Credits

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Prof. Jonathan Bellman (Univ. of Northern Colorado),
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SEM-SW Program Chair:
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The Purple Bamboo Ensemble
The UA Tuna
The UA Collegium Musicum

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Jonathan Triplett, Mr. Chris Van Haaften, Daniel Vildosola,
Daniel Valdez, Ross Wilhelmi, Gayl Zhao,
and others whose name may have inadvertently been omitted.

Regional Music Scholars Conference

A joint meeting of the

Rocky Mountain Society for Music Theory

The Rocky Mountain Chapter of the American Musicological Society

The Southwest Chapter of the Society for Ethnomusicology

The University of Arizona
Tucson, Arizona
April 16-17
2010
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All events held in the
UA School of Music, unless indicated

FRIDAY APRIL 16

8:30 a.m. UA School of Music, Holsclaw Hall Lobby
Registration opens

9:00-10:30 SESSION BLOCK 1 (session 1B starts at 8:30 a.m.)
1A – (SMT) Room 146
Expression, Communication
Chair: Helen Brown (Purdue University)

9:00 “Unearthing the Pastoral: A Study of Two Movements in Carl Nielsen’s Third Symphony,”
John Peterson (University of Colorado at Boulder)

9:30 “Pattin’ Juba’ in Florence Price’s Symphony in E Minor,”
Scott Farrah (Tarrant County College, Fort Worth)

10:00 “Musical Gesture, Modality, and Dissonance in ‘L’Estati dell’Oro’ from Il Buono, il Brutto, il Cattivo: Decoding Ennio Morricone’s Micro-Cell Technique,”
Charles Leinberger (University of Texas at El Paso)

7:30 p.m. School of Music, Crowder Hall, $5
World Music Gang Concert
The World Music Gang (WMG) is an experiential ensemble focusing its repertoire on music from other cultures. This semester the ensemble concentrated primarily on Afro Brazilian and African percussion ensemble music. The music is taught entirely through oral tradition allowing the members to experience the learning process without written music. While the focus of the WMG is musical, the cultural contexts relevant to the music studied are inherently stressed, giving the participants a deeper understanding of its meaning and personal enjoyment of the music performed. For this concert, WMG will be performing styles of music such as Sorsonet and Ganza from West and Central Africa; Samba-reggae, Samba Afro, and Maracatú from Brazil; a little bit of Salsa; and more. You are invited to join the WMG - and guest performers from Capoeria Mandinga - for a night of singing, dancing, and drumming.

7:30 p.m. St. Andrew’s Episcopal Church, 545 S. 5th Ave., (Armory Park neighborhood). $15, 12, 10, 5
“Posthumously Dead: Heinrich Schütz’s German Requiem”
Musica Sonora, Southern Arizona’s professional early music vocal ensemble, co-directed by Christina Jarvis and Jeffri Sanders. Info: 628-8119, www.musicasonora.org. A concert featuring the music of Heinrich Schütz, the influential German Baroque master, who successfully married Italian inventiveness to Germanic structure. The program includes works from his middle age: a sampling from the Kleine geistliche Concerte, works for small forces with continuo instruments, and the Musicalische Exequien, “a Concerto in the form of a German burial mass” with add-on motets, composed for the funeral of Prince Heinrich Posthumus of Reuss. Written against the backdrop of the Thirty Years’ War, these works demonstrate Schütz’s creative genius with limited resources. With soloists Melanie Germond, Mireille Hofmann Jacquod, and Julie Harmon, sopranos; Kay Wiley, alto; James Callegary and Harlan Hokin, tenors; Mark Jarvis, baritone; Arizeder Urreiztieta and Spencer Hunter, basses; and Scott Saari, lute; Milica Zivkovic, cello; and Jeffri Sanders, harpsichord and organ.
3:30  “Understanding Bill Evans’s Pre-Compositional Harmony through Improvised Melody”
Scott Cook (University of British Columbia)

4:00  “Reading Adorno’s Reading of the Rachmaninov Prelude in C# Minor: Metaphors of Destruction, Gestures of Power,”
Karen Botte (University of Kentucky)

4:30  “Bill Evans Plays the Standards”
Mark McFarland (Georgia State University)

8B (SEM) Room 114A – Green Room
Religious Communities and Musical Identity
Chair: Chad Hamill (U. Northern Arizona)

