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### **Music Theory Publications**

Leitmotivic elements in Claude Debussy's La Chute de la Maison Usher: a pitch class set analysis. Ann Arbor: UMI, 1990. [Doctoral Dissertation]

“En un instant : les parallèles de la construction temporelle dans *Octandre* d’Edgard Varese, *Lavender Mist* de Jackson Pollock, et *Being Here* de Robert Penn Warren , ”  
L'oeuvre en morceaux: Esthétiques de la mosaïque. Paris/Brussels: Les Impressions Nouvelles, 2006.

“Non-Linear Temporal Constructs and the Loss of Self in Edgard Varese's *Octandre*, Jackson Pollocks *Lavender Mist*, and Robert Penn Warren's *Being Here*,” Current Issues in Music. Southern Voices, Sydney: 2007 (premiere issue).

### **Thesis Advisor**

Principal advisor for theses awarded “Best Research Thesis” by peer reviewed panel

“The Use of Cuban Rhythms in the Works of Gershwin, Bernstein and Copland”

“A Comparison of the First Movements of Two Brass Sonatas by Paul Hindemith”

Principal advisor for additional music analysis-based theses:

“Musical Form in Francis Dhomont’s *marine* from *mourir un peu*: a timbral analysis

“A Pilot Study to Compare the Effects of Binaural Beat Audio Entrainment on the EEG Signals of Musicians vs. Non-Musicians”

“Structural Attributes of the Argentine Milonga in the Solo Guitar Works of Maximo Diego Pujol”