

SMT Arlington 2017 Program

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

WEDNESDAY, 1 NOVEMBER

- 2:00–6:00 Executive Board Meeting ‡
6:15–7:30 Dinner for Executive Board, Publications
Committee, Awards Committee, and Networking
Committee ‡
7:30–11:00 Publication Awards Committee Meeting ‡
7:30–11:00 Networking Committee Meeting ‡
7:30–11:00 Publications Committee Meeting ‡

‡ denotes closed meeting

THURSDAY, 2 NOVEMBER

- 8:00–12:00 Executive Board Meeting ‡
9:00–12:00 Peer Learning Program Workshop I: **Music
Analysis: what can it do?** Judy Lochhead (Stony
Brook University), leader ‡
9:00–12:00 Peer Learning Program Workshop II: **Pitch
Structure in Indian Classical Music** Robert
Morris (Eastman School of Music), leader ‡
9:00–6:00 Registration (2nd Floor Registration Area)
1:00–5:30 Exhibits (Salons 5-7)

‡ denotes closed meeting

THURSDAY AFTERNOON SESSIONS

2:00–5:00

NOTATION AND PERFORMANCE: INFLUENCE, INTERSECTION, AND INTERPRETATION

Karen Cook (University of Hartford), Chair

Solomon Guhl-Miller (Temple University)

The Early History of Modal Rhythm: What Theory Tells us about Practice

Heather J. Holmquest (Buena Vista University)

Choosing *Musica Ficta*: The Modern Tradition of Historically Informed Performance Practice

Carolann Buff (Indiana University)

In Search of the *Ars Magis Subtiliter*

Adam Knight Gilbert (University of Southern California)

***Juxta artem conficiendi*: Notating and Performing Polyphony in Solmization**

Megan Kaes Long (Oberlin College Conservatory)

The Mensural Ambivalence of Repeat Signs

Karen Cook (University of Hartford), Loren Ludwig (Independent Scholar), Valerie Horst (Independent Scholar)

Respondent Panel

RUSSIAN MUSIC

Inessa Bazayev (Louisiana State University), Chair

Kirill Zikanov (Yale University)

Glinka's Three Models of Instrumental Music

Matthew Bell (The University of Missouri, Kansas City)

***Danses Fantastiques*: Metrical Dissonance in the Ballet Music of Pyotr Ilyich Tchaikovsky**

Joel Mott (University of Texas at Austin)

Linearity and Compensatory Coherence in Prokofiev's War Symphonies

Scott C. Schumann, (Central Michigan University)

Tropological Interactions and Expressive Interpretation in Stravinsky's Neoclassical Works

THURSDAY AFTERNOON SHORT SESSIONS

2:00–3:30

REVISITING PROLOGATION AND DISSONANCE IN JAZZ

Keith Salley (Shenandoah Conservatory), Chair

Henry Martin (Rutgers University-Newark) and Keith Waters (University of Colorado-Boulder)

Hierarchy vs. Heterarchy in Two Compositions by Wayne Shorter

Joon Park (University of Arkansas)

Theorizing Outside Playing in the Improvised Jazz Solo

TRANSFORMATIONS

Ed Gollin (Williams College), Chair

Robert Wells (University of Mary Washington)

**David Lewin and the "GIS that Wasn't": Interactions Between
Musical and Mathematical Thought in GMT**

Nathan Lam (Indiana University)

Modal Spelled Pitch Classes

3:30–5:00

INSTRUMENTS AND TRANSFORMATIONS

Mark Janello (Peabody Conservatory), chair

Jonathan De Souza (University of Western Ontario)

**Instrumental Transformations in Heinrich Biber's Mystery
Sonatas**

Toru Momii (Columbia University)

**Sounds of the Cosmos: A Transformational Approach to
Gesture in Shō Performance**

RECONSIDERING GENRE

Eric Drott (University of Texas at Austin), Chair

Thomas Johnson (The Graduate Center, CUNY)

#genre

James Donaldson (McGill University)

