**WEDNESDAY, 31 OCTOBER**

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

**THURSDAY, 1 NOVEMBER**

8:00 a.m.–12:00 p.m. Executive Board Meeting

**THURSDAY AFTERNOON SESSIONS**

2:00–5:00 p.m. CANON, RICERCARE, AND FUGUE (SMT)
Robert Gauldin (Eastman School of Music, Emeritus), Chair

John S. Reef (Indiana University)
*The Two F-Major Fugues from The Well-Tempered Clavier. Dance Subjects and Their Phrase-Rhythmic Implications*
Eric Wen (Mannes College of Music)
*Drawing Parallels: Thirds and Sixths in Bach's Fugues in B-flat minor and G minor from Book 2 of The Well-Tempered Clavier*
Massimiliano Guido (Schulich School of Music, McGill University)
*Formal Issues in the Ricercari of Trabaci and Frescobaldi: Structures and Processes*
Clifton Callender (Florida State University)
*Maximally Self-Similar Melodies and Canons with Infinite Solutions*

2:00–5:00 p.m. NEW ORLEANS: MUSIC, TIME AND PLACE (SMT)
Horace Maxile (Baylor University), Chair

Matthew W. Butterfield (Franklin and Marshall)
*Some Perspectives on Race in Early New Orleans Jazz*
David Smyth (Louisiana State University)
*the subdudes and their New Orleans Sound*
Philip Ewell (Hunter College and the CUNY Grad Center)
*Examining (Dis)Unity in Rap and Problems in Music Theory*
Emmett G. Price III (Northeastern University)
*There’s a Little Lagniappe in My Roux: Extending our Theoretical Rubrics to include Spiritual Implications*

2:00–5:00 p.m. NEW DIGITAL PROJECTS FOR THE STUDY AND DISSEMINATION OF MEDIEVAL AND RENAISSANCE MUSIC (AMS/SMT)

2:00–5:00 p.m. THE NORTH ATLANTIC FIDDLE: HISTORICAL, ANALYTICAL, AND ETHNOGRAPHIC PERSPECTIVES ON INSTRUMENTS AND STYLES IN MOTION (AMS/SEM/SMT)
2:00–5:00 p.m.  MUSIC AND ULTRACONSERVATISM, PAST AND PRESENT (AMS/SEM/SMT)

4:00–5:30 p.m.  AMS/SEM/SMT MENTORING PANEL

EVENING MEETINGS AND EVENTS

5:00–5:30 p.m.  Conference Guides Meeting
5:30 -6:30 p.m.  AMS/SEM/SMT Joint First-Time Attendees and New Members Reception
5:30–8:00 p.m.  Opening Reception

THURSDAY EVENING SESSIONS

8:00–11:00 p.m.  FRENCH MUSIC, ANCIENT AND MODERN (SMT)
Marianne Wheeldon (University of Texas at Austin), Chair

Byron Sartain (Stanford University)

Composing with Ornaments: Couperin, Brahms, and Ravel
Stephen C. Grazzini (Indiana University)

Hearing Improvisation in the French Baroque Harpsichord Prelude
Timothy B. Cochran (Westminster Choir College)

Messiaen and the Composer’s Eye: Analyzing Debussy in the Traité
Douglas Rust (The University of Southern Mississippi)

Takemitsu’s Dialogue with Debussy: What Quotation of Dream Can Teach Us About La mer.

8:00–11:00 p.m.  METHODOLOGY IN MATHEMATICAL MUSIC THEORY: A PANEL DISCUSSION — SPECIAL SESSION (SMT)
Sponsored by the Mathematics of Music Interest Group
Jason D. Yust (Boston University), Chair

Rachel Wells Hall (Saint Joseph’s University), Guerino Mazzola (University of Minnesota), Steven Rings (University of Chicago), Dmitri Tymoczko (Princeton University)

8:00–11:00 p.m.  SCHUMANN AND CHOPIN (SMT)
Michael Klein (Temple University), Chair

Jeffrey Swinkin (University of Michigan)

Acting Art Song: Musical Structure(s) as Subtext
Emily Gertsch (University of Georgia)

