

MUSIC THEORY MIDWEST

<http://www.mtmw.org>

PRESIDENT

Lawrence Zbikowski
University of Chicago
larry@uchicago.edu

SECRETARY

Haley Beverburg
haleybee@gmail.com

TREASURER

Arnie Cox
Oberlin College-Conservatory
arnie.cox@oberlin.edu

Spring 2017 Newsletter

2017 Conference

We are honored to extend an invitation to you to attend MTMW on May 19-20 at the University of Iowa in Iowa City, IA. Thank you to our program chair Leslie David Blasius (University of Wisconsin-Madison) and the rest of the program committee: Julian Hook (Indiana University), Rebecca Perry (Yale University), Steven Cahn (University of Cincinnati), Aleksandra Vojcic (University of Michigan), Daniel Barolsky (Beloit College), and Lawrence Zbikowski (University of Chicago) *ex-officio* as MTMW President.

Matthew Arndt (University of Iowa, Iowa City), local arrangements chair, and Bob Cook are excited to welcome everyone to Iowa City. Conference sessions will be held in the new Voxman Music Building on the University of Iowa campus (<https://inspire.uiowa.edu/voxman-music-building>). This beautiful new facility was opened in the Fall of 2016 and replaces the building lost to 2008's historic flooding of the Iowa River (<https://music.uiowa.edu/coming-home/flood-2008>).

The new Voxman Music Building is truly state of the art and is situated at the corner of Burlington and Clinton Streets in the heart of Iowa City's vibrant downtown district. Friday registration can be found in the atrium, next to the street-level entrance. Saturday registration will be in the Dusdeiker Commons on the basement level, just outside the two presentation rooms.

Keynote

The conference will feature a keynote address by Professor Catherine Nolan titled, "Anton Webern's Late Music in the Context of Postmodern Modernism." Professor Nolan is Associate Dean (Graduate Studies) in music at the Don Wright Faculty of Music at the University of Western Ontario. Her research interests focus on theoretical, analytical, and critical issues surrounding modernist music of the twentieth century, particularly the late music of Anton Webern, Webern's creative partnership with poet (and painter) Hildegard Jone, and on the history and timeless expression of mathematical models in music theory. Her publications have appeared in *Journal of Music Theory*, *Music Theory Spectrum*, *Music Theory Online*, *Journal of Mathematics and Music*, and in edited collections, including *The Cambridge History of Western Music Theory*, *The Princeton Companion to Mathematics*. Her essay on Canada's first serial composer, John Weinzwieg, appeared in *Weinzwieg: Essays on His Life and Music*.

AREA REPRESENTATIVES

John Cuciurean (Western University)
Blair Johnston (Indiana University)
Gretchen Foley (University of Nebraska)
Dave Easley (Oklahoma City University)

STUDENT REPRESENTATIVES

Devin Chaloux (Indiana University)
Jesse Kinne (University of Cincinnati-CCM)

WEBMASTER

Sebastian Bisciglia (Indiana University)

Workshop

There is no pre-conference workshop this year.

Local Arrangements

General

A mini conference-guide that indicates the location of Voxman (in gold), the conference hotel (in red), and a select list of restaurants, pubs, coffee shops, and entertainment venues can be found here:

<http://tiny.cc/MTMW2017MapDiningGuide>

Reception and Banquet

Information on the banquet will be forthcoming. The cut-off date for banquet registrations will be **May 12** (one week before the banquet).

Graduate Student Pizza Dinner

Please contact James Skretta (james-skretta@uiowa.edu), who will head the outing on Friday evening.

Transportation

Parking

Ample parking is available in the parking ramp on the corner of Clinton and Burlington (across the street from Voxman to the north), as well as the ramp on the corner of Court and Dubuque (one block southeast of Voxman), each at the rate of \$1 per hour beyond the first hour. Metered street parking is also available throughout the downtown area. Street parking is free after 6pm on both Friday and Saturday; street parking is free all day Sunday should you remain in Iowa City beyond the conference.

Air Travel

Iowa City is served by two airports: the Eastern Iowa Airport (CID), just south of Cedar Rapids, is 30-minute drive; and the Quad City Airport (MLI), just south of Moline is a 60-minute drive. Shuttle, taxi, and rental services are available from both airports.

