

**Friday, March 21, 2014**

**Registration and Coffee** (8:00-9:00 a.m.)

**Session 1: Common-Practice Tonality, Before and After** (9:00-10:30 a.m.)

Rebecca Simpson-Litke (University of Georgia), Chair

**The Harmonic Chicken or the Contrapuntal Egg: Two Early-Seventeenth Century Pedagogies for Triadic Composition**

Benjamin Dobbs (University of North Texas)

***Partimenti, Imitatio, and Exempla: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition***

Joshua Mills (Florida State University)

**When You Wish Upon a Star Your Melody Ascends: Aspirational Disney Songs and the Ascending *Urlinie***

Michael Buchler (Florida State University)

**Coffee Break** (10:30-10:45 a.m.)

**Session 2: Meaning, Identity, Agency** (10:45-12:15 p.m.)

Emily Gertsch (University of Georgia), Chair

**Intentionality and Agency: A Case Study of Schubert's Piano Sonata in A, D. 959**

John Peterson (Florida State University)

**Brahms's Emergent Identity: A Narrative Interpretation of *Variations on a Theme by Paganini*, Op. 35, Book 1**

Gillian Robertson (Florida State University)

**The Flowers of Experience: Musical Narrative and Emergent Meaning in Bolcom's *Songs of Innocence and of Experience***

Andrew Gades (Florida State University)

**Lunch Break** (12:15-1:45 p.m.)

**Session 3: Musical Form** (1:45-3:15 p.m.)

Hiu-Wah Au (Appalachian State University), Chair

**Schenker's Conception of Sonata Form Before the *Uralnie*: History, Theory, and Aesthetics**

Jason Hooper (University of Massachusetts)

**Prokofiev's 'Haydnkiy' Symphony: Accounting for both Western and Russian Features in Musical Analysis**

Micah Lomax (Florida State University)

**'Metamorphic Anachronism' and Teleological 'Sonata-ness' in Berg's Piano Sonata, Op. 1**

Kaleb Delk (Florida State University)

**Coffee Break** (3:15-3:30 p.m.)

**Session 4: Rhythm and Meter** (3:30-5:00 p.m.)

Danny Jenkins (University of South Carolina), Chair

**Metrical Consonance and Dissonance Reconsidered: Evidence from Sarabandes**

Andrew Wilson (CUNY Graduate Center)

**Meter as Agency: Performing Metrical Manipulations in Chamber Music**

Edward Klorman (Juilliard)

**Rhythmic and Metric Dissonance in Brahms's *Liebeslieder* Waltzer, Op. 52**

Jayne Wagner (University of Cincinnati College-Conservatory of Music)

**Concert** (5:00-6:00 p.m.)

**Dinner** (6:00 p.m.)

**Saturday, March 22, 2014**

**Registration and Coffee** (8:00-9:00 a.m.)

**Graduate Student Workshop** (8:00-10:00 a.m.)

Dr. Joseph Kraus, Florida State University, Leader

**Session 5: Key, Harmony, Voice Leading** (9:00-10:30 a.m.)

Nancy Rogers (Florida State University), Chair

**Interpreting Double Syntax and Transformation in Two Mussorgsky Songs**

Owen Belcher (Eastman School of Music)

**Key Profiles in Bruckner's Symphonic Expositions: 'Ein Potpourri von Exaltationen'?**

Nathan Pell (Mannes College, The New School for Music)

**The Influence of Timbre, Harmony, and Voice Leading on Listeners' Distinctions Between Popular and Classical Music**

Ivan Jimenez (University of Pittsburgh) and Vincent Rossi (University of Pittsburgh)

**Coffee Break** (10:30-10:45 a.m.)

**Session 6: Topic Theory** (10:45 a.m.-12:15 p.m.)

Yayoi Uno Everett (Emory University), Chair

**Liszt and the 'Macabre Search': A Topic-Theoretic Approach to 'Pensée des morts'**

Robert Wells (Eastman School of Music)

**Musical Signification Within Film: From Iconic Tropes to Metaphoric Troping**

Juan Chattah (University of Miami)

**The Past as a Topical Field in Post-WW II Polystylism**

Bruno Alcalde (Northwestern University)

**Lunch** (12:15-1:45 p.m.)

**Business Meeting** (1:45-2:45 p.m.)

**Keynote Speech: Dr. Poundie Burstein (Hunter College and the Graduate Center, CUNY)**

(2:45-3:45 p.m.)