

MUSIC THEORY MIDWEST

<https://mtmw.org>

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Spring 2018 Newsletter

2018 Conference

We are honored to extend an invitation to you to attend MTMW on May 18-19 at the University of Western Ontario in London, Ontario. Thank you to our program chair Andrew Pau (Oberlin College) and the rest of the program committee: Sarah Ellis (University of Oklahoma), John Lawrence (University of Chicago), Victoria Malawey (Macalester College), Somangshu Mukherji (University of Michigan), Christopher Segall (University of Cincinnati), Kristen Wallentinsen (University of Northern Colorado), and Stanley Kleppinger (University of Nebraska-Lincoln) *ex-officio* as MTMW President.

Jonathan De Souza (University of Western Ontario), local arrangements chair, is excited to welcome everyone to London, Ontario.

Keynote

The conference will feature a keynote address, “What I Learned from Schoenberg, and Where to Go from Here,” by Dr. J. Daniel Jenkins of the University of South Carolina. J. Daniel Jenkins is Associate Professor of Music Theory at the University of South Carolina. He has received teaching awards from the Eastman School of Music, the University of Rochester, and the University of South Carolina. He is editor of *Schoenberg’s Program Notes and Musical Analyses*, which appears in the series “Schoenberg in Words” from Oxford University Press. His current projects are a study of Leonard Bernstein’s musical thought, and investigating myriad opportunities for engaging the public in musical discourse.

Workshop

Our pre-conference workshop, titled “Teaching Music Theory in the 21st Century,” will be led by Dr. Jennifer Snodgrass, professor and coordinator of music theory in the Hayes School of Music at Appalachian State University. She will examine current trends in music theory pedagogy in order to address how teachers can best equip music theory classrooms in terms of environment and content in order to reach the twenty-first century music student.

AREA REPRESENTATIVES

René Rusch (University of Michigan)
Blair Johnston (Indiana University)
Gretchen Foley (University of Nebraska)
Dave Easley (Oklahoma City University)

STUDENT REPRESENTATIVES

Miriam Piilonen (Northwestern University)
Jesse Kinne (University of Cincinnati-CCM)

WEBMASTER

Sebastian Bisciglia (University of Toronto)

Local Information

Local Arrangements Chair, Jonathan De Souza (Western University)

We are excited to welcome you to Western University (a.k.a., the University of Western Ontario) for this year's MTMW conference!

Transportation

London, Ontario is approximately a two-hour drive from both Toronto and Detroit. [Robert Q Airbus](#) offers regular shuttle service to London from Toronto Lester B. Pearson International Airport (YYZ) and Detroit Metropolitan Airport (DTW). It's also possible to fly to the [London International Airport](#) (YXU). A cab ride from YXU to the university takes about twenty minutes. They are also connected by city buses, though multiple transfers are required. (The best combination of routes varies throughout the day, so it's best to consult the [London Transit Commission](#)'s online system, which is integrated with Google Maps.)

Lodging

A block of hotel rooms has been reserved at the [Ivey Spencer Leadership Centre](#). The conference rate is \$115 CAD (~\$90 USD) per night. To make a reservation, please use the following link: <https://aws.passkey.com/go/MusicTheoryMidWestConf>.

Conference

Conference registration and paper sessions will take place in [Talbot College](#) at the [Don Wright Faculty of Music](#). Directions to the Faculty of Music are available at <http://music.uwo.ca/about/directions.html>. Paid parking will be available across the street in the Talbot lot, and free parking will be available at the Huron Flats lot, less than a ten-minute walk away (see <http://www.uwo.ca/parking/find/map.html>).

Student Pizza Dinner

If you are a student who is interested in attending the pizza dinner on Friday evening, May 18, please indicate this on the online conference registration form. You will be contacted by email.

Banquet

The conference banquet on Saturday, May 19 will be at [Windermere Manor](#).

The deadline for registering for the banquet is May 12. Information on the banquet will be forthcoming.

Special Events

Conference attendees may also be interested in an evening of chamber music at the Wolf Performance Hall ([251 Dundas Street](#)) on Friday, May 18. The Cecilia String Quartet, along with violist Sharon Wei and cellist Thomas Wiebe, will perform a program of Haydn, Mendelssohn, and Tchaikovsky. To purchase tickets, please see <https://tickets.grandtheatre.com/single/EventDetail.aspx?p=7637>. The Wolf Performance Hall is in downtown London, about a ten-minute drive from Talbot College. (The two locations are also well connected by public transit. Again, consult the [LTC website](#) for the best bus routes.)

