

Society for Music Theory
Charlotte 2013 Preliminary Program

Sessions and meetings are open to all attendees, except where noted.

WEDNESDAY, 30 OCTOBER

- 2:00–6:00 Executive Board Meeting (Stonewall Boardroom)‡
6:00–7:30 Dinner for Executive Board, Publications Committee, Awards Committee, and
Networking Committee (Kings)‡
7:30–11:00 Awards Committee Meeting (Queens)‡
7:30–11:00 Networking Committee Meeting (College)‡
7:30–11:00 Publications Committee Meeting (Park)‡
‡ denotes closed meeting
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THURSDAY, 31 OCTOBER

- 8:00–12:00 Executive Board Meeting (Stonewall Boardroom)‡
9:00–12:00 Peer Learning Program: **Tonal Theory, Tonal Experience** with leader Steven
Rings (University of Chicago) (Kings)‡
9:00–6:00 Registration (Grand Promenade A/B)
1:00–6:00 Exhibits (Grand Ballroom A)
‡ denotes closed meeting
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THURSDAY AFTERNOON SESSIONS

2:00–5:00

EVERYTHING OLD IS NEW AGAIN (Independence)

John Turci-Escobar (University of Texas at Austin), Chair

Timothy Chenette (Utah State University)

Expressive and Formal Functions of Pulse Stream Relationships in the *Ars subtilior*

William van Geest (McGill University)

What's So New About *Nova musica*? Ciconia's *Nova musica* and the Medieval Grammar Tradition

Caleb Mutch (Columbia University)

Cadence, Systematized: Printz's Doctrine of the *Clausula formalis*

Jonathan Wild (McGill University)

Applying Vicentino's Theories of the Chromatic and Enharmonic to Two Madrigals by Luzzaschi

ROCK FORMATIONS (Grand Ballroom B)

Shaun O'Donnell (City University of New York), Chair

Drew Nobile (University of Chicago)

Further Thoughts on the Melodic-Harmonic Divorce

David Heetderks (Oberlin College Conservatory)

The Hybrid Syntax of Seventh Chords in Postmillennial Rock

Megan Lavengood (CUNY Graduate Center)

Rhythmic and Timbral Associations in Sufjan Stevens's "Come On, Feel the Illinois!"

Richard Ashley, Northwestern University

Grammars for Funk Drumming Patterns

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

CLASSROOM TEACHING VIDEOS FOR JOB APPLICATIONS (Tryon)

Sponsored by the Professional Development Committee

Nancy Rogers (Florida State University), Chair

Panelists: Sarah Ellis (University of Oklahoma)
Leigh VanHandel (Michigan State University)
Lawrence Zbikowski (University of Chicago)

Presenter: Johanna Devaney (Ohio State University)

DOTS, DISJUNCTURES, AND DIAGRAMS (Harris)

Guy Capuzzo (University of North Carolina Greensboro), Chair

Laura Emmery (University of California, Santa Barbara)

Connecting the Dots: Compositional Process in Elliott Carter's Fourth String Quartet

Mitchell Ohriner (Shenandoah Conservatory)

Groove, Variety, and Disjuncture in the Rap of Eminem, André 3000, and Big Boi

3:30–5:00

TECHNOLOGY-ENHANCED INSTRUCTION (Tryon)

Sponsored by the Professional Development Committee

Nancy Rogers (Florida State University), Chair

Greg McCandless (Full Sail University)

Using Video to Enhance (or Create) the Music Theory Classroom

Deborah Rifkin (Ithaca College)

A Practical Guide to Creating Instructional Videos and Screencasts: Technology Resources for Blended and Flipped Pedagogy

Jan Miyake (Oberlin College Conservatory)

Two Low-Frill, Easy, and Effective Ways to use Technology

Anna Stephan-Robinson (West Liberty University)

Enhanced Podcasting in Theory and Aural Skills Classes

MOVING MEDIANT MOTIONS (Harris)

Matthew Britzner-Stull (University of Minnesota), Chair

Boyd Pomeroy (University of Arizona)

What's in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form

Brian D. Hoffman (Butler University)

"I'll Never Know What Made it So Exciting:" Dramatic Intensification in Musical Theater's Chromatic Third Modulations

EVENING MEETINGS AND EVENTS

5:00–5:30 Conference Guides (Trade)

5:30–7:00 Opening Reception (Cash Bar) (Grand Ballroom C)

