

MUSIC THEORY MIDWEST

<http://www.mtmw.org>

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Spring 2016 Newsletter

2016 Conference

We extend our warmest invitation to attend Music Theory Midwest's twenty-seventh annual conference, to be held May 6–7, 2016 at the University of Arkansas in Fayetteville, Arkansas. The conference program is included in this newsletter. Thanks go to program committee chair Jennifer Iverson (University of Iowa), and the rest of the committee: Vasili Byros (Northwestern University), Nathaniel Condit-Schultz (The Ohio State University), Sumanth Gopinath (University of Minnesota), Áine Heneghan (University of Michigan), Stan Kleppinger (University of Nebraska-Lincoln), and Lawrence Zbikowski (University of Chicago), *ex-officio* as MTMW President.

Alan Gosman (University of Arkansas, Fayetteville), local arrangements chair, and Elizabeth Margulis are delighted to welcome everyone to Fayetteville. Our sessions will be held in the George and Boyce Billingsley Music Building and the attached Fine Arts Building on the University of Arkansas campus. Friday registration will be in the lobby outside of the Stella Boyle Recital Hall, which is at the west end of the Fine Arts Building first floor. Saturday registration will be in the music building's second floor lounge.

Keynote

Our conference will feature a keynote address by Professor Elizabeth West Marvin titled, "What I Know Now: Reflections on Music Theory Pedagogy." The abstract for Prof. Marvin's address follows:

Ellyn Spragin's 2008 book, *What I Know Now: Letters to My Younger Self*, provides a starting point for this talk that reflects on my personal experiences in 30 years of music theory teaching. For roughly 20 of those years, I have taught a music theory pedagogy course—a fertile field for my own learning as I observe young teachers hone their craft. I present some "punchlines" of that course, and demonstrate how what I learned through trial-and-error, experimentation, and observation of others has a body of pedagogical and cognitive literature behind it. I conclude with a letter to my younger self.

AREA REPRESENTATIVES

John Cuciurean (Western University)
Sarah Ellis (University of Oklahoma)
Gretchen Foley (University of Nebraska)
Daphne Tan (Indiana University)

STUDENT REPRESENTATIVES

Devin Chaloux (Indiana University)
Cecilia Stevens (University of Minnesota)

WEBMASTER

Sebastian Bisciglia (Indiana University)

Workshop

On Thursday, May 5, from 6-9 pm, we will host MTMW's sixth annual Pre-Conference Workshop, titled "Cognitive Science and Music Theory: A Practical Guide," led by Professor Elizabeth Margulis (University of Arkansas). We're pleased to announce that this workshop is filled to capacity with participating students and faculty.

Local Arrangements

General

For a detailed campus map of the University of Arkansas-Fayetteville, please visit <http://campusmaps.uark.edu>. The code for the music building is MUSC and the code for the Fine Arts Building is FNAR. Both buildings are connected on the second floor by a bridge (not shown on the map). The pre-conference workshop will be held in Gearhart Hall, Room 217 (code GEAR at <http://campusmaps.uark.edu/>). Meter parking will probably be available on Arkansas Ave., and costs \$1.60 an hour (change only) until 8 p.m.

Air Travel

The closest airport is the Northwest Arkansas Regional Airport, about 30 minutes from campus. The airport code is XNA. Almost all shuttles and taxis to Fayetteville cost \$45 to \$50. Two options are the Green Cab Company (479-966-4111) and Jim's Express Shuttle (479-205-0011). Other options and rental car companies can be found at www.flyxna.com. In addition, those people staying at Candlewood Suites may arrange airport transportation through the hotel (479-856-6262). The hotel requests 48 hours notice. The cost will vary depending on how many people they can group together for each trip, but will not be more than \$40 and could be considerably less. However, they probably won't be able to tell you the exact price until soon before the trip.

Another possible airport is the Tulsa International Airport, a little less than two hours from campus. The airport code is TUL. More information can be found at www.tulsaairports.com.

