

American Musicological Society South Central Chapter (AMS-SC)

Music Theory Southeast (MTSE)

Society for Ethnomusicology Southeast and Caribbean Chapter (SEMSEC)

Annual Meetings

Hugh Hodgson School of Music University of Georgia Athens, GA

March 16–17, 2007

PROGRAM

Friday, March 16, 2007

8:00–9:00 Registration and Coffee

9:00–10:30 Paper Sessions

Funk and Pop (MTSE)

“Nonlinear Time in Funk as Exemplified in James Brown’s *Say It Live and Loud*” - Gabriel Miller (Ohio State University)

“Burning Bridges: Defining the Interverse Using the Music of U2” - Christopher Endrinal (Florida State University)

“*Klang, Kar, und Melodie*: A Crash Course on Musical Narrative” - Juan Chattah (Agnes Scott College)

Issues in World Popular Music (SEMSEC)

“Female Pop Singers, Sexuality, Goddess Cults, and the Politics of Neatness in 21st-Century Vietnam” - Dale A. Olsen (Florida State University)

“Making Violence Ordinary: RTL Radio and the Rwandan Genocide” - Jason McCoy (Florida State University)

“Lamenting Stolen Culture to the Culture Thieves: Dougie Maclean and the Deterritorialization of Scotland” - Paul F. Moulton (Florida State University)

Jazz (Joint)

“‘Let the Tapes Roll’: The Role of Teo Macero in Miles Davis’s *Bitches Brew*” - Renato Buchert (University of Tennessee, Knoxville)

“Dave Brubeck and Polytonal Jazz” - Mark McFarland (Georgia State University)

“Jazz Influence in Two Concertos of Aaron Copland” - Reed David (University of Kentucky)

Musical Taste, Musical Structure (AMS-SC)

“The Structural and Dramatic Role of the Piano in Richard Strauss’s *Kramerspiegel*, Op. 66” - Matt Hoch (Shorter College)

“Taste in Transition: *The Musical Entertainer* and English Popular Song in the Late 1730s” - Kevin Kehrberg (University of Kentucky)

“Soviet Film Montage and Shostakovich’s Symphonies” - Terry Klefstad (Belmont University)

10:30–10:45 Break

10:45–11:45 Paper Sessions

Form and Drama (MTSE)

“Visions of Heaven and Hell, Chromatic Ascents, and the Displaced *Ursatz*: The First Movement of Bruckner’s Ninth” - Boyd Pomeroy (Georgia State University)

“The Second Repeat in Beethoven’s Sonata-Form Movements: Tonal, Formal, and Motivic Strategies” - James S. MacKay (Loyola University, New Orleans College)

Sixteenth Century España (AMS-SC)

“Improvisation, Composition, and Pedagogy in Tomás de Santa María’s *Arte de tañer fantasía*” - David Marcus (Clark Atlanta University)

“The Repertory of the Spanish Cathedral Bands” - Ken Kreitner (University of Memphis)

Southern Traditions (SEMSEC)

“The ‘Dr. Watts Hymns’ of the African-American Church: The Development of a Religious Song Tradition” - Erica Lynne Watson (University of Memphis)

“Exalting the Valleys: Images of the Natural World in the African-American Slave Spirituals” - Carrie Allen (University of Georgia)

11:45–2:00 Lunch

2:00–3:30 Paper Sessions

Literature and Music (AMS-SC)

“*Le diable boiteux*: The Picaresque Hero and ‘Intermediate Tonic’ in 18th-Century Symphony” - Bella Brover-Lubovsky (Columbia University)

“Marriage and Love in the *Tale of Griselda*” - Mary Macklem (University of Central Florida)

“Luca Marenzio and the *Pastor fido* Madrigal” - Seth Coluzzi (University of North Carolina, Chapel Hill)

The Protest Latin American Popular Music (SEMSEC)

“Choro in Rio de Janeiro: Traditional vs. Progressive in the Revival Process” - Thomas Garcia (Miami University, Ohio)

“New Song Movement in Chile: The Committed Song of Victor Jara” - Patricia A. Dixon (University of North Carolina, Greensboro)

“The Only Cool Song Is the Protest Song: Brazilian Popular Music during the 1960s” - Irna Priore (University of North Carolina, Greensboro)

Song and Narrative (MTSE)

“Personal and Tonal Transformations in Frank Loesser’s ‘My Time of Day’” - Michael Buchler (Florida State University)

“Tin-Pantithesis Man: Acceleration in Cole Porter’s AABA Songs” - Karen Wicke (University of North Carolina, Chapel Hill)

“Mendelssohn’s ‘Allnächtlich im Traume,’ Op. 86, No. 4: Music, Text, and Meaning in a 19th-Century Song” - Michael Baker (Western Carolina University)

Southern Voices (Joint)

“Performing Race, Performing Creed: Black Catholic Music in Durham, North Carolina” - Douglas Shadle (University of North Carolina, Chapel Hill)

“Hypermetric Irregularity, Incongruence, and Innovation in the Songs of Roy Orbison” - Mark Richardson (East Carolina University)

“‘Stay Out of the Way of the Southern Thing’: The Drive-By Truckers and Southern Gothic” - Travis Stimeling (University of North Carolina, Chapel Hill)