THURSDAY EVENING SESSIONS

8:00–11:00

ADDRESSING THE GENDER IMBALANCE II: A FIVE-YEAR CHECK-UP AND A FIVE-YEAR PLAN (Harris)

Sponsored by the Committee on the Status of Women

Laurel Parsons (University of British Columbia), Chair

Jennifer Bain (Dalhousie University)

L. Poundie Burstein (Hunter College and the Graduate Center, CUNY)

Jane Piper Clendinning (Florida State University)

Severine Neff (University of North Carolina, Chapel Hill)

Brenda Ravenscroft (Queen's University)

SCALAR SPACES (Tryon)

Richard Cohn (Yale University), Chair

Devin Chaloux (Indiana University)

The Synthetic Scale, Space S, and Sonata Form in Charles Griffes's Piano Sonata

José Oliveira Martins (Eastman School of Music, University of Rochester)

Scalar Dissonance: Mismatch, Porosity, and Reorientation in Twentieth-Century Polymodality

Rob Schultz (University of Kentucky)

Normalizing Musical Contour Theory

Jason Yust (Boston University)

Schubert's Harmonic Language and the *Tonnetz* as a Continuous Geometry

THURSDAY EVENING SHORT SESSIONS

8:00–9:30

ANALYZING WESTERN CONTEMPORARY MUSIC WITH ASIAN INFLUENCES (Grand Ballroom B)

Sponsored by the Committee on Diversity

Nancy Yunhwa Rao (Mason Gross School of the Arts, Rutgers University), Chair

Wendy Wan-Ki Lee (Chinese University of Hong Kong)

Compositional Techniques in Solo Piano Works by Chinese-American Composers: A Performer's Perspective

Hideaki Onishi, (Yong Siew Toh Conservatory of Music, National University of Singapore)

Tôru Takemitsu and the Traditional Japanese Instrument: An Interdisciplinary Approach

Chien-Chang Yang (National Taiwan University)

Mediating American Audioscapes: Structural Function of Instruments in Works of Harry Partch, George Crumb, and Tan Dun

9:30–11:00

HISTORY AND FUTURE OF *MUSIC THEORY ONLINE* (Grand Ballroom B)

Yonatan Malin (University of Colorado–Boulder), Moderator

Justin London (Carleton College) and Brent Yorgason (Marietta College), Respondents

Lee Rothfarb (University of California, Santa Barbara)

Early History of *Music Theory Online*

Eric J. Isaacson (Indiana University)

Riding Technology's Leading Edge

(session listing continues on next page)

Timothy Koozin (University of Houston)

The Evolving Content and Design of *Music Theory Online*

Matthew R. Shaftel (Florida State University)

Demographics, Analytics, and Trends: The Shifting Sands of an Online Engagement with Music Theory

Kris Shaffer (University of Colorado–Boulder)

A Proposal for Open Peer Review

FRIDAY, 1 NOVEMBER

- 7:30–9:00 Breakfast Reception for all Students hosted by the Professional Development Committee (Grand Ballroom C)
- 7:00–9:00 Committee on the Status of Women Breakfast Meeting (Stonewall Boardroom)‡
- 7:00–9:00 *MTO* Editorial Board Meeting (Kings)‡
- 7:00–9:00 *Music Theory Spectrum* Editorial Board Meeting (College)‡
- 8:30–5:00 Registration (Grand Promenade A/B)
- 8:30–6:00 Exhibits (Ballroom A)
- 9:00–12:00 Graduate Student Workshop: **What is Metric Well Formedness?** with instructor Justin London (Carleton College) (Park)‡
- 9:00–12:00 Graduate Student Workshop: **The Idea of Musical Form as Process, from Analytic and Performance Perspectives** with instructor Janet Schmalfeldt (Tufts University) (Queens)‡
- ‡ denotes closed meeting

FRIDAY MORNING SESSIONS

9:00–12:00

UNPACKING THE COMPOSITIONAL TRUNK: A GRAND TOUR OF EARLY-MODERN HARMONY (Grand Ballroom B)

Gregory Barnett (Rice University), Chair

Massimiliano Guido and Peter Schubert (Schulich School of Music, McGill University)

Unpacking the Box in Frescobaldi's Ricercari

John Z. McKay (University of South Carolina)

Four-Part Homorhythmic Model Progressions in the Mid-Seventeenth Century

Steven D. Mathews (University of Cincinnati)

Victoria's Secret: Harmonic Bass Lines?

