

MUSIC THEORY MIDWEST

<http://www.mtmw.org>

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Spring 2014 Newsletter

2014 Conference

We extend our warmest invitation to attend Music Theory Midwest's twenty-fifth annual conference, to be held April 25–26, 2014 at Lawrence Conservatory in Appleton, Wisconsin. The conference program is enclosed. Thanks go to Arnie Cox (Oberlin College-Conservatory), who chaired the program committee, and to its other members: Matthew Arndt (University of Iowa); James Bungert (University of Wisconsin); Johanna Devaney (The Ohio State University); Karen Fournier (University of Michigan); Roman Ivanovitch (Indiana University); Catherine Losada (Cincinnati College-Conservatory of Music), *ex-officio* as MTMW President; and Brad Osborn (University of Kansas).

Ian Bates (Lawrence Conservatory), our local arrangements chair for this conference, is delighted to welcome everyone to Appleton. Our sessions will be held in Harper Hall (Music-Drama Center) and Miller Hall (Shattuck Hall 156) on the Lawrence University campus.

Keynote

This year's keynote address, "Poetry into Song: the German Lied Launches a Century," will be delivered by Deborah Stein (New England Conservatory). The abstract follows:

Teaching the German Lied often occurs as a supplement to instrumental genres and forms. This is regrettable in part because the Lied genre, especially from the early 19th century, presents tremendous innovations in chromaticism and tonal design. These miniature masterpieces offer short but complete pieces that demonstrate the creativity-- and audacity -- that appear in longer works throughout the entire 19th century.

The great Lied composers didn't just set poetic images such as the whirl of Gretchen's spinning wheel and the pounding of horse hooves in Erbkönig. Rather they created musical replicas of the poet's psychological drama or journey. The chronic 16ths in Gretchen am Spinnrade represent obsession with her anguish and the triplets in Erbkönig depict the terror of the father and his son in the face of death. These interpretations can deeply alter performances, as "text painting" becomes poetic elaboration and nuance. Every aspect of the settings, vocal line, accompaniment, texture, tempo, dynamics, and so forth, commingle to recreate the poetry in a way that had never been done before.

Performers of all 19th-century music thus must understand the German Romantic soul, as expressed in the poetry set by Schubert, Schumann, Brahms, and Wolf. The tenets and philosophies of German Romanticism is a critical entry into all 19th century music, and this literary foundation informs not only singers and pianists but also instrumentalists, who do not have a poetic text to explain the narrative of their music. What do conflicts and ambivalence, psychological progressions and irresolutions mean in purely instrumental music?

AREA REPRESENTATIVES

Jeremy Day-O'Connell (Knox College)
Hali Fieldmann (University of Missouri-Kansas City)
Victoria Malawey (Macalester College)
Aleksandra Vojcic (University of Michigan)

STUDENT REPRESENTATIVES

Sarah Iker (University of Chicago)
Jessica Narum (University of Minnesota)

WEBMASTER

Brent Yorgason (Marietta College)

Workshop

On Thursday, April 24, from 6-9 pm, we will also host MTMW's fourth annual Pre-Conference Workshop, titled "Rhythm, Meter and Hypermeter in Pop-Rock Music," and led by Nicole Biamonte (McGill University). We're pleased to announce that this workshop is full to capacity with participating students and faculty.

Local Arrangements

General

For directions and maps, please visit: <http://www.lawrence.edu/info/directories/maps>.

Air Travel

Lawrence University is serviced by the Outagamie County Regional Airport (ATW). For general information regarding flying into or out of the airport, please visit: <http://www.atwairport.com>.

Lodging

We have reserved blocks of rooms at two area hotels. At the CopperLeaf Hotel (www.copperleafhotel.com) in downtown Appleton, five short blocks from campus (a 10- to 15-minute walk), MTMW participants are eligible for a special rate of \$102/night for a Copper King (1 King bed) or Copper Double (2 double beds) room. This rate includes a hot buffet breakfast, complimentary wi-fi, and complimentary shuttle service to and from the Outagamie County Regional Airport. To receive the special MTMW group rate when making a reservation, call 1-877-303-0303 and mention that you are part of the MTMW group. ***Pre-arrange your complimentary airport shuttle service directly with the hotel once you have your flight information.*** The rooms at the CopperLeaf will be held until March 24, at which point any unreserved rooms will be released to the general public.

