

2017 Rocky Mountain Music Scholars' Conference
University of Utah
Salt Lake City, UT
David Gardner Hall
7-8 April 2017
RMSMT Sessions

Friday, 7 April 2017

Session I (11:50-1:20)

Exploring Women's Voices in Music and the Classroom (room 318)

Chair: *Sara Bakker, Utah State University*

Improvisation in the Undergraduate Music Theory Classroom: Scaffolding and Rhythm

Ashley Pontiff, University of Colorado Boulder

Unarticulated Sonata Form in Fanny Hensel's *Songs for Pianoforte* (1836-37)

Peter Shelley, Eastern Washington University

Space and Time in Ursula Mamlock's *From My Garden*

Ron Squibbs, University of Connecticut

Session II (1:30-3:00)

Romanticism's Influence on Gesture and Narrative (room 318)

Chair: *Michael Chikinda, University of Utah*

Berg's Romantic Rhetoric

Dale Tovar, University of Oregon

Beethoven's Sympathetic Voice and Its Legacy

Carissa Reddick, University of Northern Colorado

Metric Struggle/Cognitive Struggle: A Phenomenological Approach to Narrative in Schumann's Symphony No. 2

James Skretta, University of Iowa

Session III (3:10-4:40)

Session III (A): Competing Methods of Understanding Tonality - Schenker vs. Riemann (room 318)

Chair: *Steve Roens, University of Utah*

Tracing Form and Fortspinnung Rthrough a Tonal Pattern in Some Works by J. S. Bach
John Reef, Nazareth College

**Schumann's Fantasy Op. 17 and the Strange Case of the
Supertonic Sonata: The Missing Tonic and Its Consequences**
Boyd Pomeroy, University of Arizona

**The Other Dominant: The Subdominant as Scientific
Fiction in Music Theory Before and After Riemann**
Mary Blake Bonn, The University of Western Ontario

Session III (B): Consideration of Rhythm and Meter (Dumke)

Chair: *Michael Oravitz, University of Northern Colorado*

The Functions of Expressive Asynchrony in the Piano Music of Brahms
Brent Yorgason, Brigham Young University

**Parsing Chaos: Preliminary Observations of Rhythm and Meter
in the Sound Masses of Claus-Steffen Mahnkopf's Kammerkonzert**
John Paul Lemke, Arizona State University

Redirecting the Temporal Flow: Brief Meter Changes in German Lieder
Wing Lau, University of Arkansas

Keynote Speaker, Thompson Hall (5:00-6:00)

Bodies in Motion: Musical Affect and the Pleasure of Excess
Michael Klein, Temple University

Keynote Reception, McKay Music Library (6:00-7:00)

Library Exhibit: *Archived and Accessible - Maurice Abravanel's Mahler Symphony Scores*

Saturday, 8 April 2017

Session IV (8:45-10:15)

Session IV (A): Experiencing Connectedness via Intertextuality, Time and Leitmotiv (room 318)

Chair: *Brent Yorgason, Brigham Young University*

Novel Alchemy in Debussy's *Préludes (Deuxième Livre)*: Stories within Stories

Greg Marion, The University of Saskatchewan

Music as Time, Music as Timeless

Kristina Knowles, Arizona State University

Howard Shore's Leitmotiv Technique in the Film *A Dangerous Method*

Ji Yeon Lee, City University of New York Graduate Center

Session IV (B): Evincing Form in the Twentieth-Century Composition (Dumke)

Chair: *Carissa Reddick, University of Northern Colorado*

Formal Functions in the Early Twelve-Tone Music of Schoenberg

Andrew Eason, University of Oregon

Melodic Micro-Diatonicism and its Connection to Formal Structure in Post-Tonal Music

Rachel Mazzucco, Texas Tech University

Sonata Form in Stravinsky's Violin Concerto, Mvt. I:

Topical, Formal, and Expressive Interpretations

Scott Schumann, Central Michigan University

Session V (10:25 to 11:55)

Session V (A): On the Vanguard of Popular Music Inquiry (room 318)

Chair: *Jesse Kinne, 2016 RMSMT BSPA Recipient,
University of Cincinnati - College-Conservatory of Music*

Perceiving the Mosaic: Form in the Mashups of Earworm

Jeff Yunke, Kennesaw State University

Does Talib Kweli Rhyme Off-Beat?

Mitch Ohriner, University of Denver

The Creation of Intimacy through Shared Recollections in Sufjan Stevens's Musical Storytelling

Cora Palfy, Elon University

Session V (B): The Music of France from Medieval Times to the Twentieth Century (Dumke)

Chair: *Jim Bungert, Rocky Mountain College*

Plainchant and Unicorns: What Fuzzy Set Theory Can Say about Musical Ontology

Kristen Wallentinsen, The University of Western Ontario

Appreciating Metric Trajectories in Ars subtilior Music

Tim Chenette, Utah State University

The Mystical Sentence: Phrase Structures Found in Jolivet's "Chant d'oppression"

Kenton Osborne, University of Oregon

Luncheon, Thompson Hall (12:15-1:15)

Roundtable Discussion, Dumke (1:30-2:30)

Topic: "Contemporary academia often asks us to collaborate with colleagues in other disciplines in order to pursue interdisciplinary research; however, neither clear guidelines nor accessible resources exist for these endeavors. What strategies have you used, or do you feel would prove helpful in the creation of a more interdisciplinary research platform?"

*Julie Hedges Brown, Northern Arizona
University*

*Elizabeth T. Craft, University of Utah
Dawn Corso, University of Arizona*

*Michael Klein, Temple University
Christopher Scheer, Utah State University
Janet Sturman, University of Arizona*

Session VI (2:40 to 4:10)

Musical Potpourri: Jazz, Pattern Types and Thematic Development (room 318)

Chair: *Boyd Pomeroy, University of Arizona*

Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz

Joon Park, University of Arkansas

The Mode of Activity: Empowering a Neglected Pattern Type Through Formalization and Demonstration

Matthew Schullman, University of Oklahoma

Thematic Saturation and Haydn's Fourth-Movement Forms

Jan Miyake, Oberlin College

Business Meeting (4:20-5:20), room 416

Graduate Student Pizza Reception

room 318 (5:30-6:30)