

*Eighth Annual Meeting of the*

❧ **MUSIC THEORY SOCIETY OF THE MID-ATLANTIC** ❧

*Penn State University in University Park, Pennsylvania  
Friday and Saturday March 26–27, 2010*

**FRIDAY, MARCH 26**

**Penn Stater Conference Center Hotel**

**12:00–1:00 REGISTRATION (Conference Room 108)**

**1:00–2:00 Cadential Successes and Failures (Conference Room 108)**

Eric McKee, Penn State University, Chair

1:00–1:30 ***Winner of the Dorothy Payne Award for Best Student Paper***  
Improvisational Memory, Formula, and the Pedagogy of Extemporized  
Binary-Form Dance Movements  
Michael Callahan, Eastman School of Music

1:30–2:00 The Consequences of Cadential Failure and Virtuoso Rhetoric  
in Liszt's B-Minor Sonata  
Kale Good, Boyer College of Music and Dance, Temple University

2:00–2:15 BREAK

**2:15–3:45 Mathematical Music Theory (Conference Room 108)**

Richard Randall, Carnegie Mellon University, Chair

2:15–2:45 The Anomalous PPVLs: A Transformational Oversight  
Peter Leibensperger, CUNY Graduate Center

2:45–3:15 Contour Vector Space  
Rob Schultz, University of Massachusetts Amherst

3:15–3:45 Scalar Transposition, Fractional Pitch-Classes, and Harmonic Sequences  
Jason Yust, University of Alabama

3:45–4:00 BREAK

**FRIDAY, MARCH 26, cont.**  
**Penn Stater Conference Hotel**

**4:00–5:00 Studies in Meter (Conference Room 108)**  
Daniel Zimmerman, University of Maryland, Chair

4:00–4:30 Dueling Dissonances: The Quest for Tonal and Rhythmic Resolution in the First Movement of Robert Schumann's Piano Sonata no. 2, op. 22  
Samantha Inman, Eastman School of Music

4:30–5:00 Tenuto Ostinato? Listening Strategies for Ligeti's *Fanfares*  
Philip Duker, University of Delaware

**5:15 RECEPTION (Deans Hall Lobby)**

**6:00 MTSMA BANQUET (Deans Hall)**

**SATURDAY, MARCH 27**  
**Penn State University**

**8:00–9:00 EXECUTIVE BOARD MEETING (112 Borland Hall)**

**9:00–10:30 Composers at Work After 1945 (112 Borland Hall)**  
Taylor Greer, Penn State University, Chair

9:00–9:30 The Hidden Serial Structures of Luciano Berio: Analysis, Aesthetics, and Practice  
Irna Priore, University of North Carolina, Greensboro

9:30–10:00 Shapey's Mother Lode Worksheet as Compositional Space  
Christian Carey, Westminster Choir College of Rider University

10:00–10:30 Augmented Canons and Eternal Time in the Music of Steve Reich  
Sean Atkinson, University of Texas at Arlington

10:30–10:45 BREAK

**10:45–11:45 Performing Chopin (112 Borland Hall)**  
Eric Wen, Curtis Institute and Mannes College of Music, Chair

10:45–11:15 Instrumental Gesture in Chopin's Étude in A-flat op. 25 no. 1  
Eugene Montague, The George Washington University

11:15–11:45 Projected Tension in Chopin Performance  
Mitch Ohriner, Indiana University

**SATURDAY, MARCH 27, cont.**  
**Penn State University**

**11:45–1:15 LUNCH; BUSINESS MEETING (Zoller Cafeteria, Visual Arts Bldg.)**

**1:15–2:45 Keynote, “Iconicity in African Musical Thought and Expression.”**  
**Prof. Kofi Agawu, Princeton University (112 Borland Hall)**

2:45–3:00 BREAK

**3:00–4:00 Sequences in Context (112 Borland Hall)**  
Kip Wile, Peabody Institute, Johns Hopkins University, Chair

3:00–3:30 Linear Fragmentation and Sequential Repetition in Rachmaninoff’s  
Orchestral Music  
Stephen Gosden, Yale University

3:30–4:00 Open or Closed? Poulenc’s Major-Third Cycles of Minor Triads  
David Heetderks, University of Michigan

**4:00–5:00 Analyzing Expression: Composers and Narrators (112 Borland Hall)**  
Edward Latham, Temple University, Chair

4:00–4:30 Seriously Funny, or Beethoven as Humorist  
Ian Wyatt Gerg, University of Texas

4:30–5:00 Narrative Performance Analysis in Instrumental Classical Music  
David Cospers, University of Virginia

