



SCHOOL OF
MUSIC

TEXAS TECH

J.T. & Margaret Talkington
College of Visual & Performing Arts

IGNITE!

FUELED BY MUSIC

An unforgettable concert experience
featuring the entirety of the School of Music

TUESDAY, NOVEMBER 19, 2024 | 7:30 PM

The Buddy Holly Hall—Helen Devitt Jones Theater

PRESENTED BY THE
TEXAS TECH ALUMNI®
ASSOCIATION



PROGRAM



Trumpet Ensemble

Soundings

Kevin Whalen and Julia Bell, *directors*
Richard Zec, *conductor*

Brian Balmages

Introduction

IGNITE! (2024)

Gerald Dolter, *narrator*
Hideki Isoda, *producer*

Hideki Isoda

Symphonic Wind Ensemble

Presented by the Texas Tech Alumni Association

Go Big or Go Home!

Sarah McKoin, *director*

Jessica Meyer

Harp Ensemble

Aces High

Rachel Mazzucco, *director*

Stephen Dunstone

Scarlet Voce

Look! Be: leap;

Corey Sullivan, *director*

Libby Larsen

Tech Folk Orchestra

Blackbird Schottische

Christopher J. Smith, *director*

Rutter/Smith

Flute Choir

Ruckus

Lisa Garner Santa and Spencer Hartman, *directors*

Nicole Chamberlain

Violins

Quartetto per 4 violini, movement 3 Molto Allegro

Annie Chalex Boyle and John Gilbert, *directors*

Grażyna Bacewicz

Tuba Euphonium Ensemble

All the Skies Above, mvmt 2: With Energy

Kevin Wass, *director*
Kirsten Hoogstraten Rivera, *conductor*

Nicole Piunno

Bass Ensemble

When I'm Sixty-Four

John Lennon/Paul McCartney arr. Mark Morton
Mark Morton, *director*

Symphonic Band

Irish Tune from County Derry

Eric Allen, *director*

Percy Grainger

Mariachi Los Matadores

Cielo Andaluz

Pascual Marquina, arr. Jesús Guzmán
Lauryn Salazar, *director*

Graduate Wind Quintet

Quodlibet for Woodwind Quintet

Spencer Hartman, *director*

Arne Running

Matador Singers

Misty Mountains

Michael J. Mills, *director*

arr. Michael J. Mills

Steel Drum Band and Samba Ensemble

Atras de Nos

Richard Boukas/arr. Sune Borregaard
Lisa Rogers and Michael Mixtacki, *directors*

INTERMISSION



University Symphony Orchestra

Presented by the Texas Tech University Office of the President

Danzon no. 2

Lanfranco Marcelletti Jr., *director*

Arturo Márquez

Caprock English Bagpipe Consort

Marchande Bourrée

Martin Huygebaert & Laure Gagnon
Roger Landes, *director*

Piano Duo

Sleeping Beauty Waltz for four hands

Se-Hee Jin, *director*

Tchaikovsky-Rachmaninoff

Horn Octet

Besame Mucho

Christopher M. Smith, *director*

Consuelo Velasquez

Violin Duo

Salsa de la Luna

Annie Chalex Boyle, *director*

Aleksey Igudesman

Jazz Orchestra

Whirlybird

Stephen Jones, *director*

Neal Hefti

Musical Theater

Bright Star

José Holland-Garcia, *director*

Clarinet Ensemble

Kickin' It

David Shea, *director*
Dillan Francis, *conductor*

M'Kayla Santos

University Choir

Presented by the Texas Tech University Office of the President

Kalējs Kala Debesīs (Blacksmith Forges in the Sky)

