Friday morning, April 24
Location: B.U. School of Music Room 219: 855 Commonwealth. Ave, 2nd Floor

8:00 AM Registration and coffee

9:00 AM – 12:00 Student Workshop: Sonata Theory and the ‘New Formenlehre’
James Hepokoski, Leader

12:00 PM – 1:00 Lunch

Friday afternoon
Location: B.U. School of Music Marshall Room: 855 Commonwealth. Ave, 2nd Floor

1:00 PM – 2:30 Texture and Timbre
Kate Heidemann (Colby College), Chair
- The Creation of Structural Hierarchies in the Orchestral Music of Tristan Murail
  Joshua Groffman (Sarah Lawrence College)
- Prestimagination: Interactions Between Performance, Compositional Design, and Aesthetic Priority in Kaija Saariaho’s Sept Papillons
  Christopher Gainey (University of British Columbia)
- Blurring into the Distance: Harmonic Overlaps in Schumann and Brahms
  Diego Cubero (University of North Texas)

2:45 PM – 4:45 Physicality
Christopher Hasty (Harvard University), Chair
- Musical Action and Musical Space: A Case for the GIS Attitude
  Benjamin Hansberry (Columbia University)
- In the French Style: Metric Types and Embodied Meaning in Tchaikovsky’s Sleeping Beauty
  Matthew Bell (University of Texas, Austin)
- “...Eternity Which is Forever Still”: Shaping Time with Gestures in Andriessen’s De Tijd
  Mariusz Kozak (Columbia University)
- Teaching Asymmetrical Meter With Eastern European Folk Dancing”
  Peter Silberman (Ithaca College)
5:00 PM – 6:00  Panel Discussion: *History/Anhistory of Music Theory*
Daniel Harrison (Yale University, co-chair)
David Kopp (Boston University, co-chair)
David Cohen (Columbia University)
Nathan Martin (Yale University)

7:00 PM  Dinner at Sol Azteca, 914 Beacon Street.

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**Saturday Morning, April 25**
Location: B. U. George Sherman Union Conference Auditorium in the “Hub”: 775 Comm. Ave., 2nd Floor

8:00 AM  Registration and coffee

9:00 AM – 10:30  Re-Imaginings
Roger Graybill (New England Conservatory), Chair

- Listening to Formal Functions and Dialogic Form: Towards a Recompositional Reconciliation
  William O’Hara (Harvard University)

- Shostakovich’s Dominants
  Simon Prosser (City University of New York)

- How to Forge a Missing Link: Winfried Michel’s “Haydn” and the Style-Historical Imagination
  Frederick Reece (Harvard University)

10:45 AM – 12:15  20th-Century Tonalities
Peter Kaminsky (University of Connecticut), Chair

- Charles Ives’s Democratic Dissonances
  Chelsey Hamm (Kenyon College)

- Ravel’s Octatonic Scripts
  Damian Blätter (Rice University)

- More than a Tritone: A Set Theoretic Analysis of Leonard Bernstein’s “The Rumble” from *West Side Story* – 1957
  Thomas Posen (University of New Mexico)

12:15 PM – 1:30  Lunch

1:30 PM – 2:30  Musical Corpora
Paula Telesco (University of Massachusetts, Lowell), Chair

- Bach’s “Gapped” Voicings, Expressive Meaning, and Part-Writing Pedagogy
  Andrew Jones (Yale University)

- Harmonic Function in Popular Music
  Christopher White (University of North Carolina, Greensboro) and Ian Quinn (Yale University)
2:45 PM – 3:45

**Theoretical Precursors**
Patrick McCreless (Yale University), Chair

- L’Apothéose de Rameau: A Survey of Henri Pousseur’s “technique des réseaux” (“Network Technique”)
  André Brégégère (City University of New York)

- Cognition in Scottish Common Sense Music Theory, 1770-1786
  Carmel Raz (Yale University)

4:00 PM – 5:00

**Panel Discussion: Formenlehre in the Classical Style**
James Hepokoski (Yale University, co-chair)
Janet Schmalfeldt (Harvard University, co-chair)
Andrew Aziz (Florida State University)
Alex Ludwig (Berklee College of Music)
James Mackay (Loyola University)

5:15 PM – 6:15

**Business Meeting**

6:15 PM

**Reception**

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**Program Committee**
Deborah Burton (Boston University), Chair
Jonathan Guez (Yale University)
Garrett Michaelsen (UMass, Lowell)
Steven Nuss (Colby College)
Margaret Thomas (Connecticut College), *ex officio*

**Nominating Committee**
Ira Braus (The Hartt School), Chair
Deborah Stein (New England Conservancy)
Stephanie Probst (Harvard University)

**Local Arrangements Chair**
Jason Yust (Boston University)

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