**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 Rhrough 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*

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**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 purse 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)