

# MUSIC THEORY MIDWEST

<http://www.mtmw.org>

## **PRESIDENT**

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## **Spring 2015 Newsletter**

### **2015 Conference**

We extend our warmest invitation to attend Music Theory Midwest's twenty-sixth annual conference, to be held May 8–9, 2015 at Oakland University in Rochester, Michigan. The conference program is included in this newsletter. Thanks go to program committee chair Ryan McClelland (University of Toronto), and the rest of the committee: Eloise Boisjoli (University of Texas–Austin), Brian Hyer (University of Wisconsin–Madison), Shersten Johnson (University of St. Thomas), Drew Nobile (University of Chicago), Andrew Pau (Oberlin College), and Catherine Losada (Cincinnati College-Conservatory of Music), *ex-officio* as MTMW President.

Melissa Hoag (Oakland University), local arrangements chair, is delighted to welcome everyone to Rochester. Our sessions will be held in Varner Hall on the Oakland University campus.

### **Keynote**

This conference marks the 25<sup>th</sup> anniversary of Music Theory Midwest. As part of the celebration, the conference will feature a keynote address by Professor Richard Cohn titled, "Why We Don't Teach Meter, and Why We Should." Our choice of Prof. Cohn as keynote speaker comes from the desire to celebrate crucial developments in our field that originated or were significantly extended within the realm of the society. Prof. Cohn was a member of the original MTMW organizing committee, and his work has made an enormous impact on the field, both directly and through his students. In particular, the society wishes to acknowledge how Prof. Cohn cultivated neo-Riemannian theory by publicly engaging with students and interested faculty at MTMW meetings. For example, Prof. Cohn's 1994 MTMW keynote address in Bloomington may have been the first presentation on what became neo-Riemannian theory. The abstract for Prof. Cohn's 2015 keynote address follows:

In the West and elsewhere, experience of musical sound is filtered by two major systems of cognitive regulation, tonality and meter, whose function and structure closely parallel each other. Although both systems are well theorized, institutions of musical education in the West

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#### **AREA REPRESENTATIVES**

Sarah Ellis (University of Oklahoma)  
Victoria Malawey (Macalester College)  
Daphne Tan (Indiana University)  
Aleksandra Vojcic (University of Michigan)

#### **STUDENT REPRESENTATIVES**

Sarah Iker (University of Chicago)  
Cecilia Stevens (University of Minnesota)  
**WEBMASTER**  
Brent Yorgason (Marietta College)

only teach one of these systems from a theoretical perspective. This paper documents this asymmetry, explores the historical circumstances that brought it about, and suggests what could be gained by bringing tonality and meter into balance in a music-theory curriculum.

## **Workshop**

On Thursday, May 7, from 6-9 pm, we will host MTMW's fifth annual Pre-Conference Workshop, titled "Early- and Mid-Career Publishing," led by Karen Bottge (University of Kentucky), Jeremy Day-O'Connell (Knox College), and Yayoi Uno-Everett (University of Illinois at Chicago). 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://wwwp.oakland.edu/about/map/directions/>. The Interactive Map, linked on the left-hand side of the page, is particularly helpful for detailed campus views. It is recommended that you park behind Varner Hall, entering the lot using either Library Drive or Grizzly Ln. A much more detailed map will soon be uploaded to mtmw.org clarifying the Varner Hall entrance that is most convenient to registration and presentation rooms.

### **Lodging**

#### **Sonesta Auburn Hills**

Special MTMW rates: \$85 for one king bed, or \$95 for two double beds + sleeper sofa suite. There are also some larger suites available as part of our block; call to see what is available.

Breakfast is included, and there is free wifi throughout the hotel.

There is no shuttle associated with this hotel.

Group code: OU Music Theory

**PLEASE NOTE: *Must reserve by April 16 to receive special MTMW rate.***

2050 Featherstone Road, Auburn Hills, MI (248) 322-4600

#### **Comfort Suites Auburn Hills**

Special MTMW rates: \$99 for one king or two queen beds.