Banquet

On Saturday evening, the conference will conclude with a buffet dinner in the University of Arkansas Union, Room 507 (at <http://campusmaps.uark.edu>, search for ARKU). The union is next door to the Music and Fine Arts buildings. Cost for the dinner is \$25 (discounted to \$20 for our student members). PLEASE NOTE: to ensure accurate head counts for the restaurant, the cut-off date for banquet registrations will be **April 30** (one week before the banquet).

Parking

There are two methods of obtaining parking on campus:

1. \$6.87 a day. Visitor permits may be purchased to park in Lot 44, just north of the football stadium at the corner of N. Razorback Rd. and W. Maple St. (see map at http://campusmaps.uark.edu/?pnl_disp=Y&parklot=Y-Faculty%2FStaff) can be purchased at <https://parking.uark.edu>.
 - a. Select “My Parking Account” (top middle of the webpage).
 - b. Click “Get Permits” button (towards the bottom of the webpage).
 - c. Click “Guest Login” button (towards the bottom of the webpage).
 - d. Select “Create one” to register for an account.
 - e. When your guest account set-up is complete, you can log in and purchase an online printable visitor permit. You will need to enter your vehicle make and model, license plate number and state.
2. \$1.80 an hour. The closest parking is in the Stadium Drive Garage (SDPG on the map). Visitors will need to park in numbered parking spaces and pay at the booths near the elevators. Parking is \$1.80 per hour and can be paid by cash (the machines do not give change) or you can use your cell phone to pay for parking (a small transaction fee is added). Go to <http://us.parkmobile.com/> for more information about the cell phone option.

Lodging

Candlewood Suites - 2270 Martin Luther King Jr. Blvd., Fayetteville AR 72701, (479) 856-6262

The hotel is 1.6 miles from the music building.

We have reserved a combination of room types:

Single Queen Bed rooms — \$76.99 + tax (\$10.58)

Two Double Bed Studio rooms — \$79.99 + tax (\$11)

One Bedroom Queen Suite (also includes a pull-out sofa) - \$99.99 + tax (\$13.74)

All rooms include free high-speed internet, kitchen with refrigerator, stove, microwave, dishwasher and cookware. Free guest laundry available. Hotel shuttle available with 24 hours notice.

For these prices, mention that you are part of the Music Theory Midwest Block.

The Chancellor Hotel - 70 North East Avenue, Fayetteville AR 72701, (479) 442-5555

The hotel is 1 mile from the music building.

Rooms with two queen beds — \$109 + tax (\$14.99)

All rooms include free high-speed internet. Hotel shuttle runs from 7 a.m. to 11 p.m. around town (not airport). For these prices, mention that you are part of the Music Theory Midwest Conference.

Special events

The Crystal Bridges Museum of American Art, which is a 30-minute drive from campus and is a local treasure, is open until 9 p.m. Admission is free, although the special exhibit “Open Road” is \$10. Visit <http://crystalbridges.org> for more information. There is also an excellent restaurant at the museum called “Eleven.” Reservations can be made at (479) 418-5700 (Option 2).

The National Theatre of Scotland will present *The Strange Undoing of Prudencia Hart* at 8:00 p.m. in the newly renovated Starr Theater (part of the Walton Arts Center) at 495 W. Dickson St. in downtown

Fayetteville (about a half mile from both the music building and the graduate student pizza dinner location). There are only about 150 seats in the theater, so it is recommended to buy tickets early. Tickets are \$25 each and can be purchased at

<http://tickets.waltonartscenter.org/single/EventDetail.aspx?p=12207>.

More information on the play can be found at

https://www.nationaltheatrescotland.com/content/default.asp?page=home_PrudenciaHart.

More information

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

2016 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 2016, 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, Western ON; IA, MN, NE, ND, SD, MB) 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. If you still find that you have not received a ballot, please email MTMW secretary Melissa Hoag (hoag@oakland.edu).

Our Nominating Committee was chaired by Anna Gawboy (The Ohio State University), and included Scott Murphy (University of Kansas) and Matthew Arndt (University of Iowa). Many thanks to the committee for assembling this slate of nominees.

