The conference will be held together with the Rocky Mountain chapter of the AMS and the Southwest chapter of SEM. Their preliminary programs will be forthcoming on their websites.

All RMSMT paper sessions will be held on the second floor of the NAU Performing and Fine Arts Building, in rooms 215–219.

FRIDAY, APRIL 5

12:00 REGISTRATION

12:30–12:45 WELCOME

12:45–2:45 FORM AND MOTIVE
Timothy D. Saeed (Louisiana State University)
   Gesualdo’s Madrigal “Moro Lasso”: An Intervallic Germ Cell Analysis
Jason Britton (Luther College)
   Middleground Recurrence of Beethoven’s “Es Muss Sein!” Motive in His Last Quartet
Kyle Jenkins (University of Arizona)
   Mendelssohn, Expositional Continuity, and the Intervening P-based Module
Boyd Pomeroy (University of Arizona)
   What’s in a Secondary Key Choice? The Diatonic (Sub-) Mediant in Major-Mode Sonata Form

2:45–3:00 COFFEE BREAK

3:00–5:00 TRANSFORMATIONAL APPROACHES TO CHROMATIC HARMONY
Frank Lehman (Harvard University)
   Theorizing Semitonal Modulations in Schubert’s Four-Hand Piano Works
Owen Belcher (University of Cincinnati)
   Harmonic Conflict and Transformation in Two Mussorgsky Songs
John Muniz (Yale University)
   Transformation at the Margins of Tonality: Scriabin's Seventh Piano Sonata
Peter Purin (Oklahoma Baptist University)
   “Are We Back at the Start?”: Monotonal Excursions And Their Dramatic Impact in Four Songs of Stephen Sondheim

6:00 RECEPTION: NAU Native American Cultural Center, featuring the music of Brazilian guitarist João Junqueira
SATURDAY, APRIL 6

8:30–10:30 PERCEPTION AND EMOTION
Eleni Kistler (University of Denver)
   The Search for Haydn’s Musical Persona in a “Simple” Work
James Palmer (University of British Columbia)
   Humor as a Sub-Species of Stylistic Disjunction: The Case of Mozart’s “Haffner” Serenade
David Bashwiner (University of New Mexico)
   Scary Music, the Amygdala, and the Value of Neuroscience to Music Theory
Daniel B. Stevens (University of Delaware)
   Symphonic Hearing: Listening as Active Participation

10:30–10:45 COFFEE BREAK

10:45–12:15 MUSIC OF THE TWENTY-FIRST CENTURY
Paul Miller (University of Colorado)
   Temporal Dissonance in Stockhausen’s Late Works
Jason Jedlicka (Indiana University)
   Exploring Augmentation in Steve Reich’s Double Sextet
Joshua William Mills (Florida State University)
   Latent Tonalities in Michael Hersch’s Two Lullabies, No. 1

12:30–1:15 LUNCHEON: University Union, Havasupai Room

1:15–2:00 BUSINESS MEETING

2:15–3:45 ELEMENTS OF TWELVE-TONE DESIGN
Carl Burdick (University of Cincinnati)
   Mature Stylistic Features of Pierre Boulez’s Douze Notations (1945)
Michael Chikinda (University of Utah)
   A Re-examination of Persichetti’s Early Works with a Focus on the Violin Sonata, Op. 15, No. 1
Mary Hansen Murdock (University of Arizona)
   Applying Dual Interval Space to Shostakovich’s Suite for Voice and Piano

3:45–4:00 COFFEE BREAK

4:00–5:30 AUGMENTED SIXTHS, TRITONES, AND MICROTONES
Alan Reese (University of Colorado)
   Prolongational and Cadential Augmented Sixth Chords in the Music of Debussy and Ravel
Don Traut (University of Arizona)
   Tritone Spans in the Largo from Stravinsky’s Piano Concerto
Crystal Peebles (Northern Arizona University)
   Melodic Structure in Ligeti’s “Hora lungă”