In Modo d'una Tragedia: Narrative Reversal and Failed Transcendence in the Second Movement of Schumann’s Piano Quintet
Andrew I. Aziz (Eastman School of Music, University of Rochester)

Sonata Form in Chopin: An Evolutionary Perspective
James Bungert (University of Wisconsin – Madison)

Modeling a Physical Dominant Transformational Relation in Chopin — the Handnetz
8:00–11:00 p.m.  FIFTY YEARS OF BOSSA NOVA IN THE UNITED STATES
(AMS/SEM/SMT)

FRIDAY, 2 NOVEMBER

7:15–8:30 a.m.  SMT Breakfast Reception for Students hosted by the Professional Development Committee
7:00–8:30 a.m.  Committee on the Status of Women Breakfast Meeting
7:00–8:30 a.m.  Ad-hoc Sustainability Issues Committee
7:00–8:30 a.m.  MTO Editorial Board Meeting

FRIDAY MORNING SESSIONS

8:30–10:00 a.m.  BEETHOVEN (SMT)
Edward Pearsall (The University of Texas at Austin), Chair

William Guerin (Indiana University)
   The Aesthetics of Fragility in Stylistic Signification: A “Gnostic” Encounter with Beethoven’s “Heiliger Dankgesang”
Janet Bourne (Northwestern University)
   Perceiving Irony in Music: A View from Beethoven

8:30–10:00 a.m.  CARTER AND LIGETI (SMT)
Amy Bauer (University of California Irvine), Chair

Ève Poudrier (Yale University)
   Multiple Temporalities in Elliott Carter’s Instrumental Music: Speeds, Beat Cues, and Beat Tracking
Stephen Taylor (University of Illinois at Urbana-Champaign)
   Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti

8:30–10:00 a.m.  LATE 19TH CENTURY FORM (SMT)
Seth Monahan (Eastman School of Music), Chair

Nicholas Betson (Yale University)
   Bruckner’s Formal Principle as Beyond the Sonata Principle
Stephen Gosden (University of North Florida)
   Rachmaninoff’s Branch on the Russian Oak: Rotational Form and Symmetrical Harmony in The Isle of the Dead and the “Intermezzo” of the Third Piano Concerto

8:30–10:00 a.m.  SENTENCES WITH AND WITHOUT WORDS (SMT)
William Caplin (McGill University), Chair

David Forrest (Texas Tech University) and Matthew Santa (Texas Tech University)
   A Taxonomy of Sentence Structures
Stephen Rodgers (University of Oregon)

Sentences With Words: Text and Theme-Type in Schubert’s *Die schöne Müllerin*

8:30–10:00 a.m.  SUBJECTIVITY AND METHOD IN THE ANALYSIS OF WORLD MUSIC (SEM/SMT)

Lawrence Shuster (Skidmore College)
Rob Schultz (University of Massachusetts at Amherst)
Kalin Kirilov (Towson University)

John Roeder (University of British Columbia), respondent

10:00 a.m.–12:00 p.m.  MUSICAL DIALOGUES WITH CARL SCHACHTER (SMT)

Poundie Burstein (Hunter College and Graduate Center CUNY/Mannes), Chair
Carl Schachter (Mannes College The New School for Music, and The Juilliard School), respondent

Wayne Petty (University of Michigan)

Interpreting Harmony and Voice Leading in the Six-Four Chord

Elaine Sisman (Columbia University)

Form and Drama in *Don Giovanni*

William Rothstein (Queens College and the Graduate Center, CUNY)

Hypermeter Reconsidered

NOONTIME MEETINGS AND LUNCHEON

12:15–1:45 p.m.  SMT Jazz Theory and Analysis Interest Group Meeting
12:00–2:00 p.m.  SMT Mathematics of Music Analysis Interest Group Meeting
12:00–2:00 p.m.  SMT Music Theory Pedagogy Interest Group Meeting
12:00-2:00 p.m.  SMT Diversity Committee Travel Grant Recipients Lunch
12:15-1:45 p.m.  SMT Music and Philosophy Interest Group Meeting (jointly with AMS)
1:00–3:00 p.m.  SMT CV Review Session (sponsored by the Professional Development Committee)
2:00–5:00 p.m.  SMT Graduate Student Workshop (*Harmony and Voice Leading in Rock and Pop Music*, with instructor Walt Everett)

