



**American Musicological
Society South-Central Chapter**

Annual Meeting

April 5-6, 2024

Bellarmino University

Louisville, KY

AMERICAN MUSICOLOGICAL SOCIETY
SOUTH-CENTRAL CHAPTER
2024 Annual Meeting
TABLE OF CONTENTS

2023-24 CHAPTER OFFICERS..... 3
2024 ANNUAL MEETING PROGRAM..... 4
ABSTRACTS..... 7
SESSION 1 (9:00-10:30 AM): Philosophy, Religion, and Hermeneutics..... 7
SESSION 2 (10:45 -11:45 AM): Music for the Stage 9
SESSION 3 (2:45-4:15 PM): Revising Histories in the Twentieth and Twenty-first Centuries 10
SESSION 4 (4:30-5:30 PM): Celebrating Multi-Dimensional Careers..... 12
SESSION 5 (9:00-10:00 AM): Gender in Media 13

This year's Chapter Meeting was made possible through generous donations
from our chapter members.

Thank you for your dedication to our chapter.

A special note of thanks goes to the Bellarmine University Music
Department faculty and students for their generous hosting of this year's
conference.

Their dedication and tireless efforts have created a welcoming and inspiring
environment for all attendees.

2023-24 CHAPTER OFFICERS

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AMERICAN MUSICOLOGICAL SOCIETY
SOUTH-CENTRAL CHAPTER

2024 Annual Meeting Program

Bellarmino University (Louisville, KY)

April 5-6, 2024

Friday, April 5

8:00am Registration with coffee and pastries – Wyatt Center for the Arts Foyer

9:00-10:30 am Welcome and Session 1: **Philosophy, Religion, and Hermeneutics** - Cralle Theater
Chair: DOUG SHADLE, Vanderbilt University

Nietzsche, Liszt, and the Wagners: The Social Roles that Shaped Nietzschean Philosophy
JONATHAN McINTYRE, University of Kentucky

For the Benefit of Mr. Kite and Father McKenzie (virtual presentation)
WILL SHINE, University of Georgia

“Be Ye Separate” / “Go Ye into All the World”:
Authenticity in Country Music, and the Neo-Evangelical / Fundamentalist Split
JOEL SCHWINDT, Boston Conservatory at Berklee

10:30-10:45 am Break - Wyatt Center for the Arts Foyer

10:45-11:45 am Session 2: **Music for the Stage** - Cralle Theater
Chair: TBA

Reinterpreting Jean-Philippe Rameau’s *Pigmalion* (1748): Musical Transformation and
Eighteenth-Century Paternalistic Fantasies of Artistic Creation
DEVIN BURKE, University of Louisville

Tropical Melodrama: Popular Music and Poetry in the Tagalog Sarsuwela *Ang Mangingisda*
 (“The Fisherman,” 1927)
ISIDORA MIRANDA, Vanderbilt University (virtual presentation)

11:45 am -1:15 pm Lunch (on own)

1:30-2:30 pm Business Meeting - Cralle Theater

2:30-2:45 pm Break - Wyatt Center for the Arts Foyer

2:45 pm-4:15 pm Session 3: **Revising Histories in the Twentieth and Twenty-first Centuries** - Cralle Theater

Chair: SAMANTHA BARNSFATHER, Bellarmine University

Yellow River Piano Concerto, the Politics of Musical Revision,
and Cultural Revolution Art Going Global

DAVID MAILMAN, Vanderbilt University

“While No One Was Looking”:

Bloodshot Records, Indie Identity, and Corporate Consolidation

NANCY RILEY, Belmont University

Hacking the Postwar Avant Garde: Indeterminacy as Disruption

KIRSTEN CARITHERS, University of Louisville

4:15-4:30 pm Break - Wyatt Center for the Arts Foyer

4:30-5:30 pm Session 4: **Celebrating Multi-Dimensional Careers** - Cralle Theater

Chair: NANCY RILEY, Belmont University

Mildred Hill: Louisville’s Own Renaissance Woman

ANN NIREN, Indiana University Southeast

Eighteenth-Century Freelancer:

