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**RMMSC**

**Rocky Mountain Society for Music Theory  
American Musicological Society, Rocky Mountain Chapter  
Society for Ethnomusicology, South West Chapter**

Rocky Mountain Music Scholars 2021  
Final Program

Friday, April 9

Session I: Friday, 9–10:30 am MDT

[Note: The SEM session begins at 8:30.]

	AMS		RMSMT		SEM	
	American Modernisms Chair: Matthew Mugmon (University of Arizona)		Form Chair: Carissa Reddick (University of Northern Colorado)		Traditions and Pop Cultures Chair: Jittapim Yamprai (University of Northern Colorado)	
Time	Title	Speaker	Title	Speaker	Title	Speaker
[8:30]					The Benefits of Ponglang Ensemble Competition for Participants	<b>Du Hao</b> (Mahasarakham University)
9:00	Bureaucratic Modern: The Rockefeller Foundation, Magnetic Tape, and Technocracy	<b>Joseph Pfender</b> (Aspen Music Festival and School)	Intentional Discrepancies: Multi-Parameter Disjunction in Ralph Vaughan Williams's Symphony No. 6	<b>Jon Churchill</b> (Duke University)	Exploring Musical Creativity in Thai Culture: The Intricate Relationship between Prachan Music and Wai-Khruu Ceremony	<b>Great Lekakul</b> (Chiang Mai University)
9:30	"Song of Myself": An Exploration of the Influence of Transcendentalism on the Musical Identity of American Modernists	<b>LeeLee Hunter</b> (University of Arizona)	Tight-Knit and Loose Phrases: Hearing Structure and Function in Debussy's <i>Piano Préludes</i>	<b>Gretta Sayers</b> (Brandon University)	Thailand Represent: Rap Cartography and Regional Identity in Thai Hip-Hop	<b>Benjamin Cefkin</b> (University of Colorado, Boulder)
10:00	"An Anatomy of Modernism": Marion Rous and "What Next in Music?"	<b>Benjamin P. Skoronski</b> (University of Arizona)	Novel Formal Organization in Fanny Hensel's G Minor Piano Sonata	<b>Peter Shelley</b> (Chattaroy, WA)	Climate Changes in the Stereotype and Gender Domination in K-Pop Market: A Case Study of MAMAMOO Hwasa	<b>Sija Song</b> (University of Northern Colorado/Capital Normal University)

Break: 10:30–10:45 am MDT

Remo Break Room

Session II: Friday, 10:45–12:45 MDT

	AMS		RMSMT		SEM	
	Catholics and Protestants in the 17th and 18th Centuries Chair: Deborah Kauffman (University of Northern Colorado)		Jazz Chair: Keith Waters (University of Colorado, Boulder)		Struggles for Identity Chair: Andrea Shaheen (University of Texas at El Paso)	
Time	Title	Speaker	Title	Speaker	Title	Speaker
10:45	The Elizabethan Tabernacle: <i>Domine quis habitat</i> and the Elizabethan Court	<b>Alexandra Siso</b> (University of Colorado, Boulder)	Jacob Collier's Wedge Modulation	<b>Sam Falotico</b> (University of Colorado, Boulder)	Encounters with Invisible Songs: Life, Love, and Loss in Iraqi Songs of Migration	<b>Liliana Carrizo</b> (Colorado College)

<b>11:15</b>	Contextualizing Dowland's Paris	<b>Dawn Grapes</b> (Colorado State University)	Salience, Triads, and Transformational Counterpoint in Robert Glasper's Improvisation on "North Portland"	<b>Rich Pellegrin</b> (University of Florida)	"Doing Gender" in the Church: Iranian Women and Christian Worship Songs	<b>Golriz Shayani</b> (University of Texas Austin)
<b>11:45</b>	Sacred Music, the Virgin Mary, and Vanquishing the Turks in Late Seventeenth-Century Salzburg	<b>Kimberley Beck Hieb</b> (West Texas A&M University)	"Pulling Apart" and "Floating Above": Cross-Rhythmic Metric Divergence in Jazz Improvisation	<b>Sean Smither</b> (Juilliard)	Shen Yun Performing Arts and the War for Chinese Identity	<b>Heather Couture</b> (University of Texas Austin)
<b>12:15</b>	Connecting Country to Capital: Manuscript Reciprocity within Georgian Cathedrals (1750–1820)	<b>Shaun Stubblefield</b> (University of Colorado, Boulder)			Central-Asian Foreshadowing and the Risk of Inner Mongolian Signification	<b>Jake Larcqua</b> (University of Northern Colorado)