3:30  “Worship and Controversy: Music in Southern Baptist Churches in the Twenty First Century”
Christina Smith (Northern Arizona University)

4:00  “Musical Performance as Cultural Negotiation in the Chinese Christian Church”
Ben Dumbaugh (Arizona State University)

4:30  “Multi-layered Symbolism in Native American Peyote Music and Instruments”
Richard Haefer (Arizona State University)

Evening Events – Saturday, April 17

7:00 p.m.  Stevie Eller Dance Theater, S23, 21, 12
UA School of Dance Spring Collection
Featured is Donald McKayle’s masterwork, Rainbow Round My Shoulder, a searing narrative set in the American south where chain gang prisoners work, breaking rock from “can see to can’t see.” New works by by Elizabeth George, Barbea Williams, and international choreographers Sam Watson, and James Clouser fill out the program. Sam Watson’s Gargoyles, set to an original score by Dan Haworth and Mark Schafer, takes gothic architectural icons and places them into modern day as pranksters who play tricks on humans that walk the streets below. Also to original music is the premier of choreographer James Clouser’s Penultimatum. Barbea Williams’ work will feature her African Dance Ensemble, and Elizabeth George choreographed music from Country Music Hall of Fame inductees, including Johnny Cash and Rodger Miller.

1B–(SEM) Holsclaw Hall
Documenting Musical Cultures in Ethnographic Film and Video
Chair: Beverly Seckinger (University of Arizona)

8:30  “Andean Soundscape: A Celebration of Peruvian Folk and Faith”
Engelbert Indio (University of Arizona)

9:10  “Entre Peruanos, A Musical Ethnography of the Peruvian Community in Tucson”
Jaime Bofill (University of Arizona)

9:50  “Chiben Without Notes, Filming the lives and Music of a Tibeto-Burman ethnic group in Southwestern China”
Yan Chun Su (Waterdrop Films, Colorado)

10:30 Holsclaw Hall lobby
Coffee Break

10:45-12:15 SESSION BLOCK 2

2A – (SMT) Room 146
Sets
Chair: Don Traut (University of Arizona)

10:45  “The Harmonic Language of the Third Movement of Zemlinsky’s Third String Quartet”
Frank Riddick (University of Oklahoma)

11:15  “Linear Projection in Atonal Works: Synchronic/Diachronic Chord Constructions”
Russ Knight (San Diego State University)

11:45  “An Intimate Relationship between Symbolism and Form: Trichord Collections in the Text of Ancient Voices of Children, Last Movement”
Israel Solis (University of Arizona)

2B – (AMS) Holsclaw Hall
Analytical Perspectives in 20th Century Music
Chair: John Brobeck (University of Arizona)

10:45  “Ravel at the Gallows: Temporal Strategies in “Le Gibet”
Jessie Fillerup (University of Mary Washington)
11:15 “‘Prometheus,’ Synaesthesia, and Light-music: Bulat Galeev’s Contributions to Scriabin Research”
Ellon Carpenter (Arizona State University)

11:45 “Elements of Tonality and Ambiguity in Leonard Bernstein’s Kaddish Symphony No. 3”
Norman Ludwin (UCLA)

2C (SEM) Room 114A – Green Room
Positioning Musical Identities
Chair: Shara Engel (Southwestern College)

10:45 “Generic Self-reflection, The Evolution of Southern hip-hop,”
Kathleen Kirk (Northern Arizona University)

11:15 “Early Music in Arizona: Motivation, Relation, and Exoticism”
James M. DeFazio (Arizona State University)

11:45 “Performance, Time, and Space in Jazz Performance,”
Rachel Peterson (University of Arizona)

12:15-1:45 Lunch break (on your own)

1:45-3:15 SESSION BLOCK 3

3A – (SMT) Room 146
Syntax
Chair: Mark McFarland (Georgia State University)

1:45 “Hidden in Plain Sight: The Tonally Overt in Stravinsky’s Neo-Classic Cadential Gestures”
Aaron Templin (University of Arizona)

2:15 “Double Identities in Music and Verse: Margaret Allison Bonds’ ‘Minstrel Man’”
Helen Brown (Purdue University)

2:45 “Stravinsky’s Compositional Process: Revelations from a Sketch Study,”
Tahirih Motazedian (University of Arizona)

7B – AMS Holsclaw Hall
20th Century Perspectives
Chair: Jay Rosenblatt (University of Arizona)