Jean Christian Kytch and Building a Music Career in London, 1707–1738

BLAKE JOHNSON, Campbellsville University

5:30 pm Dinner (on own)

Saturday, April 6

8:30 am Coffee and pastries – Wyatt Center for the Arts Foyer

9:00-10:00 am Session 5: **Gender in Media** - Cralle Theater

Chair: PETER LAMOTHE, Belmont University

Damsel in Disguise:

Subverting Gendered Stereotypes in the Music of The Legend of Zelda Series

NATHANAEL LARWA, University of Kentucky

Jazz, Anti-Nostalgia, and Reconsidering the *Femme Fatale* in *Twin Peaks*
STEPHEN TURNER, Tennessee State University

10:00-11:00 am Brunch Reception - Wyatt Center for the Arts Foyer

11:00 am-12:00 pm Session 6: **Keynote:**
The Sounds of Frustration, Collaboration, and Liberation - Cralle Theater

JECOREY ARTHUR featuring KOJIN TASHIRO

Chair: SAMANTHA BARNSFATHER

12:00 pm Lunch (on own)

ABSTRACTS

Friday, April 5

Session 1 (9:00-10:30 am): **Philosophy, Religion, and Hermeneutics**

Nietzsche, Liszt, and the Wagners: The Social Roles that Shaped Nietzschean Philosophy
JONATHAN McINTYRE, University of Kentucky

Throughout Friedrich Nietzsche's (1844-1900) writing, his perspectives on the ideas and figures of the time fluctuated. However, one aspect stayed consistent throughout: the consociation between Richard Wagner (1813-1883) and Franz Liszt (1811-1886); the two are conflated as one idea and persona throughout much of Nietzsche's output. He was unique among philosophers in that he had musical training, was an amateur composer, and had more musical social connections than any of his contemporaries. Thus, music plays a pivotal role in understanding Nietzsche's philosophy and output.

Previous studies consider Nietzschean philosophy and Nietzsche himself as a person, but lack an analysis of the mutual associations between Nietzsche and various composers of the time, other than Richard Wagner. This study analyzes Nietzsche's perception of Franz Liszt through the lens of Nietzsche's association with Cosima and Richard Wagner.

This presentation examines those relationships to understand how Nietzsche came to consociate the ideals and personalities of Liszt and Wagner, while also considering the role of Cosima Wagner (1837-1930) to better understand Nietzsche's philosophy and character. It finds that his relationship with Cosima and Richard Wagner supports Nietzsche's association of Liszt and Wagner in tandem with Nietzsche's false presumption of Wagner's Christian conversion after the premier of *Parsifal*.

Nietzsche's philosophy and social critiques, including *The Will to Power*, were inspired by his contemporaries, Wagner in particular. This study maps the hermeneutical associations among those influences through archival research, and thus paints a clearer picture of Nietzsche and his work.

For the Benefit of Mr. Kite and Father McKenzie
WILL SHINE, University of Georgia

On August 7, 2023, the Cathedral of the Rockies, First United Methodist Church introduced a sermon / podcast series entitled "The Gospel According to the Beatles." Over the next four weeks, Pastor Duane Anders offered "readings" of "your favorite Beatles songs through a theological lens." Anders here takes up the mantle of Steve Turner, whose 2006 monograph of the same title posits that the Beatles [music] often featured themes congruent with the Christian Gospel. Like Turner, Anders does not suggest that the Beatles were secretly devout or even unwitting Christians, rather both advance what might generally be called a Christian hermeneutical project; an interpretive endeavor

that reveals how the universal, altruistic themes of self-actualization, peace, love, etc. embedded in many Beatles songs both function as a sort of “gospel” and are indeed congruent with the theme(s) of the Christian Gospel.