3:30–3:45 Break

3:45–5:15 Paper Sessions

Classical and American (Joint)

“Henry Cowell’s ‘United Quartet’ as a Model of Transethnicism” - Chris Ballengee (University of Florida)

“Transpositional Combination and the Analysis of Form in George Crumb’s *Lux aeterna*” - Brian C. Mosely (University of Cincinnati)

“Transformation of the ‘Psycho Theme’ in Bernard Herrmann’s Music for *Psycho*” - Stephen Husarik (University of Arkansas, Fort Smith)

Playing “Outside”: Exploring the Boundaries of DIY Music Communities (SEMSEC)

“Exhuming ‘*Le Cadavre Exquis*’ in Cyberspace: Musical Collaboration within a Community of DIYers at iCompositions.com” - Trevor Harvey (Florida State University)

“‘Throwin’ Rocks at Windows’: Ethnomusicological Reflections on *Human Skab*” - Frank Gunderson (Florida State University)

“DIY Anarchy, Community, and Alterity: The Protest Music of Cakalak Thunder” - Crystal Bright (Independent Scholar)

Takemitsu and Ligeti (MTSE)

“Narrative and Inter-Self: Form and Expressive Meaning in Takemitsu’s *Rain Tree*” - Tomoko Deguchi (Winthrop University)

“Voice Leading and Harmonic Background in Toru Takemitsu’s *A Bird Came Down the Walk*” - Bruce Reiprich (Northern Arizona University)

“With Pipes, Drums, and French Horns: Pitch (Space) amid Stylistic Conflict in György Ligeti’s *Hamburg Concerto*” - Alan Theisen (Florida State University)

Voice and Drama (AMS-SC)

“Capinera and the Color of Bird Song in Messiaen’s *Saint François d’Assise*” - Camille Hill (Elizabethtown Community and Technical College)

“A New History of the Viennese *Sepolcro*” - Janet Page (University of Memphis)

Saturday, March 17, 2007

8:00–9:00 Registration and Coffee

9:00–10:30 Paper Sessions

Health, Healing, and Processes of Transformation: Perspectives from Medical Ethnomusicology (SEMSEC)

“WoMPIT-ing in the E-WoMP: Exploratory Methods of Improvisational Music-Play in a Medical Ethnomusicology Program for Children with Autism Spectrum Disorders” - Michael B. Bakan (Florida State University)

“Suffering and Transformation in the Firewalking Ritual of the Bulgarian Nestinari” - Plamena Kourtova (Florida State University)

“Kachashi: Dancing Transformative Potential in Okinawa” - Jeff Jones (Florida State University)

Race, Region, and Resistance (AMS-SC)

“‘Stooping to Jazz’: The Repertory of the Boston Pops Orchestra and Perceptions of Race in the Classical Concert Hall” - Ayden Adler (Eastman School of Music)

“Exorcising the Specter of George Pullen Jackson’s Upland South: Southern Identity and Its Antebellum Understandings of Region and Place” - Nikos Pappas (University of Kentucky)

“‘Ich hörte die Allmitter’: Interpreting the First Symphony of Karl Amadeus Hartmann” - David Chapman (University of Georgia)

Rock and Roll (Joint)

“Moving beyond the Secondary: Towards an Ethnomusicology of Mainstream Popular Music” - David B. Pruett (Middle Tennessee State University)

“Rock’s Compositional Space: The Stereo Field and Its Relation to Formal Structure” - Bryn Hughes (Florida State University)

“Rules of Engagement: Punk and the Origins of Indie Rock” - Eugene Montague (University of Central Florida)

Theory and Pedagogy (MTSE)

“On the Z-relation Problem” - Clifton Callender (Florida State University)

“Pitch in Rock Music: A Primer” - Guy Capuzzo (University of North Carolina, Greensboro)

“Maximal Evenness as Conceptual Framework for a Course on 20th-Century Theory and Analysis” - Adam Ricci (University of North Carolina, Greensboro)

10:30–10:45 Break

10:45–11:45 Paper Sessions

Plastic Violins and Beehives (AMS-SC)

“Mario Maccaferri Presents the First Plastic Violin” - Jeremy Tubbs (University of Memphis)

“AIDS and the Music of the B-52’s” - Fred Maus (University of Virginia)

Reinterpretation (SEMSEC)

“The Second Trip, or ‘Be Careful What You Wish For’: Re-Adapting to the Field” - Laurie Semmes (Appalachian State University)

“Songs We Can Cry To: Taratfi and the Coptic Christian Diaspora in Tallahassee, Florida” - Carolyn M. Ramzy (Florida State University)

Variation (MTSE)

“What’s in a Theme? On the Nature of Variation” - Roman Ivanovitch (Indiana University)

“Spiral Form: Reconceptualizing Thematic Returns in Developing Variation” - Shannon Groskreutz (Florida State University) and Crystal Peebles (Florida State University)

11:45–2:00 Lunch and Business Meetings

2:00 Keynote Address

“Categorization, Cultural Knowledge, and Cognitive Musicology” - Lawrence Zbikowski (University of Chicago)