

# 2019 Rocky Mountain Music Scholars Conference



Hosted by the University of Texas at El Paso  
Department of Music, March 1-2, 2019

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Hosted by the University of Texas at El Paso, Department of Music  
El Paso, TX, March 1-2

## **Rocky Mountain Society for Music Theory**

David Bashwiner (University of New Mexico), President, Program Committee Head  
Jim Bungert (Rocky Mountain College), President-Elect

Program Committee:

Jim Bungert (Rocky Mountain College)  
Kristina Knowles (Arizona State University)  
Kristin Wallentinsen (Albuquerque, New Mexico)

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Lindsey Macchiarella (University of Texas at El Paso), President, Program Committee Head  
John Brobeck (University of Arizona), Vice-President  
Student Representatives: Alexandra Siso (University of Colorado-Boulder), Anne-Marie Houy  
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Program Committee:

Ryan Bañagale (Colorado College)  
Catherine Saucier (Arizona State University)  
Dawn Grapes (Colorado State University)  
Catherine Mayes (University of Utah)

## **Society for Ethnomusicology Southwest Chapter**

Andrea Shaheen Espinosa (University of Texas at El Paso), President, Program Committee Head  
Dawn Corso (University of Arizona), Vice-President, Program Committee Member  
Secretary/Communications Officers: Ben Kammin (University of Colorado-Boulder), Kelsey Fuller  
(University of Colorado-Boulder), S  
Student Representatives: Zane Cupec (University of Colorado-Boulder), Benjamin Cefkin  
(University of Colorado-Boulder)

## **Organizing Committee**

Lindsey Macchiarella (University of Texas at El Paso)  
Andrea Shaheen Espinosa (University of Texas at El Paso)  
Brian Jarvis (University of Texas at El Paso)

## **Special Thanks to**

Steve Wilson (Chair, UTEP Department of Music)  
Mitzel Aveytia (UTEP Special Events Office)

**UTEP** THE UNIVERSITY OF TEXAS AT EL PASO  
**CAMPUS MAP**



**Campus Building Directory**

Academic Advising Center .....	104
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**Parking**