**'...and a melodic re-invention': Lyricism as Structure in "Post-
Spectral" Music**

THURSDAY EVENING MEETINGS AND EVENTS

5:00–5:30 Conference Guides Meeting
5:15–6:00 SMT 40th Anniversary Celebration
5:15–7:15 SMT Dance and Movement Interest Group
6:00–7:30 SMT 40th Anniversary Opening Reception (Cash
Bar)

THURSDAY EVENING SESSIONS

7:30–10:30

MUSICAL TOPICS IN OPERA AND BALLET

Yayoi Uno Everett (University of Illinois at Chicago), Chair

Gregory J. Decker (Bowling Green State University)

Secondary Topical Strategies in Handel's Opera Seria

Clive McClelland (University of Leeds)

Tempesto* and the Myth of *Sturm und Drang

Olga Sanchez-Kiselwaska (University of Chicago)

Spiritual Implications of the Sacred Hymn Topic and the Romanesca Schema in Beethoven's *Fidelio*

Johanna Frymoyer (Indiana University)

Metrical Phase Shift and Dance Topocs in Stravinsky's Ballets

Yayoi Uno Everett (University of Illinois at Chicago)

The *Pianto* as a Topical Signifier in Contemporary Operas by John Adams, Thomas Adès, and Kaija Saariaho

Robert Hatten (University of Texas at Austin)

Respondent

HISTORY OF THEORY

Thomas Christensen (University of Chicago), chair

Caleb Mutch (Columbia University)

The Triad in Dispute: Genre and Audience in the Writings of Johannes Lippius

André Redwood (University of Connecticut)

Combinatorics, Composition, *Copia*: Mersenne's Mathematics and the Erasmian Impulse

Derek Remes (Eastman School of Music)

J. S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source

Deborah Burton (Boston University)

Rameau to Riemann: Antoniotto's *L'arte armonica* as a Missing Link from Fundamental Bass to the Tonnetz

PREPARING ARTICLES FOR PUBLICATION

Sponsored by the Professional Development Committee

Roger Graybill (New England Conservatory), Moderator

Nicole Biamonte (McGill University), Richard Cohn (Yale University),
Seth Monahan (Eastman School of Music, University of Rochester),
Daphne Tan (University of Toronto)

7:30–9:00

CONVERTING A DISSERTATION INTO ARTICLES

9:00–10:30

**PREPARING MUSICAL EXAMPLES, GRAPHIC, AND
AUDIO/VISUAL MATERIALS FOR PUBLICATION**

RHYTHM AND METER IN POPULAR GENRES

Kyle Adams (Indiana University), chair

Ben Duinker (McGill University)

**The Emancipation of Metric Displacement Dissonance in
Hip-Hop Music**

Mitchell Ohriner (University of Denver)

(Why) Does Talib Kweli Rhyme Off-Beat?

Robert Komaniecki (Indiana University)

Analyzing Collaborative Flow in Rap Music

Stephen Hudson (Northwestern University)

**Meter Without a Fixed Cycle: Headbanging 3+3+2 as a
Metering Construction**

FRIDAY, 3 NOVEMBER

- 7:30–9:00 Breakfast Reception for all Students hosted by the
Professional Development Committee
- 7:00–9:00 Committee on the Status of Women Breakfast
Meeting ‡
- 7:00–9:00 *Music Theory Spectrum* Editorial Board Meeting) ‡
- 7:00–8:45 SMT Scholars for Social Responsibility Interest
Group
- 8:30–5:00 Registration (2nd Floor Registration Area)
- 8:30–6:00 Exhibits (Salons 5-7)
- 9:00–12:00 Graduate Student Workshop I: **Music-Listener
Intersubjectivity** Marion Guck (University of
Michigan), Instructor ‡
- 9:00–12:00 Graduate Student Workshop II: **The Craft of
Musical Analysis** Frank Samarotto (Indiana
University), Instructor ‡

10:00–11:00 Interest Group Fair

‡ denotes closed meeting

FRIDAY MORNING SESSIONS

9:00–12:00

TONALITY IN ROCK

Nicole Biamonte (McGill University), Chair

Matthew E. Ferrandino (University of Kansas)