More information

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

2018 Membership

You may renew your membership and register for the conference at <https://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 \$25 for regular membership, \$35 for joint membership, \$15 for emeritus membership, \$15 for subsidized 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 2018, the terms of Secretary, Area II Representative (IL, IN, WI), Area IV Representative (AR, KS, MO, OK, TN), and Student Representative for Areas I and III (KY, MI, OH; IA, MN, NE, ND, SD) will expire. The Nominating Committee, chaired by Leigh VanHandel (Michigan State University), 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 Leigh VanHandel (Michigan State University), and included Gregory Decker (Bowling Green State University) and Sumanth Gopinath (University of Minnesota). Many thanks to the committee for assembling this slate of nominees.

MUSIC THEORY MIDWEST'S TWENTY-NINTH ANNUAL CONFERENCE
UNIVERSITY OF WESTERN ONTARIO | MAY 18–19, 2017

THURSDAY, MAY 17

5:00–6:00 Dinner for Workshop Participants (Location TBD)

6:00–9:00 Pre-Conference Workshop (Music Building, Room 140)

FRIDAY, MAY 18

8:00 Registration (Talbot College, Atrium)

8:45–9:00 Introduction and Welcome

9:00–10:30

1: Poetics and Form in Popular Music
(Talbot College, Room 100)

A Comparative Study of Poetics in Jazz and Hip-Hop

Stephen Gomez-Peck
Indiana University

Embellishing the Verse-Chorus Paradigm: Max Martin and the Descant Chorus

Stanley Fink
Florida State University

The Dance Chorus in Recent Top-40 Music

Alyssa Barna
Eastman School of Music

2: Form and Function in Post-Tonal Music
(Talbot College, Room 101)

Twelve-Tone Homophony: Texture, Form, and Comprehensibility in Schoenberg's Third String Quartet

Dan Viggers
Washington University in St. Louis

Rethinking Cadential Content and Function in Works by Alfred Schnittke

Anabel Maler
The University of Chicago

Consonance, Dissonance, and Large-Scale Form in Two Works of Sofia Gubaidulina

Noah Kahrs
Eastman School of Music

10:45–12:15

3: Pedagogy
(Talbot College, Room 100)

Working Memory and Music Theory Pedagogy

Leigh VanHandel
Michigan State University

What Happens When Music Theory Pedagogy is Interleaved?

Michael Callahan
Michigan State University

What Are The Truly Aural Skills?

Timothy K. Chenette
Utah State University

4: Rhythm and Meter
(Talbot College, Room 101)

Terminological Entanglements: Conceptualizing Rhythm and Meter in Language and Music

Chantal Lemire
University of Western Ontario

Theorizing Quintuple and Septuple Grooves in Recent Rock Music

Scott Hanenberg
University of Toronto

The Imposition of Meter in the Revised Version of John Adams' *Shaker Loops*

Clifton Boyd
Yale University

12:15–2:00 **Lunch** (Executive Committee Meeting, **Music Building, Room 114**)

2:00–3:30

5: Timbre, Tuning, and Gesture
(Talbot College, Room 100)

Notational Practices and High Context Communities:
Caroline Shaw's *Partita for 8 Voices*

Sara Haefeli

Ithaca College

Time Travel and Theatrical Tuning: Spectralism's
Narratives and their Aesthetic and Cultural Implications

Joseph R. Jakubowski

Washington University in St. Louis

Gesture and Transformation in Joel Mandelbaum's
Thirty-One-Tone Keyboard Miniatures

William R. Ayers

University of Cincinnati CCM

6: Form & Function in Tonal Music
(Talbot College, Room 101)

In the Beginning of the Middle: Medial Functions
in the Binary-form Keyboard Music of J.S. Bach

Malcolm Sailor

McGill University

A Minor Diversion: Post-Medial Caesura
Insertions in Early Classical Sonata Forms

Rebecca J. Long

University of Massachusetts, Amherst

Repetition as Expansion: Large-Scale Sentential
Structures in Franz Schubert's Subordinate
Themes

Caitlin Martinkus

Georgia State University

3:45–5:15

7: Pitch-Class Transformations
(Talbot College, Room 100)