Alan Zabriskie, *director*

Selga Mence

Trombone Choir - Red Raider Collective

Leviathan

James T. Decker, *director*

Jack Wilds

Viola Studio

Por una Cabeza

Carlos Gardel, arr. Sancho Engaño
Philippe Chao, *director*

Saxophone Ensemble

World Without Words

David Dees, *director*

Stephen Taylor

ZIT

ZIT Tunes

Kyle Buenetello and Anthony Flores, *directors*

Traditional

Goin' Band from Raiderland

Presented by the Texas Tech Alumni Association

March Grandioso

Firebird

Roland Seitz
Igor Stravinsky/Boerma
Joel Pagán and Eric Allen, *directors*

PERFORMERS



Kayla Abel
Ali Abenschan
Sydni Acosta
Michael Addonizio
Homero Aguilar-Vega
Megan Ahrens
Alana Alexander
Clark Allen
Fernando Almeida
Landrie Almquist
Heather Alvarado
Jorge Alvarado
Matthias Alvarado
Mia Alvarado
Koulou Chris Darryl Samuel
Amouye
Stuart Anderson
Alexandra Andrade
Walker Andrews
Sarah Anglin
Delase Anshah
Ayden Anzaldúa
Mason Archacki
Seb Archibald
Nishant Argekar
April Artho
Camellia Asadi
Parker Aviles
Mark Bailey
Aubrey Baker Johnson
Katy Baker
Ryan Baker
Loreto Balderas Galan
Michael Barlow
Justin Barnwell
Nathaniel Barraza
Violet Barrientos
Wesley Barton
Lawson Bateman
Starlika Bauskar
Lauren Bayne
Justin Beamsley
Aubrie Bearden
Hunter Beasley
Dillon Bednarz
Graciela Beltran
Adrian Benitez
Maya Bennett
Tyler Bergin
Harrison Biggers
Palmer Biggers
Samuel Biggers
Miles Bintz
Parker Blagg
Maddie Blanchard
Matthew Blomstrom
Asher Blu-Fullingim
Kwasi Boamah
Jake Boles

Zachary Bonneau
Sydney Bonnell
Nicolas Bononcini
Cori Borgstadt
Emma Borisevich
Andrea Borron
Kyle Boschen
Trayce Boudreaux
Hayden Braafladt
Bruno Brandalise Leonardi
Lindi Brasfield
Zoey Bray Rodriguez
Hailey Brenem
Briggs, Jacob
Rosie Brocato
Drew Broeckel
Katie Brookreson
Brynnan Brooks
Joseph Brumfield
Kyle Buentello
Hailey Burroughs
Kendra Burton
Stephanie Burton
Keith Busby
Audrey Calzoncint
Kiley Campbell
Jose Campos
Maya Campuzano
Michael Carathers
Solomon Caraway
Sophie Carnes
Jose Carreno
Rashaad Carter
Simon Carter
Joshua Carver
Dominick Casadonte
Max Castellanos
Joshua Caster
Ari Castorena
Tristan Castorena
Jacob Cauley
Abigail Cawthon
Felipe Celis
Lachlan Champion
Jacob Chandy
Aidan Chapleau
Brady Charrier
Oliver Chiacchia
Colby Chichurka
Adrian Chila
Caroline Chraska
Emily Ciecalone
Isaac Cisneros
Nicky Clark
Ryland Clark
Sam Clear
RJ Cleveland
Tori Cole
Kierstin Coley

Patrick Coman
Robyn Conner
Ashley Constantine
Caitlyn Cooper
Jacob Cooper
Jasper Cornett
Shay Cotton
Jacob Cougar
Annika Coyle
Breanna Coyle
Jack Cozad
Anthony Craft
Dawson Craig
Haden Crawford
Sameer Cruces Moran
Flores Cruz Ricardo
Natalie Cruz
Caiden Cuevas
Ethan Cuevas
Nathan Dahlberg
Dalton, Garrett
Jon David Rawls
Alex Davila
Emma Davis
Cameron Dawes
Fernando de Almeida
Natalie DeChaine
Isabelle Dees
Sophia Dehler
Emma Delgado
Lianna DeLuna
Jack Denning
Skyler Devore
Jacob Ditto
Ethan Do
Jack Dobrott
Audra Dobson
Roger Dominguez
Lorelei Dörner
Bailey Dorsey
Andromeda Doseck
Jake Dossing
Samantha Duarte
Cameron Dunaway
Ainsley Duncan
Tolliver Durbin
Shawn Earthman
Shelby Easterwood
Travis Ebner
Ashleah Edwards
Emily Eligio
Kristin Elliot
Chloe Ellis
Mattie Elrod
Haley Engebretson
Christine Ewald
Gregory Faught
Elizabeth Fedynich
Burke Felfe

Lauren Feltner
Jenna Ferguson
Katelyn Fielder
Sophia Figarelli
Colin Fink
Quentin Fisher
Zachary Fisher
Oliver Fleming
Anthony Flores
Mark-David Flores
Ricardo Florez
James Fludd
Taryn Fojtik
Cassidy Forehand
Kaleb Fortenberry
Bracken Foster
Logan Foster
Sarah Fowler
Adrian Fowlkes
Parker Fowlkes
Dillan Francis
Jackson Franco
Edith Frank
Kadyn Franklin
Zachary Franklin
Haley Freeman
Jeremy Fulmer
Abel Galindo
Angel Gallegos
Abram Garcia
Andrew Garcia
Cassandra Garcia
Jacob Garcia
Jazael Garcia
Marina Garcia
Nodier Garcia
Tristin Garcia
Anna Garner
Matthew Gates
George Tyler
Kass Giberson
Alexander Gilliland
Amy Gilmore
William Glenz
Justin Glosson
Taylor Gomez
Jascha Gonzalez Muñoz
Diana Gonzalez
Elijah Gonzalez
Joseph Gonzalez
Seth Gonzalez
Nathaniel Good
CJ Goodyear
Joshua Graves
Seth Grayson
Campbell Greenlees
Haley Gregory
Ike Griffith
Ash Groneman