MUSIC THEORY MIDWEST'S TWENTY-SEVENTH ANNUAL CONFERENCE

UNIVERSITY OF ARKANSAS | MAY 6–7, 2016

THURSDAY, MAY 5

6:00–9:00 **Pre-Conference Workshop (Gearhart Hall 217)**

FRIDAY, MAY 6

8:00 **Registration (Stella Boyle Recital Hall [SBRH] Lobby)**

8:45–8:55 **Introduction and Welcome**

9:00–10:30

Signifying Sounds (SBRH)

Chair: Scott Murphy, University of Kansas

Tropological Interactions and Expressive Interpretation in Stravinsky's Neoclassical Works

Scott Schumann

University of Missouri

Signification in Plurality: a Typology of Chimeric Environments in Polystylistic Music of the Post-1950s

Bruno Alcalde

Northwestern University

Fantastic Gallops and Coconut Horses: Musical Topics, the Semotics of Sound, and Film

Alex Newton

Independent Scholar, New York, NY

Double Tonics and Other 19th-Century Curiosities (Music Building [MB] 335)

Chair: Matthew Arndt, University of Iowa

Liszt's Two Versions of His Requiem and the Revisionist's Case for a Double-Tonic Complex

Devin Chaloux

Indiana University

Mahler's Common-Tone Tonality

Ryan Kosseff-Jones

The Graduate Center at CUNY

Schenker's *Double Mixture* and the Curious Case of $\flat IV$

Justin Lavacek

University of North Texas

10:45–12:15

(Sonata) Form in 20th-Century Russia (SBRH)

Chair: Christopher Segall, University of Cincinnati College-Conservatory of Music

Baroque Structures (MB335)

Chair: Alan Gosman, University of Arkansas

Glinka's Three Models of Instrumental Music

Kirill Zikanov

Yale University

A Remarkable Non-Duplication of Stretto in J.S. Bach's *The Art of Fugue*

Scott Murphy

University of Kansas

Between the Signposts: Thematic Interpolation and Structural Defamiliarization in Prokofiev's Sonata Process

Rebecca Perry

Yale University

A Second Look at the Chain of Fifths Sequence: Questions of Tempo, Termination, and Usage in J.S. Bach's Works

Rowland Moseley

Harvard University

Sonata Structures, Expressive Form, and Shostakovich's String Quartet Finales

Sarah Reichardt Ellis

University of Oklahoma

Large-Scale Form and Teleological Structures in Baroque Ground-Bass Compositions

Bryan Stevens

University of North Texas

12:15–2:00 **Lunch (Executive Committee Meeting, MB 114)**

2:00–3:30

Rock and Recorded Sound (SBRH)

Chair: David Heetderks,
Oberlin College-Conservatory

The Harmonic-Bass Divorce in Rock: A Method
for Conceptualizing the Organization of Chord
Extensions

Trevor DeClercq
Middle Tennessee State University

From Verse-Chorus to Chorus-Verse

Jeffrey Ensign
University of North Carolina at Greensboro

Are Recordings Forgeries?

Garreth Broesche
University of Houston

Hermeneutic Angles

(Fine Arts Center [FAC] 213)

Chair: Melissa Hoag, Oakland University

Dichterliebe, Doubt, and Denarration

Judith Ofcarcik
Fort Hays State University

From Apotheosis to Breakthrough:
Intertextuality and Climax in Rachmaninoff's
Piano Concerto No. 4

Stephen Gosden
University of North Florida

Motives and Motivations: Linkage Techniques
in Britten's Operas and Other Vocal Works

Michael Baker
University of Kentucky

3:45–5:15

Jazz It Up (SBRH)

Chair: Danny Arthurs, University of Tulsa

Motivic Saturation and Formal Modules in Duke
Ellington's *The Tattooed Bride*

Darren LaCour
Washington University in St. Louis

A Topical Exploration of the Jazz Messenger's
1963 Recording *One by One*

Daniel Thompson
Florida State University

Conceptualizing Meter in IndoJazz

Peter Selinsky
Yale University

Twelve Tonniversary (FAC213)