Copperleaf Hotel
300 West College Avenue
Appleton, WI 54911

We have also reserved a block of rooms at the Holiday Inn Appleton (www.hiappleton.com), located in the restaurant and shopping district, at a special rate of \$79/night for a room with 2 double beds or 1 King bed. This rate includes complimentary wi-fi, scheduled shuttle service to and from the Lawrence University campus, and complimentary shuttle service to and from the Outagamie County Regional Airport. An additional fee of \$13/night (bringing the total to \$92/night) includes a hot buffet breakfast for up to four people per room. To receive the special MTMW group rate when making a reservation, either call 1-855-652-1331 and mention that you are part of the MTMW group, or enter group code "MTM" if making reservations online. ***To request pickup via the complimentary airport shuttle service, use the courtesy phone in the airport baggage claim area or call 920-735-9955.*** The rooms at the Holiday Inn will be held until April 11, at which point any unreserved rooms will be released to the general public.

Holiday Inn Appleton
150 South Nicolet Road
Appleton, WI 54914

Parking

Visitor parking is free of charge at Lawrence University and requires no special permit. Simply use the designated visitor parking areas shown on the map available here:

<http://www.lawrence.edu/info/directories/parking>. In addition, there is usually plenty of street parking (unmetered and without a time limit) in the residential area north of campus.

Conference events

On Friday, April 25 at 8:00 p.m., the Lawrence Symphony Orchestra and Lawrence University choirs will perform Brahms' *Ein deutsches Requiem* in the Lawrence Memorial Chapel. Although attendance is free of charge and seating is general admission, a block of seats has been set aside for conference participants and will be held until approximately 15 minutes before the start of the performance.

Banquet

On Saturday evening, the conference will conclude with a reception and buffet dinner to be held in the Nathan Marsh Pusey Room in the Warch Campus Center. Cost for the reception and banquet is \$25 (discounted to \$20 for our student members). A cash bar serving beer and wine will be available.

More information

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.

2014 Membership

You may renew your membership and register for the conference at <http://www.mtmw.org>. First, log in to your member account (or select “Register” to create an account if you have not done so yet). Next, click on “Conference Registration” in the “Members” menu. Complete the information in the online form and click “Register” to pay by PayPal or by check.

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 2014, 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 the election by voting online at a link that will be sent directly to your email address if your MTMW membership is current. **Important!** If your email address has recently changed, please log on to <http://www.mtmw.org> and update your information.

You must vote by *April 12*. *You must be a current member of MTMW to participate in elections.* Renewing your membership by *April 10* at the latest will allow your vote to be counted.

If your membership is up to date and you do not receive a ballot, please first check your spam or junk mailbox for an email from elections@electionbuddy.com. If you still find that you have not received a ballot, please email MTMW secretary Melissa Hoag (hoag@oakland.edu).

Our Nominating Committee consists of Karl Braunschweig (Wayne State University), chair; Hali Fieldman (UMKC); and Sigrun Heinzelmann (Oberlin College-Conservatory). Many thanks to them for assembling this slate of nominees.

**MUSIC THEORY MIDWEST'S TWENTY-FIFTH ANNUAL CONFERENCE
LAWRENCE CONSERVATORY | APRIL 25-26, 2014**

THURSDAY, APRIL 24

6:00–9:00 Pre-Conference Workshop (Shattuck 156)

FRIDAY, APRIL 25

8:00 Registration (Harper Hall lobby)

8:45–8:55 Introduction and Welcome (Harper Hall)

9:00–10:30

Modulations, Arrivals, and Voices in Pop and Rock (Shattuck 156)

Mapping the Modulation Zone: A Formal and Stylistic Study of Stepwise Modulation in Pop-Rock Music

**Brian Hoffman
Butler University**

Ionian Tonic Arrivals as Generators of Chorus Quality in Pop/Rock Songs

**Trevor de Clercq
Middle Tennessee State University**

Interpreting Vocal Prosody in Popular Music

**Victoria Malawey
Macalester College**

Ambiguities, Possibilities, and Family Resemblances (Harper Hall)

Inner Form/Outer Form, and Questions of Ambiguity in the Adagio of Brahms's Opus 111