Andrew Gruta
Annalea Gudino
Bianca Guerra
Jacob Guerra
Marexy Guerra
Andrey Guerrero
Devin Guerrero
Ismael Guerrero
Greta Williams
Diego Gutierrez
Julia Gutierrez
Sarek Gutierrez
Jorge Guzman
Emerson Haagen
Jaden Haagen
Patrick Hannigan
Jazmine Hardison
Jakob Hardy
Adam Harris
Joy Harris
Tyler Harrison
Taylor Hatfield
Austin Hatley
Beck Haynes
Jack Hays
Jake Hemmle
Daniel Hendrix
Lane Henexson
Ava Herbdandson
Aaron Hernandez
Alexander Hernandez
Caia Hernandez
Chris Hernandez
Fabian Hernandez
Guillermo Hernandez
Hermilee Hernandez
Ian Hernandez
Mia Hernandez
Sophia Hernandez
Marian Herrero
Libby Herring
David Hewitt
Johnathan Hewitt
Nora Hiemer
Justin Higgins
Adam Hill
Amber Hitchcock
Trisha Hoang
Sean Hogan
Ashlee Hogue
Mateo Holcombe-Mustaros
Anson Holder
Victoria Holguin
Keagan Hollemans
Ethan Homer
Kirsten Hoogstraten Rivera
Addyson Hoppe
Anthony Horne
Trina Howell

Alexander M. Hraha
Angela Huaman
Trisha Huang
Morgan Huck
Jacob Huffaker
Mark Huffines
Carter Hughes
Hailey Hughes
Silas Hughes
Jeff Hunt
Alexandria Hunter
Graham Hutton
Jonathan Idemudia
Dylan Iden
Caroline Itlis
Noah Ivie
Amy Jackson
Mia Jacob
William (Jude) Jamison
Renzo Jaquiz
Logan Jennings
Samuel Jensen
Alliza Jimenez
Erik Jimenez
Ryellen Joaquim
Asher Johanan Rove Henry
Allison Johnson
Judith Johnson
Kyle Johnson
Savannah Johnson
Sierra Johnson
Kate Jones
Kylie Jones
Elias Jordan
Kallie Jordan
Kathryn Jordan
Matthew Jourdan
Zach Judah
Zachary Jung
Juan Jungo
Makenna Justin
Ishmael Kabore
Naehyeog Kang
Patrick Karis
Sam Keating
Abbigayle Keesee
Sean Kelliher
Elizabeth Kennedy
Vihear Khandhar
Anna Kim
Katherine Kimberlin
Miles Koch
Kelly Kuhn
Sean Kyhm
Paige LaBarge
Kendall Lagerstrom
Ryan Lam
Connor Lambert
Lizzie Lambert

Roger Landes*
 Jordan Langehennig
 Kai Langehennig
 Andrew Lanigan
 Austin Lavery
 Jacob Lawrence
 Bryant Le
 Reilly Ledbetter
 Addison Lee
 Katie Lee
 Seung Won Lee
 Yoon Seo Lee
 Hannah Lenert
 Ava Lester
 Alyssa Lewallen
 Malachi Liebl
 Anna Lilie
 Kassie Lindamood Smith
 Adriel Lira
 Sergio Lisboa
 Yijie Liu
 Jonathan Llewellyn
 Caleb Longanecker
 Robert Looper
 Jennifer Lopez
 Patricia Lopez
 Kaitlyn Low
 Gabriel Lozano
 Laisha Lozano
 Rebekah Luce
 Connor Lujan
 Khang Ma
 Aron Maczak
 Francisco Magaña
 Maja Maklakiewicz
 Maxwell Maldonado
 Sean Mallory
 Morgan Maloney
 Marisol Manzanares
 Grace Marín
 Johany Marin
 Chris Markgraf
 Meredith Martin
 Tyler Martin
 Adriana Martinez
 Elias Martinez
 Lorenzo Martinez
 Rebecca Martinez
 Walker Martinez
 Caleb Martinson
 Abby Mason
 Jacob Masters
 Natalie Mata
 Hannah Mather
 Raven Matthews
 Woodrow Mau
 Jacob May
 Kylie McAdams
 Rose Mcallister-Ou
 Maya McBrayer
 Samantha McCabe
 Abigail McClain
 Porter McClellan