Hot breakfast is included in price, and there is free wifi throughout the hotel.

There is no shuttle associated with this hotel.

Group code: MUSIC THEORY MIDWEST

**PLEASE NOTE: *Must reserve by April 30 to receive special MTMW rate.***

1565 N Opdyke Rd., Auburn Hills, MI (248) 370-0200

#### **Crowne Plaza Auburn Hills**

Special MTMW rates: \$115 for one king or two double beds.

MTMW rate includes hot breakfast at O'Malley's Restaurant based on double occupancy, and there is free wifi throughout the hotel. This hotel has a seven-seat shuttle that is free within a five-mile radius (which would include campus and the banquet).

Group code: OUM

Group name: Oakland University- Music Theory Midwest

**PLEASE NOTE: *Must reserve by April 9 to receive special MTMW rate.***

1500 North Opdyke Road, Auburn Hills, MI (248) 373-4550

### **Air Travel**

Oakland University is serviced primarily by the Detroit Metropolitan Airport (DTW) in Romulus, MI. Car rental is advised as there are few transportation options between the airport and Rochester Hills; depending on traffic, the drive may be 40 minutes or longer.

### **Parking**

Visitor parking is abundant at Oakland University and requires no special permit.

### **Banquet**

On Saturday evening, the conference will conclude with a reception and buffet dinner to be held at nearby Rangoli Indian Cuisine. 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. **PLEASE NOTE: the cut-off date for banquet registrations will be May 2 (one week before the banquet).** This is to ensure accurate head counts for the restaurant.

### **Special events**

Several special events are occurring on Friday night of the conference:

At 8 pm, Dan Goggin's musical *Meshuggah-Nuns*, starring Cindy Williams, will be staged by the professional theater company Meadow Brook Theatre, located at 207 Wilson Hall on the campus of Oakland University. Visit [www.mbttheatre.org](http://www.mbttheatre.org) or call 248.377.3300 for ticket information and available discounts.

The Detroit Institute of Arts is open until 10 pm, \$8 admission. Additionally, a special exhibit titled "Diego Rivera and Frida Kahlo in Detroit" will be showing for \$14. Tickets for the exhibit are limited, and advance purchase is recommended. Visit <http://www.dia.org/> for more information. (The DIA is an easy 25-mile drive down I-75.)

The Detroit Fisher Theater will feature The Illusionists at 7:30 pm: *"Witness magic on a scale unlike anything you've ever seen before. Led by The Anti-Conjurer, The Illusionists are a troupe of magicians who bring the art of illusion right up to date with their high-tech wizardry and death-defying stunts."* Visit [mtmw.org](http://mtmw.org) for more information.

### **More information**

Much more about the conference is becoming available at <http://www.mtmw.org>, including abstracts, interactive maps, online registration, restaurant information, and other links of interest.

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## 2015 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 2015, the terms of President, Treasurer, Area I Representative (KY, MI, OH, Western Ontario), Area III Representative (IA, MN, NE, ND, SD, Manitoba), and Student Representative for Areas II and IV (IL, IN, WI; MO, KS, OK, AR, TN) will expire. The Nominating Committee has developed a slate of candidates. Biographies of the candidates are included at the end of this document.

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.

***Voting will close on April 25. You must be a current member of MTMW to participate in elections. Renewing your membership by April 23 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](mailto:elections@electionbuddy.com). If you still find that you have not received a ballot, please email MTMW secretary Melissa Hoag ([hoag@oakland.edu](mailto:hoag@oakland.edu)).

Our Nominating Committee consists of Kyle Adams (Indiana University), chair; Jennifer Iverson (University of Iowa); and Christopher Segall (University of Cincinnati). Many thanks to the committee for assembling this slate of nominees.