Expanding "Parsimony": Exploring an Extended
Definition of Parsimony in Pitch-Class Spaces of
Higher Cardinalities

Greg Hartmann

University of Cincinnati CCM

Diatonic Voice-Leading Transformations

Leah Frederick

Indiana University

Quality Control: Recontextualizing Harmonic Quality
Analysis Using the Discrete Fourier Transform

Ben Baker

Eastman School of Music

8: Song, Timbre, and Voice
(Talbot College, Room 101)

Prosody to Song: The Curious Case of Hungarian
Art Song

Sara Bakker

Utah State University

"Hounds of Love" and Hounds of Learning:
Pop/Rock Timbres in the Undergraduate Theory
Classroom

David Heetderks

Oberlin College & Conservatory

Representations of the "Female Voice" in Kesha's
Rainbow

Chelsey Hamm

Missouri Western State University

5:45–7:30 **Graduate Student Pizza Dinner**

SATURDAY, MAY 19

8:00 Registration (Talbot College, Atrium)

9:00–10:30

9: Narratives and Representations
(Talbot College, Room 100)

Fantasy and Catharsis: When the Virtual Agent
Creates New Fictions

Ian W. Gerg
Austin, TX

Phrase-Rhythmic Asymmetry and Loss in Ravel

Damian Blättler
Rice University

Musical Representations of the Surreal: Interval
Patterns and Tonal Objects in Thomas Adès's
Mazurkas

Brian Moseley
SUNY Buffalo

10: Historical Approaches to Analysis
(Talbot College, Room 101)

Analyzing Josquin Canons through Improvisation

David Geary
Indiana University

Fétis's and Riemann's View on Sequences: A
Reappraisal

Marie-Ève Piché
McGill University

Dissociating Sonority and Function: Chromatically
Altered Diminished-Seventh Chords and Their Role
in Analyzing Late Nineteenth-Century Tonality

Kyle Hutchinson
University of Toronto

10:45–12:15

11: Between Form & Genre: "Se cerca, se dice"
SPECIAL SESSION
(Talbot College, Room 100)

"Se cerca, da capo"

Paul Sherrill
The College of Wooster

The "Se cerca" Script

Nathaniel Mitchell
Princeton University

"Se cerca, se dice" and Rondò Arias

Matthew Boyle
Indiana University

12: Single, Double, and Hybrid Tonics

(Talbot College, Room 101)

Double-Tonic Complexes and Bistable Images in
George Gershwin's *Concerto in F* (1925)

Thomas Posen
McGill University

Single-Tonic and Single-Scale Systems in Rock Music

Brett Clement
Ball State University

Hybrid Tonics in Recent Pop Music

Ben Duinker
McGill University

12:15–2:00 Lunch

2:00–3:30

13: Cadences and Finales
(Talbot College, Room 100)

Disguised Cadences in Rachmaninoff's Songs

Ellen Bakulina

University of North Texas

Functional Displacement in Prokofiev's Sonata-
"Rondo" Finales

Rebecca Perry

Lawrence University

The Problem of Closure in Neo-Tonal Music

Clare Sher Ling Eng

Belmont University

3:45–4:30 Business Meeting (von Kuster Hall, Music Building)

4:30–5:30 Keynote Address (von Kuster Hall, Music Building)

"What I Learned from Schoenberg, and Where to Go from Here"

Dr. J. Daniel Jenkins (University of South Carolina)

6:30 Banquet (Windermere Manor)

**Music Theory Midwest
Candidates for Officer and Executive Board, Spring 2018**

SECRETARY

Christopher Segall is Assistant Professor of Music Theory at the College-Conservatory of Music, University of Cincinnati. His research articles on Russian music theory, transformational theory, and formal function appear in the *Journal of Music Theory* (2017), *Music Theory Online* (2018, 2014), *Music Theory and Analysis* (2019), the *Journal of Musicology* (2013), and *Theory and Practice* (2010). He holds an ARCT in piano performance from the Royal Conservatory of Music, a BMus in music theory from the University of Toronto, and a PhD from the City University of New York. He previously taught at the University of Alabama. He has been active in Music Theory Midwest for a number of years, having served on the Program Committee (2018) and Nominating Committee (2015), chaired paper sessions (2018, 2017, 2016, 2014), and presented conference papers (2017, 2013, 2011, 2009). He is a member of the SMT Committee on Professional Development and chair of the SMT Russian Music Theory Interest Group. He previously served as Secretary of the South Central Society for Music Theory.