**Lucy Liu
Indiana University**

Possible Mozarts: Recomposition and Counterfactual Logic

**William O'Hara
Harvard University**

Wittgenstein's "Family Resemblances" and Musical Values

**Michael Schachter
University of Michigan**

10:45–12:15

Locomotion, Fauré, and Dance-Influenced Opera (Shattuck 156)

Locomotion-Encoded Elements in Music: An Overview

**Andrew Warshaw
Marymount Manhattan College**

"As Inevitable as They are Astonishing": Complex Harmonic Sequences Preceding Reprises in the Late Music of Gabriel Fauré

**Adam Ricci
University of North Carolina at Greensboro**

The Influence of Dance forms on Metrical Practices in Nineteenth-Century French Opera

**Andrew Pau
Oberlin College-Conservatory**

Empirical Foundations: Pitch, Meter, and Timbre (Harper Hall)

A Perceptual and Analytical Study of intervals in Webern's Concerto, Op. 24

**Jenine L. Brown
Eastman School of Music**

Defining Meter using Harmonic Probabilities

**Christopher White
University of North Carolina at Greensboro**

Sharp as a Tack, Bright as a Button: Timbral Metamorphoses in Saariaho's *Sept Papillons*

**Nathaniel Mitchell
Indiana University**

12:30–2:00 **Lunch** (*Executive Committee Meeting, Music-Drama Center Room 142*)

2:00–3:30

Phrases Old and New (Shattuck 156)

Schoenberg's Sentence

Áine Heneghan

University of Michigan

Harmonic Sentence-Types in Rock Music

Drew Nobile

University of Chicago

Having Much to Say and Saying it in Seven-Phrase Verses

Aleksandra Vojcic

University of Michigan

Scales, Contours, and Harmonic Loops (Harper Hall)

Shedding Lights on Fauré's Scalar Colors

Andrew Pokorny

University of Oregon

Process, Form, and the $\langle 01 \rangle / \langle 021 \rangle$

Dichotomy in Philip Glass's *Two Pages*

Kristen Wallentinsen

University of Western Ontario

The $Q \leftrightarrow LW$ Generated Loop Progression and Hermeneutical Interpretations in Elliott Smith's "Between the Bars"

Devin Chaloux

Indiana University

3:30–3:45 **Break**

3:45–5:15

Frank Zappa and Pitch in the 21st Century (Shattuck 156)

Frank Zappa and Atonality

Brett Clement

Ball State University

Cyclic Dissonance in George Perle's *Triptych* for Solo Violin and Piano

Philip Stoecker

Hofstra University

Play This, Hear That: Three Approaches to Modularity in Contemporary Music

Christopher Gainey

University of British Columbia

8:00

Lawrence Symphony Orchestra and University Choirs perform Brahms' *Ein deutsches Requiem* (Lawrence Memorial Chapel)

SATURDAY, APRIL 26

8:00 Registration (Harper Hall lobby)

9:00–10:30

**Britten, Varèse, and Peter Maxwell Davies
(Shattuck 156)**

Disability Style in Britten's *Venice* Recitatives
Shersten Johnson
University of St. Thomas

Cultivating Timbral Agents through Prismatic
Dispersion in Varèse's *Hyperprism*
Jeffrey DeThorne
University of Wisconsin-Madison

Unity and Distortion in Peter Maxwell Davies's
Eight Songs for a Mad King
Nolan Stolz
Southeast Missouri State University

**Encounters with Mahler, the Sarabande, and Ravel's
"Forlane" (Harper Hall)**

Sounding Listening Bodies: Toward an Analytical
Method for Musical Encounters
Stephen Lett
University of Michigan

Metrical Normativity in the Sarabande: A Call for
Contextual Analysis
Andrew Wilson
CUNY Graduate Center

Anachronistic Appropriation, Metric Ideologies,
and Interpretive Torsion in Maurice Ravel's
"Forlane"
Nick Curry
University of Texas at Austin

10:45–12:15

Signs of Chopin, Haydn, and *Fidelio* (Harper Hall)

Indexical Gesture in Chopin
Ian Gerg
University of Texas at Austin

Defining Sensibility: A Topical World in the Slow Movements of Haydn's String Quartets
Eloise Boisjoli
University of Texas at Austin

Tonal Relations and Spiritual Meanings in Beethoven's 1814 *Fidelio*
Olga Sanchez-Kisieleska
Northwestern University

12:15–2:00 Lunch

2:00–3:30

Bach, Beethoven, and Meaning (Harper Hall)

