



# Music Theory Southeast 2026 Annual Meeting

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

*Except where otherwise noted, all sessions will be held in the Emma and Joe Adams Concert Hall, located in the Ray Charles Performing Arts Center (i.e. the RAYPAC).*

## 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: Nancy Rogers (Florida State University)

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: Michael Buchler (Florida State University)

Speech Surrogacy on Stage: Talking Drums and Flutes in the works of Dúró Ládipò

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: Rachel Lumsden (Florida State University)

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: Dylan Principi (Florida State University)

“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: Dickie Lee (University of Georgia)  
**Location: RAYPAC classroom no. 226 (2nd floor)**

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 (independent scholar)  
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)**  
**Location: RAYPAC classroom no. 226 (2nd floor)**

9:00 AM–10:30 AM **Session 5: Form and Friends**  
Chair: Jeffrey Yunek (Kennesaw State University)

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: Adam Ricci (University of North Carolina, Greensboro)

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: Derek Myler (East Carolina University)

**Location: RAYPAC classroom no. 220 (2nd floor)**

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: Evan Jones (Florida State University)

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

Tanner Cassidy (University of California, Santa Barbara)

Sondheim's Fractured Pastiche

Michael Buchler (Florida State University)

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

Derek Myler (East Carolina University)