

**Friday, March 15, 2024**

Time	Ward Hall	McMeen 206
8:00–8:45		Registration
<b>8:45</b>	Opening Remarks	XX
<b>9:00-10:30</b>	<p><b>Video Game Music</b> Chair: Wesley J. Bradford (University of Louisiana at Lafayette)</p> <p>Humor and Horror: Immersive Functions of Glissandi in Video Game Music Jeremy W. Smith (The Ohio State University)</p> <p>Message from the Veins: Analyzing “Charts” in the Virtual Reality Rhythm Game Beat Saber Drake Eshleman (Indiana University)</p> <p>Unique Timbral Effects in 8-Bit NES: Technological Affordances in Mega Man 1–3 Matthew Ferrandino (Murray State University)</p>	<p><b>20<sup>th</sup> century</b> Chair: Rebecca Long (University of Louisville)</p> <p>Tracing Boulanger’s La Grande Ligne in French Modernist Music Matthew Bilik (The Ohio State University)</p> <p>Hearing Materiality: Embodied Metaphors in György Ligeti’s <i>Atmosphères</i> and <i>Lontano</i> Chris Lennard (Elon University)</p> <p>Subversion and Rebellion: Readings of Anti-Narrative Strategies in Eastman’s Piano 2 Brendan McEvoy (Michigan State University)</p>
<b>(10:30-10:45)</b>	Break	

10:45-12:15	<p><b>Phrase and Form in Popular Music</b> Chair: David Geary (Wake Forest University)</p> <p>Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses Devin Guerrero (Texas Tech University)</p> <p>Democratized Form: Collage and Cohesion in the Music of Bon Iver Audrey Slote (University of Chicago)</p> <p>“All The Lonely Starbucks Lovers”: Prosodic Dissonance in Taylor Swift’s Discography Alexander Shannon (Indiana University)</p>	<p><b>Living Composers</b> Chair: Jason Jedlička (Belmont University)</p> <p>Listening to Listening: Silence in the Music of Rebecca Saunders Justin Weiss (University of Chicago)</p> <p>Texture and Form in Henry Threadgill’s <i>In For A Penny, In For A Pound</i> Guy Capuzzo (UNCG)</p> <p>Listening for Culture in Performances of <i>The Butterfly Lovers</i> Violin Concerto Clare Sher Ling Eng (Belmont University)</p>
12:15- 2:00	LUNCH	
2:00-3:30	<p><b>Form, Hypermeter, and Multimedia Narratives</b> Chair: Olivia Lucas (LSU)</p> <p>Rhythmic Resistance: Music’s Subversive Power in Women’s Anti-Violence Protests Jill Vogel (Louisiana State University)</p> <p>Tap Dance Choreographers as Composer-Analysts: Formal Interactions between Tap Dance and Post-Millennial Pop Music Stefanie Bilidas (University of Texas at Austin)</p> <p>Storytelling in Under Two Minutes: Exploring Narrative and the 3/4 Prechorus in Anime OPs Sam Falotico (Eastman)</p>	<p><b>Schemata</b> Chair: Mark McFarland (Georgia State University)</p> <p>Dispersed Harmony as a Means of Distinguishing Sacred Harp Hymn-Tune Subgenres Robert T. Kelley (Lander University)</p> <p>One More Time: Ritornello Cycles in J.S. Bach’s Concerto for Two Harpsichords in C major (BWV 1061), First Movement Vlad Praskurnin (CUNY Graduate Center)</p> <p>Bitter Rage, Beautiful Song: Form and Function in Maslanka’s Symphony No. 10 Wesley J. Bradford (University of Louisiana at Lafayette)</p>

<b>(3:30-3:45)</b>	Break	
<b>3:45-4:45</b>	<p><b>Lightning talks: Western Art Music</b> Chair: Clare Sher Ling Eng (Belmont University)</p> <p>Extended Techniques and Valve Transformations and in Luciano Berio's Sequenza X (1984) Gillian Radcliffe (Florida State University)</p> <p>Nonexistent Fundamentals and Distant Partial as the Source of Tuning and Pitch Inception Navid Bargrizan (East Carolina University)</p> <p>Distances in voice-leading spaces as tensional relationships: Determining form in John Adams' Nixon in China (1987) Eric Yang (University of Toronto)</p>	<p><b>Lightning Talks: Pop/Jazz/Media</b> Chair: Lauren Crosby (Clemson University)</p> <p>"Ancient Voices": A Hypermetrical and Orchestration Analysis of the Theme Songs to Seasons of CBS's Survivor Micah Roberts (University of Cincinnati College-Conservatory of Music)</p> <p>All the Blues: Measuring Blue Note Usage in Jazz Improvisation Connor Davis (Jacksonville State University), Peter Bryant, Laura Weinkauf, Shannon Roberston, Trevor Johnson</p> <p>Woo Young-Woo: Autistic, Not a Child Tiffany Ta (University of California, Santa Barbara)</p> <p>Terminally Anti-Climactic Form in Post-1990s Progressive Metal Zachary Simonds (Florida State University)</p>
<b>(4:45-5:00)</b>	Break	
<b>5:00-5:45</b>	Recital (Ward Hall)	

Saturday, March 16, 2024

Time	Ward Hall	McMeen 206	
8:00  8:30-9:30	X	Student Workshop—attendance limited to accepted students 8:00-9:30 “Analyzing Vocal Music of the Baroque: Concepts and Categories” Dr. Christopher Brody (University of Louisville)	
	Sonatas Chair: Jeriel Jorguenson (Lipscomb University)  Signifyin(g) on the Performer/Listener: Formal Process as Rhetorical Prank in the Scherzo of Florence Price’s Piano Sonata in E Minor Benjamin Dobbs (Furman University)  Compound S-Module Strategies in Emilie Mayer’s Solo Sonatas Tyler Osborne (University of Louisville)		
	Break		
	Text Setting Chair: Trevor de Clercq (Middle Tennessee State University)  Markedness Correlations and the Constraints of Operatic Multimedia Nathaniel Mitchell (UNCG)  From Old-Time to “Hard Times”: Phrase Rhythm and Prosody in the Music of Tyler Childers Samantha Waddell (Indiana University)		Topics Chair: Rachel Lumsden (Florida State University)  The Evolution of the Hero’s Introduction: Topic and Intercultural Trope in Kollywood Film Music Hanisha Kulothparan (Eastman)  From “Moonlight Blest” to Wordless Grief: Deforming the Lullaby Topos in Amy Beach’s Cradle Song of the Lonely Mother Sabrina Clarke (Meredith College)
(9:30-9:45) 9:45-10:45	Break		
(10:45-11:15)	Break		

11:15-11:45	<b>MTSE Business Meeting</b> (Together for the first few minutes for the student paper awards)	<b>SCSMT Business Meeting</b> (Together in Ward Hall for the first few minutes for the student paper awards)
12-1	<b>Keynote:</b> “She Who Digs: Timbre, Voice, and Lateral Placement in Björk’s <i>Fossora</i> ” Victoria Malawey (Macalester College)	