

**PRELIMINARY PROGRAM
REGIONAL MUSIC SCHOLARS CONFERENCE**

**A Joint Meeting of the Rocky Mountain Society for Music Theory (RMSMT),
The Society for Ethnomusicology Southwest Chapter (SEMSW),
and the Rocky Mountain Chapter of the American Musicological Society (RMC-AMS)**

**School of Music, Northern Arizona University
April 5 and 6, 2013**

PLEASE NOTE: All paper sessions will be held on the second floor of the NAU Performing and Fine Arts Building, in Room 219 (RMSMT), Room 217 (SEMSW), and Room 215 (RMC-AMS). The two SEMSW Workshops—Saturday afternoon, Paper Session 5—will be held in Room 146 (first floor, down the main hall on the southern end of the building)

FRIDAY AFTERNOON, APRIL 5

12:00—REGISTRATION BEGINS

12:30–12:45—WELCOME

12:45–2:45—PAPER SESSION 1

FORM AND MOTIVE (RMSMT)

Timothy D. Saeed (Louisiana State University)

Gesualdo's Madrigal "Moro Lasso": An Intervallic Germ Cell Analysis

Jason Britton (Luther College)

Middleground Recurrence of Beethoven's "Es Muss Sein!" Motive in His Last Quartet

Kyle Jenkins (University of Arizona)

Mendelssohn, Expository Continuity, and the Intervening P-based Module

Boyd Pomeroy (University of Arizona)

What's in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form

MUSIC AND METAPHOR (SEMSW)

Richard Haefler (Arizona State University)

Evolution and Development of Text and Melody in O'odham Songs

Teresita Lozano (University of Colorado)

"It's A Coptic Thing:" Music, Liturgy, and Transnational Religious Identity in an American Coptic Community

Will Ramsey (Northern Arizona University)

Small Town Synagogues: On the Musical Traditions of Two Synagogues in Flagstaff, Arizona

Steven Spinner (University of Colorado)

The Expression of African Consciousness in Ephraim Amu's "Yen Ara Asase Ni"

ROMANTIC MUSINGS (RMC-AMS)

Heeseung Lee (University of Northern Colorado)

Beethoven's "Pastoral" and "Heroic" Styles in the Finale of the Violin Concerto in G Major, Op. 96

Melanie Shaffer (University of Colorado-Boulder)

Mad, Sad, or Bad: Interpreting "Gretchen am Spinnrade"

Bettie Jo Basinger (University of Utah)

"Crux fidelis": Religion and Metaphor in Liszt's *Hunnenschlacht*

Cassidy Grunninger (University of Colorado-Boulder)

Countess Greffulhe: Feminism and the Salon Culture in Third Republic France

2:45–3:00 COFFEE BREAK

3:00–4:30 (SEMSW) AND 3:00-5:00 (RMSMT AND RMC-AMS)—PAPER SESSION 2

TRANSFORMATIONAL APPROACHES TO CHROMATIC HARMONY (RMSMT)

Frank Lehman (Harvard University)

Theorizing Semitonal Modulations in Schubert's Four-Hand Piano Works

Owen Belcher (University of Cincinnati)

Harmonic Conflict and Transformation in Two Mussorgsky Songs

John Muniz (Yale University)

Transformation at the Margins of Tonality: Scriabin's Seventh Piano Sonata

Peter Purin (Oklahoma Baptist University)

“Are We Back at the Start?”: Monotonal Excursions And Their Dramatic Impact in Four Songs of Stephen Sondheim

DIASPORAS (SEMSW)

Davin Rosenberg (Northern Arizona University)

Traditional Flamenco Practice in the Phoenix Diaspora

Amy Swietlik (Arizona State University)

“E assim que eu sonho do velho Brasil:” Brazilian Immigrants Maintaining Identity

Jose Luis Puerta (University of Arizona)

Comparative Pedagogical Approaches in the Postcolonial *Rondalla* of Puerto Rico and The Philippines

THEATER AND FILM (RMC-AMS)

Chase Peeler (University of Colorado-Boulder)

Ill-Fated Opera: Puccini's *La Fanciulla del West* in the Age of the Wild West Show

Lisa Cook (Metropolitan State University of Denver)

When the Wind Blows: Marc Blitzstein's *Cradle Will Rock* Comes Full Circle

Caleb Boyd (Arizona State University)

Dancing With the Devil: Hanns Eisler's Unsettling Score for the Standard Oil Film *Pete Roleum and His Cousins*

Michael Harris (University of Colorado-Boulder)

A Score Full of Grief: Fumio Hayasaka's music for *Sanshō the Bailiff*

6:00 PERFORMANCE AND RECEPTION—NAU Native American Cultural Center, featuring the music of Brazilian guitarist João Junqueira

(The Native American Cultural Center is Building 14 on the Campus Map, about a block north of the Performing and Fine Arts Building, also on Knoles Dr. but on the east side of the street.)