Three Apparent Recapitulation Forms from Bach’s Keyboard Suites and Their Generic Origins

Christopher Brody

Indiana University

The Aesthetic of Excess: Plasticity and Expression in the “Adagio” of Beethoven’s String Quartet, Op. 127

Judith Ofcarcik

Fort Hays State University

Musical Meaning and “Meaningfulness”: New Peircean Perspectives

William Guerin

Indiana University

3:45–4:30 Business Meeting (Harper Hall)

4:30–5:30 Keynote Address (Harper Hall)

“Poetry into Song: the German Lied Launches a Century”

Deborah Stein, New England Conservatory

5:30–6:30 Reception (Nathan Marsh Pusey Room in the Warch Campus Center)

6:30 Banquet (Buffet dinner in the Nathan Marsh Pusey Room in the Warch Campus Center)

**Music Theory Midwest
Candidates for Officer and Executive Board, Spring 2014**

SECRETARY

Áine Heneghan is Assistant Professor of Music Theory at the University of Michigan. She received her Ph.D. from the University of Dublin, Trinity College. Her research interests include the music and theoretical writings of the Second Viennese School, sketch and source study, the history of theory (especially theories of form), performance practice and, recently, the analysis of world music. She has published in the *Journal of the Arnold Schönberg Center*, *Music Analysis*, *Journal of the Society for Musicology in Ireland*, and *Notes*, as well as in collections published by Pendragon Press and Cambridge Scholars Publishing. She is currently completing a book entitled *Schoenberg on Form* for Oxford University Press.

Dr. Heneghan's research has been supported by grants from the Irish Research Council for Humanities and Social Sciences, both the Austrian and German Academic Exchange Services, and the American Association of University Women. She has presented at the annual meetings of the SMT, AMS, SMA and RMA and given invited lectures in North America and Europe. She has also been a Fellow at the Mannes Institute for Advanced Studies in Music Theory.

Dr. Heneghan is a member of the SMT Executive Board. Previously she served the Society as a member of its Committee for the Status of Women and, as a student representative, its Professional Development Committee. She chaired the Dublin International Conference on Music Analysis as well as the local arrangements and program committees for the West Coast Conference of Music Theory and Analysis. Having recently served on the editorial board of *Music Theory Spectrum*, she is now a member of the editorial boards of *Analytical Approaches to World Music* and *Music & Politics*.

Melissa Hoag (Ph.D. Indiana University, 2008) is Associate Professor of Music Theory at Oakland University, where she has been coordinator of the music theory area since Fall 2007. Dr. Hoag has a long history of service to Music Theory Midwest; aside from her current post as MTMW secretary (2012-present), Dr. Hoag has been active in MTMW as presenter (2005, 2007, 2008, 2010); Executive Board member (2005-2007, 2012-present); and member of several committees: program (2006), local arrangements (2003, 2006, 2007), and nominations (2010). She will also act as local arrangements chair for MTMW's 2015 conference, to be held on the campus of Oakland University.

Hoag's research interests include voice leading and rhythm and meter in Brahms as well as music theory pedagogy. She has presented on international, national, and regional conferences in music theory, and her articles and reviews have appeared in the *Dutch Journal of Music Theory*, *Gamut*, *Journal of Music Theory Pedagogy*, the *Journal of Music Theory Pedagogy's* e-journal, *Music Theory Online*, *Notes*, and *Semiotica*.

Hoag has served as a reader (2007-2010) and table leader (2011-2013) for the College Board's Advanced Placement exam in music theory; additionally, she currently serves as the music theory representative to the Student Advisory Council of the College Music Society, and is a member of the SMT Professional Development Committee. She is also a founding member of the editorial board for the *Journal of Music Theory Pedagogy Online*.

AREA II REPRESENTATIVE (IL, IN, WI)

Drew Nobile is Lecturer in Music Theory at the University of Chicago, having previously taught at Brooklyn College and the University of Washington. Drew is a recent recipient of the Ph.D. in music theory from the CUNY Graduate Center and holds a masters degree in music theory from the University of Washington and bachelors degrees in music and mathematics from Brown University. His research centers on Schenkerian approaches to the analysis of pop and rock music, focusing on updating this traditional analytical technique to apply to this new repertoire. Other research interests include mathematical applications to post-tonal music and rhythm and meter in tonal music. Drew has published articles on the Beatles and Schoenberg in the journal *Music Theory Online* and has presented papers at numerous international, national, and regional conferences. He is a previous winner of the Patricia Carpenter Emerging Scholar Award (MTSNYS) and the Dorothy Payne Award (MTSMA).

