

SCSMT Annual Meeting (2022), Hybrid Conference
Rudi E. Scheidt School of Music, University of Memphis (TN)

In-person sessions

Friday, 1 April- University Center Beale Room (Room 363)

Registration for in-person events will be exclusively online. Please register [here](#). You will pick up a nametag on site. A light breakfast will be provided outside of the UC Beale room from 8:00 on. Eating will not be permitted in the conference room, however, so please arrive early if you wish to partake.

Opening Remarks (UC Beale) **8:35-8:45**

Session 1: Meter and Tonality (UC Beale) **8:45–10:15**

Chair: Stephanie Dickinson (University of Central Arkansas)

Yiyi Gao (University of North Texas): “Perceiving Metrical Fluidity in Chinese Folk Music through the Lens of Accents Classifications by Du Yaxiong”

Matthew Bilik (University of North Texas): “Tonal Coherence Through Thematic Appearance in Fauré”

Mary Gossell (University of Missouri-Kansas City): “Hypermetrical Implications of the Fugue Expositions of J.S. Bach’s Well-Tempered Clavier”

Session 2: Dramatic Music and Politics (UC Beale) **10:30–12:00**

Chair: Janet Page (University of Memphis)

Stanley Fink (Drake University): “Cause and Effect: Jeanine Tesori’s *Blue* and Musical Expectations”

Audrey Slote (University of Chicago): “Chiasmus as Critique: Dallapiccola’s *Ulisse* and the Political Resonances of Musical Form”

Dickie Lee (University of Georgia): “An Agential Narrative of Belatedness in RENT”

LUNCH- Refer to the local arrangements guide for dining suggestions **12:00–2:00**

Session 3: Meanings of Musical Conventions (UC Beale) **2:00–3:00**

Chair: Matthew Boyle (University of Alabama)

Lauren Wilson (University of Michigan Law School, Eastman School of Music): “*Gray v. Perry*: The Case for Communal Ownership of Musical Objects”

Joseph Grunkemeyer (Indiana University): “The Interaction Between Narrative and Schema in Haydn’s Symphonies Nos. 26 and 44

Session 4: Theorizing Musical Objects (UC Beale)

3:15–4:15

Chair: Tom Robinson (University of Alabama)

Benjamin K. Wadsworth & James Poteat (Kennesaw State University):
“Associative Set Classes in Leonard Bernstein's *Mass*”

Matthew D. M. Schullman (University of Oklahoma): “The Collective Feature
and Methods for Overall, Global Analysis”

Session 5: Form in Popular Music (UC Beale)

4:30–5:30

Chair: Jennifer Amox (Henderson State University)

David Falterman (Eastman School of Music): “Middles as Sites of Intimacy in
Rock and Pop Music”

Matthew Kolar (University of South Carolina): “‘Dancing Around’ Formal
Expectations in DJ Sigala’s ‘Brighter Days’”

Saturday, 2 April: All events held in the UC Senate Chamber (Room 261)

A light breakfast will be provided just outside of the UC Senate Chamber from 8:15 on. Eating will not be permitted in the conference room, however, so please arrive early if you wish to partake.

WORKSHOP: Understanding *Makam* (UC Senate Chamber) **9:00–10:30**

[Mahir Cetiz](#) (Assistant Professor of Theory/Composition, University of Memphis) will lead a workshop on Turkish *makam*. Pre-registration for the workshop is not required, but please do indicate if you plan to attend when you register for the conference through [Eventbrite](#). Attendees will learn the foundational considerations of performing in this style. Those looking to teach about a broader range of musics in their theory courses are especially encouraged to attend.

Session 6: Theories of Form and Tonality (UC Senate Chamber) **10:45–12:15**

Chair: Nathan Fleshner (University of Tennessee-Knoxville)

Jennifer Salamone (Florida Gulf Coast University): “An Exploration of Closure in
Harry T. Burleigh’s *From the Southland*”

Xieyi (Abby) Zhang (Georgia State University): “Simple Consequences:
Consequent Alterations and Semi-Compound Periods”

Sitong Chen (University of Oregon): "A Brief Introduction to the Modal System
of Chinese Traditional Music, and Its Usefulness for Analyzing Chinese Folk
Music"

BUSINESS MEETING (UC Senate Chamber/Zoom)

12:15-12:30 pm

Virtual ZOOM sessions

Register to receive the Zoom links by filling out the form [here](#).

There is no prescribed fee for attending zoom sessions only, but you may make a donation of any amount by purchasing a “Zoom Sessions Only” ticket [here](#).

All times are listed in Central Time Zone

Tuesday, 29 March

Virtual Session 1: Timbre and Meter (Zoom)

4:30–6:00

Chair: Ivan Elezovic (Jackson State University)

Rachel Gain (University of North Texas): “Tonal Associations in J.S. Bach’s Sacred Works: The Effect of Key-Determined Baroque Flute and Oboe Timbre on Musical Meaning”

Hanisha Kulothparan (Eastman School of Music): “Centering Meter, Provincializing the West: Toward a Diversified and Inclusive Music Theory Curriculum”

Yiqing Ma (University of Michigan): “Theorizing Vocal Timbre: Gender Performance and Transgression in J-Pop”

Wednesday, 30 March

Virtual Session 2: Harmony in the Twentieth Century (Zoom)

4:30–6:00

Chair: Jeremy Smith (University of Louisville)

Noah Kahrs (Eastman School of Music): “Unison Opening as Schema in Post-1945 Compositions”

Derek Myler (Eastman School of Music): “‘You Keep Me Hangin’ On’: The Phenomenology of Pedals in 1960s/70s Pop-Rock”

Julianna Willson (Eastman School of Music): “Layers of Dissonance Within the First Piece of Johanna Beyer’s Dissonant Counterpoint”

Saturday, 2 April

BUSINESS MEETING (UC Senate Chamber/Zoom)

12:15-12:30 pm

Sunday, 3 April

Virtual Session 3: Views of Nineteenth-Century Harmony (Zoom) 2:00–3:00

Chair: Janna Saslaw (Loyola University New Orleans)

Kyle Hutchinson (Independent Scholar): “Outlander(s): Interpreting Twentieth-Century Dissonances in Nineteenth-Century Contexts”

Stephanie Venturino (Eastman School of Music): “Who Is Allowed to Be a Music Theorist? Sarah Mary Fitton and *Conversations on Harmony* (1855)”

Virtual Session 4: Interpreting Opera and Film (Zoom)

3:15–4:15

Chair: Christy Adams (University of Alabama)

Ji Yeon Lee (University of Houston): “Wagner’s *Die Walküre*, Act 1, Scene 1: A Rotational Reading”

Jiayi Xu (University of Oregon): “Thematic Transformation in *The Godfather*”