In this paper, I explore how these two hermeneuts (Anders and Turner) negotiate the primacy of the “reader” (Barthes, 1968) with mischaracterizing or misrepresenting the Beatles and their music. I am not concerned with verifying or disputing the legibility of the Christian gospel in Beatles songs, or even to what degree the Beatles manufactured a new, original gospel. My aim here is to both describe and then demonstrate methodologies by which projects such as Tuner’s and Anders’ are viable and arguably beneficial. To support this claim, I perform my own analysis and hermeneutical interpretation of the Beatles 1969 song “Across the Universe.” Ultimately, I demonstrate how certain sonic signifiers and lyrical themes considered alongside of members’ biographies and contemporaneous sociopolitical contexts are sites of dense intertextuality and hermeneutical possibility. Like other intertextually dense materials, this song can inspire a milieu of interpretations, thus making it more meaningful / beneficial to more people.

“Be Ye Separate” / “Go Ye into All the World”:
Authenticity in Country Music, and the Neo-Evangelical / Fundamentalist Split
JOEL SCHWINDT, Boston Conservatory at Berklee

Ubiquitous expressions of Christian theology in country music have led some scholars to suggest that manifestations of Salvation Theology serve as a marker of authenticity (Ellison 1995; Grossman 2002; Fillingim 2003). Yet to receive sustained attention, however, are the theological roots of the most frequently debated topic on “the real” in this genre, namely, whether the incorporation of “worldly” popular styles renders it inauthentic. This disputation parallels a theological debate from the mid-twentieth century that led Neo-Evangelicals to split from Southern Fundamentalists, two groups that have formed the core of country music’s artist and fanbase communities throughout its history. This dispute centered on the latter’s practice of separating themselves from “the world” (i.e., “false Christians,” other religions), based on the Pauline exhortation, “be ye separate [from the world]” (II Chronicles 6:17), while the former embrace the use of popular modalities to evangelize, citing Christ’s command, “go ye into all the world [to preach the gospel]” (Mark 16:15), along with his counsel to be “wise as serpents” in this aim (Matthew 10:16).

The corresponding debate in country music reached a crucial point around the same time, when Music Row pioneered the pop-laden “Nashville Sound” in the 1950s, hoping to “evangelize” new listeners. This division is illustrated in the careers of Roy Acuff and Patsy Cline. Acuff, the son of a fundamentalist preacher, maintained his traditional hillbilly image throughout his decades-long career by vocally refusing to adopt new, pop-infused trends, including the crooning, Hollywood-manufactured “singing cowboy,” or the jazz-inspired Western Swing style. In contrast, Cline’s career was controlled by Owen Bradley—one of the architects of the Nashville Sound — who insisted she sing pop-styled songs, often over her objections regarding their lack of traditional styles. This led to success for Cline on both the country and pop charts, a relatively new phenomenon for country artists, and a key breakthrough for Music Row’s ambitions. We therefore see how the genre’s most

common debate on authenticity reflects a key theological debate in a way that would be clearly visible to those within these overlapping religious and musical communities, but hidden from “the world” around them.

Friday, April 5

Session 2 (10:45-11:45 am): **Music for the Stage**

Reinterpreting Jean-Philippe Rameau’s *Pigmalion* (1748):
Musical Transformation and Eighteenth-Century Paternalistic Fantasies of Artistic Creation
DEVIN BURKE, University of Louisville

In 1751, Jean-Philippe Rameau famously wept after a spontaneous eruption of public adulation for a revival performance of his one-act ballet *Pigmalion*. The ballet became one of the most performed French stage works of the later eighteenth-century, and it remains one of Rameau’s most popular pieces today. This popularity attests to both the quality of Rameau’s music and the enduring fascination with Ovid’s myth about the agalmatophilic sculptor and his statue brought to life.

Scholarship on *Pigmalion* has tended to focus on Rameau’s invocation of the *corps sonore* (the harmonic series) at the moment of the statue’s animation, and has aligned with Thomas Christensen’s interpretation of the work as Rameau’s “musical allegory of Lockean sensationalist psychology.” In this paper, I reveal pervasive musical transformations and pivotal musical allusions in Rameau’s score that have gone unnoticed, and argue that these elements support a parallel interpretation of the work as an Enlightenment allegory of the relationship between a male artist and his work.

