

Society for Music Theory Fourteenth Annual Conference

Omni Netherland Hotel, Cincinnati OH
31 October - 3 November 1991

Program

WEDNESDAY, 30 OCTOBER

4:00-6:00. **Registration.** Omni Lobby.

7:00-10:00. **Meeting of the Publications Committee.** Salon B.

7:00-10:00. **Meeting of the Publication Awards Committee.** Salon A.

THURSDAY, 31 OCTOBER

8:30-5:30. **Registration.** Fourth Floor Foyer.

8:30-12:00. **Meeting of the Executive Board.** Salon B and C.

12:00-1:00. **Executive Board Lunch.** Wine Room.

1:00-5:00. **Exhibits Open.** South Hall.

2:00-3:30. SESSIONS.

PERFORMANCE. Pavillon.

David Epstein, Massachusetts Institute of Technology, chair

"Mathis Lussy as a Window into Nineteenth-Century Performance Practice"

Michael D. Green, University of North Carolina, Chapel Hill

"Things Performers Tell Us: Another Look at Performance and Analysis"

Richard Justin, Washington University

SET THEORY. North Hall.

Richard Cohn, University of Chicago, chair

"Intervallic Weighting and Pitch-Class Sets"

Steven Block, University of New Mexico, and Jack Douthett, Albuquerque Technical Vocational Institute

"An Introduction to Minimal Interval Content Descriptions and their Applications"

Steven A. Harper, University of Texas at Austin

3:40-5:10. SESSIONS.

MODALITY AND DIATONICISM. Pavillon.

John Hanson, State University of New York, Binghamton, chair

"Diatonic Tonality: An Autopsy"

Peter N. Schubert, McGill University

"Modal Ambiguity and Commixture in the *tientos* of Antonio de Cabezón"

Miguel A. Roig-Francoli, Ithaca College

WEBER AND STRAVINSKY. North Hall.

Christopher Hasty, University of Pennsylvania, chair

"A Model for Hierarchic Pitch Organization in Webern's Twelve-Tone Music"

Catherine Nolan, University of Western Ontario

"Stravinsky's Evolving Serial Practice: A Sketch-Based Study"

Joseph N. Straus, Queens College and Graduate Center, City University of New York

5:30-7:00. Opening Reception (No Host).

Hall of Mirrors.

8:00-11:00. Special Session.

A CARL NIELSEN SYMPOSIUM. Salon H and I.

Mina Miller, University of Kentucky, chair

"Carl Nielsen: A Historical Perspective"

Mina Miller, University of Kentucky

"Nielsen's Musical Thought"

Lewis Rowell, Indiana University

"Carl Nielsen's Progressive Thematicism"

David Fanning, University of Manchester

"Form and Continuity in Nielsen's Violin and Piano Sonatas"

Joel Lester, City College and Graduate School,

City University of New York

"Carl Nielsen's Harmonic Language: Tonal Structure and Tonal Motives in the Wind Quintet"

Richard Parks, University of Western Ontario

"Tonal Conflict in Nielsen's Fifth Symphony"
Harald Krebs, University of Victoria

8:00-11:00. **Special Session.**

**MAKING A PLACE FOR WOMEN VII:
EXPANDING THE CANON -- FEMINISM AND
PLURALISM IN MUSIC THEORY.** Salon F and G.
Judy Lochhead, State University of New York, Stony Brook,
chair

Presentations by Maureen Carr (Pennsylvania State University), Douglass Green (University of Texas at Austin), Ellie Hisama (Minneapolis, MN), Martha Hyde (State University of New York, Buffalo), Alexis Johnson (Brandeis University), Marianne Kielian-Gilbert (Indiana University), Judy Lochhead (State University of New York, Stony Brook), Elizabeth West Marvin (Eastman School of Music), Deborah Stein (New England Conservatory), and Robert Zierolf (University of Cincinnati) summarizing books on gender and research in science, film and literary criticism, psychology, and philosophy. Discussion session on gender and research in music theory.

FRIDAY, 1 NOVEMBER

8:30-5:30. **Registration.** Fourth Floor Foyer.

8:30-5:00. **Exhibits Open.** South Hall.