Multi-Centric Complexes in Rock

Drew Nobile (University of Oregon)

Double-Tonic Complexes in Rock Music

Mark Richards (Florida State University)

Multimodality and Tonal Ambiguity in Rock's Aeolian Progression

Brain D. Hoffman (Cincinnati, OH)

Mapping the Modulation Zone: A Formal and Stylistic Study of Stepwise Modulation in Pop-Rock

GENESIS, TRANSFORMATIONS, AND MUTATIONS

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

Barry Wiener (New York, NY)

Ursula Mamlok's Path to Serialism

Ciro G. Scotto (Ohio University)

TC-Generated Pcset Chains and their Transformational Network in *sur incises* by Pierre Boulez

Antares Boyle (University of British Columbia)

Object/Process: Functions of Repetition in Birtwistle's Recent Music

Christoph Neidhöfer (McGill University)

Serialism as Existentialist Metaphor in the Music of Camillo Togni (1922-1993)

MENTORSHIP AND DIVERSITY

Sponsored by the Committee on Diversity

Chair: J. Daniel Jenkins (University of South Carolina), chair

Part I: Roundtable Discussion

Daphne Tan (University of Toronto), moderator

Christopher Endrinal (Florida Gulf Coast University)
Sumanth Gopinath (University of Minnesota–Twin Cities)
Nancy Rao (Rutgers University)
Harvey Stokes (Hampton University)

Part II: The Pipeline

Jan Miyake (Oberlin Conservatory)
Evan Jones (Florida State University)
Lissa Reed (The Ohio State University)
Maureen Carr (The Pennsylvania State University)
Anthony W. Randolph (Howard University)
Richard Desinord (Eastman School of Music)
Joseph N. Straus (City University of New York)
Ellie Hisama (Columbia University)
Yayoi Uno Everett (University of Illinois-Chicago)
Juan Chattah (University of Miami)

FRIDAY MORNING SHORT SESSIONS

MUSIC AND BODY

Marianne Kielian-Gilbert (Indiana University), chair

Vivian Luong (University of Michigan)

**Philosophies of the Body in *Feminine Endings*: Historicizing
Music Theory's Embodied Turn**

Chris Stover (The New School)

Analyzing Improvised Music-Dance Interactions

EMPIRICAL APPROACHES TO EIGHTEENTH-CENTURY MUSIC

Nathan Martin (University of Michigan), chair

David Jayasuriya (University of Southampton)

**Developing an Analytical Framework for Fonte and Monte,
and its Application to an Empirical Study of Haydn's
Symphonies**

David R. W. Sears (Johannes Kepler University Linz)

Similarity, Prototypicality, and the Classical Cadence

Typology: Classification based on Family Resemblance

FRIDAY NOONTIME MEETINGS AND LUNCHEON

- 12:00–2:00 Committee on Diversity Travel Grant Recipients
Lunch
- 12:15–1:45 **Post-PhD: Career Opportunities Outside the
Professorate**
Elizabeth West Marvin (Eastman School of
Music), Organizer and Chair
Rita Shapiro - arts management (former Executive
Director, National Symphony Orchestra)
David Plylar - library science (Library of Congress)
Justin Hoffman – music publishing (W. W.
Norton & Co.)
Adam Waller – software design (Apple Computer
Headquarters)
Mary Jo Heath – broadcasting (The Metropolitan
Opera)
Matthew Schaftel – academic administration
(Dean, College of Fine Arts, Ohio University)
- 12:15–1:45 SMT Jazz Theory and Analysis Interest Group
Meeting
- 12:15–1:45 SMT Music and Disability Interest Group Meeting
- 12:15–1:45 SMT Pedagogy Interest Group Meeting
- 12:15–1:45 SMT Performance and Analysis Interest Group
Meeting
- 12:15–1:45 SMT Post-1945 Music Analysis Interest Group
Meeting
- 12:15–1:45 Queer Resource Interest Group Meeting
- 1:00–3:00 CV Review Session (coordinated by the
Professional Development Committee)
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FRIDAY AFTERNOON SESSIONS