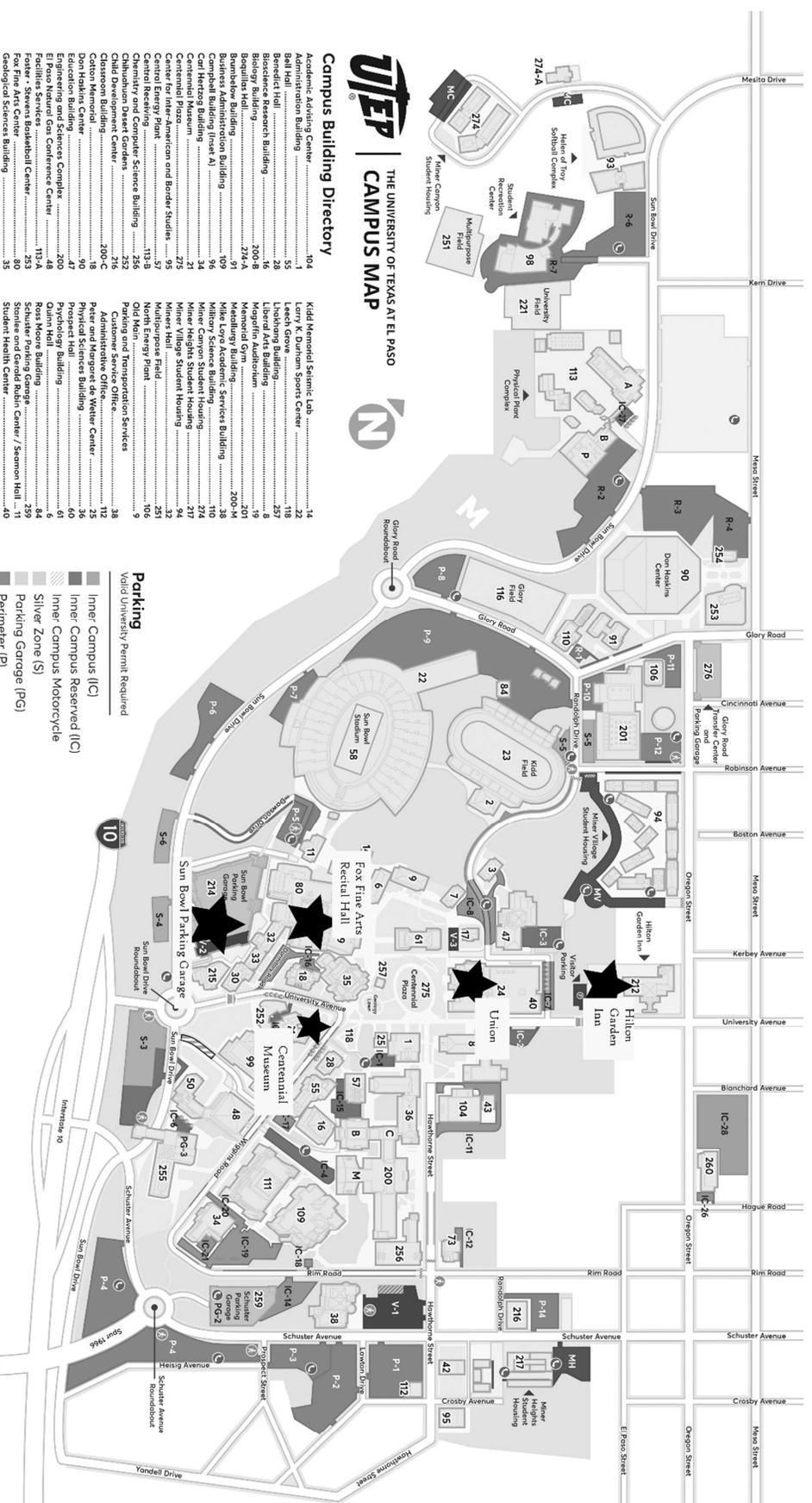
Valid University Permit Required

- Inner Campus (IC)
- Inner Campus Reserved (IC)
- Inner Campus Motorcycle
- Silver Zone (S)
- Parking Garage (PG)
- Perimeter (P)
- Perimeter Motorcycle
- Remote Reserved (R)
- Remote (R)
- Miner Village (MV)
- Miner Heights (MH)
- Miner Canyon (MC)
- Visitor Parking
- Metered Parking

- Electric Control Gate
- Traffic Control Station
- Emergency Telephones
- Drop-off/Pick-up Points
- Temporary Closures



V1 Revised 08/26/2016



## Friday, March 1

8-10 am	Registration
9-10:30 am	Session 1
10:40-12:10 pm	Session 2
12:10-2 pm	Lunch
2-4 pm	Session 3
4:10-5 pm	Separate Business Meetings
5-5:45 pm	Wine Mixer (Centennial Museum)

## Saturday, March 2

8-10 am	Registration
8-8:50 am	RMMS Joint Business Meeting (Elkins 314)
9-10:30 am	Session 4
10:40-12:10 pm	Keynote (Union Cinema)
12:20-1:30 pm	Catered Lunch (Centennial Museum)
1:40-3:10 pm	Session 5
3:20-4:50 pm	Session 6
5:00-5:15 pm	Presentation of Student Awards (Union Cinema)

ABSTRACTS AVAILABLE ONLINE

**AMS:**



**SEM:**



**SMT:**



# Friday, March 1

*Session 1: 9-10:30 am*

## **RMSMT Session 1, Union Building East, Elkins Room 314**

### **Transformation and Computational Analysis**

Chair: David Bashwiler (University of New Mexico)

Breaking Bonds: Transformational Networks and Musical Metaphor in the Score to *Foxcatcher*

Steven Rahn (University of Texas at Austin)

Comma-Modified UTT Space: Segmentation and Closure in UTT Generated Voice-Leading Spaces

Lauren Hartburg (Florida State University)

Exploring the Structure of German Folksong

Andrew Brinkman (The Ohio State University)

## **AMS-RMC Session 1, Union Building East, Wiggins Room 315**

### **Identity and Philosophy**

Chair: Lindsey Macchiarella (University of Texas at El Paso)

Mahler, Bernstein, and Jewish Identity

Matthew Mugmon (University of Arizona)

Stephen Heller Composes Jean Paul: The *Blumen-, Frucht-, und Dornenstücke*, Op. 82.

