



Music Theory Southeast 2026 Annual Meeting

Morehouse College Department of Music
Atlanta, Georgia
February 27–28, 2026

Friday, February 27

8:00 AM–8:45 AM Registration and Coffee

8:45 AM–9:00 AM Introduction and Welcome

9:00 AM–10:30 AM **Session 1: Got Rhythm?**
Chair: TBA

An Adventure in 7s: Tigran Hamasyan's "Nairian Odyssey"
Adam Ricci (University of North Carolina at Greensboro)

What's The Point (of Alignment)? Embellished and Disguised Rhythmic Displacement in the
Early Discography of Michelle Branch
Brian Junttila (Florida State University)

Listening to Rhythm Game Charts
Marcos Acevedo (University of Texas at Austin)

10:45 AM–11:45 AM **Session 2: Music and Speech**
Chair: TBA

Speech Surrogacy on Stage: Talking Drums and Flutes in the works of Dúró Ládpò
David Àinà (Lagos State University)

"Otonality" and "Utonality": Semantic and Expressive Contents in "The Long-Departed Lover"
from Harry Partch's *Seventeen Lyrics by Li Po*
Jiaqi Sun (University of North Texas)

Lunch

1:15 PM–2:15 PM **Session 3: Transcription and Collaboration**
Chair: TBA

Issues in the Transcription and Preservation of Gullah Geechee Spirituals
Saleem Saafir, Eric Crawford, and Aaron Carter-Ényì (Morehouse College)

Genre Interactivity Strategies in Two 2010s Indie/Classical Collaborations
Grace Gollmar (University of Texas at Austin)

2:30 PM **Concert by Morehouse College students**

3:30 PM Registration and Coffee

4:00 PM–5:30 PM **Session 4a: European Modernism**
Chair: TBA

“I Have Tried to Write Paradise”: Analogies of Space, Color, and Light in Kaija Saariaho’s *Sombre* (2012)

Nathan Cobb (Emory University)

Fusion and Articulation as Timbral Tools: Insights from Boulez’s *Notations*

Reed Mullican (Indiana University)

Engraving in Sound: Roughness-Finesse Dialectics in Manfred Stahnke’s Chamber Works

Navid Bargrizan (East Carolina University)

4:00 PM–5:30 PM **Session 4b: Lightning Strikes**
Chair: TBA

Synchropoint: A Unified Theory of Vocal Harmonic Practice in Black Gospel and Pop

Samuel Fynewever (University of Minnesota)

Examining Visual Art as an Aid to the Compositional Process: An Intermodal Approach

Keaton Marek (University of Georgia)

A Microtonally-Expanded Timbral Palette: Analyzing the “Quasi-Melodic” in Rebecca Saunders’s Works

Morgan Rich (East Carolina University)

“Race, Space, and Place” in Kendrick Lamar’s “euphoria”

Ila Sharma (Ohio State University)

Inclusive vs. Exclusive: Musical Topics and Social Hierarchy in Sports Broadcast Music

Albert Wheeler (Florida State University)

When Rhymes Don’t (and Other Humorous Lyrical Phenomena)

Chandler Blount (Florida State University)



Saturday, February 28

8:00 AM–9:00 AM Registration and Coffee

8:00 AM–10:00 AM **Student Workshop**
“Spirituals and Spirituality in Music by Black Composers”
Workshop leader: Horace Maxile, Jr. (Baylor University)

9:00 AM–10:30 AM **Session 5: Form**
Chair: TBA

Micro-Syntactic Uniformity in Haydn’s Keyboard Minuets: Form, Schemata, and Cadential Design

Armin Akhavian (Florida State University)

¿Nueva Salsa? Formal Hybridization of Salsa in the Digital Age

Tori Vilches (Indiana University)

A Corpus-Assisted Study on the Harmonic Transitions and Formal Functions of Beat-Switches in Rap, 1994–2025
Aaron D’Zurilla (independent scholar)

10:45 AM–11:45 AM **Session 6a: Lightning Strikes Twice: Graves, Ghosts, Getting Killed**
Chair: TBA

From Beyond the Grave of Tonality: A Music Cognition Oriented Analysis of Alfred Schnittke’s *Requiem* (1975)

Lilly Korkontzelos (Michigan State University)

Schubert’s “Der Doppelgänger” and Schenkerian Analysis: A Case for Conversation
Austin Wilson (Florida State University)

Killed By Drones: Archaizing Music and the Empathy Gap in Modern Media
Cameron Gwynn and Brittney Pflanz (Florida State University)

“Hey, Listen!” Is That A Ghost?: Musical Specters and Haunting in *The Legend of Zelda: Breath of the Wild* (2017) and *Tears of the Kingdom* (2023)
Luis Matos-Tovar (Florida State University)

10:45 AM–11:45 AM **Session 6b: Undergraduate Research Fair (digital posters)**
Chair: TBA

Analysis of Brahms’s *Variations on a Theme by Haydn*, Op. 56b
Kailyn Abad (University of South Carolina)

The Reversed Recapitulation in Schubert’s Piano Sonata in A minor, D. 845
Mikkel Cullen (Kennesaw State University)

From Lap to Map: How Music Drives the Interconnected Mario Kart World
Cameron Cummins (University of Central Florida)

More chords with 15EDO
William Dunn (Georgia Institute of Technology)

Multipart B Sections in Top 25 Pop Music: 2010–2014
V Markey, Karla Mino, and Seraphim Duarte (Kennesaw State University)

Rhythmic DNA: An Adaptation of Beat Set Theory Within Charli XCX’s *Brat*
Makenzie Shields (University of Georgia)

What Caplin’s Continuation Function Becomes...If We Analyze More Composers
Kaylor Smith (Lander University)

Imitating the Polyphonic and Antiphonic Textures in Tei Shi’s “Bassically”
Matthew Stearns (University of North Carolina at Charlotte)

An Analysis of *Marimba Dances*
Jayden Taylor (University of South Carolina)

An Application of W.E.B. Du Bois’s Concept of “Double Consciousness” to Beyoncé’s *Cowboy Carter* Album
De’Nasia Thomas (University of Georgia)

Lunch

1:15 PM–2:15 PM **Business meeting**

2:30 PM–4:00 PM **Session 7: Fractures, Echoes, and Tinyness**

Chair: TBA

Echoes of Imperialism: *Godzilla*, *Gunka*, and Military Music in Postwar Japan

Tanner Cassidy (University of California, Santa Barbara)

Sondheim's Fractured Pastiches

Michael Buchler (Florida State University)

Tiny Tunes: Miniaturization Strategies and Formal Compression in Kids' TV Musicals

Derek Myler (East Carolina University)