CID Ground Transportation: <http://flycid.com/ground-transportation/>

MLI Ground Transportation: <http://www.qcairport.com/ground-transportation>

Ground Travel in Iowa City

Iowa City has been served by Uber since late 2015. Additional cab companies may be found online. Most hotels outside of downtown Iowa City offer free shuttles to the downtown area, but be sure to confirm this with your hotel. The University also offers a number of free public transportation services, though you will find that the entire downtown district is walkable.

Lodging

The official conference hotel is:

Iowa House Hotel – 125 N. Madison Street, Iowa City, IA 52242

<https://iowahousehotel.com/> – (319) 335-3513

The hotel is 5 blocks from Voxman and is a 10-minute leisurely walk. The Iowa House has two room types, each of which can be reserved as a single- or double-bed room. Prices do not vary between single and double rooms. In addition, there are two suites available:

Economy – \$80, inclusive of tax

Business – \$90, inclusive of tax

Suite – \$150, inclusive of tax

All rooms are outfitted with a refrigerator, microwave and Keurig coffee maker. Free parking is included, as is a continental breakfast.

To receive the rates above, please book with the following information (through May 4th):

Group Name: Music Theory Midwest

Code: 1227

Additional Lodging

You will be hard-pressed to find a cheaper rate than that above, but you are welcome to explore additional options. The Sheraton (<http://www.sheratoniowacity.com/>) and the Hotel Vetro (<http://www.hotelvetro.com/>) are generally more expensive; both are located about one block from the music building.

Special Events

Summer of the Arts, Friday Night Concert Series

Friday nights throughout the summer, a free outdoor concert is given in the Ped-Mall (one block from the music building) from 6:30-9:30pm.

Additional Entertainment

Iowa City has a lively downtown district; more events can be found here:

<http://downtowniowacity.com/events/>

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.

2017 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 2017, the terms of President, Treasurer, Area I Representative (KY, MI, OH, Western ON), Area III Representative (IA, MN, NE, ND, SD, MB), 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 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 Haley Beverburg (haleybee@gmail.com).

Our Nominating Committee was chaired by Hali Feldman (University of Missouri-Kansas City), and included Karl Braunschweig (Wayne State University) and Frank Riddick (Oklahoma State University). Many thanks to the committee for assembling this slate of nominees.

MUSIC THEORY MIDWEST'S TWENTY-EIGHTH ANNUAL CONFERENCE
UNIVERSITY OF IOWA | MAY 19–20, 2017

FRIDAY, MAY 19

8:00 Registration (Lobby, Floor 1)

8:45–8:55 Introduction and Welcome

9:00–10:30

Entrainments (Choral Room 0005)

Chair: Brad Osborne, University of Kansas

Meter Without a Fixed Cycle: Headbanging

3+3+2 as a Metering Construction

Stephen Hudson

Northwestern University

Syncopated Double Tresillos and the Rotation-
Displacement Problem

Jesse Kinne

University of Cincinnati (CCM)

Tabai Structure in Shakti

Peter Selinsky

Yale University

10:45–12:15

Ambivalent Hearings (Choral Room 0005)

Chair: Joan Huguet, Knox College

Exploring the Relationship between Diatonic
Indeterminacy and Musical Form in Two
Schubert Passages the Cross an Enharmonic Seam

René Rusch

University of Michigan

Musical Form and Visual Illusion in Two Songs
from *Winterreise*

Jonathan Guez

The College of Wooster

Problematizing Closed Structures and *Stufen* in
Wagner's *Ring*

Craig Duke

Indiana University

Systematics (James Dixon Classroom, Room 0002)

Chair: Julian Hook, Indiana University

Generic (Mod-7) Voice-Leading Spaces

Leah Frederick

Indiana University

Modal Spelled Pitch Classes

Nathan Lam

Indiana University

Bartók as Dualist: *Eight Improvisations on
Hungarian Peasant Songs*, Op. 20, No. 1

James N. Bennett

University of Wisconsin-Eau Claire

**12:15–2:00 Lunch (Executive Committee Meeting, Rita Benton Music Library Seminar Room,
Room 1451 G)**

2:00–3:30

Complex Continuities (Choral Room 0005)

Chair: John Cuciurean, Western University

Coercing the Verse: An Analysis of Musical Relationships between Lead and Guest Rappers

Robert Komaniecki
Indiana University

The Prechorus/Chorus Divide as “Energized Zone” and its Implications for Phrase Boundaries