Nicholas Alexander (University of Northern Colorado)

Hidden Affectation in Liszt's *Prometheus*

Neal Warner (University of Arizona)

## **SEMSW Session 1, Union Building East, Barry Room 316**

### **Musical Traditions and Post-Colonial Movements**

Chair: Dawn Corso (University of Arizona)

Red Rock and Chinese Musical Modernization in the 1980s China

Ya-Hui Cheng (University of South Florida)

Changúí Music and its Importance in Cuban Culture

Susan Bjork (University of Arizona)

*Session 2: 10:40-12:10 am*

**RMSMT Session 2, Union Building East, Elkins Room 314**

**Chopin and Debussy**

Chair: TBA

*Quasi una Fantasia*: Virtual Agency in a Chopin Nocturne

Ian Gerg (Chestnut Hill College)

The "Reprise Codetta" in Selected Piano Works of Debussy

Michael Oravitz (University of Northern Colorado)

Musical Time-Images: A Study of Narrativity in Debussy's Late Style

Matt Ambrosio (University of Wisconsin-Madison)

**AMS-RMC Session 2, Union Building East, Wiggins Room 315**

**Musicology on the Border**

Chair: Judith Ofcarcik (Fort Hays State University)

Musicology in Exile: Adolfo Salazar and Mexican Hegemony

Adam Heyen (Arizona State University)

Blurring the Border: Chávez, Copland, and Pan Americanism

Candice Sierra (University of Arizona)

**SEMSW Session 2, Union Building East, Barry Room 316**

**Intersections between Ethnomusicology and Music Education**

Chair: Gillian Robertson (University of North Texas)

The Design and Assessment of Interactive Songs for Teaching Statistics: An NSF-Funded Interdisciplinary Adventure

Larry Lesser (University of Texas at El Paso)

Dominic Dousa (University of Texas at El Paso)

Sexual Harassment and Assault: Effects on Creativity, Performance, and Career Trajectory of Female Musicians

Andrea Davis (University of Texas at El Paso)

*Redes sin fronteras*: Tracing *Son Jarocho*'s Transnational Musical Networks

Isaiah Romo (University of New Mexico)

*Lunch: 12:10-2 pm*

(See food recommendations in Appendix 1)

## *Session 3: 2-4 pm*

### **RMSMT Session 3, Union Building East, Elkins Room 314**

#### **Film, Form, and Narrative**

Chair: Michael Oravitz (University of Northern Colorado)

Quotation as Actor in Christopher Rouse's Symphony No. 1: Balancing Narrative within Lyric

Mike Morey (University of North Texas)

Ossianism, Narrative, and Nineteenth-Century American Aesthetics in Dvořák's *New World Symphony*

Janice Dickensheets (University of Northern Colorado)

Virtual Agency and Internal Focalization in BBC's 1995 *Pride and Prejudice*

Julissa Shinsky (University of Texas at Austin)

### **AMS-RMC Session 3, Union Building East, Wiggins Room 315**

#### **Reconsidering Historical Narratives**

Chair: John Brobeck (University of Arizona)

Shaping the Modern American Guitar Landscape: Vahdah Olcott-Bickford and the American Guitar Society

Kathy Acosta Zavala (University of Arizona)

Johnnie Ray: "The Father of Rock and Roll"? How and Why History Gets Written

Michael Broyles (Florida State University)

"Singin' to 'Em": The Influence of Motion and Landscape on Early Cowboy Songs of the American West

Joanna Zattiero (University of Texas at Austin)

Redefining the Second New England School: Helen Hopekirk's Place in American History

Jule Streety (University of Arizona)

### **SEMSW Session 3, Union Building East, Barry Room 316**

#### **Exoticism and the Vernacular**

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

The Exotic Orient in America: Arthur Foote's "Five Poems After Rubaiyat Omar Khayyam"

Golriz Shayani (University of Northern Colorado)

The Adaptation of Armenian and Its Nearby Musical Cultures in Jazz Performance

Sopon Suwannakit (University of Northern Colorado)

Music of *The Lord of the Rings*: Exoticism and Musicological Perspectives about Film Music

Karen De La Rosa (University of Arizona)

Contemporary Atonal Improvisation: Limitlessness of the Intervallic Approach, Limitations and Dangers of Vernacular Improvisation and an Ultimate Approach of Fully Embracing an Atonal Grid

Jakub Rojek (University of Arizona)

