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. Welcome — Recital Hall  Christopher Ulmers (Director of the ECU School of Music)

SESSION 1: NARRATIVES
9:00–10:30 a.m. Recital Hall  Laura Emmery (Emory University), Chair

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  John Ferri (University of North Carolina School of the Arts), Chair

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), “FRET works: 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  Lori Wacker (East Carolina University), Chair

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  Christopher Endrinal (Florida Gulf Coast University), Chair

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

7:30 p.m. Conference Dinner at Finelli’s Café — 511-G Red Banks Road (Lynndale Shoppes), Greenville, NC 27858

Saturday, March 28

Student 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  Jennifer Snodgrass (Appalachian State University), Chair

Thomas Huener (East Carolina University), “Teaching Seventeenth-Century Music: Exploring Motets from Schütz’ Geistliche Chormusik 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  Evan Jones (Florida State University), Chair
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 at Chapel Hill)