Eighteenth-century intellectuals in Rameau’s social circles commonly described male creativity in paternalistic terms, as a type of male pregnancy; e.g., Voltaire deemed male artistic production more labor-intensive and culturally beneficial than female natural reproduction (Sheriff, 2004). Rameau manifested this view by incorporating transformations of the musical material from Pygmalion’s opening monologue in every scene, the overture, and most of the Statue’s music. These musical transformations mirror the statue’s transformation, while substantially rendering the score an extension of Pygmalion’s monologue and the Statue an extension or child of Pygmalion. The intricate, systematic nature of these transformations predates Mozart’s use of similar character-driven musical development. In addition, Rameau’s score includes multiple previously unrecognized musical allusions to *Hippolyte et Aricie* that liken Pygmalion to Phèdre, who desired her stepson. These allusions subtly and cleverly invoke the interpretive tradition—dating back to Montaigne—that characterized Pygmalion’s lust for the statue as akin to an incestuous desire for one’s own child.

Tropical Melodrama:
Popular Music and Poetry in the Tagalog Sarsuwela *Ang Mangingisda* (“The Fisherman,” 1927)
ISIDORA MIRANDA, Vanderbilt University

The Tagalog sarsuwela, one of many vernacular offshoots of the Spanish-inherited genre of zarzuela in the Philippines, was a popular form of entertainment throughout the first half of the

twentieth century. Repertoire from the 1920s and '30s, in particular, reflected the everyday experiences of the working-class population of Manila and its surrounding provinces. Stories about economic hardship, social mobility, and labor migration between the colonial capital and the largely agrarian provinces catered to a mass audience. Composers of this period incorporated globally circulating popular music in their scores while leading critics and academicians decried the influence of American jazz as a corrupting influence on Filipino musicality. Here, I demonstrate how the sarsuwela productions during this period were closely linked to the development of other performance platforms and media technologies. Sound recordings and serialized Tagalog literature, in particular, gave the sarsuwela a boost in popularity in the late 1920s, even as contemporary critics and later historians eulogized its decline.

Focusing on the sarsuwela *Ang Mangingisda* (1927), this paper examines this shift towards a more class-conscious and aspirational form of musical theater created by and for the working classes. Adapted from the serialized short story of writer Nieves Baens del Rosario, the sarsuwela tells the domestic drama of a married couple and the colonial struggles that shape the lives of fisherfolk in a small coastal town. Playwright and director Bernardino Buenaventura's stage adaptation of the short story illustrates how the sarsuwelas of this period intersected with popular Tagalog literature and poetry as text and as performance. Tagalog short stories and novels serialized in newspapers and popular magazines were rewritten as sarsuwelas while the practice of *balagtasan*, or debating in verse, grew in popularity and were often portrayed in sarsuwelas. Musically, Jose Z. Rivera's score incorporates genres such as tango, foxtrot, blues, and hula alongside Hispanic and local genres like *danza* and *kundiman*. The sound world of *Ang Mangingisda* paralleled the often-ambivalent and playful reflection on modernity and foreign cultural influences similarly found in the sarsuwela's texts.

Friday, April 5

Session 3 (2:45 pm-4:15 pm): **Revising Histories in the Twentieth and Twenty-first Centuries**

Yellow River Piano Concerto, the Politics of Musical Revision,
and Cultural Revolution Art Going Global
DAVID MAILMAN, Vanderbilt University

The *Yellow River Piano Concerto* 《黄河钢琴协奏曲》 was completed in 1969 as an adaptation of XIAN Xinghai's (冼星海, 1905-1945) *Yellow River Cantata* 《黄河大合唱》. As one of the most famous works of twentieth century Chinese classical music, significant Western and Chinese scholarship analyzes the concerto in isolation. Even so, few studies explicitly focus upon changes made to the cantata that manifested in the concerto. My paper explores these changes as a revisionary process that aligned the concerto with communist ideological tenets, bolstered MAO Zedong's (毛泽东, 1893-1976) cult of personality, and downplayed themes from the *Yellow River Cantata* that had become less politically useful during the Cultural Revolution. Despite this, I also

argue that early Western audiences by-and-large ignored its political context and importance as a symbol of Chinese classical music.