Chair: Ciro Scotto, Ohio University

Twelve-Tone Organizational Strategies in Two
Concertos by Ginastera

Jessica Barnett
SUNY Fredonia

Babbitt's *Solo e Duettini for Two Guitars*: A
Dialogue with Oneself

Lauren Wilson
Indiana University

Babbitt's Gestural Dialectics

Zachary Bernstein
Eastman School of Music

5:45-7:30

Graduate Student pizza dinner (Damgoode Pies, 37 East Center St., Fayetteville)

8:00

The Strange Undoing of Prudencia Hart, a play presented by the National Theatre of
Scotland (Starr Theater within the Walton Fine Arts Center, 495 W. Dickson St., downtown
Fayetteville). Tickets are \$25 and should be purchased in advance.

SATURDAY, MAY 7

8:00 Registration (Music Building [MB] Second Floor Lounge)

9:00–10:30

**Pitch Space, Sketches, and
Structure in the 20th Century (MB335)**

Chair: Jennifer Iverson, University of Iowa

Twelve-Tone Music and Contour

Justin Lundberg

New England Conservatory

Middleground Structure in the Cadenza to
Boulez's *Eclat*

C. Catherine Losada

**College-Conservatory of Music, University of
Cincinnati**

The Mysterious Case of György Ligeti's *L'arrache-
coeur*

John Cuciurean

Western University

19th-Century Formal Extensions (FAC213)

Chair: Robert Cook, University of Iowa

'A Gentle Shock of Mild Surprise': On the
Perceived Limits of Felix Mendelssohn's Romantic
Form

John Lawrence

University of Chicago

A Contribution to the Theory of Tonal
Alterations in Sonata Recapitulations

Jonathan Guez

College of Wooster

Wagner's Manifold Sentences

Sam Bivens

Eastman School of Music

10:45–12:15

Revisionist Narratives (MB335)

Chair: Mark Yeary, University of Louisville

The Prinner Transition in Mozart

Nathan Martin

University of Michigan

Humorous 'Script Opposition' in Classical
Instrumental Music

James Palmer

**University of British Columbia and Douglas
College**

Charles Ives's 'Democratic' Treatment of
Dissonances

Chelsey Hamm

Kenyon College

Malleable Meters (FAC213)

Chair: Justin London, Carleton College

Unfolding the Mystery of Metric Ambiguity:
Hypermeter and Form in the Finale of Schubert's
Piano Sonata in D Major D. 850

Joseph Chi-Sing Siu

Eastman School of Music

Time Rise, Time Fall: Flexible Meter and
Text Expression in Cat Steven's Song *Time*

Nancy Murphy

University of Chicago

Hearing Prog as Rock: Metrical
Constructedness and Riff-Like Repetition

Stephen Hudson

Northwestern University

12:15–2:00 Lunch

2:00–3:30

Interactive Session:

Reflections on Ourselves (MB335)

Chair: Stanley Kleppinger,
University of Nebraska-Lincoln

Music Theory Midwest in the Abstract: 25 Years
of Research

Brent Yorgason

Brigham Young University

Trends in Music Theory Scholarship: A Journal
Corpus Study

Benjamin Duinker

McGill University, and

Hubert Leveille-Gauvin

The Ohio State University

Scaling to Real Music: Rebuilding Aural Skills
Pedagogy from the Ground Up

Daniel Stevens and Philip Duker

University of Delaware

Galant Elegance from the 18th

Century to the Jazz Age (FAC213)

Chair: Lawrence Zbikowski, University of Chicago

Rameau, Newtonianism, and Experimental
Philosophy in the *Generation harmonique*

Abigail Shupe

College of Wooster

The Volta: A Galant Gesture of Culmination

Nathaniel Mitchell

Princeton University

Jazz-Age Galant: Expression and Distortion of
Galant Schema in Stravinsky's *Pulcinella*