Vivian McDermott
 Jessica McDonald
 Samuel McDowell
 Robert McElya
 Xavier McGarrell
 Emma McGlasson
 Patrick McLaurin
 Shemar McLean
 Lyndsi McMillin
 Cooper McMullan
 Michael McNeely
 John McWilliams
 Matthew Meador
 Ava Melancon
 Trinity Melcher
 Jack Mellinger
 Sergio Mendez
 Madylyn Merendon
 Ryleigh Metting
 Shelby Metze
 Andrew Meyer
 Jeffrey Meyer
 Elise Milburn
 Erin Miller
 Mike Mills
 Daria Miśkiewicz
 Jack Mitchell
 Josué Molina
 Rene Molina
 Xavier Moncada
 Jacob Moore
 McKayleigh Moore
 Tyler Moore
 Angelika Moreland
 Abbey Morelock
 Dominic Moscatello
 Nate Mullins
 Trinity Mullins
 Tasha Mulundu
 Morgan Munoz
 Mikayla Munson
 Natalie Nance
 Or Natan
 Alex Neal
 Abigail Nelson
 Presley Nettles
 Janiel Nevarez
 Bailey Newton
 Amanda Nguyen
 Taylon Nguyen
 Angeli Mari Nicolas
 Stella Niederauer
 Tristan A. Nock
 Rachel Norman
 Samuel Novak
 Lillian Nove
 Madison Nowak
 Warner Núñez Solano
 Isaac Nuno
 Ristella Nyamwija
 Quinn O'Hagan Lopez
 Addison O'Brien
 Annant Odell

Natalie Odom
 Quinn O'Hagan Lopez
 Nestor Olguin
 Gabriela Olivares
 Connor Oliver
 Kris Olson
 William Olufsen
 Rushan Orakzai
 Madison Ortega
 Emma Ostovich
 Cody Otis
 Rose Ou
 Trenton Ownby
 Anthony A. Pacheco
 Jordan Padilla
 Sofia Pagan
 Amanda Panes
 Tyler Parks
 Tyler Parman
 Jackson Pate
 Allie Patricio
 Bella Patricio
 Dustin M. Pedigo
 Mauricio Peña
 Cheyenne Perez
 Estefania Perez
 Gavin Perez
 Jae Perez
 Miranda Perez
 Lillian Peterson
 Jay Pettit
 Ashleigh Phillips
 Alyson Pierson
 Bernardo Plascencia
 Caleb Poppenger
 Grant Potts
 Ryan Pound
 Dylan Pratt
 Jacob Prentice
 Payton Preston
 Christopher Price
 Roberto Puga-Zarate
 Amelia Putkaradze
 Haotian Quan
 Ky'ren Quigley
 Rafael Quilpas
 Edgar Quintanilla
 Brett Ramirez
 Damian Ramirez
 James Ramirez
 Josue Ramirez
 Matthew Ramirez
 Zachary Ramirez
 Poncho Ramos
 Pauline Rasmussen
 Radman Rasti
 Jacob Ratliff
 JonDavid Rawls
 Ethan Reaves
 Ahmad Reddie
 Kaitlyn Reeves
 Ian Resurreccion
 Gianni Reyes

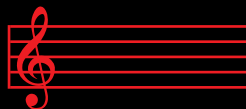
Meliza Reyes
 Luke Reyna
 Andrew Reynolds
 Drew Reynolds
 Graham Rhoades
 Julio Ricardo Rivera
 Joseph Richardson
 Andres Rico
 Ashleigh Rigtrup
 Regan Ritthaler
 Jonah Roach
 Peyton Robbins
 Reid Robinson
 Nellie Robledo
 Ryan Rodarte
 Alejandro Rodriguez
 Alex Rodriguez
 Christian Rodriguez
 Diego Rodriguez
 Lauren Rodriguez
 Xavier Rodriguez
 Jackson Rogers
 Sarah Rogers
 Sofia Rogers
 Hayley Rohr
 Esteban Romero
 Michael Rosero
 Genesis Ruiz
 Thomas Rupsis
 Bryleigh Rushing
 Keeley Rust
 Hudson Saban
 Miranda Saiz
 Carter Sallee
 Madilyn Sallee
 Owen Sallee
 Melody Sanchez
 Kayci Sandon
 Miranda Sandoval
 Justin Santos
 Xavier Saucedo
 Jake Schafer
 Andrew Schofield
 Benjamin Schonberg
 Kiana Schraufnagel
 Jeremy Schroeder
 Gabby Schuetze
 Acaiya Schultz
 Jimmy Schwartz
 Jameson Seal
 Tate Searcy
 Brayden Sero
 Hamed Shadad
 Courtney Shaw
 Taylor Shelton
 Alexis Shepard
 Nolan Sheridan
 Jared Sherman
 Jesse Sierra
 Faron Sikutwa
 Indiana Silva Patino
 Bruno Silva
 Gabrielle Silva