David Heetderks
Oberlin College

On the Form Functionality of Recitative Intrusions in *Le nozze di Figaro*

Paul Sherrill
The College of Wooster

Temporalities of Modernity (James Dixon Classroom, Room 0002)

Chair: Somangshu Mukherji, University of Michigan

Metric Manipulations in Post-Tonal Music

James Sullivan
University of Evansville

Unraveling *Fabric*: The Analytical Utility of Henry Cowell and Léon Theremin’s Rhythmicon

Daniel J. Thompson
Florida State University

Bartók’s Jabberwocky Phrases: A Conceptual Blend of Tonal and Atonal Phrase Structures

Dan Viggers
Washington University in St. Louis

3:45–5:15

Dialectics of Genre (Choral Room 0005)

Chair: Gretchen Foley, University of Nebraska-Lincoln

Rondo-Sonata Convention in Beethoven’s Op. 18, No. 4

Christopher Segall
University of Cincinnati

The Minor-Mode Rondo Finale as Expressive Subgenre

Joan Campbell Huguet
Knox College

The Mensural Ambivalence of Repeat Signs

Megan Kaes Long
Oberlin College Conservatory of Music

The Metatheoretical Turn (James Dixon Classroom, Room 0002)

Chair: Blair Johnston, Indiana University

“Because They Didn’t Know How to Listen”: On the Formal Analysis of Conceptual Music

George Adams
University of Chicago

Plainchant and Unicorns: What Fuzzy Set Theory Can Say about Musical Ontology

Kristen Wallentinsen
University of Western Ontario

Mixed Messages: Conceptual Complexity in Schenkerian Notation

Benjamin Hansberry
Columbia University

5:45–7:30

Graduate Student Pizza Dinner

SATURDAY, MAY 20

8:00 Registration (Lobby, Floor 1)

9:00–10:30

**Phenomenologies and Embodiments
(Choral Room 0005)**

Chair: Lee Blasius, University of Wisconsin-Madison

Philosophies of the Body in *Feminine Endings*:
Historicizing Music Theory's Embodied Turn

Vivian Luong
University of Michigan

Hearing Voices in Their Hands: Performing and
Perceiving Polyphony

John Y. Lawrence
University of Chicago

Metric Struggle/Cognitive Struggle: A
Phenomenological Approach to Narrative in
Schumann's Symphony No. 2, Op. 61

James Skretta
University of Iowa

10:45–12:15

Alternate Classicisms (Choral Room 0005)

Chair: Christopher Segall, University of
Cincinnati-CCM

Berg's Piano Sonata and Reverse Organicism

Matthew Arndt
University of Iowa

Anton Webern's Guitar: Rethinking the
Composer's Late Period Works

Adam Shanley
University of Oregon

Uses and Abuses of Galant Schemata in
Stravinsky's Neoclassicism

Sarah Iker
University of Notre Dame

**Harmonic Complications in Popular Music
(James Dixon Classroom, Room 0002)**

Chair: Brett Clement, Ball State University

Harmonizing Marmalade Skies: PL Voice
Leading and the Uncanny in Pop Music

David Forrest
Texas Tech University

Multi-Centric Complexes in Rock

Matthew Ferrandino
University of Kansas

A Functional Analysis of Chord Progression
in Popular Music

Stephanie Acevedo
Yale University

12:15–2:00 Lunch

2:00–3:30

Topoi (Choral Room 0005)

Chair: Vasili Byros, Northwestern University

Musical Topics in American Musical Theatre:
Two Interpretive Models

Gregory Decker

Bowling Green State University

Rasa, Prabar, and Topics in North Indian Classical
Music

Somangshu Mukherji

University of Michigan

“The Copland Sound” as Object of
Appropriation

Stanley V. Kleppinger

University of Nebraska-Lincoln

3:45–4:30 Business Meeting (Recital Hall, Room 2301)

4:30–5:30 Keynote Address (Recital Hall, Room 2301)

“Anton Webern’s Late Music in the Context of Postmodern Modernism”
Catherine Nolan, University of Western Ontario

5:30–6:30 Reception (Pearl West Lobby, Floor 2)

6:30 Banquet (Dusdeiker Student Commons, Floor 0)

