

Ninth Annual Meeting of the

❧ **MUSIC THEORY SOCIETY OF THE MID-ATLANTIC** ❧

*George Washington University, Washington, D.C.
Friday and Saturday March 18–19, 2011*

FRIDAY, MARCH 18

12:00–2:00 Graduate Student Workshop: Data Mining in the Bach Chorales
Ian Quinn, Yale University

1:30–2:15 Registration

2:00–2:15 BREAK

2:15–3:45 Organizational Hierarchy in 20th-century Music
Vincent Benitez, Penn State University, Chair

2:15–2:45 “Neither Tonal or Atonal”?: A Statistical Root-Motion Analysis of Ligeti’s
Late Triadic Works
Kris Shaffer, Yale University

2:45–3:15 A Voicing-Centered Approach to Additive Harmony in the French
Impressionist Repertoire
Damian Blättler, Yale University

3:15–3:45 Organizational Strategies in Selected Large-Scale Works of Claude
Debussy
Gregory J. Marion, University of Saskatchewan

3:45–4:00 Registration

3:45–4:00 BREAK

4:00–5:00 Schenkerian Disjunction and Linkage
Rachel Bergman, George Mason University, Chair

4:00–4:30 Potential Energy and Melodic Disjunction in a Brahms Intermezzo
Melissa Hoag, Oakland University

4:30–5:00 A Framework for Describing Linkage Technique in Tonal Music
Michael Baker, University of Kentucky

FRIDAY, MARCH 18, cont.

5:30 RECEPTION

6:30 MTSMA BANQUET

SATURDAY, MARCH 19

8:00–9:00 Executive Board Meeting

8:30–9:00 Registration

9:00–10:30 Pathways Though Pitch and Pitch-class Space in 20th-Century Music
Jonathan Kochavi, Swarthmore College, Chair

9:00–9:30 Nonatonic Collections, Intersections, Systems, and Towers: the Pitch Structure of Vaughan Williams's Fourth Symphony
Cameron Logan, University of Connecticut

9:30–10:00 Modeling Melody and Harmony: Cyclic Unfolding in Ginastera's String Quartets Nos. 1 and 2
David Sommerville, Nazareth College of Rochester

10:00–10:30 Gauges of Tonality and Pitch Space Paradox in Elliott Smith's "Everything Means Nothing to Me"
Rob Schultz, University of Massachusetts Amherst

10:30–10:45 BREAK

10:45–11:45 Pedagogy—Old and New

Mark Janello, Peabody Conservatory (of the Johns Hopkins University), Chair

10:45–11:15 Toward a First-Semester Curriculum in Figured Bass Theory at the Keyboard
Dan Prindle, University of Massachusetts Amherst

11:15–11:45 Shapey's Worksheet as a Pedagogical Resource
Christian Carey, Westminster Choir College of Rider University

11:45–1:15 LUNCH AND BUSINESS MEETING

1:15–2:45 Keynote, Prof. Ian Quinn, Yale University

What Counts When You're Counting Notes?

2:45–3:00 BREAK

SATURDAY, MARCH 19, cont.

3:00–4:00 Compositional Process in C.P.E. Bach, Haydn, Beethoven

Suhne Ahn, Peabody Conservatory (of the Johns Hopkins University), Chair

- 3:00–3:30 Innovation and Improvisation: Beethoven's Sketches for the first movement of Op. 31, No. 1
Brian Moseley, Furman University and the CUNY Graduate Center
- 3:30–4:00 Storm and Stress, Form and Process: Compositional Strategies in Haydn's and C.P.E. Bach's Symphonies of the Early 1770's
Jason D. Yust, University of Alabama

4:00–5:00 Upbeat and DownBeat

Fernando Benadon, American University, Chair

- 4:00–4:30 Hypermeter, Metrical Dissonance, and Metrical Ambiguity in the Waltzes of Joseph Lanner
Jeffrey Schaeffer, University of Cincinnati College-Conservatory of Music
- 4:30–5:00 Functional Ambivalence of Dave Brubeck's "Chorale"
Vasil A. Cvetkov, Louisiana State University