Kerra Simmons
 Keely Simon
 Cayden Smith
 Isarius Smith
 Kaderek Smith
 Kate Smith
 Katherine Smith
 Lucas Smith
 Nickolas Smith
 Ricky Soliz
 Dahlia Sory
 Itzel Soto
 Madison Springer
 Travis Springer
 Abigail Spruiell
 Kirby Stanek
 Avery Stangl
 Jack Starbuck
 Karena Starks
 Katherine Stone
 Sabrina Stovall
 Kaity Swecker
 Jordan Symes
 Brenna Tarbay
 Joshua Taylor
 Jet Terry
 Aidan Thames
 Ashley Thomas
 Quinn Tipping
 Lucas Tobar
 Joshua Tolosa
 Cole Tompkins
 James Toomey
 Anerys Torres Camacho
 Dylan Torres
 Edward Torres
 Michael Torrez
 Caledonia Trankel
 Brynna Tripp
 Carson Tucker
 Kate Tucker
 Ryken Tucker
 Gavin Tworek
 Juliana Upchurch
 Georgia Upshaw
 Alyzia Vallejo
 Sofia Vallejo
 Luke Van Arum
 Hayden Vancil
 Katharine Vann
 Francisco Vargas
 Landen Vasquez
 Sam Vazquez
 Em Verhagen
 Antonio Villarreal
 Oscar Villarreal
 Sergio Villarreal
 Jack Vongsamphanh
 Olivia Wade
 Ashleigh Wagnon
 Michelle Waida
 Victor Wakefield
 Seth Wallace

William Wallace
 Cassie Warren
 Caitlyn Watkins
 Ana Waughtal
 Joshua Weaver
 Sommer Wermes
 Randa Westbrook
 Kloie Whitaker
 Olivia White
 Laney Whitefield
 Tanner Whitney
 Amelia Wilde
 Zach Wilkinson
 Lacie Williams
 Matthew Williams
 Anna Wilmoth
 Alyssa Wilson
 Emma Wilson
 Natalie Wilson
 Darian Wittman
 Alexis Wolf
 Reuben Wolf
 Elizabeth Wolfe
 Sydney Wolfe
 Kaelyn Wood
 Leah Woodard
 Lindsey Woodward
 Jessica Woolam
 Madison Wootton
 Logan Wyatt
 Vincent Ybarra
 Abby York
 Cameron Young
 Isaac Young
 Andy Zavala
 Richard Zec
 Lauren Ziegenhorn

**Faculty*

STUDENT RESEARCH SHOWCASE



Each of the posters in the lobby represents student research that was either published or presented at professional conferences around the globe in the past twelve months.

“New and Lesser-known Compositions for Trumpet and Piano: A Graded Course Study”

Jonathon Allgeyer, Doctor of Musical Arts – Trumpet Performance

This study grades and analyzes five pieces of music for trumpet and piano for middle school students, high school students, and college undergraduate music majors. These five pieces may supplement the repertoire of trumpet players preparing for state solo festivals, college performances, and other solo appearances. Each analysis includes a biographical sketch that highlights the significance of the composer and their contributions to the music world. Following each biographical sketch, this study provides an analysis of pedagogical value and a corresponding difficulty grade. The grading system applied in this document is by Ross Ahlhorn. Lastly, an analysis examining the collaboration between the trumpet and piano concludes each chapter. This will include analyzing unison melodies and rhythms, complex differences between each musical voice, and, how easily the parts align and work together. The Skills-Based Grading System by Ahlhorn provides a framework that educators can use to grade repertoire. His grading system assigns difficulty levels to repertoire by analyzing specific fundamentals. Using grading frameworks such as Ahlhorn's allows music educators to analyze fundamental values in repertoire that has not been graded and assesses whether that repertoire is appropriate for a particular student. An analytical framework such as this also promotes the exploration of new or lesser-known music. Music educators can search and investigate new repertoire for students that represent more composers of diverse backgrounds. Assigning and performing new and lesser-known music can be an effective way to foster inclusivity among composers.

