paper presents an analysis of "*Un violador*," exploring the rhythmic and metric ambiguities used throughout the layers of participation and the various ways Las Tesis reorients the chant to keep the participants in sync allowing their voices to remain a unified force.

Samantha Waddell (Indiana University)
From Old-Time to "Hard Times": Phrase Rhythm and Prosody in the Music of Tyler Childers
This paper argues that the music of Americana artist Tyler Childers continues a tradition of "crookedness" in Old-Time Country and Bluegrass music in novel ways, affectively playing with the interaction of phrase rhythm and prosody to convey emotion and authenticity. This work builds on and synthesizes prior research by Neal (2002, 2009), Rockwell (2011), and Mitchell (2021) on crookedness (the dropping/adding of beats, or even measures), phrase rhythm (Rothstein 1989, Attas 2011), and prosody (BaileyShea 2021), demonstrating how Childers' use of poetic techniques in a crooked context can impart meaning to listeners. Here, showing how the meter, harmony, phrase rhythm, and prosody choose to work together or against each other ultimately conveys meaning to listeners. Childers' affective and artful combination of crookedness and prosody produces music that elicits visceral emotions from listeners, telling stories of struggle and vulnerability through hard times and heartbreak.

Justin Weiss (University of Chicago)
Listening to Listening: Silence in the Music of Rebecca Saunders
This presentation examines the function and utility of silence in the music of Rebecca Saunders and the impact that silence has on the listening experience. This paper first discusses some of the complications and implications of silence as an analytical focus before directly analyzing silences in Saunders' music. Saunders is a composer who often discusses the importance of

silence, stillness, and fragility in her music, and how the nuances of silence and near silence create sonic environments that draw the listener into the presence and materiality of sound. I discuss four characteristic types of silences that are present in Saunders' music across decades and instrumentations; throughout all of these examples, silence, near-silence, or a compositional state emblematic of silence creates spaces for the listener to focus on the material and physical presence of sound. I argue that the listener then becomes implicated in a co-constitutive listening experience where the act of listening itself, or "meta-listening," becomes an object of primary concern. Silence in Saunders' work consequently decenters the object-oriented aesthetic experience typical of much music, substituting instead a flexible teleology of a highly subjective, listener-based experience concerned with perception, process, and materials.

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Distances in voice-leading spaces as tensional relationships: Determining form in John Adams' Nixon in China (1987)
John Adams' Nixon in China (1987) has gone from a mostly unknown opera and grown, in recent years, to become one of the most famous in the repertory. A foundational analysis done by Johnson (2011) had modelled the harmonic language of Nixon in China with Lewin's (1987) transformational ideas. This paper explores a novel way of determining form in Nixon in China through the comparison of distance in voice-leading spaces. The recent development of voice-leading spaces (Callender, Quinn, and Tymoczko 2008) and geometric representations of chords (Tymoczko 2011) has led to research that measures distances between nodes in these spaces (Tymoczko 2009; Hook 2023). I apply the technology of distance measurement to chordal tensional relationships, viewing distance as tension between chords. The application of transformational ideas onto tensional structures (Rings 2011) has led to the amalgamation of these two ideas in this paper. Furthermore, by measuring distance with two distinct distance functions, I determine which chords are further away from another geometrically in voice-leading space, and thereby contain a higher tension between the chords. Sections of Nixon in China are then analyzed based on the connecting tensional value and the underlying organizational form is revealed in varying layers of detail.