1:45 “Mark Morris, Dido and Aeneas, and the Politics of Fate”
Laura Dolp (Montclair State)

David Goldblatt (University of Florida)

2:45 “Musical Topoi, Leitmotifs, and Tolkien’s Lord of the Rings: An Exploration of Romantic Musical Influence on Modern Fantasy Movies”
Janice Dickensheets (University of Northern Colorado)

3:15 “Greed Versus Generosity in Marketing Art: Libby Larsen’s Barnum’s Bird (2002)”
Deborah Crall, (Mt. Holly NJ)

7C (SEM) Room 114A - Green Room
Expressions of Sonic and Social Identity in Guitar Repertory and Performance
Chair: Ted Solis (Arizona State University)

1:45 “Phrygian Tonality: Aspects of Functional Tonality in Flamenco Guitar Practice”
Kevin Romero (University of Colorado)

2:15 “Flamenco in Tucson Past and Present”
Christian Vincent (University of Arizona)

2:45 “The Influence of Mapuche Music Upon Chilean Contemporary Composition”
Renato Serrano (University of Arizona)

3:15-3:30 Holsclaw Hall Lobby
Coffee and Refreshment Break

3:30-5:00 SESSION BLOCK 8

8A (SMT) Room 146
Performance, Improvisation
Chair: Charles Leinberger (University of Texas at El Paso)
5D – SEM  Room 114A - Green Room
Meeting

10:00  SEM Business Meeting

10:30  Holsclaw Hall Lobby
Coffee Break – with music by members of
The University of Arizona Collegium Musicum
Brad Miller, conductor.
Selections from: A solis ortus cardine - Gilles Binchois
(ca. 1400-1460), Virgo rosa - Gilles Binchois, El Grillo - Josquin
des Prez (ca. 1440-1521), Mille regretz - Josquin des Prez,
mussbruck, ich muss dich lassen - Heinrich Isaac (ca. 1450-1517),
Sempre mi ride sta donna da bene - Adrian Willaert (ca. 1490-1562),
Magnificat sexti toni - Orlando di Lasso (ca. 1532-1594)

11:00  Holsclaw Hall
Welcome: Dr. Peter McAllister, Director,
University of Arizona School of Music
Session 6: Keynote Address – “Ethnomusicology in
Relation to Music History and Music Theory”
Dr. Stephen Blum, Professor of Music, Graduate Center, CUNY

12:15-1:45  Lunch Break
(Recommendations: Sinbad’s or Wilko on University)

12:30 AMS  Room 114A – Green Room
Business Meeting

1:45-3:15  SESSION BLOCK 7

7A – SMT  Room 146
German School, Old and New
Chair: Boyd Pomeroy (University of Arizona)

1:45  “Bruckner the Classicist: The High Classical German Style as
the Foundation of the Composer’s Thematic Construction”
Edward Jurkowski (University of Lethbridge)

2:15  “Obscured Articulations: Brahms and the
Recapitulatory Overlap”
Kyle Jenkins (University of Arizona)

2:45  “Motions Like a Pendulum: Hexatonicism
in the Key and Chord Relations of the Song
‘Morgens steh ich auf und frage’ by Franz Liszt”
Darryl White (University of Arizona)

3B – (AMS)  Holsclaw Hall
Medieval and Renaissance Topics
Chair: Stephen Keyl (University of Arizona)

1:45  “The Genesis of Polyphony”
Hendrik VanderWerf (Tucson)

2:15  “Imitative Technique in the Missa Pourquoy
non of Mathieu Gascongne”
Ian Houghton (University of Arizona)

2:45  “The Printed Dissemination of the Roman Antiphoner
in Italy During the Early Modern Period”
Richard Agee (Colorado College)

3C – (Mixed)  Room 114A – Green Room
Pedagogies and Instructional Philosophies
Chair: Larry Worster (Metropolitan State College of Denver)

1:45  “Dyslexia, Gifted Learners, Music, and the Piano:
Rude, inattentive, uncooperative, or something else?”
Jelena Vladikovic (Arizona State University)

2:15  “Teaching Pop and Rock in the Age of the iPad:
Electronic Textbooks in Gen. Ed. Music Courses”
Brian Moon (University of Arizona)

3:00  “A Theory of Infinite Variation”
Brenda Romero (University of Colorado)

