

The Twenty-Fourth Annual Meeting of  
*Music Theory Southeast*  
East Carolina University, March 27–28, 2015

FRIDAY, MARCH 27

8:15–8:55 A.M. *Registration — Lobby in front of Recital Hall*

8:55–9:00 A.M. *Introduction and Welcome — Recital Hall*

SESSION I: NARRATIVES

9:00–10:30 A.M. *Recital Hall*

Gillian Robertson (Florida State University), “The ‘Triumph of Art’: Multiple Narrative Trajectories and the Emergence of the ‘Fantastic’ in Rachmaninoff’s *Rhapsody on a Theme of Paganini*, Op. 43”

Brian Jarvis (Florida State University), “Large-Scale Dramatic Irony in Carter Burwell’s Score to *Barton Fink*”

Tomoko Deguchi (Winthrop University), “Revelation as Narrative Archetype: John Corigliano’s *Fantasia on an Ostinato* and George Crumb’s *Vox Balaenae*”

10:30–10:45 A.M. *Coffee Break*

SESSION 2: PERFORMANCE PERSPECTIVES

10:45 A.M.–12:15 P.M. *Recital Hall*

Christopher Gainey (University of British Columbia), “Prestimagination: Interactions between Performance, Compositional Design, and Aesthetic Priority in Kaija Saariaho’s *Sept Papillons*”

Charise Hastings (Tallahassee, FL), “Call to Attention: Techniques of Expression in Frederic Chopin’s Ballade in G Minor, Op. 23”

Daniel C. Tompkins (Florida State University), “FRETworks: Idiomatic Voice-Leading on the Guitar”

12:15–1:45 P.M. *Lunch*

SESSION 3: EMBODIED EXPRESSION AND RESPONSE

1:45–2:45 P.M. *Recital Hall*

Jay Smith (University of North Texas), “‘Appraisal Responses’ to Surprising Events in Mozart’s Viennese Piano Concertos”

Matthew Bell (University of Texas at Austin), “‘In the French Style’: Metric Types and Embodied Meaning in Tchaikovsky’s *Sleeping Beauty*”

2:45–3:00 P.M. *Coffee Break*

SESSION 4: PITCH GROUPINGS IN ROCK AND JAZZ

3:00–4:00 P.M. *Room B105*

Robert Sivy (University of Kentucky), “Pitch Space, Voice-Leading, and Psychosis: The ‘Knots’ that Bind Gentle Giant and R. D. Laing”

Michael Rogers (University of North Texas), “Chord-Scale Usage as Compositional Method in Jazz: Scalar Application Types in the Music of Thad Jones”

4:00–4:15 P.M. *Coffee Break*

SESSION 5: RETHINKING THE PEDAGOGY OF POST-TONAL MUSIC (DISCUSSION)

4:15–5:30 P.M. *Rooms B105, B110, and B126*

Discussion Leaders: Adrian Childs (University of Georgia), Bryn Hughes (University of Miami),  
J. Daniel Jenkins (University of South Carolina), Nancy Rogers (Florida State University)

MTSE CONCERT

5:30–6:30 P.M. *Room B110*

6:30 P.M. *Conference Dinner*

SATURDAY, MARCH 28

GRADUATE WORKSHOP: TAKING INTERPRETIVE LIBERTIES IN ATONAL ANALYSIS

8:00–10:00 A.M. *Room B126*

Michael Buchler (Florida State University)

9:30–10:00 A.M. *Registration and Coffee* — Lobby in front of Recital Hall

SESSION 6: BEFORE AND AFTER THE “COMMON PRACTICE”

10:00–11:30 A.M. *Recital Hall*

Thomas Huener (East Carolina University), “Teaching Seventeenth-Century Music: Exploring Motets from Schütz’ *Geistliche Chormusic* with a Rhetorical, Post-Modal Perspective”

Micah Lomax (Florida State University), “My Diabolical Suggestion: Musical Form Through Motivic ‘Shifting’ in Prokofiev’s *Suggestion Diabolique*”

Adam Ricci (University of North Carolina at Greensboro), “‘As Inevitable as They Are Astonishing’: Complex Harmonic Sequences Preceding Reprises in the Music of Gabriel Fauré”

11:30–11:45 A.M. *Coffee Break*

SESSION 7: TRANSFORMATIONS

11:45 A.M.–1:15 P.M. *Room B105*

Michael McClimon (Furman University), “Diatonic Chord Spaces in Jazz: A Transformational Approach”

Andrew Aziz (Florida State University) and Trevor Haughton (Eastman School of Music), “Functional Neo-Riemannian Theory and Contextual Voice-Leading Distance—A Lewinian Perspective”

Robert Wells (University of South Carolina Upstate), “*Tala* and Transformation: A GIS Approach to Metric Conflict in South Indian Carnatic Music”

1:15–2:45 P.M. *Lunch*

MTSE BUSINESS MEETING

2:45–3:45 P.M. *Room B105*

KEYNOTE: “NOT ANY OLD NOTES”: SCHOENBERG, COUNTERPOINT, AND COMPOSITION

3:45–4:45 P.M. *Room B110*

Severine Neff (University of North Carolina, Chapel Hill)