The *Yellow River Cantata* was composed in 1939 in the midst of the Second Sino-Japanese War. The cantata set nationalistic poetry by GUANG Weiran (光未然, 1913-2002), and its premiere under wartime conditions bolstered composer XIAN's legacy as a "people's musician." Even so, XIAN had lost political standing by the time of the Cultural Revolution. As such, the *Yellow River Piano Concerto* was commissioned as a means to rehabilitate XIAN's reputation, and composing it extended beyond simply rearranging the cantata. Extensive sections were excised, and within the remaining music, edits to its scoring, musical content, and overall style were made for political effect.

To that end, I focus on two musical elements that are understudied *vis-à-vis* the concerto and cantata: the works' different orchestrations and quotations of propagandic music. Additionally, I also analyze the television premiere of the concerto from May 1st, 1970, as visual components of the premiere accentuated political messages found within the music. On the whole, the revision of the cantata into the concerto mimics politically-motivated revisionism that was widespread during the time period. Yet even so, early Western reviews of the work dismissed it as kitschy and showed only superficial engagement with the concerto's politics. This stands in contrast to Chinese proponents who held the work up as serious *and* politically useful Chinese music in the Western classical idiom.

"While No One Was Looking":

Bloodshot Records, Indie Identity, and Corporate Consolidation

NANCY RILEY, Belmont University

As alt.country music scenes and communities emerged in the 1990s, many produced compilation albums to document and promote the scenes, related festivals, and artists. One such project, *For a Life of Sin: A Compilation of Insurgent Chicago Country* (1994), marked the beginning of Chicago's Bloodshot Records. This DIY project, assembled by Bloodshot's co-founders Eric Babcock, Rob Miller, and Nan Warshaw, featured local bands performing various styles of country music. Promotion and live events surrounding this release provided the model for establishing and growing the label and its associated community. Despite Bloodshot's influence, relative longevity, and success, in 2021 the future of the label was in jeopardy. Somewhat surprisingly, given its often oppositional indie identity, Bloodshot was acquired by investment company Exceleation Music, which seeks "to preserve and enhance the legacies of extraordinary independent companies and artists" (Willman 2021).

The narrative of consolidation in the music industry typically follows a major label absorbing an indie to the dismay of critics and fans (Mall 2018), but the case of Exceleation and its acquisitions, including Bloodshot Records, could provide an alternative model. Based upon ethnographic and archival materials, this paper considers the label's history, roster, and initial releases under the new ownership to explore the identity and future of Bloodshot Records. This case study offers new possibilities of an indie label maintaining its identity under the umbrella of well-intentioned corporate interests and following Dunn (2012), offers insight into broader issues related to independent labels particularly in the context of consolidation practices in the 21st century music industry.

Hacking the Postwar Avant Garde: Indeterminacy as Disruption
KIRSTEN CARITHERS, University of Louisville

By the late 1960s, musical indeterminacy via graphic notation had become the vernacular of certain experimental composers, providing contemporary scholars a useful way to complicate Adorno and Horkheimer's concept of the "culture industry." According to some of its members, the musical avant garde itself had become just such an industry. For example, British composer Cornelius Cardew would assert that his experiments with graphic notation had been symptomatic of a "disease," and that "the modern composer has become isolated both from the working musicians and from any audience except a tiny intellectual elite... [The avant garde] represents bourgeois ideology with its back to the wall" (1972). Cardew thus aligns the postwar avant garde with so-called mass culture, rendering it mundane and predictable.