Daniel Viggers

Washington University in St. Louis

3:45–4:30 **Business Meeting (Stella Boyle Recital Hall)**

4:30–5:30 **Keynote Address (Stella Boyle Recital Hall)**

“What I Know Now: Reflections on Music Theory Pedagogy”

Elizabeth West Marvin, Eastman School of Music

6:30 **Banquet** (Buffet dinner in the University of Arkansas Union, Room 507)

Music Theory Midwest
Candidates for Officer and Executive Board, Spring 2016

SECRETARY

Dr. Haley Beverburg Reale earned a B.M. in Composition from the University of Arkansas in 2005 and a Ph.D. in Music Theory from the University of Michigan in 2011. She currently teaches music theory at Youngstown State University and Chaney High School in Youngstown, Ohio. She has presented her work on enharmonicism at the 2011 and 2012 meetings of Music Theory Midwest and the New England Conference of Music Theorists in 2011. Her article “Making the Most of an Enharmonic Seam: Pitch Respellings, Semitone Relationships, and Mode Mixture in Fiona Apple’s ‘Extraordinary Machine’” appears in *Theory and Practice* (2014), and another article, “Dissolving Monotonicity: Expressive Modulation in Two Works by C.P.E. Bach,” was published in *Intégral* (2013). From 2010 to 2012, she served as the Student Representative for Areas I and III on the Executive Board of Music Theory Midwest. Her other experiences with conference organization include being a founding member of the Michigan Interdisciplinary Music Society, serving on the local arrangements and program committees for their annual Conversations conferences in 2008 and 2009, and helping to host the first North American Conference on Video Game Music at Youngstown State University in January 2014. She is currently working with Dr. Jena Root as co-author of a new undergraduate core theory textbook, *Applied Music Theory: A Practical Guide for Writing, Listening, and Analysis*, forthcoming from Oxford University Press (chapter under review).

Dr. Jonathan Guez is currently Visiting Assistant Professor (Assistant Professor starting Fall 2016) at The College of Wooster. He earned a Ph.D. from Yale University in 2015, where his dissertation, “Schubert’s Recapitulation Scripts,” was co-advised by James Hepokoski and Patrick McCreless. He has presented research on Schubert, the New Formenlehre, German Lieder, text/music relations, Wagner, Schenkerian theory, and topic theory at regional (including MTMW 2012), national, and international conferences and at invited lectures. Guez served on the program committee for the 2015 meeting of NECMT; he also served on the program committee at Yale’s Graduate Music Symposium and chaired sessions at two iterations of that conference. While earning a masters degree, he was on the editorial board of *Indiana Theory Review*, and he selected and/or edited papers that appeared in issues 25, 27/1, and 27/2 of that periodical. His extra-music-theoretical interests include movies, tennis, and wine.

AREA II REPRESENTATIVE (IL, IN, WI)

Dr. Ian Bates is Assistant Professor of Music Theory at the Lawrence University Conservatory of Music in Appleton, Wisconsin. His research interests include 20th-century tonality, theories of harmonic function, music theory pedagogy, and the music of Vaughan Williams. Ian has presented papers at annual meetings of the Society for Music Theory, Music Theory Midwest (MTMW), the New England Conference of Music Theorists, the Music Theory Society of New York State, and the Canadian University Music Society. He also served as chair of local arrangements for MTMW's 2014 annual meeting. His dissertation theorized post-common-practice diatonic harmony and large-scale diatonic relationships in the music of Vaughan Williams, and his article "Vaughan Williams' Five Variants of 'Dives and Lazarus': A Study of the Composer's Approach to Diatonic Organization" appeared in *Music Theory Spectrum* in 2012.

Prior to his appointment at Lawrence, Ian taught at Western University and at Yale University. He completed his Ph.D. in Music Theory at Yale, from which institution he also holds Master of Arts and Master of Philosophy degrees. A native of Ontario, Canada, he earned a Bachelor of Music in theory and composition from Western. A pianist, Ian is also an Associate of the Royal Conservatory of Toronto (A.R.C.T.) and studied at Western with Canadian pianist Ronald Turini.