SATURDAY, APRIL 6

8:15—REGISTRATION

8:30–10:30—PAPER SESSION 3

PERCEPTION AND EMOTION (RMSMT)

Eleni Kistler (University of Denver)

The Search for Haydn's Musical Persona in a "Simple" Work

James Palmer (University of British Columbia)

Humor as a Sub-Species of Stylistic Disjunction: The Case of Mozart's "Haffner" Serenade

David Bashwiner (University of New Mexico)

Scary Music, the Amygdala, and the Value of Neuroscience to Music Theory

Daniel B. Stevens (University of Delaware)

Symphonic Hearing: Listening as Active Participation

MUSICAL STRUCTURES (SEMSW)

Ben Kammin (Northern Arizona University)

The Music Between the Notes: New Methodologies for the Transcription and Typesetting of the Music of Finger-Style Guitarist Leo Kottke

Peter Fielding (Mahidol University)

Nova Scotia's Chansons d'Acadie

Julie Trent (Northern Arizona University)

Music and Architecture

Cara Schreffler (University of Colorado)

Rhythm and Meter as Genre Determinants in Irish Traditional Instrumental Dance Music

REVEALING CONNECTIONS (RMC-AMS)

Anthony Amstutz (University of Arizona)

Love Letters, Mystic Visions, and Religious Sensuality in the Music of Hildegard of Bingen

Michael Schumacher (University of Arizona)

Influence of Italian Culture on the Motets of Loyset Compère

Dawn Grapes (Colorado State University)

Connections and Meaning in William Byrd's 1589 Cupid Songs

Amy Holbrook (Arizona State University)

Motto Technique in Mozart's Sacred Vocal Music

10:30–10:45—COFFEE BREAK

10:45–11:45 (SEMSW) AND 10:45–12:15 (RMSMT AND RMC-AMS)—PAPER SESSION 4

MUSIC OF THE TWENTY-FIRST CENTURY (RMSMT)

Paul Miller (University of Colorado)

Temporal Dissonance in Stockhausen's Late Works

Jason Jedlicka (Indiana University)

Exploring Augmentation in Steve Reich's *Double Sextet*

Joshua William Mills (Florida State University)

Latent Tonalities in Michael Hersch's *Two Lullabies*, No. 1

INSTRUMENTAL LANDSCAPES (SEMSW)

Josh Bennett and Katherine Palmer (Paradise Valley Community College) (PERFORMANCE)

Criollo Clarinets: The Influence of Ethnomusicology on Contemporary Clarinet Literature

Pearson, Jordan (Northern Arizona University)

Gendered Instruments

BETWEEN ROMANTICISM AND MODERNISM (RMC-AMS)

Garrett Johnson (Arizona State University)

Dramatizing Nietzsche and Wagner: Wolfgang Rihm's Opera *Dionysos*

Jason Rosenholtz-Witt (Colorado State University)

The Impassable Gulf: Wagner and Brahms in Schoenberg's *Verklärte Nacht*

Christopher Sheer (Utah State University)

Aesthetic Discordance in the Post-War Dialogue of Gustav Holst and Ralph Vaughan William

12:30–1:15—LUNCHEON (University Union, Havasupai Room)

The University Union is east of the Performing and Fine Arts Building, opposite side of the street—Building 30A on the Campus Map. Immediately after entering the front doors, take the stairs up to the 2nd floor. Havasupai Room is at the top on your right.

1:15–2:00—BUSINESS MEETINGS (University Union, Havasupai Room)

2:15–3:45—PAPER SESSION 5

ELEMENTS OF TWELVE-TONE DESIGN (RMSMT)

Carl Burdick (University of Cincinnati)

Mature Stylistic Features of Pierre Boulez's *Douze Notations* (1945)

Michael Chikinda (University of Utah)

A Re-examination of Persichetti's Early Works with a Focus on the Violin Sonata, Op. 15, No. 1

Mary Hansen Murdock (University of Arizona)

Applying Dual Interval Space to Shostakovich's *Suite for Voice and Piano*

PEDAGOGY THROUGH PERFORMANCE (SEMSW)—Room 146 (on 1st floor, down the main hall on the southern end of the Performing and Fine Arts Building)

Joao Junqueira (University of Colorado) (WORKSHOP)

Samba-de-roda and Candomblé Rhythms

Ted Solis (with elements of ASU's gamelan "Children of the Mud Volcano") (Arizona State University) (WORKSHOP)

Low Budget/Small Group Neo-Gamelanism: A Participatory Lecture/Demo

BLURRING THE LINE (RMC-AMS)

Dan Nelson (University of Utah)

Rhythm and Pedagogy: West-African Contributions to American Music

Ryan Sargent (University of Colorado-Boulder)

When a Mistake Isn't a Mistake: Making Sense of Miles Davis's Improvisational Style

Sue Neimoyer (University of Utah)

Performance Art? Text Setting and Program in the Experimental Songs of Joni Mitchell

3:45–4:00—COFFEE BREAK

4:00–5:30—PAPER SESSION 6

AUGMENTED SIXTHS, TRITONES, AND MICROTONES (RMSMT)

Alan Reese (University of Colorado)

Prolongational and Cadential Augmented Sixth Chords in the Music of Debussy and Ravel

Don Traut (University of Arizona)

Tritone Spans in the Largo from Stravinsky's Piano Concerto

Crystal Peebles (Northern Arizona University)

Melodic Structure in Ligeti's "Hora lungă"

MUSICAL CHANGE (SEMSW)

Jaime Bofill (University of Arizona)

A Genealogy of the Jibaro Seis

Emily Stephenson (University of Denver)

What Really Changes When You "Sell Out?" "Indie" Rock Perceptions of "Selling Out" in Death Cab for Cutie's Transatlanticism

Jittapim Yamprai (Mahidol University)

Sounding for Independence: A Key to Survival for Siam

POSTMODERN CONSIDERATIONS (RMC-AMS)

Kristen Dye (University of Northern Colorado)

Greek Influences in André Jolivet's *Chant de Linos*

Joseph Finkel (Arizona State University)

John Cage's Contribution to the United States Bicentennial *Renga with Apartment House 1776* – a Patriotic Composition?

Jamilyn Richardson (Tempe, Arizona)

Promoting the Voice of a River: Annea Lockwood's *Sound Map of the Danube River*

7:30 PERFORMANCE: The NAU School of Music presents Mozart's *Così fan tutte*, directed by Nando Schellen (Ardrey Auditorium, on the south end of the Performing and Fine Arts building).