In this assessment, though, Cardew fails to recognize the subversive power of his own experimental work and that of his contemporaries. In contrast, these performers-as-workers found ways to exploit the freedoms enabled by indeterminate forms of notation, functioning as skilled hackers. Drawing on my archival work on historical performances of pieces like Cardew's own *Treatise*, John Cage and Charlotte Moorman's *26'1.1499" for a String Player*, and Karlheinz Stockhausen's *Plus Minus*, this paper demonstrates some of the myriad connections between hackerism and the avant garde. Ultimately, I argue that these musicians are hackers in the most productive sense of that term: experts in a system who overcome barriers by altering the system's very parameters. In this, their activities diverge sharply from the tenets of the "culture industry." Creative experimentalists therefore challenge both the traditional framing of the culture industry and its self-critique. In short, indeterminacy in the postwar avant garde opened new doors for musical workers to disrupt notation, performance, and even prevailing understandings of music itself.

Friday, April 5

Session 4 (4:30-5:30 pm): **Celebrating Multi-Dimensional Careers**

Mildred Hill: Louisville's Own Renaissance Woman
ANN NIREN, Indiana University Southeast

The term "genius" is used so frequently today, especially in the arts, to describe someone with at least a modicum of talent as to render the term nearly meaningless. Louisville native Mildred J. Hill, if not an actual genius, possessed prodigious abilities so varied that she might be correctly referred to as a "Renaissance woman." Today, she is best known as the composer of "Happy Birthday," which began life as the kindergarten tune, "Good Morning to You." She and her sister, Patty, created numerous songs for young children, which appeared in their 1893 volume, *Song Stories for the Kindergarten*, which helped their students learn about topics such as greetings, holidays, and nature. In addition, Mildred taught piano, performed in numerous concerts locally, and penned the first known account of the history of music in Louisville. Perhaps most notably, her research into African American street

cries influenced the well-known composer, Antonin Dvořák, especially regarding his Ninth Symphony, “From the New World.”

In addition to these activities, Mildred Hill found the time to compose approximately three dozen art songs which are largely unknown today. They reflect the musical style of the time, usually with strophic, binary, or ternary forms, predominantly conjunct melodies, and a rich, harmonic accompaniment. For this conference, I am presenting a lecture recital, which will present an overview of Hill’s life and musical accomplishments, with a performance of two of her pieces, “Apart” and “Secrets.” These songs are found in the University of Louisville School of Music Archive, the Archive of the U of L main library in the Louisville Sheet Music Collection, and at the Library of Congress. There are no biographies of Hill, but there are a few books that contain some information regarding her life, such as Michael Beckerman’s *New Worlds of Dvořák*, a few journal articles, and articles from the historical *Courier-Journal*. The Filson Historical Society also contains primary information in its collections, as well as some of Hill’s music. It is my hope that this presentation will bring to light the previously forgotten accomplishments, music, and genius of Mildred J. Hill, Louisville’s own Renaissance woman.

Eighteenth-Century Freelancer:

Jean Christian Kytch and Building a Music Career in London, 1707–1738

BLAKE JOHNSON, Campbellsville University

In the late seventeenth and early eighteenth centuries, the financial limitations of the post-Restoration court played part in creating a rather unique landscape for professional music making in London. The absence of a state monopoly on musical performances granted musicians license to pursue work outside of the court without endangering their positions. This freedom, which was in stark contrast with the situation throughout much of Europe, played a large part in making England a popular destination for many of the continent’s most skilled performers. One such performer was the Dutch-born Jean Christian Kytch (d. 1738), known today as one of Handel’s oboists. Despite frequent references in contemporary and modern writings, little is known of his life outside of the information contained in concert advertisements. As Kytch’s story demonstrates, London’s musical life provided musicians a great deal of freedom but little to no job security and much uncertainty.