Lunch: 12:45–1:30 pm MDT

Session III: Friday, 1:30–3:00 pm MDT

	AMS		RMSMT		SEM	
	<b>19th-Century Women</b> Chair: Jonathan Bellman (University of Northern Colorado)		<b>Popular and Film Music</b> Chair: Mitch Ohriner (University of Denver)		<b>Music and Social Issues</b> Chair: Brian Casey (University of Northern Colorado)	
Time	Title	Speaker	Title	Speaker	Title	Speaker
<b>1:30</b>	Singer, Composer, Wife: The Forgotten Life of Isabella Colbran	<b>Kirsten Carpenter-Ortman</b> (University of Northern Colorado)	Compound Bridge Sections in Rock and Metal Music	<b>Michael Dekovich</b> (University of Oregon)	On the Proper Display of Labor: Theorizing Professional Identity and Affective Labor in New Classical Music Ensembles	<b>John Pippen</b> (Colorado State University)
<b>2:00</b>	The Queen of the Violin: Mapping Camilla Urso's Proliferation on the American Lyceum Concert Circuit, 1852–1901	<b>Maeve Nagel-Frazel</b> (University of Denver)	That's the Way I Am, Heaven Help Me: The Role of Pronunciation in Billy Bragg's Recordings	<b>Mary Blake Rose</b> (Western University)	So Many Reasons for Revival: Politics and Commercialism in the Second Wave of Folk Revival in the United States 1958–1965	<b>Nicolas Booker</b> (University of Northern Colorado)
<b>2:30</b>	Delphine von Schauth, Improvisatory Pianism, and the Cult of Corinne	<b>Amanda Lalonde</b> (University of Saskatchewan)	"East Side, West Side": Establishing the Setting in Classic Hollywood Film Scores	<b>Brent Yorgason</b> (Brigham Young University)	(Re)sounding Identity: Visual and Musical Response to the El Paso Mass Shooting	<b>Eduardo Garcia</b> (University of New Mexico)

Break: 3:00–3:15 pm MDT

Remo Break Room

Session IV: Friday, 3:15–4:45 pm MDT

Joint Session AMS, RMSMT, SEM		
Traditional Influences and Idioms in Modern Classical Music Chair: Hee-Seung Lee (University of Northern Colorado)		
Time	Title	Speaker
3:15 pm MDT	Diversity Composition: Reflections of the Diasporic Lives and Extra-Cultural Korean Identities of Isang Yun and Younghie Pagh-Pann	<b>Yoon Joo Hwang</b> (University of Central Florida)
3:45 pm MDT	Influence of Traditional Japanese Aesthetic and Nature in Toshio Hosokawa's Compositions	<b>Attakorn Sookjaeg</b> (University of Northern Colorado)
4:15 pm MDT	Projecting Ecuadorian Cultures in <i>Sueño Andino</i> (Andean Dream), A Composition for Electronics and Andean Instruments	<b>Daniela Paez</b> (University of Northern Colorado)
4:45 pm MDT	Topical Specification of Vernacular Idioms: Understanding the <i>Farruca</i> and the <i>Garrotín</i> as Musical Topics in Spanish Modernism	<b>David Heinsen</b> (University of Texas, Austin)

Reception: Friday, 5:15–6:30 pm MDT

Remo Break Room

Saturday, April 10

Session V: Saturday, 9:00–10:30 am MDT

	AMS		RMSMT		SEM	
	Legacies Chair: Jeremy Smith (University of Colorado, Boulder)		Listening in Learning and Analysis Chair: Tim Chenette (Utah State University)		Cultural Intersection in the Americas Chair: Liliana Carrizo (Colorado College)	
Time	Title	Speaker	Title	Speaker	Title	Speaker
8:30					"We Fight for What is Ours": Destabilization of voice in <i>Cantata Popular Santa Maria de Iquiqu</i>	<b>Lydia Wagenknecht</b> (University Colorado, Boulder)
9:00	A Case Study of Clara Schumann as Professor at the Hochschule für Music in Frankfurt (1878–1892)	<b>Ka Hou Chan</b> (Arizona State University)	Excavating the Implied Listener	<b>John Lawrence</b> (University of Chicago)	Preserving Flamenco in Colorado through René Heredia's Pedagogy of Nostalgia	<b>Jessica Vansteenburgh</b> (University of Colorado Boulder)
9:30	Creating Genius: Beethoven, Ossian, and the Formation of the Musical Genius Construct	<b>Paul Moulton</b> (College of Idaho)	<i>Rebonds</i> : Structural Affordances, Negotiation, and Creation	<b>Ben Duinker</b> (University of Toronto)	Hawai'i Puerto Ricans Negotiate "Real Puerto Rican" Music	<b>Ted Solis</b> (Arizona State University)
10:00	Benjamin Britten's Assistants and the Crafting of his Legacy: Imogen Holst, Rosamund	<b>Christopher Scheer</b> (Utah State University)	Keeping the "Ear" in "Ear Training": Incorporating "Blind Hearing" for	<b>Alexandrea Jonker</b> (McGill University)	Indexing Yoruba Authenticity: The Legend of Lázaro "El Maestro" Galarraga	<b>Zane Cupec</b> (University of Colorado Boulder)