Dr. Blair Johnston has been a member of the music theory faculty at the Indiana University Jacobs School of Music since 2008, currently as Assistant Professor and previously as Visiting Assistant Professor. He earned his Ph.D. in 2009 from the University of Michigan, where his dissertation on Sergei Rachmaninoff's late music received the ProQuest Distinguished Dissertation Award.

Johnston's publications on Rachmaninoff, Richard Strauss, George Crumb, and other composers have appeared in the journals *Music Theory Spectrum*, *Music Analysis*, and *Music Theory Online*, and he has given presentations at national and international conferences. His work as a music theorist deals mainly with the aesthetic and structural characteristics of post-Romantic music, with harmonic organization, timbre, and orchestration in music composed after 1900, and with twentieth-century approaches to musical form. He is a member of the editorial board for the journal *Music Theory Spectrum*.

A violinist by training, Johnston studied at the Cleveland Institute of Music, the University of Michigan, the Meadowmount School of Music, and Tanglewood, where he served as principal second violinist and as concertmaster during the Festival of New Music. He has written and performed music in a range of styles, and he has an abiding interest in electronic music and audio technologies.

AREA IV REPRESENTATIVE

(MO, KS, OK, AR, TN)

Dr. Dave Easley (Ph.D., Florida State University, 2011) is Associate Professor of Music Theory at Oklahoma City University, where he teaches undergraduate and graduate courses in music theory and aural skills. He is also a member of the Honors Faculty at OCU and recently received the Distinguished Honors Faculty Award for his teaching and service to the Honors Program. His research focuses on popular music, most notably punk rock and hardcore punk from the 1980s. He has presented this work at numerous conferences and his recent article published in *Music Theory Online* received the SMT Popular Music Interest Group's Adam Krims Award (2015). In addition to popular music, Easley is also interested in 19th-century Italian opera, primarily the operas of Giuseppe Verdi, and has presented his research at several regional and national conferences. He has also served on the editorial and review board for the *Engaging Students: Essays in Music Pedagogy* series (2014 and 2015) as well as the program committee for Music Theory Southeast (2012) and the Texas Society for Music Theory (2013).

Dr. Judith Ofcarcik is Assistant Professor of Music Theory at Fort Hays State University in western Kansas. Her research interests include Beethoven's late variation movements and narrative theory. Judith received her PhD in Music Theory from Florida State University and holds an MM in Organ Performance from Indiana University. She has served on program committees for the FSU Music Theory Forum and MTSE, and just finished a term as Job List Coordinator and member of the Networking Committee at SMT.

Dr. Peter Purin serves as Assistant Professor of Music and Chair of the Music Technology and Production Department at Oklahoma Baptist University in Shawnee, OK. Peter is in his sixth year at OBU, and was recently awarded tenure. Among his duties at OBU, he teaches the gamut of Music Theory, Composition, Music Technology, and Musical Theatre courses, leads in initiatives in the use of music technology hardware and software, procures and trains student workers for theory tutoring, labs and recital recording, and handles budgeting and purchases for music technology. His research interests are broad, with current pursuits in Pedagogy through Music Technology, Copyright in Popular Music, and Musical Theatre. He regularly presents at regional, national and international conferences, has published several articles and reviews, and is currently working on an undergraduate Music Theory iBook. Peter is an active performer and composer, and recently arranged and performed in a faculty musical theatre review and led a workshop of his full-length, original musical theatre work, *Love by Design*. Midwest educated, Peter has received the Ph.D. in Music Theory from the University of Kansas, an M.A. in Music Theory from the University of Minnesota, and a B.A. in Music Theory/Composition and Vocal Performance from Elmhurst College. His MTMW attendance includes the 2013 conference at the University of Oklahoma, including participation in Gary Karpinski's Pre-Conference Workshop on "Theory Pedagogy in the Job Interview," and the 2007 conference at the University of Kansas. He currently resides in Shawnee, OK with his wife two (soon to be three!) children.

