Friday, 1 April

**Session 1:** Meter and Tonality 8:45–10:15

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 10:30–12:00

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** 12:00–2:00

**Session 3:** Meanings of Musical Conventions 2:00–3:00

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 3:15–4:15

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 4:30–5:30

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

Workshop 9:00–10:30

Session 6: Modeling Musical Form 11:00–12:00

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”

Business Meeting 12:10
Provisional Schedule: *Virtual ZOOM sessions*

**Tuesday, 29 March**

**Virtual Session 1:** Timbre and Meter  
4:30–6:00

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 in J-Pop”

**Wednesday, 30 March**

**Virtual Session 2:** Harmony in the Twentieth Century  
4:30–6:00

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”

**Sunday, 3 April**

**Virtual Session 3:** Views of Nineteenth-Century Harmony  
2:00–3:00

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  
3:15–4:15

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*”