Cara Stroud is Assistant Professor of Music Theory at Michigan State University. She holds the PhD in music theory from Florida State University and the MM and BMus in music theory from the University of North Texas. Her current research focuses on narrative strategies in music by Alfred Schnittke, Libby Larsen, and John Corigliano. She also studies form in contemporary Top-40 pop music. Most recently, she presented on repetition and nostalgia in Libby Larsen's *Sonnets from the Portuguese* (1991) at the 20th- and 21st-Century Song Cycles conference on April 21, 2018. Cara has presented her research at regional, national, and international conferences including the Society for Music Theory, the Society for American Music, Music Theory Southeast, and the Texas Society for Music Theory. Cara served as a member of the program committee for FSU's Music Theory Forum in 2013 and 2014, and as Forum co-chair in 2015. She also served as an Editorial Assistant for *Music Theory Online* from 2014–16. Now at Michigan State, Cara teaches courses in the undergraduate core curriculum as well as courses in popular music, music after 1900, and musical narrative.

**AREA II REPRESENTATIVE
(IL, IN, WI)**

Brett Clement is Assistant Professor of Music Theory at Ball State University in Muncie, Indiana. He holds degrees in music theory from Florida State University and a PhD in music theory from the University of Cincinnati-College Conservatory of Music. He has previously taught at Stephen F. Austin State University and the University of Cincinnati. At Ball State, he is

faculty coordinator of the undergraduate aural skills curriculum and he teaches graduate courses in the analysis of rock music, music theory pedagogy, and the history of music theory.

Clement's research focuses on post-tonal music, with an emphasis on styles that fuse elements of popular and classical music. He has been an active member of MTMW since 2005, having given papers at six MTMW conferences, and he has been a session chair and a member of the Komar committee. In addition, he has presented his research at meetings of the Society for Music Theory, the Society for Music Analysis, the Music Theory Society of New York State, Music Theory Southeast, the Texas Society for Music Theory, and the Rocky Mountain Society for Music Theory. His published work, which applies new modal theories to popular repertoires such as progressive rock and the music of Frank Zappa, appears in *Gamut* (2013), *Music Theory Spectrum* (2014), *Music Theory Online* (2015), *Music Analysis* (2017), and *Perspectives of New Music* (forthcoming).

Joan Huguet is in her second year as Assistant Professor of Music at Knox College in Galesburg, Illinois, where she teaches courses in music theory, aural skills, and music history. Joan earned her Ph.D. in Music Theory in 2015 from the Eastman School of Music, where she received the Alfred Mann Dissertation Prize. She also holds an MA in Music Theory from McGill University and a BA in Music and French Literature from Rhodes College. Her research on the formal and Schenkerian analysis of rondo forms has appeared in the journals *Theory and Practice* and *Music Theory and Analysis*. Joan is currently translating Jean-Jacques Nattiez's book *Analyses et Interprétations de la musique: La mélodie du berger dans le Tristan und Isolde* de Richard Wagner (2013), which will be published by the University of Rochester Press. Her additional research interests include nineteenth-century form and harmony, the integration of writing and information fluency into the theory curriculum, and, most recently, musical theater analysis.

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

Jeremy Orosz is an Assistant Professor of Music Theory at the University of Memphis, a position he has held since 2014. He earned his M.A. and Ph.D. at the University of Minnesota, where he also pursued a master's degree in linguistics. Orosz views much of his research as a synthesis of knowledge from both fields. He has read scholarly papers at academic conferences across North and South America, as has offered talks aimed at a wider audience at venues such as museums and concert halls. Many of these presentations have resulted in articles published (or forthcoming) on a wide range of topics including the film music of John Williams, the sound-alike tunes of television composers, the twelve-tone music of Panamanian Composer Roque Cordero, and the Piano miniatures of Robert Schumann. Orosz previously taught at the University of Minnesota and University of Alabama.