FRIDAY AFTERNOON SESSIONS

2:00–3:30 p.m.  NEW PERSPECTIVES ON BEETHOVEN’S “EROICA” SKETCHBOOK (AMS/SMT)

2:00–5:00 p.m.  NEW VERNACULARS (SMT)

Shaugn O’Donnell (The City College and Graduate Center CUNY), Chair

Frank Samarotto (Indiana University)

The Trope of Expectancy/Infinity in the Music of the Beatles and Others

Kyle Adams (Indiana University)
A Preliminary Study of Articulation and Affect in Rap
Dave Easley (Oklahoma City University)
Brad Osborn (Ohio University School of Music)
Kid Algebra: Radiohead’s Euclidean and Maximally Even Rhythms

2:00–5:00 p.m. SCHOENBERG AS COMPOSER AND THEORIST (SMT)
Severine Neff (University of North Carolina), Chair

Áine Heneghan (University of Washington)
What is “developing variation”?
Gordon Root (State University of New York at Fredonia)
The Continuity of Schoenberg’s Pedagogy: A Reevaluation of Models for Beginners in Composition on the Eve of its Sixtieth Anniversary
Steven Vande Moortele (University of Toronto)
The Traumatized Tonic: Murder and the Half-Diminished Seventh Chord in Schoenberg’s Song of the Wood Dove
Julie Pedneault-Deslauriers (University of Ottawa)
Dominant Tunnels, Form, and Program in Schoenberg’s Verklärte Nacht, Op. 4

2:00–5:00 p.m. 20TH-CENTURY MODERNISMS (SMT)
Gretchen Horlacher (Indiana University), Chair

James N. Bennett (University of Wisconsin-Madison)
Representations of Key Species in the Music of Béla Bartók
Joseph N. Straus (Graduate Center, City University of New York)
Harmony and Voice Leading in the Music of Stravinsky
David Heetderks (Oberlin Conservatory)
From Uncanny to Marvelous: Poulenc’s Hexatonic Pole and the Creation of Musical Surrealism
Kevin Holm-Hudson (University of Kentucky) and Karen M. Bottge (University of Kentucky)
Segmentation and Process in Post-Pitch Music: Rhetoric and Gesture in David Tudor’s Recording of John Cage's Variations II

2:00–5:00 p.m. ARS NOVA (AMS/SMT)
Jennifer Bain (Dalhousie University), Chair

Justin Lavacek (University of North Texas)
Contrapuntal Confrontation in the Motets of Machaut
Sarah Fuller (Stony Brook University)
Contrapunctus Theory and Dissonance Regulation in Fourteenth-Century French Polyphony
Karen Desmond (University College, Cork)
Texts in Play: The Ars Nova Textual Tradition and its Hypertextual Representation
Katherine Hutchings (Eastman School of Music, University of Rochester)
What's So New about Nova Musica?: Johannes Ciconia and Early Quattrocento Theories of Imitation
2:00–5:00 p.m.  EMBODIMENT + GESTURE (AMS/SMT)
Arnie Cox (Oberlin College), Chair

Margaret Britton (The University of Texas at Austin)
  **Four Gestural Types in Chopin’s Mazurka in C# Minor, Op. 50, no. 3**
Drew Massey (Binghamton University)
  **Thomas Ades’s Glossary**
Meghan Goodchild (CIRMMT and Schulich School of Music, McGill University)
  **Towards a Perceptually Based Theory of Orchestral Gestures**
Zachary Wallmark (University of California, Los Angeles) and Marco Iacoboni (University of California, Los Angeles)
  **Embodied Listening and Musical Empathy: Perspectives from Mirror Neuron Research**

2:00–5:00 p.m.  POSTER SESSION (EXHIBIT HALL)
Evan Jones (Florida State University), Chair

