

## MTSMA 2020 Draft Schedule.

As previously announced, the conference is free, although attendees will need to register and obtain a password at <http://www.musictheorymidatlantic.org>

The presentations will be asynchronous, with videos, slides, and/or written materials available for viewing from July 15 to August 15. Discussion will also be available via live Zoom sessions (times TBA) and/or email correspondence, depending on the preference of the author(s).

We are pleased to offer the following presentations:

### **Welcoming Remarks**

*Kip Wile, MTMSA President  
Peabody Conservatory of The Johns Hopkins University*

### **Session 1: Signification and Narrativity**

Musical Form and Dramatic Implication in the Fricka's Scene in *Die Walküre*, Act 2  
*Ji Yeon Lee, University of Houston*

The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses\*  
*Morgan Markel, Eastman School of Music*

Tonic and Topic: A Study of Key Selection in American Hymnody  
*Jennifer Shafer, University of Delaware*

### **Session 2: Transcribing Time and Space**

A Taxonomy of Musical Transcription as Translation\*  
*Eron Smith, Eastman School of Music*

Collection Space: Systematizing Parsimonious Transformations in French Scalar Tonality\*  
*Matthew Kiple, Temple University*

Measuring Time in Morton Feldman's Late Music  
*Jeremy Tatar, McGill University*

The Sound of Starlight in George Crumb's "Music of the Starry Night"\*  
*Rachel Hottle, McGill University*

### **Session 3: Fissions and Fusions**

Spectral Fission in Barbershop Harmony\*  
*Jordan Lenchitz, Florida State University*

Formal Fusion in Robert Schumann's Sonata Forms\*  
*Matthew Poon, University of Toronto*

Beyond "Becoming": Progressive and Retrogressive Thematic Metamorphosis in Fanny Hensel's Piano Sonatas\*  
*Tyler Osborne, University of Oregon*

The Sonata-Fugue Hybrid in Haydn's Early Symphonies\*  
*Carl Burdick, University of Cincinnati*

### **Session 4: Rhythm, Meter, and Perception**

Listening to a Gradual Process: Gesture in Steve Reich's *Melodica* and its Signification\*  
*Martin Ross, Western University*

Putting the Math in Math Rock\*  
*Matthew Chiu, Eastman School of Music*

Phenomenal Accents, Meter, and the Vocal Backbeat in Country Music from 2000 – 2019\*  
*Kristi Hardman, The Graduate Center, City University New York*

### **Session 5: Pedagogy**

Don't Count Your Cadences before They Hatch: Advocating for Discussions of Closure in Pedagogical Contexts  
*Brian Edward Jarvis, University of Texas at El Paso*  
*John Peterson, James Madison University*

The Perceptual Attraction of Pre-Dominant Chords  
*Jenine Brown, Peabody Conservatory of The Johns Hopkins University*  
*Daphne Tan, University of Toronto*

Saving Figured Bass: Pedagogical Functions, Scaffolding, and Analytical Representations  
*Philip Duker, University of Delaware*

On Music Theory, the 'Classical' Guitar, and Indigenous Music: Hidden Avenues for Diversifying Our Core Repertoire  
*Keith Salley, Shenandoah Conservatory – Shenandoah University*

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

### **MTMSA 2020 Program Committee**

Kevin Holm-Hudson (University of Kentucky)

Karen Bottge (University of Kentucky)

Chelsey Hamm (Christopher Newport University)

Joseph Siu (University of Maryland, Baltimore County)

Daniel Zimmerman (University of Maryland)

### **MTSMA Executive Committee**

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