3:15  Holsclaw Hall Lobby
Coffee and Refreshment Break

3:30-5:00  SESSION BLOCK 4

4A – (SMT)  Room 146
Space, Symmetry
Chair: Benjamin Levy (Arizona State University)

3:30  “The Shaping of Sound and the Sounding of Shape:
The Analysis of Spatial Gestures”
Jason Solomon (Western Carolina University)

4:00  “Through the Looking Glass: Symmetry, Palindrome,
and Mirror Constructs in the Late Songs (Opp. 23 and 25)
of Anton Webern”
Jason Thompson (University of Arizona)
4:30  “Stockhausen in Space / Space in Stockhausen”  
Paul Miller (University of Colorado at Boulder)

4B – Joint AMS/SEM)  
Room 114A - Green Room  
Mesoamerican Expressions  
Chair: Brenda Romero (University of Colorado)

3:30  “Transformations of indigenous idioms in music of de Baratta, Castillo, and Chavez”  
Robin Sacolick (University of Arizona)

4:00  “El Rock Chapín (Guatemalan) on Local, Regional, and International Stages”  
Lisa Munro (University of Arizona)

4:30  “Binalational Indianism in James DeMars’s Guadalupe, Our Lady of the Roses”  
Adriana Martinez-Figuer (Phoenix)

5:00-7:45 Prof. Emeritus Timothy Kolosick’s Home  
Welcome Reception  
1615 N. Norton St., Tucson  
(from Speedway, drive north (right turn) on Tucson Blvd., turn left on E. Adams St., and right onto Norton.  
The house is next to Grace and St. Paul’s Episcopal Church)

Food, and Drink, plus Entertainment:

5:30 Purple Bamboo Ensemble Chinese Traditional Music  
(UA Asian Music Club) Artistic Director: Shuching Cheng;  
Erhu: April Trinidad; Erhu: April Trinidad; Flute: Jiang Wu;  
Pipa: Carole Fedderson; Vocal / Percussion: Li Schmidt;  
Vocal / Percussion: Chia-Lin Pao Tao; Yangqin: Nan Lan;  
Advisor: Janet Sturman  
Selections from this list will be announced:  
Dancing Golden Snake, Song of the Coach Driver (Pipa solo),  
Festival on Tianshan (Yang qin solo), Mongolian Hero Defending the Homeland, Flower Blossoms under the Full Moon.

6:30 Courtyard  
UA Tuna – Spanish and Latin American music  
Jaime Bofill (director), Ben Ross, Sterling Davenport,  
José Luis Puerta, Luis Coronado, Rob Andrews “Tugboat,”  
Nik Tufo, Erich Healy  
Guest Artists: Luara Tagawa, Luciano Marrazzo

SATURDAY, APRIL 17

9:00-10:30 SESSION BLOCK 5

5A – SMT Room 146  
Hearing, Perception  
Chair: Stephen Brown (Northern Arizona University)

9:00  “Representing Linear Intervallic Patterns in Schenkerian Notation and Pedagogy: Problems of Presentation and Prolongation”  
Steven Mathews (University of Cincinnati)

9:30  “A Critical Review of the Neuromusicological Research in Subjects with Williams-Beuren Syndrome”  
Katherine Campe (Cincinnati College-Conservatory)

10:00  “Deformations of Sonata Form and the Pachelbel Sequence: A Plethora of Hearings as Traversing Alternate Realities in the Finale of Bruckner’s String Quintet in F Major”  
Peter Purin (University of Kansas)

5B – AMS Holscaw Hall  
Mozart and Beethoven  
Chair: Julie Hedges-Brown (Northern Arizona University)

9:00  “A Look at Mozart’s Preludes to Fugues”  
Amy Holbrook (Arizona State University)

9:30  “Beethoven as ‘Cultural’ Man in Contemporary Reception of Beethoven’s Folksong Settings”  
Heeseung Lee (Greeley CO)

10:00  “Before the Immortal Beloved: The Opera Career of Beethoven’s Early Love, Magdalena Willmann Galvani”  
Carol Padgham Albrecht (University of Idaho)

5C - SEM Room 114A - Green Room  
African Topics  
Chair: Kendra McLean (University of Arizona)

9:00  “Jazz in South Africa: The Medium for Social Change”  
Eva Sigerstad (Northern Arizona University)

9:30  “What’s happening on stage? The Mbira and contemporary performance practice”  
Mackenzie Pickard (University of Arizona)