

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
UNIVERSITY OF ARIZONA
TUCSON, APRIL 16-17, 2010
All events held in the UA School of Music unless indicated

FRIDAY April 16

8:30 am Registration opens in the UA School of Music [Holsclaw Lobby]

9:00-10:30 am Session Block 1 (session 1B starts at 8:30 am)

1A –(SMT) Expression, Communication [Room 146]

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)

1B–(SEM) Documenting Musical Cultures in Ethnographic Film and Video, [Holsclaw Hall]

Chair, Beverly Seckinger (University of Arizona)

8:30 "Andean Soundscape: A Celebration of Peruvian Folk and Faith" Engelbert Indo (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 Coffee break [Holsclaw Lobby]

10:45-12:15 Session Block 2

2A – (SMT) Sets [Room 146]

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) Analytical Perspectives in 20th Century Music [Holsclaw Hall]

Chair: John Brobeck (University of Arizona)

10:45 "Ravel at the Gallows: Temporal Strategies in "Le Gibet," Jesse Fillerup (Univ. Washington)

11:15 "'Prometheus,' Synaesthesia, and Light-music: Bulat Galejev'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) – Positioning Musical Identities [Room 114A – Green Room]

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) Syntax [Room 146]

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)

3B – (AMS) - Medieval and Renaissance Topics [Holsclaw Hall]

Chair: Stephen Keyl (University of Arizona)

1:45 "The Genesis of Polyphony," Hendrik VanderWerf (Tucson)

2:15 "Imitative Technique in the *Missa Pourquoi 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) - Pedagogies and Instructional Philosophies [Holsclaw Hall]

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 Coffee and Refreshment Break [Holsclaw Lobby]

3:30-5:00 Session Block 4

4A – (SMT) Space, Symmetry [Room 146]

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 – Mesoamerican Expressions (Joint AMS/SEM) [Room 114A - Green Room]

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 (Guatemala) on Local, Regional, and International Stages," Lisa Munro (University of Arizona)

4:30 "Binational Indianism in James DeMars's *Guadalupe, Our Lady of the Roses*," Adriana Martinez-Figuer (Phoenix)

5:00-7:45 Welcome Reception [at the home of Prof. Emeritus Timothy Kolosick]

1615 N. Norton, Tucson (from Speedway, drive north (right turn) on Tucson Ave., and turn left on Allen St., and right onto Norton)

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 UA Tuna – Spanish and Latin American music (courtyard)

SATURDAY, April 17

9:00-10:30 Session Block 5

5A – SMT Hearing, Perception [Room 146]

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 – Mozart and Beethoven [Holsclaw Hall]

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 - African Topics [Room 114A - Green Room]

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)

5D – SEM Meeting [Room 114A - Green Room]

10:00 SEM Business Meeting

10:30 Coffee break – [Holsclaw Lobby]

**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, Innsbruck, 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 Session 6: Keynote Address [Holsclaw Hall]

“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 Business Meeting

1:45-3:15 Session Block 7

7A – SMT German School, Old and New [Room 146]

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)

7B – AMS - 20th Century Perspectives [Holsclaw Hall]

Chair: Jay Rosenblatt (University of Arizona)

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

2:15 "Hugo Kauder (1888-1972) and Julius Chajes (1910-1985): Evidence for an Alternative Early Twentieth-Century Viennese School," 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) Expressions of Sonic and Social Identity in Guitar Repertory and Performance [Room 114A - Green Room]

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 Coffee and Refreshment Break [Holsclaw Lobby]

3:30-5:00 Session Block 8

8A (SMT) Performance, Improvisation [Room 146]

Chair: Charles Leinberger (University of Texas at El Paso)

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 Bottge (University of Kentucky)

4:30 "Bill Evans Plays the Standards," Mark McFarland (Georgia State University)

8B (SEM) Religious Communities and Musical Identity [Room 114A – Green Room]

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 Dumbauld (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 pm UA School of Dance Spring Collection, Stevie Eller Dance Theater, \$23, 21, 12

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 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.

7:30 pm World Music Gang Concert, School of Music, Crowder Hall, \$5

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 Maracatu from Brazil; a little bit of Salsa; and more. You are invited to join the WMG - and guest performers from Capoeira Mandinga - for a night of singing, dancing, and drumming.

7:30 pm Musica Sonora, Southern Arizona's professional early music vocal ensemble, co-directed by Christina Jarvis and Jeffri Sanders.

Posthumously Dead: Heinrich Schütz's *German Requiem*.

St. Andrew's Episcopal Church, 545 S. 5th Ave., Tucson, AZ (in the Armory Park neighborhood). Tickets are \$15 general admission, \$12 for

seniors and for groups of 10 or more, and \$5 for students and are available at the door. For further information, please contact 628-8119 or see our website at 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.

CREDITS

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Conference Organizers:

SMT Program Chair: Boyd Pomeroy, Assistant Professor, Music Theory

AMS-RMC Program Chair: John Brobeck, Associate Professor, Music History

SEM-SW Program Chair: Janet Sturman, Professor, Ethnomusicology

Special Thanks

Professor Emeritus Dr. Timothy Kolosick and Helga Kolosick

Deon Dourlein

The Purple Bamboo Ensemble

The UA Tuna

The UA Collegium Musicum

Hospitality and Technical Assistance: Laura Boschma, Terresa Tausin, Gayl Zhao, Kristen Wallentinsen, and

