



The Twenty-Sixth Annual Meeting of  
*Music Theory Southeast*

March 3-4, 2017



## Conference Program

Friday, March 3

*Registration*

8:15–8:55 a.m., Bower School of Music foyer

*Introduction and Welcome*

8:55–9:00 a.m., Recital Hall

**Session 1: Popular Music**

9:00–10:30 a.m., Recital Hall

Christopher Endrinal (Florida Gulf Coast University), Chair

“Textual Norms and Deformations in Beatles’ Bridge Sections 1963–7”

*David Heetderks (Oberlin College Conservatory)*

*Aleksander Ferlazzo (Fort Myers, FL)*

“Defining Phrases in Popular Music”

*Jeremy M. Robins (Florida State University)*

“Reinterpretation as Cultural Practice: Defining the Cover Song Continuum”

*Evan Ware (Georgia State University)*

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*Coffee Break*

10:30–10:45 a.m.

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**Session 2: Complementary Ideas**

10:45 a.m.–12:15 p.m., Recital Hall

Adrian P. Childs (University of Georgia), Chair

“A New Approach to the Analysis of Timbre”

*Megan Lavengood (The Graduate Center, CUNY)*

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

*Toru Momii (Columbia University)*

“Expanding CUP-Space: Combinatorial Extensions of the Complement Union Property”

*Pete Smucker (Stetson University)*

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*Lunch*

12:15–1:45 p.m.

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**Session 3: Form**

1:45–2:45 p.m., Recital Hall

Stephen Gosden (University of North Florida), Chair

“Forms of Dialogue in the First Movement of Mahler’s Tenth Symphony”

*Eric Hogrefe (University of Louisville)*

“The Generative Contradiction of Interruption and its Effect on Recapitulations”

*Nathan Pell (The Graduate Center, CUNY)*

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*Coffee Break*

2:45–3:00 p.m.

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**Session 4: Meter**

3:00–4:00 p.m., Recital Hall

Gabe Fankhauser (University of North Georgia), Chair

“Meter Without Levels”

*Peter Selinsky (Yale University)*

“Redirecting Temporal Flow: Brief Meter Changes in German Lieder”

*Wing Lau (University of Arkansas)*

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*Coffee Break*

4:00–4:15 p.m.

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## Session 5: Empirical Methods

4:15–5:15 p.m., Recital Hall

John McKay (University of South Carolina), Chair

“A Machine Learning Approach to Modality and Genre in Early Music”

*Daniel C. Tompkins (Florida State University)*

“Specific Correlations Between Abilities in Mathematics and Music Theory”

*Nancy Rogers (Florida State University, College of Music)*

*Jane Clendinning (Florida State University, College of Music)*

*Colleen Ganley (Florida State University, Department of Psychology)*

*Sara Hart (Florida State University, Department of Psychology)*

## MTSE Concert

5:30–6:30 p.m., Recital Hall

## Conference Dinner

7 p.m., Cantina 109, Gulf Coast Town Center

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## Saturday, March 4

### *Graduate Workshop: Public Music Theory*

8:00–10:00 a.m., Recital Hall

Danny Jenkins (University of South Carolina)

### *Registration and Coffee*

9:30–10:00 a.m., Bower School of Music foyer

## Session 6: Contemporary Music

10:00–11:30 a.m., Recital Hall

Gilad Rabinovitch (Georgia State University), Chair

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

*Robert A. Baker (The Catholic University of America)*

“Strategic Functions of Gesture in the Music of Sciarrino and Gubaidulina”

*Sara Everson (Florida State University)*

“Power Relations in Adès’s *Asyla*”

*Richard Lee (Florida State University)*

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### *Coffee Break*

11:30–11:45 a.m.

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## Session 7: Topics and Narrative

11:45 a.m.–1:15 p.m., Recital Hall

Juan Chattah (University of Miami), Chair

“Untangling Multi-Stranded Musical Narratives”

*Judith Ofcarcik (Fort Hays State University)*

“Musical Topics in American Musical Theatre: Two Interpretive Models”

*Gregory Decker (Bowling Green State University)*

“Beethoven’s Middle Earth: Hearing Film Music Topics in Music of the Long Eighteenth Century”

*Janet Bourne (Bates College)*

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### Lunch

1:15–2:45 p.m.

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## MTSE Business Meeting

2:45–3:45 p.m., Recital Hall

## Keynote Address

3:45–4:45 p.m., Recital Hall

David Huron (Ohio State University)

“On the Science of the Sublime: How Music Takes Your Breath Away.”

**Abstract:** Most music listening is enjoyable. However, on occasion, the experience of listening to music evokes transcendent feelings: the music may give you goosebumps, bring tears to your eyes, make you feel “choked up,” or “take your breath away.” These experiences are so familiar that we don’t recognize their peculiarity. Instead of giving us goosebumps, why doesn’t music make us blush? Instead of holding our breath, why don’t we clench our teeth? Instead of causing a constriction in your throat, why don’t we constrict our nostrils? Rather than bringing tears to our eyes, why doesn’t music make us drool instead? In short, why goosebumps, breath-holding, constricted pharynx and watery eyes, instead of blushing, clenched teeth, pinched nostrils, drooling — or hundreds of other possibilities? In this presentation I describe a comprehensive theory that aims to account for such peculiar physiological responses. I review pertinent physiological, neurological, behavioral, and music-analytic research, and offer an account that explains why these unusual responses can be so enjoyable

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