

## MTSE 2018 Sessions

Friday, March 2

### 8:30-10:00     **Session 1: But Who's Counting**

Session Chair: Laura Emmery (Emory University)

“Transformation from Meter to Ameter in Ligeti's *Désordre*”

Jay Smith (University of North Texas)

“Irregular or Irreconcilable? Troubling Metric Hierarchy with Popular Septuple Grooves”

Scott Hanenberg (University of Toronto)

“A Lewinian Investigation of Rhythmic Calculation in South Indian Carnatic Improvisation”

Robert L. Wells (University of Mary Washington (Fredericksburg, VA))

### 10:20-11:50     **Session 2: Popular Music**

Session Chair: Megan Lavengood (George Mason University)

“Intertextuality in the Music of Ween”

Lewis Jeter (Florida State University) and Dickie Lee (Colorado State University)

“The Dance Chorus in Recent Top-40 Music”

Alyssa Barna (Appalachian State University)

"On the Musical Similarities and Differences Between Poetic Utterances in Jazz and Hip-Hop"

Stephen Gomez-Peck (Indiana University)

### 1:30-3:00     **Session 3: Mining for Meaning: Searching for Closure**

Session Chair: James Mathes (Florida State University)

“What is Musical Meaning? Towards a Foundational Theory of Music as Performative Utterance”

Andrew Chung (Yale University)

“Using Text-Mining of Experience to Inform Analysis”

Sarah Iker (University of Tampa)

“A Theory of Closure in the Late Works of Sergei Prokofiev”

Jacy Pedersen (Texas Christian University)

3:20-4:50      **Session 4: Phrase Structure**

Session Chair: Rachel Short (Shenandoah University)

“Unlimited, the Future is Unlimited”: Re-imagining Expansion with Musical Theater”

Brian Jarvis (University of Texas at El Paso) and John Peterson (James Madison University)

“Repetition as Expansion: Large-Scale Sentential Structures in Schubert's Subordinate Themes”

Caitlin Martinkus (Georgia State University)

“Deviational Phrase Types in the Compositions of Maria Schneider”

Ben Geyer (University of West Georgia)

Saturday, March 3

8:15-9:45 Graduate Student Workshop

10:00-11:30    **Session 5: Bodies and Machines**

Session Chair: Pete Smucker (Stetson University)

“Gesture and Transformation in Joel Mandelbaum’s Thirty-One-Tone Keyboard Miniatures”

William R. Ayers (University of Cincinnati, College-Conservatory of Music)

“Something ‘Freakish’: Disability and Narrative in the Music of György Ligeti”

Demi Nicks (Florida State University)

“Clearing the Bench: Absolute Music and The Player Piano”

Allison Wentz (The State University of New York at Fredonia)

11:50-1:20    **Session 6: Schemers and Thinkers on Stage and Screen**

Session Chair: Tomoko Deguchi (Winthrop University)

“Hidden Topics: Analyzing Gender, Race, and Genius in the 2016 Film *Hidden Figures*”

Janet Bourne (University of California, Santa Barbara)

“Murder and Musical Mystery: Pairing Plot and Modulation Schemas in *The Mystery of Edwin Drood*”

Joshua Tanis (Florida State University)

“‘The Schema Network’: Tracing a Melodic Schema in the Music of Trent Reznor from *Nine Inch Nails* to Film”

Steven Rahn (University of Texas at Austin)