

2019 Belmont Undergraduate Research Symposium

Music

Moderator: Clare Sher Ling Eng

April 11, 2019, 3:30pm-5:00pm
Hitch 235

3:30pm-4:05pm

Musical and Social Trends in Twentieth-Century Colombia

Miranda Rojas

Faculty Advisor: Peter Lamothe, Ph.D.

There has been only limited research into the musics of Latin America as a whole, and the amount of musicological investigation decreases when referring to any specific country. This presentation will provide a glimpse into the rich and diverse musical output of Colombian composers in the twentieth century. It begins with a brief overview of Latin American society and Colombian musical influences and social structures. Important Colombian composers such as Guillermo Uribe Holguín are discussed, as well as general trends in classical composition at the time. The musical output in Colombia is astounding and at least rivals, if not surpasses, the output of any given European country of a comparable size in this time period. Although Colombian contributions to classical music have been largely ignored, this relatively small country is the source of many important works and styles that can no longer be trivialized.

4:05pm-4:25pm

The Effects of Metric Dissonance and Harmonic Ambiguity in Eric Ewazen's *Northern Lights*

Sam Carullo

Faculty Advisor: Clare Eng, Ph.D.

Nature has a long tradition of inspiring musical composers. Eric Ewazen's masterwork for solo marimba, *Northern Lights*, continues that tradition. In this piece, Ewazen utilizes both displacement metric dissonance and harmonic ambiguity not only to depict the subject matter of the title, but also to create a work that is completely subject to the performer's individual interpretation, thus creating unique and inventive performance every time the work is played.

Ewazen utilizes ambiguity to bring out particular programmatic elements of his piece. The opening chorale (as well as its subsequent variations) most clearly exemplifies this technique. Each of the chorale passages can be analyzed in at least two (sometimes three) different keys, which then translates to specific consequences for the performance of the passage depending on which key the performer chooses to go with. In a similar vein, displacement metric dissonance in passages of straight sixteenth notes create freedom for the performer to phrase the metric and antimetric lines independently. Ultimately, I propose that Ewazen utilizes ambiguity and metric dissonance to achieve two ends: to express his response to a natural phenomenon, and to allow

the performer the liberty to bring their own ideas of the subject matter into their personal interpretation of the piece.

4:25pm-4:45pm

Emotion: A Dual Approach for the Singing Artist

Caroline Henneberry

Faculty Advisor: Jennifer M. Coleman, D.M.A.

Despite its prominent role in music, emotion is difficult to study and discuss in vocal performance and pedagogy. The field of voice science has drastically changed vocal pedagogy in the last century, further separating the subjective topic of emotion from more objective studies.

By providing two different academic perspectives of emotion, this research aims to aid in the practical application and informed discussion of emotion, by which the pedagogue and the vocal performer can improve their craft. I conducted two interviews, the first with a well-respected vocal pedagogue and the second with a prominent behavioral neuroscientist. Each scholar's research informed the other's work. The results of the study revealed practical ways for singers and teachers to address emotion.

4:45pm-5:00pm

Harmonia Ubuntu: A Listening Guide

Evan Laing

Faculty Advisor: Virginia Christy Lamothe, Ph.D.

A modern addition to the repertoire for classical symphony orchestra, *Harmonia Ubuntu* is a musical work for a 21st century South Africa, but commissioned and premiered by the Minnesota Orchestra, a United States symphony. Their tour through historic and cultural monuments in South Africa was the first of its kind. As such, there was no shortage of reverence for people and culture that survived the tumultuous political history of apartheid racism. The tour itself was a success and the centennial festival celebrating the life of Nelson Mandela held its own meaning, but to have an international ensemble performing for the citizens of South Africa marks an important measure of how the political climate has improved and stark difference in liberty that the black populace of South Africa experienced.

Part of the importance of this performance is reviewing the cultural history of the venues throughout the tour. Through this cultural framework, clearly visible is the immense freedom of expression that has been reintroduced to the black population. These citizens, after living through apartheid as second-class citizens, are now being catered to in their musical experiences instead of barred from attendance, as they were in the not-to-distant past. Through this, the goal, is to present the citizens of South Africa as avid musical consumers and a tangibly passionate audience for music that incorporates the timelessness and reverence of the classical genre.