Megan Kaes Long (Yale University)

Englishing Tonality: Thomas Morley's Recompositions of Italian *Balletti*

MILLENNIAL COMPOSING (Tryon)

Philip Stoecker, Hofstra University, Chair

Philip Rupprecht (Duke University)

Rhythmic Dignity: Beat, Measure, and Tempo in the Music of James Dillon

Bryan Christian (Duke University)

Combination-Tone Class Sets and Redefining the Role of *les couleurs* in Claude Vivier's *Bouchara*

David Dominique (Brandeis University)

Loops, Filters, Interruption and Fixation in Beat Furrer's *Invocation VI*

Clifton Callender (Florida State University)

Aperiodic Canons, Hemiolas, and Tilings

CONCEPTUALIZING PERFORMANCE AND EXPERIENCE (Independence)

Jonathan Dunsby (Eastman School of Music), Chair

David Bashwiner (University of New Mexico)

On Scary Music: The Amygdala And Music Theory

Benjamin Hansberry (Columbia University)

What Are Scale-degree Qualia?: An Assessment of Cognitive Psychology and a Philosophical Account

John Paul Ito (School of Music, Carnegie Mellon University)

Performing Metrical Dissonance

John Latartara (University of Mississippi)

Classical Recordings, Musical Analysis, and the Manufacturing of Performance**FRIDAY MORNING SHORT SESSIONS****9:00–10:30****TRANSMITTING SCHOENBERG'S SERIALISM (Harris)**

Patricia Hall (University of Michigan), Chair

J. Daniel Jenkins (University of South Carolina)

Schoenberg's "Advice for Beginners in Composition with Twelve Tones"

Christoph Neidhöfer (McGill University) and Paolo Dal Molin (University of Cagliari)

The Compositional Reception of Schoenberg's *A Survivor from Warsaw* in Luigi Nono's Cantata *Julius Fucik***10:30–12:00****YES (Harris)**

Mark Spicer (Hunter College and the Graduate Center, CUNY), Chair

Brett Clement (Ball State University)

Scale Systems and Large-Scale Form in the Music of Yes

John Covach (University of Rochester)

Yes's "Heart of the Sunrise": Textural Stratification and Formal Fragmentation

NOONTIME MEETINGS AND LUNCHEON

12:00–2:00	Diversity Committee Travel Grant Recipients Lunch (Sharon)‡
12:00–2:00	Graduate Student Workshop Participants Lunch (College)‡
12:00–2:00	Jazz Theory and Analysis Interest Group Meeting (Trade)
12:00–2:00	Music Cognition Interest Group Meeting (Independence)
12:00–2:00	Post WWII Music Analysis Interest Group Meeting (Tryon)
12:00–2:00	Queer Resource Interest Group Meeting (Kings)
1:00–3:00	CV Review Session (coordinated by the Professional Development Committee) (Queens)
2:00–5:00	Job Interviews (Park)‡
2:00–5:00	Job Interviews (College)‡

‡ denotes closed meeting

FRIDAY AFTERNOON SESSIONS
2:00–5:00
FORM IN ROMANTIC MUSIC (Grand Ballroom B)

Janet Schmalfeldt (Tufts University), Chair

Benjamin K. Wadsworth (Kennesaw State University)

Parallel Forms in Robert Schumann's Music: A Reconsideration

Lauri Suurpää (Sibelius Academy, University of the Arts Helsinki)

Endings without Resolution: The Slow Movement of Schumann's Second Symphony

Kyle Jenkins (University of Arizona)

Mendelssohn, Expository Continuity, and the Intervening P-based Module

Seth Monahan (Eastman School of Music, University of Rochester)

Negative Catharsis as Rotational Telos in Mahler's First *Kindertotenlied*
ORDER AND ORDERING (Independence)

Brenda Ravenscroft (Queen's University), Chair

Vincent P. Benitez (The Pennsylvania State University)

One Composer Viewed Through the Interpretative Prism of Another: Messiaen's Analysis of Stravinsky's *Rite of Spring*

Grant M. Sawatzky (University of British Columbia)

Messiaen's *Permutations Symétriques*, and a formalism for the "Charm of Impossibilities"

Brian Alegant (Oberlin College Conservatory)

On Second Thought: Dallapiccola's Revision of the Epilog in the *Concerto per la Notte di Natale dell'anno 1956*