2:00–5:00

MODELS IN IMPROVISATION, PERFORMANCE, AND COMPOSITION

Daphne Leong (University of Colorado-Boulder), chair

Philippe Canguilhem (Université de Toulouse)

The Teaching and Practice of Improvised Counterpoint in the Renaissance

Giorgio Sanguinetti (University of Rome–Tor Vergata)

Who Invented Partimenti? Newly Discovered Evidences of Partimento Practices in Rome and Naples

Elaine Chew (Queen Mary University of London)

Notating the Performed and (usually) Unseen

WHAT DOES MUSIC THEORY WANT? THE ETHICS OF MUSICAL HERMENEUTICS

Clara Latham (Boston, Massachusetts), chair

Joanna Demers (University of Southern California)

Music and Disavowal

Dylan Principi (Princeton University)

A Hermeneutics of Recovery: Recovering Hermeneutics

David Bard-Schwarz (University of North Texas)

The Real Thing: New Music, Psychoanalysis, and Beat Furrer's "Voicelessness: The Snow has no Voice (1986)"

Clara Latham (Boston, Massachusetts)

Rethinking the 'Phonographic Unconscious': Sonic Materiality and Psychoanalytic Technique

James R. Currie (State University of New York at Buffalo)

From Adaptation to Analysis: Music Theory, Psychoanalysis, and the Neo-Liberal Academy

Daniel Villegas Vélez (Pontificia Universidad Javeriana, Bogota)

Don't Cage the Gift-Giver: Freedom, Subjectivity, and the Mastery Drive in Psychoanalysis and Musical Hermeneutics

Seth Brodsky (University of Chicago)

Respondent

TOPICS IN GEOMETRICAL MUSIC THEORY

Rachel Hall (Saint Joseph's University), chair

Ines Thiebaut (University of Utah) and Nicholas Nelson (Stony Brook University)

Near-Symmetry: A Theory of Chord Quality with Implications for Voice Leading

Leah Frederick (Indiana University)

Generic (Mod-7) Voice-Leading Spaces

Jason Yust (Boston University)

Generalized Trichordal and Tetrachordal *Tonnetze*: Geometry and Analytical Applications

Julian Hook (Indiana University)

Generalized Normal Forms

FRIDAY AFTERNOON SHORT SESSIONS

2:00–3:30

HARMONY AND VOICE LEADING IN POPULAR MUSIC

Daniel Harrison (Yale University), chair

Stefanie Acevedo (Yale University)

A Functional Analysis of Chord Progressions in Popular Music

David Forrest (Texas Tech University)

PL Voice Leading and the Uncanny in Pop Music

3:30–5:00

INTERPRETING METAL MUSIC

Brad Osborn (University of Kansas), chair

Eric Smialek (McGill University)

Becoming the Beast: Musical Expression in the Extreme Metal Voice

Olivia Lucas (Victoria University of Wellington)

“So Complete in Beautiful Deformity”: Unexpected Beginnings and Rotated Riffs in the Music of Meshuggah

FRIDAY EVENING MEETINGS AND EVENTS

5:15–7:15	Autographs and Archival Documents Interest Group Meeting
5:15–7:15	Film and Multimedia Interest Group Meeting
5:15–7:15	History of Theory Interest Group Meeting
5:15–7:15	Work and Family Interest Group Meeting
5:00–7:00	Louisiana State University Reception
5:00–7:00	University of Oregon Reception
6:00–8:00	University of Michigan Reception
6:00–8:00	CUNY Reception
8:00–10:00	University of Cincinnati, College-Conservatory of Music Reception
9:00–11:00	University of Chicago Reception

FRIDAY EVENING SESSIONS

7:30–10:30

THE MUSIC OF CHEN YI

Sponsored by the Committee on the Status of Women

Jennifer Bain (Dalhousie University), chair

Chen Yi (University of Missouri-Kansas City)

John Roeder (University of British Columbia)

**Interactions of Folk Melody and Transformational
(Dis)continuities in Chen Yi's *Ba Ban***

Marianne Kielian-Gilbert (Indiana University)