In 2013, Drew served as chair of the organizing committee for CUNY's annual Graduate Students in Music (GSIM) conference and is currently an editorial assistant for *Music Theory Spectrum*. In addition to his music-theoretical undertakings, Drew remains an active violinist, having recently appeared in performance at New York's Lincoln Center, the Yale Club, and Elebash Hall.

Daphne Tan is Assistant Professor of music theory at the Indiana University Jacobs School of Music, where she has taught since 2013. Her research concerns the interaction of music theory, philosophy, and psychology in the early-twentieth century and present day. This interaction is at the center of her dissertation, "Ernst Kurth at the Boundary of Music Theory and Psychology," for which she received the Eastman School of Music Alfred Mann Dissertation Award.

Tan is actively engaged in music cognition research, with particular interests in emotion, musical form, and expertise. With collaborators at the Eastman School of Music (Rochester) and at the Centre for Interdisciplinary Research in Music Media and Technology (Montreal) she has published work in *Music Perception* and the *Journal of Interdisciplinary Music Studies*.

Tan has presented research in both the history of music theory and music cognition at national and regional conferences, including the Society for Music Theory, the Society for Music Perception and Cognition, and Music Theory Midwest.

A dedicated teacher, she has taught courses in music theory and aural skills at the Oberlin Conservatory of Music, the Eastman School of Music, the Schulich School of Music (McGill University), and the Eastman Community Music School. She was awarded a Teaching Assistant Prize (Eastman) for excellence in classroom instruction.

Prior to her Ph.D., Tan earned degrees in music theory (M.A., B.Mus.) and clarinet performance (B.Mus.) from McGill University.

AREA IV REPRESENTATIVE (MO, KS, OK, AR, TN)

Stefanie Dickinson is Assistant Professor of Music Theory at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and the College Music Society, at the Dutch—Flemish Society for Music Theory, The First National Symposium of Musical Analytics in Shanghai, and other professional meetings in the US and abroad. Her articles can be found in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

Sarah Reichardt Ellis is an Associate Professor of Music Theory in the School of Music at the University of Oklahoma. Her research focuses the creation of meaning within and with musical works. Her main project concentrates on understanding the hermeneutics of Dmitri Shostakovich's music through his manipulation of the post-Beethovenian semiotic space. Ellis' book, *Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich*, addresses the reflection of the modern condition in String Quartets Nos. 6-9 and is published by Ashgate. She also works on the hermeneutics of film music and has published articles investigating the film scores by Dimitri Tiomkin and his use of preexisting music.

AREAS I & III STUDENT REPRESENTATIVE (KY, MI, OH; IA, MN, NE, ND, SD)

Carl Burdick is a first-year student in the PhD music theory program at the University of Cincinnati, College-Conservatory of Music (CCM), where he also received a master's in music theory. He has presented research on the music of Pierre Boulez at the 2013 Music Theory Midwest and the Rocky Mountain SMT conferences. Besides Boulez, Carl is interested in the psychology and phenomenology of metric dissonance, the music of Chopin and Harry Partch, and the history of music theory. He has recently published a review of Dora Hanninen's *A Theory of Music Analysis: On Segmentation and Associative Organization* in the 2013 issue of *Music Research Forum*, a journal for which he has also served on the editorial board in three of the past four years. At the University of Cincinnati, Carl serves as President of the Music Theory & Musicology Society and co-chair of the program committee for the Society's fifth biennial graduate student conference, "Approaches to Analysis and Interpretation." Carl has also been a teaching assistant and music theory tutor at CCM for the past four years. Additionally, he performs regularly in various community groups as a trumpet player and church vocalist.

Cecilia Stevens is currently a Ph.D. student at the University of Minnesota. She holds a M.A. in Music Theory from McGill University, and a B.M. in Theory and Performance from Ithaca College. Her research interests include musical minimalism, intersections of feminist theory with music theory, and music theory pedagogy. Cecilia also has experience advocating for her peers and colleagues in institutional settings; at McGill she represented the music graduate students on the Post-Graduate Student Society council, and the Association of Graduate Students Employed at McGill's delegate council.