**MUSIC THEORY MIDWEST'S TWENTY-SIXTH ANNUAL CONFERENCE  
OAKLAND UNIVERSITY | MAY 8–9, 2015**

**THURSDAY, MAY 7**

**6:00–9:00**      **Pre-Conference Workshop (Varner 206)**

**FRIDAY, MAY 8**

**8:00**              **Registration (Varner Hall lobby)**

**8:45–8:55**      **Introduction and Welcome (Varner Recital Hall [VRH])**

**9:00–10:30**

**Schenker and Schubert (Varner 205)**

The Generative Contradiction of Interruption  
and its Effect on Recapitulations

**Nathan Pell**

**Mannes College**

Variation Techniques and Formal Functions in  
Schubert's Sonata Forms

**Caitlin Martinkus**

**University of Toronto**

The Foreshadowing of Crisis: Emerging Middle  
Keys in Schubert's Development of the Three-  
Key Exposition

**Aaron Grant**

**Eastman School of Music**

**Progressive and Indie Rock (VRH)**

The Sound of Hendrix Playing Bartók:  
Transpositional Combination in King Crimson

**Brett Clement**

**Ball State University**

Lies, Betrayals, & Fruit-Covered Nails: Tight and  
Loose Rhyme Schemes in Indie Rock

**David Heetderks**

**Oberlin College Conservatory of Music**

**10:45–12:15**

**History of Theory (Varner 205)**

Comparing Bodies: Organicism and the Rise of  
Romantic *Formenlehre*

**Caleb Mutch**

**Columbia University**

Chant Accompaniment After 1857

**Nathan Lam**

**Indiana University**

Fétisian Affinities: Legal, Chemical, Tonal

**Patrick Fitzgibbon**

**University of Chicago**

**Brahms and Schoenberg's Variations (VRH)**

Sweet Ribbons, Fearsome Fetters: Motive  
and Register in Brahms's "Liebe kam aus  
fernen Landen," op. 33 no. 4

**Melissa Hoag**

**Oakland University**

Elliott Carter's and Luigi Nono's Analyses of  
Schoenberg's *Variations for Orchestra*, Op.  
31: Divergent Approaches to Serialism

**Laura Emmery**

**Emory University**

**12:15–2:00**      **Lunch** (*Executive Committee Meeting, Varner 218, begins at 12:30*)

**2:00–3:30**

**Mozart (Varner 205)**

Susanna's "Deh vieni"  
**Paul Sherrill**  
**Indiana University**

Hearing Stylistic Lateness in the First Movement  
of Mozart's Final Piano Concerto, K. 595  
**Nicole E. DiPaolo**  
**Indiana University**

**Listening (VRH)**

A Musical Atlas of Hyrule: Video Games and  
Spatial Listening  
**Steven B. Reale**  
**Youngstown University**

Are there movement transformations in  
musical grammar?  
**Somangshu Mukherji**  
**University of Michigan**

A Listener-Sensitive Analytic Approach to  
Post-Tonal Music  
**Peter Smucker**  
**University of Chicago**

**3:45–5:15**

**On Genres, Schemas, and Topics (Varner 205)**

Brahms and the Construction of the Ballade  
Genre  
**Jacob J. Gran**  
**Louisiana State University**

Playing with Schemata  
**Janet Bourne**  
**Northwestern University**

Interactions between Topics and Schemata: The  
*Sacred Romanesca* Case  
**Olga Sanchez-Kisieleska**  
**Northwestern University**

**Ravel and Britten (VRH)**

Ravel's Octatonic Scripts  
**Damian Blättler**  
**Rice University**

Contrapuntal Monophony: Interleaved  
Melodies in the Fugue from Britten's Second  
Suite for Solo Cello  
**Stacey Davis**  
**University of Texas at San Antonio**

**5:30-7:30**      **Graduate Student pizza dinner** (Buddy's Pizza, 2612 N Squirrel Rd, Auburn Hills)

**8:00**

***Meshuggah-Nuns* by Dan Goggin, starring Cindy Williams**, staged by professional  
theater company Meadow Brook Theatre (207 Wilson Hall on campus of Oakland  
University)



