

**Music Theory Southeast and South Central Society for Music Theory
Joint Conference - Spring 2011
Florida State University**

Program

Friday, March 11

REGISTRATION AND COFFEE (8:30-9:00AM)

SESSION 1: POP AND JAZZ (9:00 – 10:30AM)

**“I’ve seen him write songs in the time it's taken me to make a chicken sandwich”:
Schemata and Elton John’s Compositional Practice**

Benjamin Anderson (Northwestern University)

Expressing the Inexpressible: Thelonious Monk's *Crepuscle with Nellie*

Michael McClimon (Indiana University)

One Piece at a Time: Riff Schemes and Form in Early American Hardcore Punk

David Easley (Florida State University)

Coffee break 10:30 – 11:00AM

SESSION 2: VOICE LEADING (11:00 – 12:00PM)

**Wormholes in the Space-Time Continuum: A Speculative Theory of Parsimonious
Seventh-Chord Relationships**

Enoch S. A. Jacobus (University of Kentucky)

Voice Leading and Dramatic Interpretation in a Schoenberg Song

Michael Siciliano (University of Georgia)

Lunch break 12:00 – 1:30PM

SESSION 3: BORROWING (1:30 – 3:00PM)

Tomoko Deguchi (Winthrop University), chair

Meaningful Manipulations of the Medieval Tenor in Machaut’s Motets

Justin Lavacek (Indiana University)

Takemitsu's Dialogue with Debussy: What *Quotation of Dream* Can Teach Us about *La mer*

Douglas Rust (University of Southern Mississippi)

Schoenberg's Paradox: (In)Comprehensibility and the *Variations on a Recitative*, Op. 40

J. Judith Ofcarcik (Florida State University)

Coffee break 3:00 – 3:15PM

SESSION 4: POST-TONAL MUSIC (I) (3:15 – 4:45PM)

Transformation and Enlargement in Barber's Four Songs, Op. 13

Peter Silberman (Ithaca College)

Text, Harmony, and Transformation in Frank Martin's *Sechs Monologe aus Jedermann*

Alan Theisen (Indiana University)

From Individual to Communal: Narrative Trajectory in Clifton Callender's *Reasons to Learn to Sing*

Juan Chattah (University of Miami)

GRADUATE STUDENT WORKSHOP (5:00 – 7:00PM)

Leader: Adrian Childs, University of Georgia

MTSE Program Archive

Saturday, March 12

Registration and Coffee (8:30 – 9:00AM)

SESSION 5: POST-TONAL MUSIC (II) (9:00 – 10:30AM)

Classifications and Designations of Metric Modulations in the Music of Elliott Carter

Jason Hobert (University of Kentucky)

Modeling Melody and Harmony: Cyclic Unfolding in Ginastera's String Quartets Nos. 1 and 2

David Sommerville (Nazareth College)

Harmonic Fields in Kaija Saariaho's *L'Amour de loin*

Spencer Neil Lambright (Middle Tennessee State University)

SESSION 6: THE TONAL TRADITIONS (10:45 – 12:15PM)

Storm and Stress, Form and Process: Compositional Strategies in Haydn's and C.P.E. Bach's Symphonies of the Early 1770's

Jason Yust (University of Alabama)

Norms, Types, and the *Dauidsbüandler*: Schumann's Public and Private Dialogues with the Sonata Tradition

Samantha Inman (Eastman School of Music)

Grand Antecedent-Consequent Construction and the Declined Medial Caesura: A

Hallmark of Felix Mendelssohn's Sonata-Form Expositions
Jason Hooper (University of Massachusetts)

Lunch break 12:15 – 1:00PM

SCSMT BUSINESS MEETING (1:00 – 2:00PM)

MTSE BUSINESS MEETING (2:00 – 3:00PM)

SESSION 7: NEW APPROACHES (3:00 – 4:30PM)

An Interactive Introduction to Post-Tonal Theory

J. Kent Williams (University of North Carolina Greensboro)

Developing Musicianship through Improvisation

Nancy Rogers (Florida State University)

Constructing Motives in Analysis: the Role of Recognition, Verification, and Privileged Relationships in Making Motivic Connections

Philip Duker (University of Delaware)