**Experiencing Chen Yi's Music // Alternate Lines of
Connection, Aesthetic Practice, and Sexual Difference**

Nancy Rao (Rutgers University)

**"Shi" and Temporality: A Reading of Gestures in *Happy Rain
on A Spring Night***

TOPIC SCHEMA IN THE LONG EIGHTEENTH CENTURY

Gilad Rabinovitch (Georgia State University), chair

Vasili Byros (Northwestern University)

Of “Elegant Tones” and “Fantastical Progressions”: A Historical, Schema-Based, and Comprovisational Perspective on Diminished Seventh-Chord Modulation, c. 1720–1830

Paul Sherrill (The College of Wooster)

On the Form Functionality of Recitative Intrusions in *Le nozze di Figaro*

Andrew Malilay White (University of Chicago)

The Yodeling Style and Early Nineteenth-Century Cosmopolitanism: How Topics Are Assembled

Nathaniel Mitchell (Princeton University)

The Volta: A Galant Gesture of Culmination

CONSIDERING COLTRANE: ANALYTICAL PERSPECTIVES AFTER FIFTY YEARS

Rich Pellegrin (University of Florida), chair

Rich Pelligrin (University of Florida)

Chromatic-Third Relationships and Coltrane's Path to “Free” Jazz

Barry Long (Bucknell University)

“The Black Blower of the Now”: Coltrane, King, and Crossing Rhetorical Borders

Brain Levy (New England Conservatory of Music)

“Pursuance” and “Miles’ Mode”: Untangling the Complex Harmonic and Rhythmic Interactions of John Coltrane’s Classic Quartet

John O’Gallagher (Birmingham Conservatoire, UK)

Set-Class Usage and Development in Late-Period Improvisations of John Coltrane

Klaus Frieler (Hochschule für Musik, Franz Liszt Weimar)

Miles vs. Trane: Computational and Statistical Comparison of the Improvisatory Styles of Miles Davis and John Coltrane.

Milton Mermikides (University of Surrey)

Changes over Time: The Analysis, Modeling, and Development of Micro-Rhythmic Expression through Digital Technology

FRIDAY EVENING SHORT SESSIONS

7:30–9:00

IRONY AND TOPICS

Byron Almén (University of Texas at Austin), chair

Timothy Koozin (University of Houston)

Musical Topic and Ironic Gesture in the Songs of Steely Dan

Cara Stroud (Michigan State University)

**Insidious Irony in the "Tarantella" from John Corigliano's
Symphony No. 1**

9:00–10:30

MUSIC ANALYSIS IN COMPARATIVE PERSPECTIVE

Justin London (Carleton College), chair

Aaron Carter-Ényi (Morehouse College) and David Àiná (Lagos State
University)

**A Corpus Study of Pitch Polarity in Praise-Singing and Hip-
Hop**

Somangshu Mukherji (University of Michigan)

**Logical Form, Musical Internalism, and Form-Functional
Theory**

SATURDAY, 4 NOVEMBER

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|-----------|---|
| 7:00–9:00 | Regional Societies Breakfast Meeting ‡ |
| 7:00–9:00 | Professional Development Committee Breakfast
Meeting ‡ |
| 7:00–9:00 | Committee on Diversity Breakfast Meeting ‡ |
| 7:00–9:00 | <i>MTO</i> Editorial Board Meeting ‡ |
| 7:00–9:00 | Interest Group on Improvisational Meeting |
| 8:30–2:00 | Registration (2 nd Floor Registration Area) |
| 8:30–6:00 | Exhibits (Salons 5-7) |

‡ denotes closed meeting

SATURDAY MORNING SESSIONS

9:00–12:00

HARMONY AND VOICE LEADING IN NINETEENTH CENTURY MUSIC

Frank Samarotto (Indiana University Bloomington), chair

Loretta Terrigno (The Julliard School)

Emergent Modality: Minor-to-Major Progressions as "Tragic-to-Transcendent" Narratives in Brahms's Lieder

Ellen Bakulina (University of North Texas)