**SATURDAY, MAY 9**

**8:00 Registration (Varner Hall lobby)**

**9:00–10:30**

**Rhythm and Meter (Varner 205)**

Emergent Periodicity in Late Sixteenth-Century  
Translations of Italian *Balletti*

**Megan Kaes Long**

**Oberlin College Conservatory of Music**

Three Sailors, Three Musical Personalities:  
Choreo-musical Analysis of the Solo Variations  
in Bernstein and Robbins' *Fancy Free*

**Rachel Short**

**University of California, Santa Barbara**

Meter and the Spectrum of Rhythmic  
Consistency

**Andrew Wilson**

**Oberlin College Conservatory of Music**

**Modulation and Harmony (VRH)**

Stepwise Modulation as a Dramatic Device for  
Tonic Return in Musical Theater Songs

**Nathan Beary Blustein**

**Indiana University**

An Empirical Model of Harmonic Function  
in Popular Music

**Christopher Wm. White**

**University of North Carolina at**

**Greensboro,**

**Ian Quinn**

**Yale University**

**10:45–12:45**

**Magic, Style, Authorship (Varner 205)**

The Sorcerer as Apprentice: Trial, Error, and  
Chord Magic in Wagner's *Die Feen*

**Steven Vande Moortele**

**University of Toronto**

Reconsidering Style Register in the Late  
Baroque

**Greg Decker**

**Bowling Green State University**

Derivatives: How Frank Sinatra's "My Way"  
and Claude François's "Comme d'habitude" are  
Different Songs

**Evan Ware**

**University of Michigan**

How to Forge a Missing Link: Winfried Michel's  
"Haydn" and the Style-Historical Imagination

**Frederick Reece**

**Harvard University**

**Form and Flow (VRH)**

Thematic Simultaneity and Structural Ambiguity  
in Prokofiev's Sonata Forms

**Rebecca Perry**

**Yale University**

"We've Come To Have Church in Jesus'  
Name": Toward A Theory of "The Vamp"  
in Contemporary Gospel Performance

**Braxton Shelley**

**University of Chicago**

A Taxonomy of Flow: Synthesizing  
Humanistic and Statistical Analysis in a  
Theory of Rap Musicality

**Nat Condit-Schultz**

**Ohio State University**

**12:45–2:30 Lunch**

**2:30–3:30**

**Approaches to Pedagogy (VRH)**

Motor Components of Musical Imagery

**Arnie Cox**

**Oberlin College Conservatory of Music**

Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J.S. Bach

**Vasili Byros**

**Northwestern University**

**3:45–4:30**

**Business Meeting (VRH)**

**4:30–5:30**

**Keynote Address (VRH)**

“Why We Don’t Teach Meter, and Why We Should”

**Richard Cohn, Yale University and University of Sydney**

*Special introduction by Nora Engebretsen, Bowling Green State University*

**5:30–6:30**

**Reception** (Cash bar and appetizers at Rangoli Indian Cuisine, 3055 East Walton Boulevard, Auburn Hills)

**6:30**

**Banquet** (Buffet dinner at Rangoli Indian Cuisine, 3055 East Walton Boulevard, Auburn Hills)

**Music Theory Midwest  
Candidates for Officer and Executive Board, Spring 2015**

**PRESIDENT**

**Hali Fieldman** trained as a flutist, earning bachelor's and master's degrees at Peabody and Eastman, respectively. She was taking orchestral auditions and cooperatively building an active chamber group in Rochester when she became increasingly interested in music theory. She attended University of Michigan where she studied with Fred Lerdahl, Andrew Mead, and William Rothstein, who advised her dissertation on the *Grundgestalt* and its impact on sonata form in Schubert's string quartets. Her research interests center broadly on issues of musical time, which she explores via vehicles including Schenkerian analysis and expressions of form in music from the eighteenth through twentieth centuries. She is currently Associate Professor of Music Theory at the UMKC Conservatory of Music and Dance on the University of Missouri's performing arts campus in Kansas City.

