

MTSMA 2017 SCHEDULE

FRIDAY, March 24

JPH (Room 220), Ward Hall,

The Catholic University of America

620 Michigan Ave NE, Washington DC 20064

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| 11:00–12:00 | Registration |
| 12:00–12:15 | Welcoming Remarks |
| 12:15–1:30 | Short Paper Session I |
| 12:15 | Chord-Scale Slippage: Towards a Contextual Definition of Dissonance in Jazz
<i>Joon Park, University of Arkansas</i> |
| 12:30 | The Arrival 6/4 in Wagner's <i>Die Walküre</i>
<i>Ji Yeon Lee, The Graduate Center, CUNY</i> |
| 12:45 | Sententially-Organized Subordinate Themes in Schubert's Sonata Forms
<i>Caitlin Martinkus, University of Toronto</i> |
| 1:00 | Asymmetrical Dissonances in Ligeti's <i>Hungarian Rock (Chaconne)</i>
<i>Jay Smith, University of North Texas</i> |
| 1:15 | Harmonic Polysemy in Nineteenth-Century Chromatic Tonality
<i>Kyle Hutchinson, University of Toronto</i> |
| 1:30–1:45 | Break/Registration |

1:45–3:15

Long Paper Session I:

1:45 Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn's *Songs without Words*
Faez Abdalla, University of Arizona

2:15 Meter without Levels
Peter Selinsky, Yale University

2:45 Generic (Mod-7) Voice-Leading Spaces
Leah Frederick, Indiana University

3:15–3:30

Break/Registration

3:30–5:30

Professional Development Workshop:

Processual Approaches to Form in Early Nineteenth-Century Music:
The Case of Mendelssohn and the First Movement of his Violin
Concerto, Op. 64
Janet Schmalfeldt, Tufts University

5:30–6:30

Reception

7:00

Banquet

Location: Gordon Biersch
900 F St NW, Washington, DC 20004
(on SW corner of 9th St. NW & F St. NW)

SATURDAY, March 25
JPH (Room 220), Ward Hall,
The Catholic University of America
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8:15–9:15 Executive Board Meeting

9:30–11:00 Long Paper Session 2:

9:30 Haydn's Op. 50 Quartets and the Search for "A Really New Minuet"
Samantha Inman, University of North Texas

10:00 Robert Schumann's Learned Self and *Vier Fugen Op. 72*
Laurence Willis, McGill University

10:30 Dialogic Form in Mahler's Tenth Symphony, Movement I
Eric Hogrefe, University of Louisville

11:00–11:15 Break/Registration

11:15–12:30 Short Paper Sessions 2

11:15 Pitch, Form, and Time in Two Works by Henri Dutilleux
Robert A. Baker, Catholic University of America

11:30 Linearity and Compensatory Coherence in the Varied Tonalities of
Prokofiev's War Symphonies
Joel Mott, The University of Texas at Austin

11:45 #genre: Reconsidering Popular Music Categorization
Thomas Johnson, The Graduate Center, CUNY

12:00 Beethoven's Middle Earth: Analyzing Film Music Topics in Music of
the Long Eighteenth Century
Janet Bourne, Bates College

12:15 "I Will Survive" and the Homophobic Cover
Taylor Myers, Rutgers University

- 12:30–1:45** **Lunch and Business Meeting**
- 1:45–2:45** **Keynote Address**
Domenico Scarlatti, Escape Artist: Sightings of His ‘Mixed Style’
Towards the End of the Eighteenth Century
Janet Schmalfeldt, Tufts University
- 2:45–3:00** **Break**
- 3:00–4:00** **Long Paper Session 3**
- 3:00 Hearing Voices in Their Hands: Performing and Perceiving
Polyphony
John Lawrence, University of Chicago
- 3:30 Phrase Expansion Through the Metaphor of Musical Motion: A Case
Study of Mendelssohn’s Violin Concerto in E Minor, Op. 64
John Peterson, James Madison University
Brian Jarvis, University of Texas at El Paso
- 4:00–5:00** **Long Paper Session 4**
- 4:00 Schenker, Mazel, and Chopin: Elements of Linear Analysis in the
Work of Leo Mazel
Ellen Bakulina, University of North Texas
- 4:30 Modulatory Second Section: a Reevaluation of Schenker’s Definition
of Three-Part Form
Hiu-Wah Au, Appalachian State University