Music Theory Midwest
Candidates for Officer and Executive Board, Spring 2017

PRESIDENT

Karl Braunschweig (Ph.D., University of Michigan, 1997) is currently Associate Professor of Music Theory at Wayne State University. His research explores intersections between the practice of tonal music and the history of its theories, particularly the ways that language concepts (such as grammar, rhetoric, and representation) and aesthetic categories have mediated our understandings of musical structure from the eighteenth century to the present. His publications have appeared in *Music Theory Spectrum*, the *Journal of Music Theory*, *Music Theory and Analysis*, *Acta Musicologica*, *Theory and Practice*, *Intégral*, and *Gamut*, and he has presented papers at a wide range of conferences (including SMT, IMS, MTMW, and MTSNYS). Additionally, he has been a Fellow at two sessions of the Mannes Institute: history of theory (2002) and aesthetics (2010). He has also served the *Society for Music Theory* (SMT) and *Music Theory Midwest* (MTMW) in numerous capacities, and is an editorial board member for *Intégral*. Currently, he is working on a book project that envisions a new theoretical approach to melody and form based upon historical practices of signification and theories of language. He is also working on a smaller project documenting the history of dissonance in tonal theory and practice.

In 2005, Braunschweig served as Visiting Assistant Professor at the University of Michigan, where he taught a graduate seminar entitled, “Deconstructing Tonal Theory,” which featured a new approach to the history of theory that investigated the disciplines of tonal theory (counterpoint, harmony, melody, form) in their epistemological and institutional contexts. In his current position, he has taught graduate courses in standard areas (Schenker, History of Theory) as well as special topics courses exploring such areas as the music of Stravinsky and the analytical history of the string quartet. In addition, he has advised M.M. theses on a wide range of topics, including the music of Bach, Mahler, Stravinsky, and Phish, musical aspects of the speeches of Martin Luther King Jr., intersections of Arabic and European music theory, and the analysis of recent film soundtracks.

Stanley V. Kleppinger is Associate Professor of Music Theory at the Glenn Korff School of Music at the University of Nebraska–Lincoln. He holds Ph.D. and M.M. degrees from Indiana University and a B.M.E. from Drake University. His research interests include pitch centricity, theory pedagogy, and rhythm and meter. His work is published by *Music Theory Online*, *Theory and Practice*, the *Journal of Music Theory Pedagogy*, *twentieth-century music*, *Indiana Theory Review*, and *American Music*, and has been recognized by the Society for American Music with the Irving Lowens Article Award. He has presented papers at MTMW’s annual conferences eight times, as well as at those sponsored by SMT, CMS, the Music Theory Society of the Mid-Atlantic (MTSMA), the UK’s Society for Music Analysis, and EuroMAC. At UNL, he has written electronic textbooks that function as the main texts for the second-year undergraduate sequence in music theory. He was recognized with UNL’s College Distinguished Teaching Award in 2016 for his efforts.

Stan's entire career has been laced with involvement with MTMW. He won honorable mention for the Komar Award in 2001; since then, he has served as an Area Representative to its Executive Committee, Secretary, Local Arrangements Chair, and most recently as a member of the Program Committee. He has chaired sessions at the annual conference four times and attended nearly every conference since 2000. He concluded a four-year term as Secretary of SMT in 2016.

TREASURER

Daphne Tan (PhD, Eastman School of Music, University of Rochester, 2013; MM, McGill University, 2007; BMus, McGill University, 2005) has been Assistant Professor of Music Theory at the Indiana University Jacobs School of Music and an affiliate member of the Indiana University Cognitive Science Program since 2013. Prior to joining Indiana University, she held a teaching appointment at the Oberlin College Conservatory of Music (2012–13). In 2017, she will join the University of Toronto Faculty of Music as Assistant Professor of Music Theory.

Her research concerns historical and present-day intersections of music theory, philosophy, and psychology. Her work on the history of music theory has focused on the music-theoretical ideas of Ernst Kurth, particularly as they relate to Gestalt psychology, listening and embodiment, harmonic dualism, and processual form. She has published articles on Kurth in the *Journal of Music Theory* and *Theoria*. Her current project is a critical examination of the writings and pedagogical activities of Viktor Zuckerkandl, for which she was awarded an Indiana University New Frontiers Grant (2016–17). Tan is also actively engaged in music perception and cognition research. She is co-director of the Indiana University Music and Mind Lab, and she has published co-authored articles in *Music Perception* and the *Journal of Interdisciplinary Music Studies* on topics related to emotion, diatonic modes, and formal functions. She has presented papers at meetings of the Society for Music Theory, the Society for Music Perception and Cognition, Music Theory Midwest, and the Music Theory Society of New York State.