“The Art and Science of Multichannel Audio in Electroacoustic Music: A Review”

Ali Balighi, Doctor of Musical Arts – Composition

This research explores the history and evolution of multichannel audio in electroacoustic music, from its inception in the 1950s to the present day. I examine the technical and creative developments that have enabled multichannel audio to become a dominant force in electroacoustic music and live performance. I also discuss the benefits and possibilities of multichannel audio, including its ability to create immersive soundscapes, enhance spatial perception, and evoke powerful emotional responses. With the advent of new technologies and formats, the future of multichannel audio looks brighter than ever. This article provides a concise overview of the evolution of multichannel audio and its ongoing impact on electroacoustic music.

“Fanfare and Fantasy for Symphonic Brass and Percussion”

David Box, Doctor of Musical Arts – Composition

World Premiere, Mexico City by the Texas Tech University Symphony Orchestra Brass and Percussion

The Fanfare and Fantasy for Symphonic Brass and Percussion began with my love for the game of soccer. Each weekend, a group of dedicated musicians from the School of Music gather at a pitch near campus to play soccer. This is when I met Maestro Lanfranco Marcelletti Jr. and the first discussion occurred about a Fanfare for the Orchestra's 2024 summer tour to Mexico. Listening to stories about the Maestro's adventures conducting throughout Mexico and his Italian heritage brought inspiration and I started collecting material for the Fanfare.

It started with the Chavela Vargas rendition of “La Llorona” which moved me to study traditional folklore, then Ranchera and Tejano musical history. Memories of my time in Austin, TX playing saxophone with Johnny Hernandez, Joel Guzman, Tiburon and many others created many ideas. After attending the United States Grand Prix, I also wanted to capture the exhilarating thrill ride of a Formula One driver like Lewis Hamilton, or Charles LeClerc. This has led to the household nickname, “Fanferrari”.

Composing for this instrumentation has been very rewarding due to experiences I cherish from my youth. In 1994 and 1995, I spent the summers on tour as a member of the Santa Clara Vanguard, competing against the top Drum and Bugle ensembles in Drum Corps International (DCI). In 1994 we performed the music from Reinhold Gliere's “The Red Poppy” which is most famous for the theme and variations found in “Russian Sailors Dance”. In 1995 the ensemble used a modern adaptation of “The Nutcracker” by the San Francisco Ballet. Even though I was only 16 years of age, the arrangements and community inspired me to start writing chamber music for brass ensemble.

This composition journeys through traditional and modern musical styles while placing the characteristics of a Fanfare into the musical language of each section. The opening ensemble statement immediately moves into a modern 12 tone duet in the trumpet and tuba that starts the Fantasy journey. This journey travels through a post-minimalist landscape creating a rhythmic pulse with American and Mexican stylistic influences. Modern ensemble call and response gestures are interrupted by canonic imitation and melodies that wedge and weave into the final Fanfare statement to close the composition.

“Irish Rock: The Blending Between Traditional Irish and American Rock Music”

Edith Frank, Master of Music – Musicology

Texas Music Education Research (in press, publishing as a lead author in 2024)

The birth and continual growth of Irish rock music is inherently syncretic and hybridized. The origins and history behind the creation of Irish rock music runs deep within both the Irish culture and American rock culture. The influence of this genre of music continues to grow on many rock lovers with Irish roots and musicians within the community to create and spread the techniques and instrumentation of Irish Rock, including the sub genres such as Celtic punk, Irish metal, and many more. From its start in the 1960's to present day, Irish rock continues to be the foundation for new musical genres and develop with influences from other musical concepts.

“Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses”

Devin Ariel Guerrero, Doctor of Philosophy in Fine Arts – Music Theory

Society for Music Theory Annual Meeting 2024 (TSMT Colvin Award Winning Paper)

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.” 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 non-alignments of flow and beat layer based on pitch.

Melodic rapping complicates traditional definitions of rapping and singing as two mutually exclusive activities. It differs from singing mostly in its syllable count and its extemporaneous development of melodic material in each verse, and it differs from rap in its use of intoned pitch, those from within the beat layer, rather than inflected pitch, those from outside the beat layer. Prototypical melodic-rap phrase structure consists of motives that combine to create phrases. Motives can be diminished or augmented, thereby altering the grouping of subphrases or phrases. Reciting tones, concluding gestures, and boundary tones are three key elements of melodic rap phrases. This project examines different phrases of intoned rapping, focusing on how pitch patterns contribute to phrasal delimitation and can elicit metrical dissonance.