Kurt C. Nelson (New York University)

Tadeusz Baird's *Erotyki* and the Poetics of Musical Synthesis
METER IN MOTION (Harris)

Eric McKee (Pennsylvania State University), Chair

Andrew Wilson (CUNY Graduate Center)

Challenges to Metric Theory from the Late-Baroque Gavotte

Robert Wells (Eastman School of Music)

Evolving Metric Conflict in Liszt: A Generalized Intervallic Perspective

Wing Lau (University of Oregon)

The Expressive Role of Meter Changes in Brahms's Lieder

Kara Yoo Leaman (Yale University)

Analyzing Music and Dance: Balanchine's *Tschaikovsky Pas de Deux* and the Choreomusical Score
THE FUTURES AND HISTORIES OF EIGHTEENTH-CENTURY MUSIC THEORY (Tryon)

Roger Mathew Grant (University of Oregon), Chair

Roger Mathew Grant (University of Oregon)

What Was the Eighteenth-Century *Alla Breve*?

Nathan John Martin (Katholieke Universiteit Leuven)

Aristoxenos, Zarlino, Rameau

Erin Helyard (Te Kōkī, New Zealand School of Music)

"In competition with the original": Modernizing and Revisionist Compositional Strategies, 1790-1820

POSTER SESSION (Grand Ballroom A)

Leigh VanHandel (Michigan State University), Chair

Karen Chan Barret (Northwestern University), Benjamin Duane (Washington University), and Richard Ashley (Northwestern University)

From Theory to Practice to Perception: How Musical Structure Directs Attention When Listening to Baroque Polyphony

Sebastiano Bisciglia (University of Toronto)

Enumeration and Twelve-Tone Analysis

Nathan Fleshner (Stephen F. Austin State University)

There's an App for That: Music Theory on the iPad, iPhone, and iPod

Sarah J. Loudon (University at Buffalo SUNY)

Audiovisual Illusion: The Effect of Cross-Modal Modulation on Multimedia Analysis

Ciro G. Scotto (University of South Florida)

Transpositional Combination and its Relationship to the Serial Structure of "avant "L'Artisanat furieux"" from *Le marteau sans maître* by Pierre Boulez

David Sears (McGill University)

Modeling Cadential Strength: Perception, Context, and Hierarchy

Daniel Stevens (University of Delaware)

Symphonic Hearing: Listening as Active Participation

EVENING MEETINGS AND EVENTS

5:00–7:00 Music and Philosophy Interest Group Meeting (Queens)

5:30–7:30 Mathematics of Music Analysis Interest Group (Independence)

FRIDAY EVENING SESSIONS

8:00–11:00

PERSPECTIVES ON TWENTIETH-CENTURY RUSSIAN THEORY (Grand Ballroom B)

Inessa Bazayev (Louisiana State University), Chair

Ellon Carpenter (Arizona State University), Respondent

Christopher Segall (University of Cincinnati College-Conservatory of Music)

Taneyev's Counterpoint in Theory and Practice

Ellen (Olga) Bakulina (CUNY Graduate Center)

The Concept of Mutability in Russian Theory

Inessa Bazayev (Louisiana State University)

The Concept of Mode [*lad*] in Twentieth-Century Russian Music

Daniil Zavlunov (Independent Scholar)

The *Tselostniy Analiz* (Holistic Analysis) of Zuckerman and Mazel'

Zachary Cairns (University of Missouri – St. Louis)

A Glimpse at Yuri Kholopov's *Garmonicheskiy Analiz*

Philip Ewell (Hunter College and the CUNY Graduate Center)

The Expression Parameter and the Music of Sofia Gubaidulina

UNIVERSAL DESIGN IN THE MUSIC THEORY AND AURAL SKILLS CLASSROOMS

(Harris)

Sponsored by the Disability and Music Interest Group

Jennifer Iverson (University of Iowa), Chair

Jon Kochavi (Swarthmore College)

Best Practices for Using the Campus Disability Services Office

Laurel Parsons (University of British Columbia)

Aural Skills and the Dyslexic Music Major

Bruce Quaglia (University of Utah)

An Introduction to Universal Design for Learning and its Application to the Music Theory Classroom and Curriculum

Kati Meyer (University of Iowa)

Hands-on Music Theory: A Kinesthetic Approach to Teaching Music Theory Fundamentals

Robert Gross (Rice University)

Schenkerian Analysis in Multiple Modalities

FRIDAY EVENING SHORT SESSIONS

8:00–9:30

ABOUT THEORY (Tryon)

Brian Hyer (University of Wisconsin–Madison), Chair

James N. Bennett (University of Wisconsin–Madison)

The Transcendental Logic of Musical Trees

Kyle Adams (Indiana University)

When Does the Present Become the Past? A Re-examination of “Presentism” and “Historicism”

9:30–11:00

TWELVE-TONE TECHNIQUES (Tryon)

Andrew Mead (Indiana University), Chair

Brian Moseley (Furman University)

How Is Webern’s Music Combinatorial?