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

Jesse Kinne is finishing his fourth year in the PhD program at UC-CCM (University of Cincinnati College Conservatory of Music). Advised by Catherine Losada, his dissertation is developing an analytical theory of groove.

Jesse presented “Polymetric Entrainment, Metric Qualia, and the Qualia Limit” at the 2015 meeting of the Music Theory Society of New York State, and will deliver “Temporalizing the Play of Recognition and Surprise in Boulez’s Incises” at the Rocky Mountain Society for Music Theory’s upcoming gathering. Jesse also presented at the 2014 inaugural meeting of the North American Conference on Video Game Music, while also proposing and developing the SMT Film and Multimedia Interest Group’s video game music outreach session in Milwaukee.

As President of CCM’s Music Theory & Musicology Society, Jesse has developed numerous peer teaching workshops and symposia on pedagogy and professional development. He is the program committee co-chair for their upcoming graduate student conference, was a member of the 2014 program committee, and served on the editorial board of CCM’s journal, Music Research Forum, for three years.

While earning his M.A. in Theory Pedagogy at the Eastman School of Music, Jesse worked as the Music Cognition Lab Assistant. The pedagogical materials on asymmetrical meters developed in Jesse’s ESM thesis were incorporated into the CCM core musicianship curriculum for two years. Over the last three years Jesse developed and implemented a theory & musicianship tutoring program, which this Spring was officially adopted by CCM.

Jesse is currently teaching an original course on Dave Matthews Band, and is preparing a course on the history and model composition of Video Game Music for the Fall 2016 semester.

James Skretta is pursuing a Ph.D. in Music Theory at the University of Iowa where he teaches undergraduate music theory curriculum. His research explores questions surrounding metric theory, phenomenology, and music perception and cognition. His DMA Thesis "Perceiving Meter in Romantic, Post-Minimal, and Electro-Pop Repertoires" proposes a dynamic, cognitively-based theory of meter that aims to bridge hierarchical metric projection and the perception of the musical surface.

James is also actively engaged in the classical saxophone community. As a saxophone soloist he is a First Prize Winner in the MTNA Young Artist Competition and was recently a featured soloist with the Central College Symphonic Wind Ensemble and the University of Iowa University Band. James is a passionate chamber musician, having performed recently at the Midwest Band and Orchestra Clinic (Chicago), International Saxophone Symposium (Washington D.C.), World Saxophone Congress XVI (St. Andrews), and North American Saxophone Alliance (NASA) conferences.

James holds the MA and DMA degrees in saxophone performance from the University of Iowa. His saxophone mentors include Kenneth Tse and Cynthia Doggett, having had additional studies with Eugene Rousseau and Thomas Liley. James is currently on faculty at Cornell College (Mt. Vernon, IA).

Jeremy Smith is a PhD student in music theory at the University of Minnesota. In 2015, he graduated from the University of Toronto with his M.A. in music theory. In 2013, he completed the concurrent teacher education program at the University of Toronto, receiving his Bachelor of Music Education from the Faculty of Music and his Bachelor of Teacher Education from the Ontario Institute for Studies in Education (OISE). As a music theorist, Jeremy's research interests include analysis of rhythm, meter, and form in electronic dance music (EDM) and contemporary popular music in general. He also enjoys teaching, and is strongly interested in music theory pedagogy. He has had the opportunity to present his research at multiple graduate-student conferences, speaking on "Changing Metrical Dissonance in the Music of Deadmau5". For the completion of his master's degree he wrote a major paper entitled "Beat Drops: Moments of Arrival and Climax in House Music" supported by the Social Sciences and Humanities Research Council of Canada (SSHRC). Jeremy also grew up performing euphonium with, conducting, and composing for Salvation Army bands, and in 2012 published music theory textbooks for the Salvation Army in Canada. He has had several published compositions, including "Sonata for Euphonium" (Potenza Music, 2013).