

MUSIC THEORY MIDWEST

<http://www.wmich.edu/mus-theo/mtmw/>

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Spring 2012 Newsletter

2012 Conference

We extend our warmest invitation to attend Music Theory Midwest's twenty-third annual conference to be held May 18–19, 2012 at the University of Michigan, Ann Arbor. The conference program is enclosed. Thanks go to Kyle Adams (Indiana University), who chaired the program committee, and to its other members: Christopher Brody (Yale University); Carla Colletti (Webster University); Alan Gosman (University of Michigan); Blair Johnston (Indiana University); Scott Murphy (University of Kansas), *ex officio* as MTMW President; and Eleanor Trawick (Ball State University).

Aleksandra Vojcic (University of Michigan), our chair of local arrangements for this conference, is delighted to welcome everyone to Ann Arbor. Our sessions will be held in the E.V. Moore Building on the North Campus of the University of Michigan.

This year's keynote address, "Analysis without Theory?" will be delivered by Robert Morris (Eastman School of Music). The evening before the conference begins, UNL will also host MTMW's second annual Pre-Conference Workshop, titled "Hearing Schemas/Schema Hearings" and led by Robert Gjerdingen and Vasili Byros (Northwestern University). We're pleased to announce that this workshop is full to capacity with participating students and faculty.

Ann Arbor is primarily serviced by the Detroit Metropolitan Wayne County International Airport (DTW), which is 25–30 minutes away from the hotel and the School of Music, Theatre & Dance on North Campus.

Music Theory Midwest has contracted Holiday Inn Near the University of Michigan (3600 Plymouth Road, Ann Arbor, MI, 48105), at a special rate of \$97 a night. The hotel is easily accessible from US 23, Exit 41 and is 2.5 miles from the conference location. The negotiated rates are valid and rooms are held until April 26, 2012. A free shuttle from the hotel to the Moore Building will be reserved for morning, lunch, and afternoon times. If you wish to ride the shuttle at a different point during the day, you must arrange so with the Holiday Inn. Among the amenities, the hotel includes free wi-fi, an indoor/outdoor heated swimming pool, a fitness center, and Avis Rental car reservations desk on premises. Visit www.hiannarbor.com or call (734) 769-9800 for more information and to make reservations.

On Friday evening at 8:00, Ann Arbor's intimate Kerrytown Concert House will host a "Concert and Conversation" with jazz bassist Rodney Whitaker. More information and tickets are available online at <http://bit.ly/GXD6h3>. Seating is limited—order your ticket soon if you are interested!

Much more about the conference is becoming available at the MTMW web site, including abstracts, interactive maps, online registration, parking information, and links of interest.

AREA REPRESENTATIVES

Anna Gawboy (Ohio State University)
Kyle Adams (Indiana University)
Jennifer Iverson (University of Iowa)
Sarah Ellis (University of Oklahoma)

STUDENT REPRESENTATIVES

Haley Beverburg Reale (University of Michigan)
Olga Sanchez Kisielewska (Northwestern University)

WEBMASTER

David Loberg Code (Western Michigan University)

2012 Membership

You may begin or renew your membership in MTMW as you complete the conference registration form enclosed with this newsletter. (If you cannot attend the conference but wish to maintain your membership for 2012, simply complete the relevant portions of the registration form.) Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for student membership. Donations to the Arthur J. Komar Student Award are always welcome. ***Please renew soon to ensure the continued financial health of our organization and to be eligible to vote in the elections.***

Elections

During 2012, the terms of Secretary, Area II Representative (IL, IN, WI), Area IV Representative (MO, KS, OK, AR, TN), and Student Representative for Areas I and III (KY, MI, OH, IA; MN, NE, ND, SD) will expire. The Nominating Committee has developed a slate of candidates. Biographies of the candidates are enclosed. Members of MTMW are encouraged to participate in elections in one of two ways:

- You may vote online at the Music Theory Midwest web site:
<http://www.wmich.edu/mus-theo/mtmw> (Follow the link for “Online Elections.”)

or

- Current and recent members will find a ballot attached to this newsletter. Complete it and mail it to Music Theory Midwest Elections c/o Stan Kleppinger, Secretary; 227 Westbrook Music Building; University of Nebraska–Lincoln; Lincoln, NE, 68588-0100. ***Please include a return address.*** Please do not mail your membership renewal or your conference registration to the address above; those items should go to our Treasurer at the addresses provided on the relevant forms.