*Business Meetings: 4:10-5 pm*

**RMSMT Business Meeting, Union Building East, Elkins Room 314**

**AMS-RMC Business Meeting, Union Building East, Wiggins Room 315**

**SEMSW Business Meeting, Union Building East, Barry Room 316**

*Meet and Greet (Wine Mixer): 5-5:45 pm*

*Centennial Museum*

Music by UTEP "Pantastics" Steel Pan Ensemble, Director: Andy Smith

# Saturday, March 2

*Joint Business Meeting: 8-8:50 am*

## **RMMS Business Meeting, Union Building East, Elkins Room 314**

Joint Chapter Officers Meeting for AMS-RMC, RMSMT, and SEMSW

*Session 4: 9-10:30 am*

## **RMSMT Session 4, Union Building East, Elkins Room 314**

### **Form, Tempo, and Monotonicity**

Chair: TBA

Rachmaninov's Challenge to Monotonicity: The D-major Complex

Boyd Pomeroy (University of Arizona)

Form-Generating Elements in Anton Webern's String Quartet (1905)

David Orvek (The Ohio State University)

Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources

Nathan Pell (The Graduate Center (CUNY))

## **AMS-RMC Session 4, Union Building East, Wiggins Room 315**

### **Motets and Secular Song**

Chair: Clémence Destribois (Brigham Young University)

Jean Mouton's Early Motet Style Revisited

John Brobeck (University of Arizona)

“Good Government”: The Case of Andreas Hofer's *Ver sacrum seu flores musici*

Kimberly Beck Hieb (West Texas A&M)

Advice for the Lovelorn in Spanish Secular Song

Kate Benessa (Front Range Community College)

## **SEMSW Session 4, Union Building East, Barry Room 316**

### **Music and Survival as Resistance in the U.S.-Mexico Borderland**

Chair: Andrea Shaheen Espinosa (University of Texas at El Paso)

Gershon's Music in the Borderland: The Jewish Immigrant Community and Musical Performance in El Paso, Texas

Robert Diaz (University of Texas at El Paso)

Music and Resilience Among Borderlands Immigrants

Flora Newberry (University of Texas at El Paso)

*Sones Y Chilenas*: Afro-Mexican Musical Traditions as Resistance to the False Imaginary

Alex Garcia (University of Texas at El Paso)

*Keynote Address: 10:40-12:10 pm*  
*Union Cinema*

**Welcome from Dean O'Hearn and President Natalicio  
 Ana Alonso-Minutti (University of New Mexico), "The Potential of Noising  
 Borders"**

The keynote address is supported, in part, by a grant from the American Musicological  
 Society Chapter Activities Fund  
 (See Appendix 2 for speaker bio and abstract)

*Catered Lunch: 12:20 – 1:30 pm*  
*Centennial Museum*

Music by Mariachi Los Mineros, Director: Curtis Tredway

*Session 5: 1:40-3:10 pm*

**RMSMT Session 5, Union Building East, Elkins Room 314**

**Pedagogy**

Chair: TBA

Audio Timelines Across the Curriculum

Judith Ofcarcik (Fort Hays State University)

Inter-University Peer Learning: Increasing Motivation and Retention through a Long-Term,  
 Collaborative Final Project

Brian Edward Jarvis (University of Texas at El Paso)

John Peterson (James Madison University)

Core Music Theory Courses Online: Pedagogical Challenges and Course Implementation

Gillian Robertson (University of North Texas)

**AMS-RMC Session 5, Union Building East, Wiggins Room 315**

**Nature and Sexuality**

Chair: Michael Broyles (Florida State University)

Musical Acts of Gaiety on NPR's Tiny Desk Concert: Genre Integration, Harmonic Twists,  
 and Focal Mismatch

Aubrie Powell (University of New Mexico)

Duke Ellington's Use of Birdsong in "Sunset and the Mocking Bird"

Anne-Marie Houy Shaver (Arizona State University)

Angela Morley: Composer-as-Avatar in "Kehaar's Theme"

Rachel Wilson Cota (Arizona State University)

## **SEMSW Session 5, Union Building East, Barry Room 316**

“Sing Me Back Home”: Songwriting, Language Shift, and Italian Colonialism in Sardinia  
Kristina Jacobsen (University of New Mexico)

Roundtable: On Performing Ethnomusicology: Women, Teaching, and the Southwest  
Kristina Jacobsen (University of New Mexico)  
Dawn Corso (University of Arizona)  
Andrea Shaheen Espinosa (University of Texas at El Paso)

*Session 6: 3:20-4:50 pm*

## **RMSMT Session 6, Union Building East, Elkins Room 314**

**Meaning, Groove, and Fugue**

Chair: TBA

Repurposing a Paradigm: A Schenkerian View of Prolongation in the Exposition of Bach's  
E-Major Fugue, WTC II/9