Blair Johnston (Indiana University)

Texture, Partitioning, and Formal Dynamics in Schoenberg’s Fourth String Quartet

SATURDAY, 2 NOVEMBER

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|------------|---|
| 7:00–9:00 | Regional and Affiliate Societies Breakfast Meeting (Queens)‡ |
| 7:00–9:00 | Professional Development Committee Breakfast Meeting (Trade)‡ |
| 7:00–9:00 | Diversity Committee Breakfast Meeting (Kings)‡ |
| 7:00–9:00 | Disability and Music Interest Group Meeting (College) |
| 7:00–9:00 | Work and Family Interest Group Meeting (Park) |
| 8:00–12:00 | Job Interviews (Davidson)‡ |
| 8:30–2:00 | Registration (Grand Promenade A/B) |
| 8:30–6:00 | Exhibits (Grand Ballroom A) |

‡ denotes closed meeting

SATURDAY MORNING SESSIONS
9:00–12:00**PEDAGOGIES (Grand Ballroom B)**

Elizabeth West Marvin (Eastman School of Music of the University of Rochester), Chair

Michael Callahan (Michigan State University)

***SmartMusic* for Smart Pedagogy: A Software-Assisted Approach to Teaching and Learning Undergraduate Music Theory at the Keyboard**

Robert O. Gjerdingen (Northwestern University)

The *Fugue d'école* Revisited: Beaux-Arts Finesse Builds Upon the Artisanal Traditions of Partimenti

Dmitri Tymoczko (Princeton University)

Contrapuntal Schemas, Syntactic Structure, and Analytic Reduction: The Case of Forbidden Parallels

Ian Quinn (Yale University) and Christopher Wm. White (University of North Carolina–Greensboro)

Expanding Notions of Harmonic Function Through a Corpus Analysis of the Bach Chorales**JAZZ STRATEGIES (Harris)**

Janna Saslaw (Loyola University), Chair

Keith Waters (University of Colorado–Boulder)

Chick Corea, Postbop Harmony, and Jazz's Second Practice

Daniel J. Arthurs (University of North Texas)

Free Jazz Group Prolongational Strategies in Brad Mehldau's "Convalescent"

Garrett Michaelsen (University of Massachusetts Lowell)

Making "Anti-Music": Divergent Interactional Strategies in the Miles Davis Quintet's *Live at the Plugged Nickel***ANALYZING THE AVANT-GARDE (BERIO, BOULEZ, STOCKHAUSEN) (Tryon)**

Jonathan Goldman (Université de Montréal), Chair

Paul V. Miller (Cornell University)

Temporal Dissonance in Stockhausen's Late Works

Emily J. Adamowicz (University of Western Ontario)

Spiraling Outward: from Local to Large-Scale Form in *Pli selon Pli*

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati)

Between Freedom and Control: Composing-Out, Common Subsets and Structure in an Open Work by Boulez

Matthew Heap (American University)

Restarting *Sinfonia*: The Multiple Re-Initializations in the First Movement of Berio's *Sinfonia* and their Narrative Implications

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

DEBUSSY AND RAVEL (Independence)

Peter Kaminsky (University of Connecticut), Chair

Andrew I. Aziz (Brown University)

What's In A Name: Reconsidering the 'Hidden' Sonata Forms of Debussy and Ravel

Sigrun B Heinzelmann (Oberlin Conservatory of Music)

The *Grundgestalt* in Ravel's *Valses nobles et sentimentales*

10:30–12:00

FINAL ACTS (Independence)

Andrew Davis (University of Houston), Chair

Emma McConnell (Eastman School of Music)

Compositional Integrity in *La bohème*: Conventions and Ingenuity in Act IV

Andrew Pau (Oberlin College Conservatory of Music)