"Post-Irony, Memetic Propaganda, and Alt-Right Appropriation of Turbokolk: Orientalism and Militarization of Balkan Identity in Digital Spaces"

Tristin Swisher, Master of Music – Musicology

New Directions in Digital Humanities, Texas Tech Arts and Humanities Conference

This project explores the song "Караџићу, води Србе своје" or "Karadžić, Lead Your Serbs" by Željko Grmuša and its associated propaganda meme known as "Remove Kebab" or "Serbia Strong"; analyzing its function through the lens of sincerity, satire, and a return to sincerity, particularly regarding the ironic use in Balkan communities versus appropriation by right-wing ideologies. Initially sincere, the song promoted violence, ethnic nationalism and distorted historical narratives from the Yugoslav Wars. The ironic use serves as a means of reconciliation, combining misguided national pride and self-deprecating humor to critique, while simultaneously still coping with the recent past. The song's regard to sincerity extends from parodying Islamophobia in strategy gaming communities like "Hearts of Iron IV", disrupting communications after the Chicago police radio was hijacked during a riot in 2020, and the song being quoted in the manifesto for the Christchurch mosque shootings in 2019. The project then critiques the return to sincerity as a manifestation of Orientalism, exoticizing Balkan culture as a backward or primitive society, often glorifying the aggressive, militaristic, and hyper masculine stereotypes, and romanticizing traditional values associated with ethnic purity. The oversimplification of Balkan inner-ethnic relations is easily adaptable in alt right rhetoric as it legitimizes xenophobic attitudes, reinforces cultural superiority, and creates the necessity of defending one's homeland against perceived threats.

"Piano Keys to Creativity: Cultivating Musicianship with Early American Popular Music"

Phu Vu, Doctor of Philosophy in Music Education

2025 Music Teachers National Association Conference - Minneapolis, Minnesota

In many general music classes today, teaching focuses primarily on convergent thinking, such as learning to sing or play an instrument correctly and performing music in its authentic style (Palmer & Hibbard, 2015). Sarath (2002) notes that less attention is given to creative music-making practices like composition, improvisation, and interpretive performance, despite an emphasis on performance. This is also true in piano classes, where sight-reading is often prioritized. However, students today need broader skills, including improvisation, critical listening, and ear training (Green, 2008).

Early American popular music provides an excellent resource for developing these skills. Popular music, according to Davis and Blair (2011), involves informal learning practices that differ from traditional classroom methods, such as learning by ear, integrating creativity, and holistic learning. These practices have been shown to positively affect musical skills and aural musicianship (Cope, 2002; Jaffurs, 2004; Woody & Lehmann, 2010). Additionally, America's unique contribution to global music culture is its popular music, which reflects its diverse history (Joyner, 2008). Learning piano skills through early American popular music allows students to connect with this heritage.

This study seeks to answer the following questions: Why should students learn piano skills through early American popular music? How are piano skills, early American popular music, and American music culture connected? What benefits do students gain from this approach? A 9-week piano curriculum for high school students, focusing on early 20th-century American popular music, will be presented at the end of the study.

“Developing a user interface to evaluate associations between instrument timbre and geographic region.”

Cheng-Yun Mia Wang, Doctor of Philosophy in Fine Arts – Musicology

*Society for Music Perception and Cognition (SMPC) 2024 Conference -
Banff, Alberta, Canada*

Previous cross-cultural studies have explored numerous aspects of music’s semantic and emotionally expressive associations. In a cross-cultural study on timbre, for example, Alluri and Toiviainen (2011) found commonalities in the semantic associations of polyphonic timbre across cultures, despite other cultural differences. Nevertheless, to our knowledge, the experimental literature has yet to address the potential associations between geography and music. In our view, this is in part due to the sparsity of available experimental platforms that allow users to respond to stimuli using interactive geographic visualizations.

To address these issues, this study developed a customized geographic music listening online interface for behavioral experiments that task participants with indicating their geographic associations with instrumental timbres selected from across the globe. To that end, a pilot experiment was designed in which participants provided geographic responses for 5-10 s recordings of geo-tagged instrumental timbres selected from WikiData based on their geographic location and Hornbostel-Sachs musical instrument classification: idiophone, membranophone, chordophone, and aerophone. After listening to an instrumental timbre, participants selected a region on a customized interactive representation of the globe. To increase participant engagement, the user interface (UI) provides real-time feedback about the geographic accuracy of the participant’s response by calculating the distance between the participant’s selected geographic response and the actual origin of the stimulus. After each trial, the UI finally exports the user’s responses to a spreadsheet for further exploration and analysis.