Nancy Rogers (Florida State University)
  **The Best of Both Worlds: Combining Improvisation and Composition Beyond the Minuet**
Peter Schubert (Schulich School of Music, McGill University)
  **The Combinatorics of Stretto Fuga**
Katelyn Horn (Ohio State University)
  **A Diachronic Study of Changing Mode Use in the Classical/Romantic Transition**
Yuri Broze (Ohio State University School of Music) and David Huron (Ohio State University School of Music)
  **Does Higher Music Tend to Move Faster? Pitch-Speed Relationships in Western Music**
Benjamin R. Levy (Arizona State University)
  **“A Theory about Shapes”: Clouds and Arborescence in the Music of Xenakis**
Aaron Einbond (CeReNeM, University of Huddersfield)
  **Timbre Spaces: New Graphical Models for Analysis and Composition**
Angeleisha Rodgers (North Carolina Central University)
  **“Trumpetiste” Clora Bryant: The Missing Link**
Leigh VanHandel (Michigan State University) and Michael Callahan (Michigan State University)
  **What Happens at the Beginning Should Stay at the Beginning: The Role of Phrase Beginnings, Middles, and Ends in Key-finding Models**

EVENING MEETINGS AND EVENTS

5:00–7:00 p.m.  SMT Work and Family Interest Group
5:00–7:00 p.m.  SMT Ad-hoc Committee Demographics Meeting
5:15–7:15 p.m.  SMT Queer Resource Interest Group
5:00–7:00 p.m.  SMT Music Theory Spectrum Editorial Board Meeting

FRIDAY EVENING SESSIONS

8:00–11:00 p.m.  DARMSTADT SERIALISM AND AFTER (SMT)
Eric Drott (University of Texas), Chair

C. Catherine Losada (College-Conservatory of Music, University of Cincinnati)  
**Complex Multiplication, Structure and Process in the Music of Boulez**
Christoph Neidhöfer (Schulich School of Music, McGill University)  
“Freeing of Constrictions:” The Reception of Bruno Maderna’s Serialism in the Music of Norma Beecroft
Alexander Sanchez-Behar (Ashland University)  
**Creation and the Unknowable: Symmetry and Contingency in John Adams’s China Gates**
Christopher Segall (University of Alabama)  
**Alfred Schnittke’s Triadic Practice**

8:00–11:00 p.m.  **SCHENKER: HISTORY AND ANALYSIS (SMT)**
Peter H. Smith (Notre Dame), Chair

Rodney Garrison (University at Buffalo/SUNY Fredonia)  
**Unraveling Schenker's Ideas of Musical “Unfolding”**
Diego Cubero (Indiana University)  
**The Fifth-Third-Root Paradigm and Its Prolongational Implications**
John Koslovsky (Amsterdam Conservatory of Music and Utrecht University)  
**Walter Dahms and Der Wille zu Schenker**
Karen M. Bottge (University of Kentucky)  
**Lessons in “Pure Visibility” (reine Sichtbarkeit): Victor Hammer’s Correspondence with Heinrich Schenker**

8:00–11:00 p.m.  **A DISCUSSION ON MENTORING AND BEING MENTORED (AMS/SMT)**  
*Sponsored by SMT Professional Development Committee and AMS Committee on Career-Related Issues*
Alfred Cramer (Pomona College) and James Cassaro (University of Pittsburgh), Co-Chairs

Christi-Anne Castro (University of Michigan)  
Andrew Dell'Antonio (University of Texas at Austin)  
Robert Hatten (University of Texas at Austin)  
Timothy Johnson (Ithaca College)  
Denise von Glahn (Florida State University)  
Andrew Weintraub (University of Pittsburgh)

8:00–11:00 p.m.  **RHYTHM AND DANCE (SEM/SMT)**
Marianne Kielian-Gilbert (Indiana University), Chair

David Kaminsky (University of California, Merced)  
**The Mechanics of Multiplanar Polyrhythm: How a Single Melody-Playing Musician Can Generate, Coordinate, and Manipulate Complex Three-Dimensional Motion in a Room Full of Dancing Couples**
Nicole Biamonte (McGill University)  
**Clave-Based Rhythms in Pop-Rock Music**
Chris Stover (The New School University) and Rebecca Simpson-Litke (University of Georgia)

In the Heat of the Moment: Rhythmic Interaction Between Salsa Music and Dance

Brett Pyper (Klein Karoo National Arts Festival, South Africa)