Kytch began to appear in public concerts as early as 1709 and by the 1720s had become a familiar presence in public concerts while also serving as first oboist at the King’s Theater for Handel’s operas. As Handel’s own output and much of the modern scholarship around Kytch suggests, his talents went largely unutilized during his time at the King’s Theater. A close look at the advertisements for Kytch’s public concerts reveals a connection between this side of Kytch’s career and his work at the opera, showing him to be not talented but overlooked as the extant literature suggests, but a savvy performer who used the status granted by his connection to Handel and the prestige of the King’s Theater to portray himself as an eminent oboist and attract steady work outside of the opera. A study of Kytch’s time at the King’s Theater and his career as a performer in public concerts at once offers insight into the perilous nature of a freelance career in early eighteenth-century London and one of the

clearest examples of a performer using the freedom provided by this market to establish and promote himself in order to piece together a living from disparate sources.

Saturday, April 6

Session 5 (9:00-10:00 am): **Gender in Media**

Damsel in Disguise: Subverting Gendered Stereotypes in the Music of The Legend of Zelda Series
NATHANAEL LARWA, University of Kentucky

The significance of the Nintendo franchise *The Legend of Zelda* on the development of video game music is irrefutable; the previous four decades have seen the evolution from rudimentary 8-bit sounds into the sweeping symphonic soundtracks of recent years. Within and without the video game community, the music of this series finds a life of its own. More than just passively reflecting societal expectations of gendered presentations, it challenges these conceptions. Musical motifs underpin the narrative of the games and connect one installment to another. They introduce us to characters, towns, and events—familiarizing the player with the videoludic environment through aural cues and constructing the gender and identity of the characters.

Contemporary analyses dismiss the importance of the Sheik character in *The Legend of Zelda: Ocarina of Time* (Nintendo, 1998), arguing that only in a masculine presentation is Princess Zelda helpful in the narrative. This presentation analyzes the musical themes associated with the characters of *The Legend of Zelda: Ocarina of Time* and their identities within the game. It builds on the work of feminist musicologist Susan McClary to examine the function of music within the game through semiotic analysis of gender and identity.

This study finds that even in this masculine presentation, the musical signs associated with Sheik subverts the expected aural concept of the masculine and contribute to an ambiguous reading of the character's identity. Its contribution to musicology lies in its interdisciplinary approach to the fields of gender studies, semiotics, and ludomusicology, as well as in its contribution to the discourse on the function of game music and its role in developing ideas of gender and identity in the videoludic space.

Jazz, Anti-Nostalgia, and Reconsidering the *Femme Fatale* in *Twin Peaks*
STEPHEN TURNER, Tennessee State University

Twin Peaks engages with the late-twentieth century's nostalgia for the mid-twentieth century. As Frederic Jameson notes, 1980s and 1990s mass culture's rose-colored vision of all things mid-century Americana glosses over the realities of life in the 1950s. *Twin Peaks* serves as an analogy to Jameson's theory; the program presents nostalgic signifiers—like how jazz evokes nostalgia for old movies—that are simultaneously contradicted, leading to anti-nostalgia, or an invitation to remember, but without the fondness of nostalgia, and perhaps even counter-acting previous nostalgic constructions.

Of the three main musical styles—jazz, melodrama, and “Classic” pop—foregrounded in Angelo Badalamenti’s (1937–1922) score for David Lynch and Mark Frost’s TV program *Twin Peaks* (1990–91), jazz has received the least scholarly attention regarding its context within the program. Claire Nina Norelli offers a generalist view of Badalamenti’s score for *Twin Peaks*, shedding light on the “off-centeredness” of its system of jazz cues that seem odd but without explaining *how* or *why*. I claim this oddity lies within the intrinsic musical characteristics of jazz cues that engage with the uncanny, further disrupting nostalgic signals for mid-century crime fiction. The oddity, I claim, is anti-nostalgia, or the experience of remembering the past but with disillusion instead of pleasure.

This paper will discuss how jazz encourages anti-nostalgia through a scene from *Twin Peaks* centered on the character Audrey Horne, featuring the cue “Audrey’s Dance.” This scene encourages nostalgia by drawing from old musical conventions of *film noir* and jazz, forcing female characters into the *femme fatale* role. However, that nostalgia is subverted by the show’s disturbing narrative, inviting audiences to rethink 1950s-TV crime fiction and the *femme fatale*.