

Music Theory Southeast 2021

Annual Meeting

Saturday Morning, March 20th

10:00 EST (Question and Answer Session – Zoom Webinar)

Popular Music and its Pedagogy

Chair: Cora Palfy (Elon University)

- Taylor Stephens (Elon University), “What’s New Copycat?: Examining Originality in Pop Music ‘Sister Hits’ through Formal Schemata and Pop Production Techniques”
- Gabriel Fankhauser (University of North Georgia), “The Affect Circumplex and Meaning in Music Fundamentals”
- Hanisha Kulothparan (Michigan State University), “Flow in the Alter Egos of Nicki Minaj”

11:00 EST (Q & A – Zoom Webinar)

Analyzing Improvisation

Chair: Gilad Rabinovitch (Florida State University)

- Michael Sebulsky (University of Oregon), “Improvised Structures in the Music of Dave Matthews Band”
- Guy Capuzzo (University of North Carolina at Greensboro), “Composition, Improvisation, and Macroharmony in Henry Threadgill’s ‘Sixfivetwo’”
- Rich Pellegrin (University of Florida), “Salience, Triads, and Transformational Counterpoint in Robert Glasper’s Improvisation on ‘North Portland’”

Saturday Afternoon

12:00 noon EST

Social Hour (Live on Zoom)

1:30 EST (Q & A – Zoom Webinar)

Modality and Tonality

Chair: Adam Ricci (University of North Carolina at Greensboro)

- Derek Myler (Eastman School of Music), “Lewin’s Dubbit, Husserl’s Post-horn: A Multistable Model of Polytonal Perception”
- Eron Smith (Eastman School of Music), “The Double-Tonic Number System for Current Pop”
- Chandler Blount (Florida State University), “Tonal Ambiguity in Mode of Address in Three Wolf Lieder”
- Michael Bruschi (Yale University), “A Genus/Species Account of Scale Degrees”

3:00 EST (Q & A – Zoom Webinar)

Unruly Meter and Hypermeter

Chair: Alexander Martin (Stetson University)

- Robert Wells (University of Mary Washington), “Dancing with the Devil: Liszt's Diabolical Metric Cycles”
- Lina Sofia Tabak (CUNY Graduate Center), “Hypermetrical Practices in ‘The Ritual of the Two Rival Tribes’”

Sunday Morning, March 21st

9:00 EST (Live on Zoom)

Graduate Student Workshop led by Inessa Bazayev (Louisiana State University):

“Prokofiev in Context: Views from East and West”

11:00 EST (Q & A – Zoom Webinar)

Motive and Form

Chair: Catrina Kim (University of North Carolina at Greensboro)

- John Combs (Florida State University), “Motivic Transference in Julia Perry’s Stabat Mater”
- Alan Elkins (Florida State University), “Mixed Signals: Schematic and Form-Functional Ambiguity in the Keyboard Fantasias of C. P. E. Bach”
- Despoina Panagiotidou (Indiana University), “Transposed Repetition of Thematic Patterns in Franck”

Sunday Afternoon

1:30 EST (Q & A – Zoom Webinar)

Drag, Rock, and Metal

Chair: Christopher Endrinal (Florida Gulf Coast University)

- J. Daniel Jenkins (University of South Carolina), “Isn’t it queer?’: The Kinsey Sicks and the Art of Parody”
- Tyler Osborne (University of Oregon), “Deviant Causal Choruses in My Bloody Valentine's Loveless”
- Michael Dekovich (University of Oregon), “Compound Bridge Sections in Rock and Metal Music”

2:30 EST (Live on Zoom)

Business Meeting

4:00 EST (Live on Zoom)

Keynote Address by Jennifer Iverson, University of Chicago:

“Liminal Synths: Sonic Pre-Histories and The Search for Legitimacy”

MTSE 2021 Program Committee:

Robert Komaniecki, Chair (University of Iowa)

Joseph Kraus, MTSE President (Florida State University)

Rachel Lumsden (Florida State University)

Sam Reenan, 2020 Irna Priore Prize for Student Research Winner (Eastman School of Music)

Mark Richardson (East Carolina University)

Benjamin Wadsworth (Kennesaw State University)

Allison Wentz (Elon University)