9:00-12:0. **SESSIONS.**

GESTURE AND MOTION. Pavillon.
H. Lee Riggins, University of Missouri, Kansas City, chair

"An 'Ecological Approach' to Musical Motion: From Event Perception to Metaphor Selection"

Patrick Shove, Yale University

Response: Marion A. Guck, Washington University

"Consonance, Dissonance, and Musical Motion"

Roger Graybill, University of Texas at Austin

Response: Marion A. Guck

"The Extended Anacrusis and the Permeability of Hierarchic Levels"

Justin London, Carleton College

Response: Marion A. Guck

LATE MEDIEVAL THEORY. North Hall.
Sarah Fuller, State University of New York, Stony Brook, chair

"Magister Lambertus and his Fifth Rhythmic Mode"

Sandra Pinegar, Columbia University

Response: Thomas J. Mathiesen, Indiana University

"Late Fourteenth-Century Pictures of Rhythm"

Anne Stone, Harvard University

Response: Thomas J. Mathiesen

"Marchetto's *Lucidarium* and Machaut's *Virelais*"

David Hill, State University of New York, Stony Brook

Response: Thomas J. Mathiesen

12:00-1:00. **Meeting of Cognition Group.**
North Hall.

12:00-2:00. **Opening of the Poster Session.**
Participants present for discussion. Salon B.
Session open until 5:00.
J. Randall Wheaton, University of Cincinnati, chair

"The Concept of the Work in the *Folio* Compositions of Earle Brown"

David B. Denton, University of Iowa

"A Computer Interface for the Graphic Entry and Encoding of Musical Scores"

John Wm. Schaffer, University of Wisconsin, Madison

"Chromatic Structures in Paul Simon's *Still Crazy After All These Years*"

Walter Everett, University of Michigan

"The Effect of Timbre on the Aural Skills of College Musicians"

Mark L. Lochstampfor, University of Rio Grande

"Transpositions between Pythagorean and Non-Pythagorean Systems in Some Mediterranean Musics"

Jean-Claude C. Chabrier, Sorbonne

"Graphic Representation of Time-Variant Aspects of Musical Texture"

Alexander R. Brinkman and Martha Mesiti,

Eastman School of Music

2:00-5:00. **SESSIONS.**

NEW AND RENEWED MODES OF MUSICAL THOUGHT. Pavillon.

Patrick McCreless, University of Texas at Austin, chair

"Harmonic Variants of the 'Expanded Cadential Progression'"

William E. Caplin, McGill University

"How Does the Tune Go?"

Roland Jordan, Washington University

"Theoretically Informed Listening"

Mark DeBellis, Columbia University

"Since 'Science': Milton Babbitt and the Uncommoning of Musical Practice"

Bruce Samet, Yeshiva University

SCHOENBERG. North Hall.
Severine Neff, University of Cincinnati, chair

"Schoenberg's 'Poetics of Music' and the Twelve-Tone System"

John R. Covach, University of North Texas

"Arnold Schoenberg and the Austro-German Theoretical Legacy: *Stufen*, *Regions*, *Verwandschaft*, and the Theory of Tonal Function"

David Bernstein, Mills College

"A Way Out of Schoenberg's Opus 15, Number 5"

Richard Littlefield, Bloomington IN

"Schoenberg's Workshop: What Schoenberg's Failed Attempts at *Das Buch der hängenden Gärten* Reveal"

Reynold Simpson, University of Missouri - Kansas City

8:00-11:00. Special Session.
THE TONAL THEORETICAL WORK OF
PETER WESTERGAARD. Salon H and I.
Joseph Dubiel, Columbia University, chair

- "Teaching with Westergaard's Counterpoint Rules"
Fred Everett Maus, University of Virginia
- "The Schenkerian Roots of Westergaard's Counterpoint"
Marion A. Guck, Washington University
- "Westergaard's Theory of Tonal Rhythm"
Walter Everett, University of Michigan
- "A Comparative Approach to Westergaard's Terminology"
Janet Schmalfeldt, Yale University
- "Strength of Connection: On Some Extrahierarchical
Aspects of Voice-Leading in Classically Tonal Music"
Stephen Peles, Princeton University
- "The Structure of Construction"
Stephen Demski, University of Wisconsin

Response: Peter Westergaard, Princeton University

SATURDAY, 2 NOVEMBER

8:00-9:00. Breakfast Meeting of Representatives
of the Regional Theory Societies. Salon C.

8:30-5:00. Registration. Fourth Floor Foyer.

8:30-5:00. Exhibits Open. South Hall.

8:30-5:30. Poster Session Open. Salon B.

9:00-10:30. SESSIONS.

SCHENKER. Pavillon.
Steve Larson, Temple University, chair

- "Conflicting Processes in Schenker's *Tonwille*"
Joseph Lubben, University of Notre Dame
- "Schenker's Octave Lines Reconsidered"
David H. Smyth, Louisiana State University

PERCEPTION. North Hall.
Robert Gjerdingen, State University of New York,
Stony Brook, chair

- "Skill Acquisition in Undergraduate Music Theory:
Analysis as Problem Solving"
Susan M. Piagentini, Northwestern University
- "Tonal Context Affects Musicians' Recognition of
Transposed Melodies and Same-Contour Variant
Melodies"
Elizabeth West Marvin, Eastman School of Music

10:40-12:10. SESSIONS.

