

Music Theory Southeast 2022 Annual Meeting
Florida State University College of Music

Friday, March 18th

Session 1: Metric Disruption and Ambiguity

9:00–10:30 EDT

Chair: David Geary, Wake Forest University

- Storytelling Through Metric Manipulation in Popular Music
Samantha Waddell, Indiana University
- “Love is Insane”: The Musical Portrayal of Mental Illness in *Next to Normal*
Zachary Lloyd, Florida State University
- Short Notes on Strong Beats: Case Studies in African and Afro-Diasporic Meter
Lina Tabak, CUNY Graduate Center

Break

10:30–10:50 EDT

Session 2: New Perspectives on Modernism

10:50–11:50 EDT

Chair: Dickie Lee, University of Georgia

- Crossing Over: Musical Ideograms in Luigi Dallapiccola’s *Cinque Canti*
Joe Argentino, Memorial University of Newfoundland
- Layers of Dissonance Within the First Piece of Johanna Beyer’s *Dissonant Counterpoint*
Julianna Willson, Eastman School of Music

Lunch

11:50–1:30 EDT

Session 3: Playing with Form and Formal Function in Pop, Ragtime, and Musicals

1:30–3:00 EDT

Chair: Chris Endrinal, Florida Gulf Coast University

- When Does This Song Begin? The Pre-Introduction’s Formal and Narratological Qualities
David Falterman, Eastman School of Music

- Formal Function and Harmonic Syntax in the Piano Rags of Scott Joplin
Alan Elkins, Florida State University
- Broadway Quodlibets as Hybrid Music
Spencer Martin, University of South Carolina

Break

3:00–3:20 EDT

Session 4: Words and Music

3:20–4:20 EDT

Chair: Danny Jenkins, University of South Carolina

- Identity, Gender Expression, and Semiotic Resistance in Kate Soper's
Only the Words Themselves Mean What They Say
Scott Miller, CUNY Graduate Center
- “Bigger, Longer & Uncut”: Classifying Additions of Text in Broadway Musicals
Chandler Blount, Florida State University

Saturday, March 19th

Graduate Student Workshop: Crafting Curricula to Support Motivation and Inclusivity

Led by Prof. John Peterson, James Madison University

8:30–10:00 EDT in Longmire Rm. 411

Session 5: Sonata Form

9:00–10:00 EDT

Chair: Joe Kraus, Florida State University

- The EEC Complex in Classical Sonata Forms
Matthew Poon, University of Toronto
- Polyphonicized Recapitulation in Rachmaninoff's Second Piano Concerto
Ellen Bakulina, University of North Texas

Break

10:00–10:20 EDT

Session 6: Embodiment, Rhythm, and Register

10:20–11:20 EDT

Chair: Gilad Rabinovitch, Florida State University

- Mega Tubes: Moon Hooch's Pursuit of the Saxophone's Lowest Note
John Heilig, Indiana University

- The Making of *Tarab*: Emotion as Temporal Disruption in Umm Kulthūm’s “Alf Leila wa Leila”
Issa Aji, University of Texas at Austin

Lunch

11:20–1:00 EDT

Session 7: Timbral Directions

1:00–2:00 EDT

Chair: Jane Clendinning, Florida State University

- The Crooked Timbre of Phenomenology
Avinoam Foonberg, University of Cincinnati
- “Now Let’s Play It Backwards”: Musique Concrète and the Psychedelic as Topical Field in the Beatles’ Mid-1960s Songs
Emily Vanchella, Texas A&M International University

Break

2:00–2:20 EDT

Session 8: Pedagogy and Public Music Theory

2:20–3:20 EDT

Chair: John Peterson, James Madison University

- *Heavenly Music* as Public Music Theory
J. Daniel Jenkins, University of South Carolina
- World Musics and Decolonial Pedagogy in the Music Theory Classroom
Molly Reid, Florida State University

MTSE Business Meeting

3:30–4:30 EDT

MTSE 2022 Program Committee:

Rachel Lumsden, Chair (Florida State University)

Joseph Kraus, MTSE President (Florida State University)

Catrina Kim (University of North Carolina–Greensboro)

Hanisha Kulothparan, 2021 Irna Priore Prize for Student Research Winner
(Eastman School of Music)

Alex Martin (Stetson University)

Jeff Yunek (Kennesaw State University)

Local Arrangements:

Joseph Kraus and Gilad Rabinovitch, co-chairs