**Brian Hyer** is Professor of Music at the University of Wisconsin–Madison. He has published widely on the anthropology of music and its theories from the 17th through the 20th centuries. Current projects include essays on Bach and Leibniz, Wagner and Hegel, Debussy and Bergson. He has served as a member of the Executive Board for the Society for Music Theory and as Local Arrangements Chair for the annual meeting in Madison in 2003. He also served a term as Reviews Editor for *Music Theory Spectrum* and two terms on the Editorial Board for the *Journal of the American Musicological Society*. For *Music Theory Midwest*, he chaired the Nominations Committee in 1994 and Program Committee in 1998.

**Lawrence M. Zbikowski** is Associate Professor in the Department of Music at the University of Chicago. His research focuses on the application of recent work in cognitive science to various problems confronted by music scholars, including the nature of musical syntax, text-music relations, the relationship between music and movement, and the structure of theories of music. He is the author of *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*, and has recently contributed chapters to the *Oxford Handbook of Topic Theory*, *Speaking of Music*, *New Perspectives on Music and Gesture*, and *Music and Consciousness*. He has served as a member of the Executive Board for the Society for Music Theory, and as Chair of the Department of Music as well as Deputy Provost for the Arts at the University of Chicago.

## TREASURER

**Matthew Arndt** is Assistant Professor of Music Theory at the University of Iowa. He holds a Ph.D. from the University of Wisconsin–Madison, an M.M. from UC-Boulder, and a B.A. with honors from Lewis & Clark College. He previously taught at Mercer University, Lawrence University, and the University of Wisconsin–Madison.

Professor Arndt's research lies in the history of music theory, music theory pedagogy, and their intersection. He is interested in applying insights from historical music theories to the challenge of grounding students in a particular musical tradition while enabling them to come to grips with an ever-changing and ever-broadening musical world. He is also involved in analysis and criticism, particularly of eighteenth- to early-twentieth-century Austro-German music and of medieval and modern Georgian sacred music. The primary focus of Professor Arndt's present research is the musical thought of Heinrich Schenker and Arnold Schoenberg, which is the topic of four articles and a book under review entitled *"With God!": The Musical Thought of Heinrich Schenker and Arnold Schoenberg*. His articles appear in *Theoria*, *Theory and Practice*, the *Journal of Schenkerian Studies*, and the *Journal of Music Theory*.

Professor Arndt has been active in MTMW since 2006, serving on a program committee (2014), hosting a session (2011), and delivering papers (2006, 2007). At the University of Iowa, he has served on two search committees (2013, 2014–2015), as an elected member of the School of Music Undergraduate Curriculum Committee (since 2011), as a volunteer faculty judge for the Jakobsen Graduate Conference (since 2010), as a member of a School of Music online application task force (2013), and as a member of an Arts and Humanities Initiative review panel (2012). He has also worked as an accounting clerk (2002 and 2003).

**Arnie Cox** is Associate Professor at the Oberlin College Conservatory of Music, where he teaches music theory, aural skills, and courses in embodied music cognition and musical affect. His essays appear in *Music Perception* 16 (4), *Musicae Scientiae* 5 (2), *Music Theory Online* 17.2, *Indiana Theory Review* 30 (1), and in the volumes *Music and Gesture* (Ashgate 2006, ed. Gritten and King) and *Sounds of the Slayer: Music and Silence in Buffy and Angel* (Ashgate, 2010, ed. Attinello, Halfyard, and Knights). He is currently revising the manuscript for a book on music and embodied cognition, due to appear in 2016 from Indiana University Press. Arnie is on the editorial board of *Music Theory Spectrum* and regularly reviews submissions for other journals as well. In 2011 he led the inaugural MTMW pre-conference workshop, entitled "Theorizing Musical Affect," and in 2014 he chaired the MTMW program committee. He has given talks at Yale University, the University of Chicago, the University of Michigan, The University of Ottawa, UC San Diego, SUNY Stony Brook, and the University of Oregon.