RHYTHM AND METER. Pavillon.
Alexandra Pierce, University of Redlands, chair

- "An Analysis of Polyrythm in Selected Improvised
Jazz Solos"
Cynthia Folio, Temple University
- "Interacting Pulse Streams in Schoenberg's Atonal
Polyphony"
John Roeder, University of British Columbia

INDIAN SCALES AND DIATONIC THEORY.
North Hall.
Robert Morris, Eastman School of Music, chair

- "Early Indian Heptatonic Scales and Recent Diatonic
Theory"
John Clough, State University of New York, Buffalo
Jack Douthett, Albuquerque Technical Vocational
Institute
N. Ramanathan, University of Madras
Lewis Rowell, Indiana University
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12:10-1:20. Poster Session participants present
for discussion. Salon B.

1:20-1:30. SMT Awards Ceremony. Pavillon.

1:30-2:30. KEYNOTE LECTURE. Pavillon.
"Some Problems and Resources of Music Theory"
David B. Lewin, Harvard University

2:40-5:40. SESSIONS.

ISSUES AND RESPONSES. Pavillon.
Anne Hall, Wilfrid Laurier University, chair

- "The Play of Interpretants: Beethoven's Lieder as Semiotic"
William P. Dougherty, Plymouth State College
Response: Robert Hatten, Pennsylvania State University
- "Listening and Problem Solving Revisited: A Historical and
Theoretical Review"
Richard Ashley, Northwestern University
Response: Robert Hatten
- "Syntax and Semantics: The Significance of the Dual
Articulation for Music Theory"
David Schwarz, Southern Methodist University
Response: Robert Hatten

ISSUES AND RESPONSES. North Hall.
J. Kent Williams, University of North Carolina - Greensboro,
chair

- "Voice-Leading Schemata in Roger Sessions's
From My Diary"
Frank Samarotto, Baruch College, City University
of New York

Response: Judy Lochhead, State University of New York,
Stony Brook

"Musical Form and Fundamental Structure: A Critical
Extension of Schenker's Formenlehre"

Charles J. Smith, State University of New York, Buffalo

Response: David Neumeyer, Indiana University

"The Dimensions of Sound Color Revisited: A Timbral
Affektenlehre?"

Wayne Slawson, University of California, Davis

Response: Larry Polansky, Dartmouth College

5:45-6:30. **Business Meeting.** North Hall.

SUNDAY, 3 NOVEMBER

8:00-9:00. **Meeting of the Committee on the
Status of Women.** Salon B.

8:00-9:00. **Joint Meeting of 1991 and 1992 Local
Arrangements Committees.** Salon C.

8:00-9:00. **Joint Meeting of 1991 and 1992
Program Committees.** Salon A.

8:30-12:00. **Exhibits Open.** South Hall.

9:00-12:00. SESSIONS.

NINETEENTH-CENTURY COMPOSITIONS. Pavillon.
Lee Rothfarb, Harvard University, chair

"Pitch and Pitch Class Stasis as Prolongation in Three
Songs by Franz Liszt"

Kip Wile, University of Chicago

"Dramatic Turning Points in the Lieder of Johannes Brahms"

Heather Platt, Baruch College, City University of New York

"Formal Fallacy and Programme in Richard Strauss's *Tod
und Verklärung*: A Reevaluation"

Glen Ethier, University of British Columbia

"Debussy and the Conservatoire Conception of Chromatic
Harmony"

John R. Clevenger, Eastman School of Music

TWENTIETH-CENTURY COMPOSITIONS. North Hall.
Stefan Kostka, University of Texas at Austin, chair

"The Development and Application of the Chain Technique
in the Recent Works of Witold Lutoslawski"

Gerald E. Evans, Cleveland State University

"Tonality as Dialectics in Bartók's Music for Strings,
Percussion, and Celeste, Second Movement"

Jeff Nichols, Columbia University

"Contour Profiles and Measures of Entropy in Messiaen's
Mode de valeur et d'intensité"

Yayoi Uno, Eastman School of Music

"Structural Sets in Two Short Pieces by Prokofiev"

Neil Minturn, Eastman School of Music

CALL FOR PAPERS

The fifteenth annual conference of the Society for
Music Theory will be held in Kansas City, October
15-18, 1992. The deadline for submissions is
February 1, 1992. For more information, contact
Gregory Proctor, 1992 SMT Program Chair, The
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1866 College Road, Columbus, OH 43210-1170.