	Strode, and Colin Matthews		Improved Aural Skills Pedagogy			
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Break: 10:30–10:45 am MDT

Remo Break Room

Keynote Address: 11:00 am – 12:00 pm MDT

## Annegret Fauser

Cary C. Boshamer Distinguished Professor of Music  
and Adjunct Professor of Women’s and Gender Studies  
at the University of North Carolina — Chapel Hill

### Imperialist Substitutions: Commemorating Beethoven in 1927 Vienna

In late March 1927, performers, musicologists, and a host of dignitaries from across the Western world gathered in the capital of the new Republic of Austria to commemorate the centenary of Beethoven’s death. Taking place almost ten years after the end of World War I, this event crystalized a number of postwar developments into a multilayered cultural affair, wherein local Viennese concerns intersected with transnational responses to the cataclysmic devastation of 1914–18. Indeed, the Beethoven centenary spoke as much to politicians defining the role of Austria in the interwar years as it did to musicians and scholars engaging with the composer, his music, and his biography. Besides being cast as a “universal genius”—a trope familiar since the nineteenth century—Beethoven was also a creator whose physical disability could be marshalled in the postwar landscape of trauma. My paper draws on a range of archival materials relating to the Beethoven Zentenarfeier in Vienna as well as such printed sources as newspapers and pamphlets to trace two aspects of the event in more detail: its role in Austrian nation-building where cultural imperialism (with Beethoven as its transhistorical figurehead) was to replace the Hapsburg monarchy, and the response to the commemoration abroad, including by African American composers such as Clarence Cameron White.

Lunch: 12:00–1:00 pm MDT

Chapter Meetings: 1:00–2:00 pm MDT

Session VI: Saturday, 2:15–3:45 pm MDT

	AMS		RMSMT		SEM	
	<b>Music and Social Justice</b> Chair: Lindsey Macchiarella (University of Texas, El Paso)		<b>Joint Session: Rethinking Compositional Approaches</b> Chair: Kristina Knowles (Arizona State University)		<b>Modern Asian Music Pedagogy</b> Chair: Jay Keister (University of Colorado, Boulder)	
Time	Title	Speaker	Title	Speaker	Title	Speaker
2:15	Aesthetic Wit(h)nesting in Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez	<b>Stephanie N. Stallings</b> (Flagstaff, AZ)	Eccentric Tendencies: Metaphor and Embodiment in Schoenberg’s Theory	<b>Andrew Eason</b> (University of Oregon) RMSMT	The Challenges of Integrating Asian Music in Choral Repertoire	<b>Micayla Bellamy</b> (Colorado State University)

2:45	An Intersectional Analysis of Women Composers and Labor	<b>Annie Koppes</b> (Colorado State University)	Organicism as Algorithm in Julius Eastman's <i>The Holy Presence of Joan d'Arc</i>	<b>Jordan Lenchitz</b> (Florida State University) RMSMT	Skyping Shakuhachi: How Internet Mediation Affects Transmission and Japaneseness of Shakuhachi Practice	<b>Brandon Stover</b> (University of Colorado, Boulder)
3:15	Bernstein, Mahler, and Racial Justice	<b>Matthew S. Mugmon</b> (University of Arizona)	Rethinking Debussy's Cello Sonata: Expanding the Sonic Palette Using a Gamelan Musical Approach	<b>Athita Kuankachorn</b> (University of Northern Colorado) SEM	Guqin on <i>Bilibili</i> : Innovation and Re-Imagination on Traditional Chinese Instrument	<b>Ye Zhang</b> (University of Hawai'i at Mānoa)
3:45			Structure-Generating Melodic Arabesque in Music by Messiaen, Jolivet, and Boulez	<b>Stephanie Venturino</b> (Eastman School of Music) RMSMT		

Break: 3:45–4:00 pm MDT  
Remo Break Room

Session VII: Saturday, 4:00–5:30 pm MDT

	AMS		SEM	
	Identities in Popular Music Chair: Jack Sheinbaum (University of Denver)		Cultural Influences on Jazz Chair: Drew Zaremba (University of Northern Colorado)	
Time	Title	Speaker	Title	Speaker
4:00	"Always the Same, Playin' Your Game": On the Myth of Led Zeppelin's Radical Spontaneity	<b>Charles Wofford</b> (University of Colorado, Boulder)	Functions of Creole Identity in the Origins of Jazz in New Orleans	<b>Brian Casey</b> (University of Northern Colorado)
4:30	"I Got My Philosophy": Arranging Symbiosis in Classical Crossover Concerts	<b>Ryan Bañagale</b> (Colorado College)	Jazz as Popular Music: A 1960s Renaissance in Black America	<b>Mike Smith</b> (Ohio State University)
5:00			Middle Eastern Exoticism in Hard Bop Jazz: 1950s–1960s	<b>Sopon Suwannakit</b> (Western Oregon University)