Listening Made Visible: Dance as Kinetic Listening within South African Jazz

Appreciation Societies

SATURDAY, 3 NOVEMBER

7:00–8:30 a.m. SMT Regional and Affiliate Societies Breakfast Meeting
7:00–8:30 a.m. SMT Diversity Committee Breakfast Meeting
7:00–8:30 a.m. SMT Disability and Music Interest Group Meeting
9:00 a.m.–12:00 p.m. Graduate Student Workshop (A Corpus-Based Approach to Tonal Theory, with instructor Ian Quinn)

SATURDAY MORNING SESSIONS

9:00–10:30 a.m. MICROTIMING CONCEPTS AND DEMONSTRATIONS (SMT)
Fernando Benadon (American University) and Mitchell Ohriner (Shenandoah Conservatory), Co-Chairs

Mitchell Ohriner (Shenandoah Conservatory)

Generation and Visualization of Timing Data for Music and Performance Analysis
Fernando Benadon (American University)

Disentangling the Rubato-Groove Continuum
Daphne Leong (University of Colorado Boulder)

Performance of the Asymmetrical Meters in the Trio of Bartók’s Fifth String Quartet Scherzo
David Fossum (Brown University)

Possibilities for Expressive Timing Analysis in Ethnomusicological Research: the Case of Turkmen Dutar Performance
Ève Poudrier (Yale University)

Using Tapping Data to Study Musicians’ Perception of Rhythmic Structures

9:00 a.m.–12:00 p.m. BRAHMS (SMT)
Samuel Ng (University of Cincinnati), Chair

Daniel Barolsky (Beloit College)

The Merging Aesthetics of Composition and Performance: Brahms, Levy, and the Handel Variations
Joan Campbell Huguet (Eastman School of Music, University of Rochester)

Rethinking the “Unthinkable”: Defining Closure in Brahms’s Sonata Forms
Kyle Jenkins (University of Arizona)

Expositional Trajectories Gone Awry: S-C Complications in Brahms’s Sonata Movements
Boyd Pomeroy (University of Arizona)

Brahms, the “Tonic-Heavy” Sonata, and Deep-Level Developing Variation

9:00 a.m.–12:00 p.m. DISCOURSES OF THEORY (AMS/SMT)
Joseph Dubiel (Columbia University), Chair
Anna Gawboy (The Ohio State University)
  What Do Music Theorists Talk About When They Talk About Gender?
Gregory Barnett (Rice University)
  Musical Polemics and the Modal Ideal, 1600-1788
Judith Lochhead (Stony Brook University)
  What Is Musical Structure Anyway?
Thomas Christensen (University of Chicago)
  Fragile Texts, Hidden Theory

9:00 a.m.–12:00 p.m. PERFORMING MUSIC, PERFORMING DISABILITY
(AMS/SEM/SMT)

9:00 a.m.–12:00 p.m. POPULAR MUSIC AND PROTEST (AMS/SEM/SMT)
Sponsored by the AMS/SEM/SMT Popular Music Interest / Study Groups

9:00 a.m.–12:00 p.m. GUIDO ADLER’S THE SCOPE, METHOD AND AIM OF
MUSICOLOGY (AMS/SEM/SMT)
Sponsored by the SEM Section on Women, the SMT Committee on the Status of Women, and the
AMS Committee on Women and Gender

9:00 a.m.–12:00 p.m. RELATIONAL MUSIC STUDIES? A CRITICAL RESPONSE TO
GEORGINA BORN (AMS/SEM/SMT)

10:30 a.m.–12:00 p.m. SCHEMA AND TOPIC (SMT)
Vasili Byros (Northwestern University), Chair

James Symons (Northwestern University)
  Temporal Regularity as a Key to Uncovering Statistically Significant Schemas in an
18th-Century Corpus
Elizabeth Hellmuth Margulis (University of Arkansas)
  Musical Topics and the Phenomenology of Surprise

NOONTIME MEETINGS AND LUNCHEON

12:00–2:00 p.m.  Graduate Student Workshop Participant Lunch
12:00–2:00 p.m.  Committee on the Status of Women Brown Bag Open Lunch
12:00–2:00 p.m.  SMT Professional Development Committee Breakfast Meeting
12:15–1:45 p.m.  Music Cognition Interest Group Meeting
12:15–1:45 p.m.  Performance and Analysis Interest Group Meeting
12:30–1:30 p.m.  SMT Music Improvisation Interest Group Meeting (jointly with SEM)

