

CONFERENCE PROGRAM

Music Theory Southeast

2023 Annual Meeting

University of Georgia
Hugh Hodgson School of Music building
250 River Road
Edge Recital Hall

Friday, March 10

Registration and Coffee

8:00–8:45 a.m. (Hugh Hodgson School of Music Main Lobby)

Introduction and Welcome

8:45–9:00 a.m. (Edge Recital Hall, 3rd floor)

Session 1: Sonata Form

9:00–10:30 a.m. (Edge Recital Hall)

Chair: Gabe Fankhauser (University of North Georgia)

- “What Separates a Sonata’s Closing Section from Its Subordinate Theme?”
Robert T. Kelley (Lander University)
- “Hearing the Sonata through Fanny Hensel’s *Sonata o Capriccio* (1824)”
Catrina S. Kim (University of North Carolina at Greensboro)
- “Function and Type in the Main Themes of Robert Schumann’s Sonata Forms”
Matthew Poon (Oberlin College & Conservatory)

Break

10:30–10:45 a.m. (UGA Choral Suite, adjacent to Edge Recital Hall)

Session 2: Cadence, Theme Type, and Formal Function

10:45 a.m. – 11:45 p.m. (Edge Recital Hall)

Chair: Allison Wentz (Elon University)

- “Cadential Rhetoric and Separate Agencies: Split-Voice PACs and their Impact on Formal Closure in the Music of Dvořák”
Xieyi (Abby) Zhang (Georgia State University)
- “The ‘Nostalgic Sentence’: Historical Contexts and Sample Analyses”
Ash Stemke (Murray State University)

Lunch

11:45 a.m. –1:15 p.m.

Session 3: Schemas and Multimedia Approaches

1:15–2:45 p.m. (Edge Recital Hall)

Chair: David Geary (Wake Forest University)

- “‘Cue Schemas’
Nathaniel Mitchell (University of North Carolina at Greensboro)
- “‘Feels Like Something That I’ve Done Before’: Massive Attack’s ‘Dissolved Girl’ Schema”
Grace Gollmar (University of Texas at Austin)
- “‘Battling Bosses to the Rhythmically Informative Music of *Metal Gear Rising: Revengeance*’
Morgan Weeks (Louisiana State University)

Break

2:45–3:00 p.m. (UGA Choral Suite)

Session 4: New Theoretical Frameworks

3:00–4:00 p.m. (Edge Recital Hall)

Chair: Lauren Hartburg Crosby (Clemson University)

- “‘Toward a Theory of General Displacement in Prokofiev’s Music’
Evan Tanovich (University of Toronto)
- “‘Chord-Member Space and Transformations’
Alex Shannon (Indiana University)

Break

4:00–4:15 p.m. (UGA Choral Suite)

Session 5: Analysis of Hip Hop and Black Pop

4:15–5:15 (Edge Recital Hall)

Chair, Megan Lyons (Furman University)

- “‘Comin’ at You at Supersonic Speed’: Beat and Flow Switches in Contemporary Hip-Hop”
John DeBouter (University of Miami)
- “‘From a Musical to Political Resolution: The Tension of the Tonic Anticipation in Black Pop’
Matthew Oliver (The University of North Texas)

MTSE Concert

5:30–6:30 p.m. (Edge Recital Hall)

Conference Dinner

7:00 p.m. (Location TBD)

Saturday, March 11

Graduate Workshop: Making Fundamentals Inclusive

8:00–10:00 (Room 521, 5th floor)

Leigh VanHandel (University of British Columbia)

Registration and Coffee

9:30–10:00 a.m.

Session 6: Style & Identity

10:00–11:30 a.m. (Edge Recital Hall)

Chair: Rachel Lumsden (Florida State University)

- “A Posthuman Voice: Vocal Aesthetic and Identity in 2010s Witch House”
Tyler Osborne (University of Oregon)
- “‘Iraq and Roll’: Appropriating Rock in Post-9/11 Country Music”
Alan Reese (Wake Forest University)
- “Analyzing Patrick Stump’s ‘Soul Voice’: Vocal Timbre as a Signifier of Style and Genre”
Joseph Grunkemeyer (Indiana University)

Break

11:30–11:45 a.m.

Session 7: Intertextuality

11:45 a.m. –12:45 p.m. (Edge Recital Hall)

Chair: Cora Palfy (Elon University)

- Dickie Lee (University of Georgia), “Intertextual Rhetoric and Popular Music”
- Tiffany Ta (University of California, Santa Barbara), “Intertextual Sampling of Classical Melodies in Pop Music: Techniques of Phrase Structural Modification”

Lunch

12:45–2:15 p.m.

Session 8: Formal Function in Popular Music

2:15–3:15 (Edge Recital Hall)

Chair: Christine Boone (University of North Carolina, Asheville)

- Jeremy Robins (Claflin University), “Formal Functions of Melodic Patterns in Popular Music”
- Jacob Eichhorn (Eastman School of Music), “‘Here is where I’ll end it’: Formal Incompleteness and Death in Popular Song”

Break

3:15–3:30 p.m.

MTSE Business Meeting

3:30–4:30 p.m. (Room 308)

Keynote Address

4:30–5:30 p.m. (Edge Recital Hall)

Kyle Adams (Indiana University)

“Does Music Mean Anything At All? Towards a Semiotics of Digital Sampling”

Abstract: As musicians and scholars, we tend to assume that some form of meaning is inherent in music itself, that much of what we do is aimed at uncovering and conveying the intrinsic affect of a musical work. This paper will explore the ways in which digital sampling problematizes these assumptions by reconfiguring and recontextualizing musical excerpts, to the point that they can take on opposite affective qualities from those they had in the original work. We will investigate the following questions: how long does a musical passage need to be to have a consistent expressive meaning? And how many musical layers can one remove and replace while still maintaining the music’s expressive core?