**AREA I REPRESENTATIVE**  
**(KY, MI, OH, Western Ontario)**

**John Cuciurean** is currently Associate Professor of Music Theory at Western University (Ontario, Canada) where he has served a term as chair of the Department of Music Research and Composition. Prior to his appointment at Western, he was on faculty at Arizona State University (2003-06) and served as coordinator of the music theory and history department at Florida International University (1998-2003). John's service to SMT includes an appointment to the Committee for Professional Development (2002-04, chair 2004-06), as a mentor for the Committee for the Status of Women (2011-12), as a member of the Nominations Committee (2013-14), and as a member of the Publications Award Committee (2014-15). He has served as chair of the Komar Committee for MTMW (2014), chair of the Program Committee for Music Theory Southeast (2003), and as a Program Committee member for the West Coast Conference for Music Theory and Analysis (2005).

John received a Ph.D. (music theory) from the University at Buffalo (2000), a B. Mus. (1993) and a B. Eng. (1987) from McMaster University, and an A.R.C.T. in guitar from the Royal Conservatory of Music (1993). His research appears in the *Journal of Music Theory*, *Contemporary Music Review*, *Music: Function And Value*, *Proceedings of the 11th International Congress on Musical Signification*, *Canadian University Music Review*, *Music Theory Online*, *Women and Music in America since 1900: An Encyclopedia*, and *Contemporary Music Forum*. John served as a guest co-editor (with Mike Searby) for a special issue of *Contemporary Music Review* (2012) on the late music of György Ligeti. His research interests include structuralist and post-structuralist approaches to art music of the twentieth and twenty-first centuries, trends in sonata theory, analysis of popular music, and mathematical aspects of scale theory.

**Greg Decker** is Assistant Professor of Music Theory at Bowling Green State University (Ohio) and holds the M.M. and Ph.D. in music theory from the Florida State University. His research focuses on the interaction of culture, society, and musical structure, especially systems of meaning in Baroque music dramas. In his dissertation, he explored the formation of musical topics and other music-cultural associations in the late Baroque and how these associations might be applied to critical dramatic readings of Handel's Italian-language operas. He has published or has forthcoming articles on this and related topics in *Music Theory Online*, *Intégral*, *The Opera Journal*, and *I Concentrate on You: A Companion to the Music and Lyrics of Cole Porter* (forthcoming from the University of Illinois Press). Related research interests include style and structure in vocal polyphony of the Renaissance and early Baroque and the analysis of opera from this earlier period, musical manifestations of cultural associations in general, the analysis of songs, and the role of Schenkerian theory in these pursuits. He has presented his research at numerous national and regional meetings. At BGSU, Greg

teaches the first-year theory/aural-skills sequences and a graduate course in Schenkerian analysis.

### **AREA III REPRESENTATIVE** **(IA, MN, NE, ND, SD, Manitoba)**

**David Castro** is Associate Professor of Music Theory at St. Olaf College, where he teaches courses in theory, aural skills, counterpoint, and advanced analysis. Castro received a B.Mus. in Music Education from Pacific Union College, a M.M. in Music Theory from the University of Arizona, and a Ph.D. in Music Theory from the University of Oregon. His research interests include the music of Dmitri Shostakovich and Arvo Pärt, and the pedagogy of music theory. His research has appeared in the *Journal of Music Theory Pedagogy* and he has presented papers at various conferences, both in the US and in the UK. He is coauthor of *Comprehensive Aural Skills*, a forthcoming textbook published by Routledge. Castro is a member of the editorial board for *Music Theory Pedagogy Online* and the Society for Music Theory's Committee on Diversity.