SATURDAY AFTERNOON SESSIONS

2:00–3:00 p.m.  SMT BUSINESS MEETING

3:00–3:15 p.m.  SMT AWARDS PRESENTATION
3:15–3:30 p.m.  Break

3:30–5:00 p.m.  SMT PLENARY SESSION: CONTEMPLATING CAGE AT 100
Judith Lochhead (Stony Brook University), Chair

David Nicholls (University of Southampton)
\textit{aesthetiCage}
David W. Bernstein (Mills College)
\textbf{The Future of Cage Research: Taking a Chance}
Dora A. Hanninen (University of Maryland)
\textbf{Asking Questions: of Music, Analysis, Ego, Experience}
Gordon Mumma (composer and Professor Emeritus, University of California, Santa Cruz)
\textbf{Structural Disciplines of Collaborative Composition and Performance with John Cage 1960-75}

\textbf{EVENING MEETINGS}

5:30–7:30 p.m.  Music Informatics Interest Group Meeting
5:30–7:30 p.m.  Popular Music Interest Group Meeting
5:30–7:30 p.m.  Analysis of World Music Group

\textbf{SUNDAY, 4 NOVEMBER}

7:00–9:00 a.m.  SMT 2012/2013 Program Committees Breakfast Meeting
8:00–9:00 a.m.  SMT Interest Groups and Standing Committees Breakfast Meeting

\textbf{SUNDAY MORNING SESSIONS}

\textbf{9:00–10:30 a.m.  RHYTHM AND TEXTURE CIRCA 1800 (SMT)}
Frank Heidlbberger (University of North Texas), Chair

Tomas McAuley (King’s College London)
\textbf{Rhythmic Accent and the Absolute: Sulzer, Schelling, and the \textit{Akzenttheorie}}
Ben Duane (Columbia University)
\textbf{Virtual Dialogue and Information Tradeoff in String-Quartet Textures}

9:00 a.m.–12:00 p.m.  \textbf{HARMONY AND ITS HISTORIES (SMT)}
Jairo Moreno (University of Pennsylvania), Chair

Megan Kaes Long (Yale University)
\textbf{First Impressions: Generic Opening Formulas in the English Madrigal}
Gabe Fankhauser (Appalachian State University)
\textbf{Deviant Cadential Six-Four Chords}
Ryan C. Jones (CUNY Graduate Center)
\textbf{Cadence in Mahler: Principles, Types, and Transformations}
David E. Cohen (Schulich School of Music, McGill University)
\textbf{Ramis to Rameau: Toward the Origins of the Modern Concept of Harmony}
9:00 a.m.–12:00 p.m. SONATA, SONATA-RONDO, RONDÒ (SMT)
James Webster (Cornell University), Chair

Graham G. Hunt (University of Texas at Arlington)
  How Much is Enough?: Structural and Formal Ramifications of the Abbreviated
  Second A Section in Rondo Finales from Haydn to Brahms
Timothy R. McKinney (Baylor University)
  Break-offs and Broken Records: Formal Functions and Haydn’s Impulsive and
  Compulsive Themes
Nathan John Martin (Harvard University)
  Mozart’s Rondòs
Richard Porterfield (Mannes College, NYU)
  Invariance under Transposition in Sonata-Form Arias of Mozart

9:00 a.m.–12:00 p.m. APOCALYPTIC VISIONS AND REGRESSIVE MODERNISM:
  PAN-GERMAN OPERA BEYOND THE FIN-DE-SIÈCLE (AMS/SMT)

10:30 a.m.–12:00 p.m. TUNINGS AND VOICES (SMT)
Robert T. Kelley (Lander University), Chair

Jonathan Wild (McGill University)
  Enacting Vicentino’s Provocative Suggestion: From Chromatic to Enharmonic in
  Madrigals by Luzzasco Luzzaschi
Jeffrey Levenberg (Princeton University)
  O Me Misere, Amore! Gesualdo’s Mean-Tones and the Seconda Prattica