Ballots must be postmarked by ***May 1. You must be a current member of MTMW to participate in elections.*** Renewing your membership by May 1 will allow your vote to be counted.

Our Nominating Committee consists of Shersten Johnson (University of St. Thomas), chair; Gretchen Foley (University of Nebraska–Lincoln); and Karen Bottge (University of Kentucky). Many thanks to them for assembling this slate of nominees.

**MUSIC THEORY MIDWEST'S TWENTY-THIRD ANNUAL CONFERENCE
UNIVERSITY OF MICHIGAN, ANN ARBOR | MAY 18–19, 2012**

FRIDAY, MAY 18

8:00 Registration (Moore Lobby)

9:00–9:15 Introduction and Welcome (Britton Recital Hall)

9:15–10:45

Modalities (Britton Recital Hall)

Unorthodox Modal Treatments in the Early
Keyboard Works of Giovanni Gabrieli
Nicole DiPaolo
Indiana University

Ravel's "Laideronnette" from *Ma mère l'oye*:
A Fusion between Javanese Gamelan and
the West
Samantha Wagner
Ball State University

Lydian Tonality in 1970s Rock Music
Brett Clement
University of Cincinnati

Across the Pond (Moore 2058)

Britten's Harmonic Stasis
David Forrest
Texas Tech University

Vaughan Williams's Circular Forms
Ian Bates
Lawrence University

Frederick Delius's *The Song of the High Hills*
(1912): Two-Dimensional Sonata Form,
Cumulative Variation, and "the wide far distance"
David Byrne
University of Cincinnati

11:00–12:30

Tonalities (Britton Recital Hall)

Dissolving Monotonicity: Competing Tonics in a
C.P.E. Bach Free Fantasia
Haley Beverburg Reale
Youngstown State University

Representations of Key Species in the Music of
Béla Bartók
James N. Bennett
University of Wisconsin–Madison

Notes of Completion and Contradiction:
Strategic Uses of Pentatonicism in American
Popular Songs of the 1920s–50s
David Carson Berry
University of Cincinnati

Into the New Millennium (Moore 2058)

Harmonic Structure as Place in Crumb's
River of Life
Abigail Shupe
University of Western Ontario

Integrity and Coherence: The Role of
Tempo in Determining Perceptible
Structure in Roger Reynolds's *Variation*
Eric Slegowski
American University

Gesture and Time in Louis Andriessen's
De Tijd: How the Body Shapes Our
Temporal Experience
Mariusz Kozak
University of Chicago

12:30–2:15 Lunch (Executive Committee Meeting)

2:15–3:45

Defining Form (Britton Recital Hall)

Counterpoint and Form in Machaut's
Isorhythmic Motets

Justin Lavacek
Indiana University

Dass ich hier gewesen: The Notion of Double
Correspondence Measures and Their Effects on
Temporality in Schubert's Sonatas

Jonathan Guez
Yale University

Cadence in Mahler: Principles, Types and
Transformations

Ryan C. Jones
CUNY Graduate Center

Schenkerian Approaches (Moore 2058)

When Shall I Find You on Earth?: The Six-Four
as a Symbol of Longing

Steven C. Grazzini
Indiana University

A Further Look at the Reprise: The
Reinterpretation and Recomposition of
Earlier Music in Selected Tonal Works

Joyce Yip
University of Michigan

Multiply-Interrupted Structure in Clara
Schumann's "Liebst du um Schönheit"