The poster will offer a working demonstration of the UI, present the results of the pilot experiment, and discuss implications and limitations for the UI’s current design.

“The Functions of Popular Music in Horror Media”

Anna Wilmoth, Bachelor of Arts – Music Theory

Texas Society for Music Theory

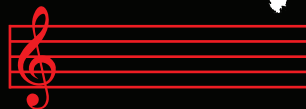
One pervasive trope in horror media is the use of commercially licensed music in addition to the original score. Popular music functions in multiple ways, including juxtaposing innocence with evil (Brownrigg, 2003), facilitating a sense of unease, and serving the narrative of the film. Using the table, we can analyze 45 years of horror films and the respective effect of their songs by addressing the (1) most common affects of commercial music, (2) the contradictions between the popular song and the film’s score, and (3) the role of diegesis and distortion. An early example of a film evoking a sense of corrupted nostalgia appears in Stanley Kubrick’s *The Shining* (1980), which diegetically uses three innocent love songs from the 1930s. These songs contrast with the synth-prominent soundtracks of the score of the film, which opts for amorphous musical textures instead of singable melodies (Code, 2009). These songs are then twisted into sinister messages for Jack, luring him into a false sense of security. Additionally, popular music is utilized to build upon the anxiety and tension already present in horror films. One example is Michael Haneke’s meta-horror film, *Funny Games* (1997), which non-diegetically inserts thrash metal song “Bonehead” (1990) by Naked City three times. Without an original score, “Bonehead” is especially jarring, and reminds viewers that Haneke is purposefully playing with his audience. An example of a commercial song including lyrics that serve the narrative of the film appears in Zach Cregger’s *Barbarian* (2022), with the use of The Ronettes’ “Be My Baby” (1963). While staying in an Airbnb, Tess discovers a horrifying “monster” woman, who desperately wants to care for an infant of her own. “Be My Baby” accompanies the final credits of the film, immediately after Tess defeats the monster, who gives her permission to end her suffering.



BEAR OUR BANNERS FAR AND WIDE



STUDENT GLOBAL IMPACT



Each year, our student performers and researchers travel all over the United States and the globe to share what they've learned and discovered in the School of Music. The map above displays the presentations and performances that featured our students over the last five years. Whether performing in a summer opera intensive in Italy, touring with sold-out concerts in Scandinavian countries with one of our major ensembles, premiering a new music composition in Prague, or presenting a paper in Australia, our students are consistently contributing to an impressively global impact with creative works and original research.

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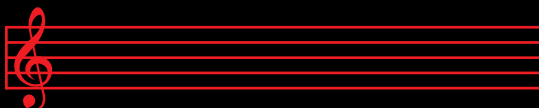
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The annual IGNITE! event is a chance to see all of the School of Music's array of talent in one place on the same concert. As you've seen, the evening includes a sampling of all of our performing groups as well as a poster session featuring our student researchers. To celebrate and support our talented students, this event was preceded by a benefit gala dinner, where we invited the public to support the School of Music, and, more specifically, to provide assistance for student travel opportunities. While the School of Music and many other offices on campus provide funding toward these opportunities, the sheer number of activities makes it challenging to support everything in full. The list of supporters below represents those who have provided financial support through a gala sponsorship to help us bear our banners even further. The School of Music is proud to be a leader in showcasing Texas Tech across the globe and grateful to this group of individuals and organizations who help to make this possible.

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Staging—Dasa Silhova

Student Research Showcase—Jacqueline Henninger

Percussion Manager—Lisa Rogers

Equipment Manager—Chris Pickens

Media Production Assistant—Saikat Karmakar

Media Production Director—Hideki Isoda

Program Design—Karina Dozal

Showrunner—Joel Pagán

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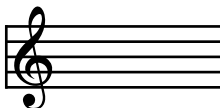
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Your generous financial contributions contribute to a first-rate arts education for the hundreds of student performers and researchers you've seen here today. If you enjoyed the performance, we invite you to consider a donation to one of several funds within the School of Music. Please scan the QR code or visit <https://www.depts.ttu.edu/music/alumni-give/give.php>. If you would like to discuss ways to have a larger impact, please contact Robin Phillips, Director of Development in the J.T. & Margaret Talkington College of Visual & Performing Arts at robin.phillips@ttu.edu or 806.834.7353.