Linear-Analytical Elements in Leo Mazel's Work: Revisiting Chopin's Fantasy, op. 49

Justin Lavacek and Timothy Jackson (University of North Texas)

bIV in Theory and Chopin

Alexander Martin (The Graduate Center, CUNY)

Sunken IIs and Inwardness: Correspondences Between Voice-Leading and Moments of Introspection in Three Pieces by Robert Schumann

POSTER SESSION

Alexander Amato (Stephen F. Austin State University)

Hindemith's Harmonic Fluctuation and Obscured Tonality in Satie's *Nocturnes*

André Brégégère (Queensborough Community College, CUNY)

Some Thoughts on Maximally-Smooth Voice Leading Among Pcsets and Set Classes

Niels Chr. Hansen (The Ohio State University)

Twirling Triplets: What Makes Music Spin?

David Kant and Larry Polansky (University of California Santa Cruz)

The Shape and Structure of Musical Contour Space

Jeremy M. Robins (Florida State University)

Defining Phrases in Popular Music

Nicholas J. Shea (The Ohio State University)

Meter in French and Italian Opera, 1809-1859

SATURDAY MORNING SHORT SESSIONS

9:00–10:30

FORM AND SOUND QUALITY

Seth Monahan (Eastman School of Music), chair

Frank Lehman (Tufts University)

Form and Ignorability in Ambient Music

Blair Johnson (Indiana University)

Sound-Quality Modulation in Sibelius's Orchestral Works

METRICAL TEMPLATES AND DISRUPTIONS

Joti Rockwell (Pomona College), chair

Daniel Goldberg (University of Connecticut)

Meter as Template: Metric Allusion in Music by Thomas Adès

James Palmer (University of British Columbia)

**Who's Feeling Crooked Now? "Progressive Bluegrass" in the
Metric Disruptions of Punch Brothers**

TIME, FORM, AND AFFECT

Judy Lochhead (Stony Brook University), chair

Robert Baker (The Catholic University of America)

Pitch, Form, and Time in Two Works by Henri Dutilleux

Mariuz Kozak (Columbia University)

**Affect as Form: The Joy of Time in Toshio Hosokawa's
*Vertical Time Study I***

10:30–12:00

THEORIZING MUSICALITY

Leigh VanHandel (Michigan State University), chair

Elizabeth Hellmuth Margulis (University of Arkansas)

Theory, Analysis, and Characterizations of the Musical

Nancy Rogers, Jane Piper Clendinning, Sara Hart and Colleen Ganley
(Florida State University)

**Specific Correlations Between Abilities in Mathematics and
Music Theory**

WORDS AND MUSIC Jocelyn Neal (University of North Carolina Chapel Hill), chair

John Y. Lawrence (University of Chicago)

Lyricist as Analyst: Rhyme Scheme as “Music-Setting” in the Great American Songbook

David Heetderks (Oberlin College Conservatory) and Aleksander Ferlazzo (Rutgers University)

Textual Norms and Deformations in Beatles’ Bridge Sections 1963–67

THE MUSIC OF GEORG FRIEDRICH HAAS

Aleksandra Vojcic (University of Michigan), chair

Landon Morrison (McGill University/ Centre for Interdisciplinary Research in Music Media and Technologies)

Playing with Shadows: The Reinjection Loop in Georg Friedrich Haas's *Live-Elektronische Musik*

William Mason (Oberlin Conservatory)

Liminal Spaces in George Friedrich Haas’ *limited approximations*

SATURDAY NOONTIME MEETINGS

12:15–2:00	Committee on the Status of Women Brown Bag Open Lunch
12:15–1:45	Adjunct Faculty Interest Group Meeting
12:15–1:45	Early Music Analysis Interest Group Meeting
12:15–1:45	Music Cognition Interest Group Meeting
12:15–1:45	Music and Philosophy Interest Group Meeting
12:15–1:45	Russian Music Interest Group Meeting
12:15–1:45	World Music Analysis Interest Group Meeting