"A Flight into the Exotic Distance": Harmony and Voice Leading in the Act IV Duet from Bizet's *Carmen*

NOONTIME MEETINGS AND LUNCHEON

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|------------|--|
| 12:00–2:00 | Committee on the Status of Women Brown Bag Open Lunch (Kings) |
| 12:00–2:00 | Analysis of World Music Interest Group Meeting (College) |
| 12:00–2:00 | Performance and Analysis Interest Group Meeting (Independence) |
| 12:00–2:00 | Russian Music Interest Group Meeting (Trade) |
| 12:00–2:00 | Music Theory Pedagogy Interest Group Meeting (Queens) |
| 12:00–2:00 | Interest Group on Improvisation Meeting (Tryon) |

SATURDAY AFTERNOON SESSION (Grand Ballroom C)

2:00–3:00 SMT BUSINESS MEETING

3:00–3:15 SMT AWARDS PRESENTATION

3:15–3:30 Break

3:30–5:00 KEYNOTE ADDRESS

Thomas Christensen (University of Chicago)

The Lives of Music Theory

EVENING MEETINGS

- | | |
|-----------|---|
| 5:30–7:30 | Music Informatics Interest Group Meeting (Independence) |
| 5:30–7:30 | Popular Music Interest Group Meeting (Tryon) |
| 5:30–7:30 | Interest Group on Film Music Meeting (Queens) |

SUNDAY, 3 NOVEMBER

- 7:00–9:00 2013/2014 Program Committees Breakfast Meeting (College)‡
8:00–9:00 Interest Groups and Standing Committees Breakfast Meeting (Park)‡
8:00–12:00 Job Interviews (Davidson)‡
8:30–12:00 Exhibits (Grand Ballroom A)

‡ denotes closed meeting

SUNDAY MORNING SESSIONS

9:00–12:00

RECONSIDERING FORM (Grand Ballroom B)

Matthew BaileyShea (Eastman School of Music), Chair

Paul Sherrill (Indiana University)

Binary Form as Moral Philosophy in the Da Capo Aria

Vasili Byros (Northwestern University)

Sonata quasi uno schema

Karl Braunschweig (Wayne State University)

Expanding the Sentence: Intersections of Theory, History, and Aesthetics

John Reef (Oberlin Conservatory of Music)

Subject-Phrase Interactions in Bach's "Fortspinnungstypus" Fugues

MUSICAL MULTIMEDIA (Harris)

David Neumeyer (The University of Texas at Austin), Chair

Yayoi Uno Everett (Emory University)

Topological Narratives in John Adams's *The Death of Klinghoffer* and *Doctor Atomic*

Charity Lofthouse (Hobart and William Smith Colleges)

Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann's *Psycho*

Frank Lehman (Tufts University)

Cadential Genres and the Structure of Filmic Expectation

Juan Chattah (University of Miami)

Irony and Related Tropes within Film Music: Analysis and Categorization

HACKING THE MUSIC THEORY CLASS: PEDAGOGICAL TOOLS THAT INCREASE EFFICIENCY AND EFFECTIVENESS (Tryon)

Co-sponsored by the SMT IT/Networking Committee and the Music Theory Pedagogy Interest Group

Timothy Koozin (University of Houston), Chair

Bryn Hughes (The University of Miami)

Kris Shaffer (University of Colorado Boulder)

Anna Gawboy (The Ohio State University)

Philip Duker (The University of Delaware)

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

SOUND AND SENSE IN GERMAN THEORY 1850–1925 (Independence)

Alexander Rehding (Harvard University), Chair

Benjamin Steege (Columbia University)

“Phenomenologies of Music, 1919–1925: A Forgotten Chapter in the History of Theory”

William O’Hara (Harvard University)

“The Essence and Meaning of the Intervals”: On Just Intonation and the ‘Dubious Fifth’ in Nineteenth-Century Compositional Theory

10:30–12:00

KURTH CONUNDRUMS (Independence)

Lee Rothfarb (University of California, Santa Barbara), Chair

Daphne Tan (Indiana University)

Beyond Energetics: Gestalt Psychology and Harmony in Ernst Kurth’s *Musikpsychologie* (1931)

Jeffrey DeThorne (Madison, Wisconsin)

Hearing “Absolute” Instrumental Color and “Absolute” Harmonic Color in Ernst Kurth’s *Romantische Harmonik und ihre Krise in Wagners “Tristan”* (1920)