Michael Baker
University of Kentucky

4:00–5:30

Redefining Form (Britton Recital Hall)

The Double-Conversion Effect: Formal
Reinterpretation in Schubert's Ternary
P-Themes

Gabriel Ignacio Venegas
University of Arizona

Bruckner's Formal Principle as beyond the
Sonata Principle

Nicholas Betson
Yale University

Interpretation as Analysis: Sonata Form in the
First Movement of Ravel's String Quartet

Sigrun Heinzelmann and Amy Hess
Oberlin Conservatory of Music

4:00–5:00

Jazz (Moore 2058)

Revisiting Thematic Improvisation and Form in Jazz:
Goal Orientation in Brad Mehldau's "Unrequited"

Daniel J. Arthurs
University of North Texas

The Evolution of *in medias res* in Jazz Standards

Daniel Shanahan
Ohio State University

6:00 Graduate Student Pizza Dinner (Cottage Inn, Downtown Ann Arbor)

Sponsored by the University of Michigan School of Music, Theatre, & Dance

8:00 Concert and conversation with Jazz Bassist Rodney Whitaker (Kerrytown Music House)

Information and Tickets available at <http://bit.ly/GXD6h3>

SATURDAY, MAY 19

8:00 Registration (Moore Lobby)

9:00–10:30

Rules and Regulations (Britton Recital Hall)

Simplicity and Similarity: Applying the Concept of Smoothness to a Theory of Pitch Contour

Yi-Cheng (Daniel) Wu

University at Buffalo

Does Rock Play by Its Own Rules? An Investigation of Harmonic Expectation in Rock Music

Bryn Hughes

Ithaca College

Spontaneous Apprehension of Pitch Centricity

Stanley V. Kleppinger

University of Nebraska–Lincoln

Re-evaluating Serialism (Moore 2058)

“In Zusammenhang des Zwölftonwegs sprechen”: A Reconsideration of “Nacht”

J. Daniel Jenkins

University of South Carolina

A Spatial Representation of Webern’s “Synthesis” and an Analysis of “Blitz und Donner” from the Cantata I

Brian Moseley

Furman University and CUNY Graduate Center

The Concept of Indiscipline in the Music of Pierre Boulez

Emily Adamowicz

University of Western Ontario

10:45–12:15

**Eighteenth-Century Procedures
(Britton Recital Hall)**

The Two F-Major Fugues from the *Well-Tempered Clavier*: Dance Subjects and Their Phrase-Rhythmic Implications

John Reef

Indiana University

Unraveling Tonal Compound Melody

Michael Callahan

Michigan State University

Bach’s Codas

David Castro

St. Olaf College

Means of Communication (Moore 2058)

From Uncanny to Marvelous: Poulenc’s Hexatonic Pole and the Creation of Musical Surrealism

David Heetderks

Oberlin Conservatory of Music

A Poetic Oasis: Methods of Text Setting in Steve Reich’s *The Desert Music*

Jason Jedlicka

Indiana University

The Aesthetics of Fragility in Stylistic Signification: A “Gnostic” Encounter with Beethoven’s “Heiliger Dankgesang”

William Guerin

Indiana University

12:15–2:00 Lunch

2:00–3:30

Theorizing about Theorizing (Britton Recital Hall)

Modes of Reflection in Debussy's "Reflets dans l'eau"

Jeff Vollmer

Indiana University

What Do Music Theorists Talk about When They Talk about Gender?

Anna Gawboy

Ohio State University

Music Theory as Ethics; or, Music Theory Has Been Oughty, and Needs to be Disciplined

Bryan Parkhurst

University of Michigan

3:45–4:30 Business Meeting (Britton Recital Hall)

4:30–5:30 Keynote Address (Britton Recital Hall)

Analysis without Theory? (Robert Morris, Eastman School of Music)

6:00 Banquet (Holiday Inn Near the University of Michigan)