SATURDAY AFTERNOON SESSION

2:00–3:30	SMT BUSINESS MEETING
3:30–3:45	SMT AWARDS PRESENTATION
3:45–4:00	Break

4:00–5:30 CHASE, DANCE, ENCHANT: MUSIC'S PARTNERSHIPS

Michael Tenzer (University of British Columbia)

Chasing the Phantom: Features of a Supracultural New Music

Gretchen Horlacher (Indiana University)

Stepping Out: Hearing Balanchine

Steven Rings (University of Chicago)

Music's Stubborn Enchantments (and Music Theory's)

SATURDAY EVENING MEETINGS

- 5:30–7:30 Global New Music Interest Group Meeting
5:30–7:30 Mathematics of Music Analysis Interest Group Meeting
5:30–7:30 Music Informatics Interest Group Meeting
5:30–7:30 Music and Psychoanalysis Interest Group Meeting
5:30–7:30 Popular Music Interest Group Meeting
9:00–11:00 University of Texas Reception
9:00–11:00 Indiana University Jacobs School of Music Reception
11:00–12:00 Yale University Reception
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SUNDAY, 5 NOVEMBER

- 7:00–9:00 2017/2018 Program Committees Breakfast Meeting ‡
8:00–9:00 Interest Groups Breakfast Meeting ‡
8:30–12:00 Exhibits (Salons 5-7)

‡ denotes closed meeting

SUNDAY MORNING SESSIONS

9:00–12:00

DIALOGIC FORM

Steven Vande Moortele (University of Toronto), chair

Jonathan Guez (The College of Wooster)

**A Contribution to the Theory of Tonal Alterations in Sonata
Recapitulations**

Jon-Tomas Godin (Brandon University)

Schumann's Early Experiments in Sonata Form

Eric Hogrefe (University of Louisville)

**Dialogic Form in the First Movement of Mahler's Tenth
Symphony**

Gabriel Venegas (Universidad de Costa Rica, San José)

Anton Bruckner's Slow Movements: Dialogic Perspectives

**COMPUTATIONAL AND CORPUS-BASED APPROACHES
TO MUSIC**

Johanna Devaney (The Ohio State University), chair

Daniel C. Tompkins (Florida State University)

**A Machine Learning Approach to Modality and Tonality in
Early Music**

Alexander Morgan (L'universite libre de Bruxelles)

**Automated Contrapuntal-Rhythm Detection and Reduction
for Renaissance Music**

Malcolm Sailor and Andie Sigler (McGill University)

**Renaissance "Dissonance Fingerprints": A Corpus Study of
Dissonance Treatment from Dufay to Victoria**

Robert T. Kelley (Lander University)

A Corpus-Based Model of Voice Leading in Tonal Music

SUNDAY MORNING SHORT SESSIONS

9:00–10:30

TWENTIETH-CENTURY ANALYTICAL METHODS

Severine Neff (University of North Carolina Chapel Hill), chair

Áine Heneghan (University of Michigan)

Liquidation and Its Origins

William O'Hara (Gettysburg College)

**Music Theory on the Radio: Excavating Hans Keller's
Functional Analyses**

SCREENING THE SOUNDS OF COPLAND

Matthew MacDonald (Northeastern University), chair

Stanley V. Kleppinger (University of Nebraska, Lincoln)

"The Copland Sound" as Object of Appropriation

Scott Murphy (University of Kansas)

James Horner, Aaron Copland, and Three Fields of Inquiry

10:30–12:00

FOUNDATIONAL CONCEPTS IN THE NINETEENTH CENTURY

Brian Hyer (University of Wisconsin- Madison), chair

Matthew Boyle (Indiana University)

Harmonic Materialities: Syntactic and Statistical

Miriam Piilonen (Northwestern University)

Charles Darwin vs. Herbert Spencer: Reinterpreting a Historic Debate About the Evolutionary Origins of Music

COPLAND AND BERNSTEIN Michael Buchler (Florida State University), chair

Anthony Bushard (University of Nebraska, Lincoln)

"What the Image Allows": Thomas Newman, Aaron Copland, and a Question of Triads

Thomas Posen (McGill University)

Playing it "Cool": Serialism and Fugue on Broadway

