

## MTMSA 2018 SCHEDULE

**FRIDAY, March 23**

**William Paterson University**

**Wayne, NJ**

**11:00-12:00**      **Registration**

**12:00-12:15**      **Welcoming Remarks**

**12:15-1:30**      **Short Paper Session 1: Jazz and Pop!**  
**Chair: Cynthia Folio, Temple University**

12:15              All the Things You Have Been:  
*Avant-Textes* and the Analysis of Jazz Tunes  
*Sean R. Smither, Rutgers University*

12:30              Capturing Schemata in Standard Jazz Repertoire  
*Keith Salley, The Shenandoah Conservatory*

12:45              Standard Practices: Intertextuality and Improvisation  
in Jazz Versions of Recent Popular Music  
*Ben Baker, Eastman School of Music*

1:00                Deconstructing the Masculine:  
Constructions of Masculine Fragility  
in Three Songs from Radiohead's *A Moon Shaped Pool*  
*Sean Davis, Temple University*

1:15                Embellishing the Verse-Chorus Paradigm:  
Max Martin and the Descant-Chorus  
*Stanley Fink, Florida State University*

**1:30-1:45**      **Break/Registration**

**1:45-3:15**      **Long Paper Session 1**

**Chair: Robert Baker, Catholic University of America**

- 1:45            The Making of a Hit: Formal and Dramatic Narratives in  
Max Martin's Bridge-Caesura  
*Toru Momii, Columbia University*
- 2:15            Gesture and Transformation in Joel Mandelbaum's  
Thirty-One-Tone Keyboard Miniatures  
*William Ayers, University of Cincinnati*
- 2:45            Seeking the Post-Tonal Cadence  
in Alfred Schnittke's Viola Concerto  
*Anabel Maler, The University of Chicago*
- 3:15-3:30            Break/Registration**
- 3:30-5:30            Professional Development Workshop**  
Form and Formal Process in the Exposition  
of Mozart's Symphony in F, K. 43/I  
*Poundie Burstein, Hunter College*
- 5:30-6:30            Reception**
- 7:00                 Banquet**

**SATURDAY, March 24**  
**William Paterson University**  
**Wayne, NJ**

**8:15-9:15            Executive Board Meeting**

**9:30-11:00**

**Long Paper Session 2**

**Chair: Jonathan Kochavi, Swarthmore College**

9:30

Gabriel Fauré and Tonal Distortion:  
Centripetal and Centrifugal Tonality in Two Piano Works  
*Matthew Kiple, Temple University*

10:00

Relative Diatonic Modality in English Pastoral Music:  
A Dorian Case Study  
*Nathan Lam, Indiana University*

10:30

Tetrachord Transformation in the Vocal Works of J.S. Bach  
*Owen Belcher, Eastman School of Music*

**11:00-11:15**

**Break/Registration**

**11:15-12:30**

**Short Paper Session 2**

**Chair: Edward Latham, Temple University**

11:15

Pedagogical Potential in the Quadruple Gambits  
of Bach's Solo Clavier Preludes  
*Christopher Doll, Rutgers, The State University of New Jersey*

11:30

The Predominant V4/2  
*Daniel B. Stevens, University of Delaware*

11:45

Dissonant Triads and Two-Stage Operations  
in Neo-Riemannian Theory  
*William O'Hara, Gettysburg College*

12:00

Strauss and the Supertonic: Integrating Thoroughbass  
Approaches with Conventional Tonal Theory  
in Late Nineteenth-Century Harmonic Analysis  
*Kyle Hutchinson, University of Toronto*

- 12:15 Harmony in Elliott Carter's Late Music  
*John Link, William Paterson University*
- 12:30-1:45 Lunch and Business Meeting**
- 1:45-2:45 Keynote Address**  
The Sky is Not Blue,  
and Teaching Traditional Harmony and Counterpoint  
*Poundie Burstein, Hunter College*
- 2:45-3:00 Break**
- 3:00-4:00 Long Paper Session 3: J.S. Bach**  
**Chair: Daniel B. Stevens, University of Delaware**
- 3:00 Bach, Rotational Form, and the Galant  
*John Paul Ito, Carnegie Mellon University*
- 3:30 Quasi-Sequences in Bach: A Case Study in the Relation  
Between Technique and Expression  
*Mark Anson-Cartwright,*  
*Queens College; The Graduate Center, CUNY*
- 4:00-5:00 Long Paper Session 4**  
**Chair: Christopher Doll, Rutgers, State University**  
**of New Jersey**
- 4:00 A Tale of Three Alexanders:  
Who Wrote Alexander Malcolm's Chapter 13?  
*Paula Telesco, University of Massachusetts Lowell*
- 4:30 But We're Not in Zombie Mode: Meter and Selected Attention  
in Greek Orthodox Movement and Music

*Rosa Abrahams, Ursinus College*