

MTSMA 2022 Virtual Conference Schedule

July 29–30, 2022 (Keynote, Workshop, Q&A Sessions)

July 15 to August 15, 2022 (presentations available for viewing)

Friday, July 29

1:00–2:00 pm

Session 1 Live Q&A: Form and Harmony in Popular Music

Chair: *Megan Lavengood, George Mason University*

- 1:00 “The Double Upbeat and the Power of Expectation in a Cover Song”
Jenine Brown, Peabody Institute of the Johns Hopkins University
- 1:15 “How the 7(#9) Chord Was Won: A Study of Jimi Hendrix, Race, and Musical Modernism”^{*}
Varun Chandrasekhar, Washington University in Saint Louis
- 1:30 “The Evolution of Formal Structure in Video Game Boss Music, 1981–1995”^{*}
Alan Elkins, Florida State University
- 1:45 “Squelching, Wobbling, and Whirring: Continuous Processes and Genre in Electronic Dance Music”
Jeremy W. Smith, The Ohio State University

2:15–3:00 pm

Session 2 Live Q&A: Jazz and the Blues

Chair: *Stephen Hopkins, The Pennsylvania State University*

- 2:15 “Hiromi Uehara’s ‘Pachelbel’s Canon’: a Case Study of Jazz-Classical Hybridity”^{*}
Samuel Falotico, Hunter College, CUNY
- 2:30 “Marvin Crosses Over and Sly Crosses Back: Blues-rdc Hybrids in 1960s R&B and Rock”
David Heetderks, University of North Texas
- 2:45 “Microtiming, Thematic Transformation, and Interaction in Ahmad Jamal’s Early Trio Work”
Sean R. Smither, The Juilliard School

3:15–3:45 pm

Session 3 Live Q&A: Form & Analysis
Chair: *Caitlin Martinkus, Virginia Tech*

3:15

“Roving Harmonies in Leopoldo Miguéz’s Music”
Desirée Johanna Mayr, Bahia State University

3:30

“The Role of Context in Middle Material”
Judith Ofcarcik, James Madison University

4:00–5:15 pm

Keynote Address
Chair: *Philip Duker, University of Delaware*
“Demystifying Contemporary Music”
Robert Hasegawa, McGill University

Saturday, July 30

8:30–9:30 am

Executive Board Meeting

10:00–10:45 am

Session 4 Live Q&A: Meaning in Popular Music
Chair: *Kevin Holm-Hudson, University of Kentucky*

10:00

“Paralyzed from the Inside? Nostalgia in Dreampop”
Matthew Horrigan, Simon Fraser University

10:15

“Worshipping Everything and Valuing Nothing: Authenticity Versus ‘Selling Out’ in the Soundtrack, Story, and Status of La La Land”
Lukas Perry, Eastman School of Music

10:30

“Stereo Mixing in the Beatles: Positionality as an Instrument of Expression”
Jong Song, CUNY Graduate Center

11:00–12:00 pm

Session 5 Live Q&A: Meaning in Vocal Music
Chair: *Christopher Doll, Rutgers, The State University of New Jersey*

11:00

“Analyzing Deception in Opera and Lieder”
Edward Klorman, McGill University

11:15

“Cosmopolitan Grand Opera: Examining French, Italian, and German Influences in Verdi’s Don Carlos, Act II, Scene I”
Coby Schoolman, Peabody Conservatory

- 11:30 “Examining the Portrayal of the Human Experience in Richard Strauss’s Deutsche Motette, Op. 62”*
Alexander Shannon, Indiana University
- 11:45 “Kaija Saariaho’s L’amour de Lion: Sketches, Harmonic Fields, and Text-Painting”*
Gabrielle Choma, University of Oregon
- 1:00–1:30 pm Business Meeting**
- 1:45–3:00 pm Professional Development Workshop**
“Finding Your Purpose (and Place) in the Academic World of Music Theory”
Jennifer Snodgrass, Lipscomb University
- 3:15–4:15 pm Session 6 Live Q& A: Semiotics & Hermeneutics**
Chair: Anna Stephan-Robinson (West Liberty University)
- 3:15 “The Spiritual Pastoral in the Kansas Rapture for Saxophone Quartet by (Farhad) Forrest Pierce”
Kimberly Goddard Loeffert, Virginia Tech
- 3:30 “Huh!: Gendered Resistance through Semiotic Disidentification in Kate Soper’s *Only the Words Themselves Mean What They Say*”*
Scott Allen Miller, CUNY Graduate Center
- 3:45 “Constructing an Idealized American West through Folk Sources”*
Sylvie Tran, University of Michigan
- 4:00 “Pitch Orthography and Musical Hermeneutics in Jia Daqun’s String Quartet No. 3, Mvt. 2 (2018)”
Yi-Cheng Daniel Wu, Soochow University School of Music

**denotes eligibility for the Dorothy Payne Award for Best Student Paper*