

Music Theory Society of the Mid-Atlantic Twelfth Annual Meeting
March 21–22, 2014
Shenandoah University, Winchester, VA
PROVISIONAL SCHEDULE

Note: Unless otherwise specified, all events are in the Goodson Chapel/Recital Hall.

Friday, March 21

11:00–12:00 Registration

12:00–1:15 Short Paper Session 1 (*Chair: Vincent Benitez, Penn State University*)

On Duration and Developing Variation: The Intersection of Bergson's
Time and Free Will with Schoenberg's *Sechs kleine Klavierstücke* Op. 19
Keith Salley, Shenandoah University

Ebb and Flow: Rhythm and Temporality in Unmetered Music by
George Crumb
Kristina Knowles, Northwestern University

The Hunt for Form in Wolfgang Rihm's String Quartet no. 9
"Quartettsatz"
Robert Baker, Catholic University of America

Pathways to Compositional Autonomy: The Emancipation of the
"Triad" in Howard Hanson's Symphony no. 6
Mark Parker, Bob Jones University

Crossing One's Fingers: Gestural, Textural, and Rhetorical Chiasmi in
Works for Violoncello
Daniel Stevens, University of Delaware

1:15–1:30 Break/Registration

1:30–1:45 Welcoming Remarks

1:45–3:15 Schema and Prototype (*Chair: TBA*)

The Second-Reprise Medial PAC and the Form of Bach's Binary Dance
Movements
Christopher Brody, Indiana University

Chord Types as Metric Determinants, Syncopation as Surprise
Christopher White, University of North Carolina – Greensboro

Playing With Schemata
Janet Bourne, Northwestern University

3:15–3:30 Break/Registration

3:30–5:30 Workshop (open to all registrants):
“Approaches to Musical Narrative”
Michael Klein, Professor of Music Studies, Temple University

5:30–6:00 Reception

7:00 Banquet at Brewbaker’s Restaurant
168 N. Loudoun Street, Winchester, VA

Saturday, March 22

8:00–9:00 Executive Board Meeting

9:00–10:30 Analytical Approaches for Twentieth-Century Music (*Chair: Diane Luchese, Towson State University*)

Compositional Spaces in Mario Davidovsky’s *Quartetto* (1987)
Inés Thiebaut, CUNY Graduate Center

Transformational Variation as Music Analysis: John Rea’s *Las Meninas*
Anton Vishio, New York City

Concurrent Cycles, Shifting Pulse Options, and Metric States:
Periodicities in Ann Southam’s *Noisy River*
Antares Boyle, University of British Columbia

10:30–10:45 Break/Registration

10:45–12:30 Short Paper Session 2 (*Chair: Anthony Kosar, Rider University*)

Unshackling The Period: A Hybrid Form in the Viennese Classics
Benjamin Wadsworth, Kennesaw State University

Mahler’s Veil: *Todtenmarsch*, Topoi, and the Jewish Question
Rosa Abrahams, Northwestern University

Climax Structure in Wagner’s Operas
Ji Yeon Lee, CUNY Graduate Center

Meter and Motion in Pop/Rock Backbeats
Robin Attas, Elon University

The Renaissance of an Old Notation: Schenker's *Ausfaltung* Symbol,
Past and Present
Rodney Garrison, SUNY – Fredonia

Dynamic Attending, Free Rhythm, and Soloistic Autonomy in the
Classical Cadenza
Mitchell Ohriner, Shenandoah University

12:30–1:45 Lunch and Business Meeting

1:45–2:45 Keynote Address
"What We Mean By Musical Meaning"
Michael Klein, Professor of Music Studies, Temple University

3:00–4:00 Scales and Collections (*Chair: Jon Kochavi, Swarthmore College*)

Pitch Centricity Without Pitch Centers
Stanley Kleppinger, University of Nebraska

Exploring Polyscalarity in the Music of Igor Stravinsky: Discerning
Surface- and Deeper-Level Scalar Collections
Aaron Grant, Eastman School of Music

4:00–5:00 Time and Mode in Nineteenth-Century Music (*Chair: Eugene
Montague, George Washington University*)

Modal Mixture as a Dynamic Process in Brahms's *Es träumte mir*, Op.
57 no. 3
Loretta Terrigno, CUNY Graduate Center

Expressive Performance and Interpretation: Lussyian Analysis of
Chopin's Etude in E Major, Op. 10 no. 3
Timothy Saeed, Louisiana State University