Tan currently serves on the editorial boards of *SMT-V* and *Theory and Practice*. She has served the Society for Music Theory as a member of the Committee on Diversity (2014–16). She has served Music Theory Midwest as Area II Representative (2014–2016) and as a member of the Komar Award Committee (2014).

Eleanor Trawick is on the faculty of Ball State University, where she is the head of the Theory and Composition area. A long-time member of MTMW, she has served on the Program Committee, the Arthur J. Komar Award Committee, and as Local Arrangements host for the annual conference. Eleanor is an engaged and passionate teacher of music theory at all levels, from freshmen to doctoral students. Her research interests include the music of French composers of the 19th and 20th centuries—Messiaen, Poulenc, Fauré. She is an active composer: her most recent work, *Borderland*, commissioned by the clarinet-violin duo Violet, will be premiered in New Zealand this fall. Eleanor plays violin in regional orchestras, in a folk-rock band, and in Ball State's New Music Ensemble and Violin Choir. Eleanor holds a bachelor's degree from Columbia University and a Ph.D. in composition from the University at Buffalo (SUNY).

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

Gregory J. Decker is Assistant Professor of Music Theory at Bowling Green State University in Ohio and holds the M.M. and Ph.D. in music theory from the Florida State University. His research focuses broadly on the semiotics of musical topics and other music-cultural associations in texted music from Italian madrigals to Baroque opera seria to Broadway musicals. He has presented research at numerous regional, national, and international meetings, and his publications can be found in *Music Theory Online*, *The Opera Journal*, *Intégral*, and the collected volume *A Cole Porter Companion* (University of Illinois Press). He is currently collecting and editing a volume of essays on semiotics and opera analysis with Matthew Shaftel for Oxford University Press. At BGSU, Greg regularly teaches the first-year theory/aural-skills sequences and Schenkerian analysis.

Jonathan Guez is Assistant Professor at The College of Wooster in Wooster, Ohio. 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 recapitulations, Schubert, the *New Formenlehre*, German Lieder, text/music relations, Wagner, Schenkerian theory, and topic theory at regional, national, and international conferences, at invited lectures, and on pre-organized panels. (He has presented two papers at MTMW and is looking forward to the meeting in Iowa City!) His articles and reviews have appeared in the *Journal of Schenkerian Studies* and *Music Analysis*, and will soon appear in *Music Theory Spectrum*, *Music Theory Online*, and a collected volume entitled *Drama in the Music of Franz Schubert*, published by the University of Rochester Press. Guez served on the program committee for the 2015 meeting of NECMT and the 2015 Yale Graduate Music Symposium. He also served on the editorial board of *Indiana Theory Review*, reviewing and editing papers that appeared in issues 25, 27/1, and 27/2 of that periodical. Outside music theory, his interests include movies, tennis, and wine.

René Rusch is assistant professor of music theory at the University of Michigan. Prior to joining the Department of Music Theory faculty at U-M in 2015, Rusch taught at the Schulich School of Music, McGill University from 2007–2015. In addition to specializing in the music of Franz Schubert, Rusch's research interests include 19th-century chromaticism, Schenkerian theory, and jazz theory. She has presented her research at regional, national and international conferences, and her work has been published in several journals, including the *Journal of Music Theory*, *Music Analysis*, and *Music Theory Online*. She is currently writing a book about Schubert's instrumental music and the poetics of contemporary interpretive practices.

Rusch received the Arthur J. Komar Award from Music Theory Midwest in 2006 for a paper presentation derived from her thesis "Imagining Tonal Spaces: Conceptions of Hierarchy, Chromaticism, and Social Constructs in Schubert's Music." In 2011, she was awarded a research grant from the Social Sciences and Humanities Research Council of Canada. She is the recipient of the 2014 Schulich School of Music Teaching Award at McGill University and was nominated twice for the Principal's Prize for Excellence in

Teaching. Rusch has also won first prize in several piano competitions, including the Music Teachers National Association's Performance Competition and the National Federation of Music Clubs' District and Regional Competitions.

Rusch is currently serving on the SMT Program Committee (2017) and on the editorial board of *Intégral* (2013–). She has also served on the editorial board of *Music Theory Online* (2014–16), the SMT-Jazz Award Committee (2012–15), and the Program Committee for Music Theory Midwest (2007).