**Gretchen Foley** is Associate Professor of Music Theory at the University of Nebraska-Lincoln. An active member of MTMW, SMT, and CMS, she has presented her work in Costa Rica, Spain, Italy, Germany, and Australia as well as throughout the United States. Research interests include George Perle's theory of twelve-tone tonality, theory pedagogy, history of theory, progressive rock, and musical theatre. Her research appears in *Music Theory Online*, *Theory and Practice*, *Journal of Music Theory Pedagogy*, *Computer Music Journal*, *Indiana Theory Review*, and *College Music Symposium*. She is currently developing *Introduction to the Tonal Tradition*, an e-Book for use in UNL's freshman theory sequence.

Gretchen Foley has served MTMW in a variety of capacities (treasurer, nominating committee, Komar committee, Area III representative). She is eager to step up and serve again! Foley has also served the SMT (program committee, professional development committee, conference guides program), and the College Music Society (program committee for the Great Plains chapter).

At UNL, Foley teaches undergraduate and graduate theory, coordinates freshman musicianship, and is academic advisor to music majors and minors. Foley was the recipient of the first Leadership Award in Curricular or Programmatic Development in the Hixson-Lied College of Fine and Performing Arts (2009), and the College's Distinguished Teaching Award (2007). In 2005 and 2008, she received the UNL Parents Association and Teaching Council Certificate of Recognition for Contributions to Students.

**Sumanth Gopinath** is Associate Professor of Music Theory at the University of Minnesota. He is the author of *The Ringtone Dialectic* (MIT Press, 2013) and co-edited, with Jason Stanyek, *The Oxford Handbook of Mobile Music Studies*, vols. 1 and 2 (2014). He is currently working on books and projects focusing on musical minimalism, Steve Reich, James Dillon, country/bluegrass music, music and mobile media, and the

history of the digital beep. He has previously served on the SMT's Committee on Diversity and as member-at-large of the AMS Cold War Study Group, and he is presently a member of the AMS Council.



**AREAS II AND IV STUDENT REPRESENTATIVE**  
**(IL, IN, WI; AR, KS, MO, OK, TN)**

**Devin Chaloux** is finishing his third year doctoral student in the Jacobs School of Music at Indiana University. He completed his MM in Music Theory at the University of Cincinnati College-Conservatory of Music in 2012 and his BM in Music Theory at the University of Connecticut in 2010 where he was also a University Scholar. Chaloux's research interests include transformational theory, Renaissance modal theory, music in America (1840-1920), and popular music. As an active member of Music Theory Midwest, he presented at the 2013 meeting of MTMW on Charles Griffes's Piano Sonata (also given at the 2013 meeting of the Society for Music Theory) and the 2014 meeting of Music Theory Midwest on Elliott Smith's "Between the Bars." He recently presented at the 2015 meeting of the Rocky Mountain Society for Music Theory on tonal spaces in the music of Tomás Luis de Victoria. Chaloux is the current editor of *Indiana Theory Review*, completing contracts with JSTOR and RILM to provide full-text versions of the journal online (available soon). He also previously served as an editorial assistant for both *Indiana Theory Review* and *Music Research Forum*. His review of Suzannah Clark's *Analyzing Schubert* can be found in the 2012 volume of *Music Research Forum*.

**Miriam Brack Webber** is currently a PhD student at the University of Kansas, where she received her M.M. in Music Theory in 2013. She holds a M.M. in Music Performance from McGill University and a B.M. in Music Performance from Ball State University. Her dissertation focuses on Soviet literary theory and philosophy as it intersects with the music of Dmitri Shostakovich. Her other research interests include pedagogy and performance practice, in which she has presented papers both at the University of Arkansas and the University of Kansas. Miriam is currently a graduate teaching assistant and has also held a one-year research fellowship at the University of Kansas. As a bassoonist, Miriam performs regularly with regional and community orchestras throughout Kansas, Missouri, and Arkansas.