Derek J. Myler (University of Utah)

Approaching Humor in Music

Richard Lee (University of Georgia)

Lewis Jeter (Florida State University)

Flexible Grooves and Formal Processes in Craig Taborn's *Avenging Angel*

Antares Boyle (University of Northern Colorado)

## **AMS-RMC Session 6, Union Building East, Wiggins Room 315**

**Theoretical Perspectives**

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

A Study of Cadence Patterns in Seventeenth-Century Italian Instrumental Ensemble Music  
Clémence Destribois (Brigham Young University)

Claude Debussy's Sonata for Cello and Piano: Considerations in Topic Theory and Musical  
Narrative Theory

Jessica Bachman (University of Northern Colorado)

*Presentation of Student Awards: 5:00-5:15 pm*

*Union Cinema*

*UTEP Concert Chorale and Chamber Singers in Concert*

*7:30 pm, Fox Fine Arts Recital Hall*

## *Appendix 1: Eats*

### **In the Union**

Pick n' Shovel Cafeteria  
Chik-fil-A  
El Sazon Express  
Hissho Sushi  
Jamba Juice  
Starbucks  
Mein Bowl  
Pizza Hut Express

### **Nearby Restaurants**

Crave Kitchen and Bar, 300 Cincinnati Ave  
Sushi Zen, 2400 N. Mesa st.  
Ardivino's Pizza, 206 Cincinnati ave  
Tara Thai, 2060 N. Mesa st.  
Pho Tre Bien, 3737 N. Mesa st.

### **Nearby Budget Dining**

Chipotle, 2900 N. Mesa St.  
Subway, 2625 N. Oregon St.  
Panda Express, 2725 N. Mesa St.

### **Favorite El Paso Restaurants**

L & J Cafe, 3622 E. Missouri ave.  
Los Bandidos de Carlos and Mickey's, 1310 Magruder st.  
Dragonfly Wine and Sushi Bistro, 5860 N. Mesa st.

### **Bars**

Hoppy Monk, 4141 N. Mesa st.

## *Appendix 2: Keynote Address*

### **The Potential of Noising Borders**

This lecture explores the ways in which female performers in the US-Mexico borderlands use noise as a sonic medium of creative expression to disrupt silencing policies and narratives that have excluded people of color. Noising, therefore, becomes a practice that exposes the contradictions and complexities of borders—borders understood here within and beyond their geopolitical dimension and into shared experiences of marginalization. More than an action, noising becomes a commitment to disrupt the imposed order of things. More than a sonic outcome, noising becomes an attitude born from a loud urgency for justice. By noising borders, these performers engage in a decolonial effort to enact impactful change in their local context and beyond.



**Ana R. Alonso Minutti** was born and raised in Puebla, México, where she graduated from the Universidad de las Américas. She migrated to the U.S. to pursue graduate studies at the University of California, Davis, where she obtained M.A. and Ph.D. degrees in musicology. Her scholarship focuses on music traditions from Mexico and the US-Mexico border, experimental and avant-garde expressions, intersectionality, religion, and decolonial methodologies. She has presented her work throughout the Americas and Europe, and has published in Argentina, Mexico, and the U.S. Recently, she coedited the volume *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, 2018), and her book *Mario Lavista and Musical Cosmopolitanism in Mexico* is under contract by Oxford University Press.

Alonso Minutti has been significantly active in music professional societies. She served as the co-chair of the Society for Ethnomusicology's Local Arrangements Committee and was the main coordinator of the 2018 pre-conference symposium, "Decolonizing Strategies in Ethnomusicology, Teaching, and Performance." She is a member of the council for the American Musicological Society, chair of the AMS Ibero-American Music Study Group, and board member of the *Journal of American Musicological Society*, and the *Journal of Music History Pedagogy*.

As an extension of her written scholarship, she directed and produced the video documentary *Cubos y permutaciones: plástica, música y poesía de vanguardia en México*, which was exhibited at the Museo Universitario de Arte Contemporáneo (MUAC) in Mexico City in 2017. Apart from her scholarly work, she has engaged in various composition projects, particularly for vocal ensembles. Her latest project, *Voces del desierto*, is to be performed in Szu-Han Ho's multidisciplinary arts project *Migrant Songs* at the National Hispanic Cultural Center at the end of March.

Currently, she is associate professor of music, faculty affiliate of the Latin American and Iberian Institute, and research associate of the Southwest Hispanic Research Institute at the University of New Mexico.