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

Matthew Arndt, Assistant Professor of Music Theory at the University of Iowa, holds a Ph.D. from the University of Wisconsin–Madison, an M.M. from the University of Colorado at Boulder, and a B.A. with honors from Lewis & Clark College. He has previously taught at Mercer University, Lawrence University, and the University of Wisconsin–Madison. Professor Arndt primarily studies the application of insights from the history of music theory to music theory pedagogy, analysis, and criticism. He also studies technical aspects of sacred music from the Republic of Georgia. He is the author of *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* (Routledge, forthcoming). His articles appear in *Theoria*, *Theory and Practice*, the *Journal of Schenkerian Studies*, and the *Journal of Music Theory*. Articles are forthcoming in the *Proceedings of the Eighth International Symposium on Traditional Polyphony*, *Music Theory and Analysis*, and *Music Theory Spectrum*.

Dr. Gretchen Foley is Associate Professor of Music Theory in the Glenn Korff School of Music at the University of Nebraska-Lincoln. As a member of Music Theory Midwest since 2001, she has served as Treasurer, the Nominating Committee, the Arthur Komar Award Committee, and Area III Representative. Dr. Foley is also an active member of the Society for Music Theory, and the College Music Society, and has served these associations in a variety of capacities.

Dr. Foley's research interests focus on George Perle's theory of twelve-tone tonality and music theory pedagogy, with satellite interests in genre fusion, analysis and performance, musical theatre, and progressive rock. She has presented her work at national and regional conferences throughout the United States and internationally in Spain, Italy, Germany, Finland, Costa Rica, and Australia. Her research appears in a variety of journals, including *Music Theory Online*, *Theory and Practice*, *Journal of Music Theory Pedagogy*, *Computer Music Journal*, *Indiana Theory Review*, and *College Music Symposium*. Dr. Foley recently developed two electronic textbooks, *The Foundations of Tonal Music* and *An Introduction to the Tonal Tradition*, for use in the first-year music theory sequence at the University of Nebraska-Lincoln.

Dr. Foley joined the faculty at Nebraska in 2001. She teaches an array of theory courses at the undergraduate and graduate levels, coordinates the freshman musicianship program, and is an academic advisor for music majors and minors. Dr. Foley was the recipient of the first Leadership Award in Curricular and Programmatic Development in the Hixson-Lied College of Fine and Performing Arts in 2009, and the College's Distinguished Teaching Award in 2007. In both 2005 and 2008, she received

the UNL Parents Association and Teaching Council Certificate of Recognition for Contributions to Students.

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

Matt Ferrandino, University of Kansas

My research focuses on the theory and analysis of popular music with an emphasis on narrative and text-music relations in tracks. My previous analyses examine works by a variety of disparate artists including Frank Zappa, David Bowie, and Paul Simon. As a recipient of a five-year Chancellor's Fellowship at KU, I am expanding the breadth of my research by developing methods for analyzing unconventional, or experimental, popular music and exploring how music video and multimedia productions impact the interpretation of a given track.

I hold three previous music degrees: a BM in composition from the Hartt School of Music, a MM in composition from SUNY Fredonia, and a MA in theory from University of Oregon. I am interested in being a student representative for MTMW because I see it as a great opportunity to participate and learn about academic organizations first hand.

Miriam Piilonen is a PhD candidate in Music Theory & Cognition at Northwestern University. Prior to her doctoral work she earned a bachelor's in composition from the New England Conservatory and a master's in human development from Virginia Tech, where she conducted empirical research with the Carillon Research Institute fMRI lab and the VT Child Development Center. Her current research is committed to the disruption and reconfiguration of disciplinary borders between music theory, empirical studies, and critical theory. Her dissertation, which is recognized by a 2017-18 Franke Humanities Fellowship, historicizes and reinterprets the emergence of music evolutionism in nineteenth-century Britain in order to develop new conceptual resources for thinking the relationship between music and the body. She complements her research with a strong interest in music theory pedagogy, particularly of late-Romantic sonatas. She has presented her work at national and international conferences, including the annual meetings of the Society for Music Theory, International Association for the Study of Popular Music, and American Comparative Literature Association. Beyond her academic life she is a composer, a devoted fan of experimental electronic music, and a rock climbing instructor.