Chelsey Hamm is Assistant Professor of Music Theory and Aural Skills and the coordinator of the Music Theory and Aural Skills curriculum at Missouri Western State University in Saint Joseph, MO. Chelsey completed her Ph.D. at Indiana University in 2016 with her dissertation “Charles Ives and Democracy: Association, Borrowing, and Treatment of Dissonance in His Music,” under the direction of Marianne Kielian-Gilbert. Chelsey’s research interests include American modernism and the music of Charles Ives, feminist criticism, the history of music theory, and music and meaning. Chelsey’s most recent publications and conference papers speak to her range of interests and include an article on performance and analysis in *The Horn Call* (2017), a feminist reading of Kesha’s recent *Rainbow* album (Music Theory Midwest, 2018), and an examination of Charles Ives’s associations and borrowings during World War I (Society for American Music, 2018). Chelsey enjoys disciplinary service and has recently served as a conference guide at SMT, participated in the “Music Theory Outreach Project,” reviewed for the *Journal of Music and Meaning*, and has worked as an editorial assistant and coder for *Music Theory Online*. Outside of music theory her interests include art history, vertebrate paleontology, outer space, dogs, and Star Trek.

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

Martin Ross is a PhD candidate in Music Theory at the University of Western Ontario, with a research focus on music and minimalism. Born and raised in Nebraska, Martin holds a Bachelor of Music degree in Clarinet Performance, with distinction, from University of Nebraska-Lincoln (2013) and a Master’s in Music degree in Music Theory from University of Massachusetts-Amherst (2015).

During his time at Western, Martin’s research interests have explored music and minimalism within compositions of Steve Reich and John Adams. His main lenses of investigation have included set theory, mathematical modelling, and contextual transformation networks. He has presented his research at conferences throughout North America, including the Sixth International Conference on Music and Minimalism in Knoxville, Tennessee. Additionally, Martin takes great interest in teaching music theory. With a particular fascination in applying Team-Based Learning and flipped-classroom methods in his teaching, Martin imparts peer-driven engagement, cooperation, and critical reflection between students. In the 2016/17 academic year, Martin received a Graduate Student Teaching Assistant award for demonstrating excellence and dedication within the classroom. Martin is involved in the Western community through the Society of Graduate Students (SOGS) as both the Accessibility Commissioner and as a Councillor. He also serves as Secretary and Graduate Library Representative for the Society of Graduate Students in Music (SOGSIM).

Lindsey Reymore is a music theorist and oboist in the second year of the PhD program in music theory at The Ohio State University, where she teaches music theory and aural skills as a graduate teaching associate and serves as the music school delegate for the Council of Graduate Students. In research, she employs traditional analytic and hermeneutic approaches as well as empirical methodology. Some of her current research topics include the perception of voice-leading, 17th-century harmony, and the perception of musical instrument timbre. She has presented her research at the conference of the Society for Music Perception and Cognition, and she looks forward to presentations this year at the conference of the Music Theory Society of New York State, Timbre 2018, the International Biennial Conference on Baroque Music, and the International Conference on Music Perception and Cognition.

She earned a Bachelor of Music in oboe performance from Vanderbilt University, *summa cum laude*, where she studied with Jared Hauser, and a Master's in oboe performance from The University of Texas at Austin, where she studied with Rebecca Henderson. Prior to starting her doctorate, she served on faculty in the music schools of Vanderbilt University and Belmont University.

Jeremy Smith is a PhD candidate in music theory at the University of Minnesota. He is currently working on a dissertation titled "The Functions of Continuous Processes in Electronic Dance Music" under the supervision of Sumanth Gopinath. This project investigates continuous changes to musical parameters in contemporary, popular EDM. Continuous processes gradually modify musical parameters fluidly, as opposed to in a discrete, "step-by-step" fashion. Examples of continuous processes include fade-ins, accelerations, pitch slides, and "filter sweeps". They can be long or short and obvious or subtle, and have many possible musical and aesthetic functions that are important in determining genre classifications (techno, electro house, etc.). Jeremy's dissertation also explores the philosophical and mathematical histories of thinking about sound and musical processes as discrete or continuous, and how these ideas are discussed differently by EDM producers, fans, and analysts today. For example, the boundary between discrete and continuous can sometimes be unclear, and the perception of these processes can greatly differ depending on the listener's knowledge of their input method.

Jeremy is also passionate about teaching music theory, which he has done as both an instructor and a teaching assistant at the University of Minnesota and the University of Toronto. He has published a music-theory textbook with The Salvation Army, and enjoys performing and composing for brass instruments, having had several compositions published. He has also presented papers at numerous conferences, including research on the analysis of contemporary "top 40" music at the 2016 meeting of the Society for Music Theory (SMT). Jeremy currently serves as the music theory representative on the University of Minnesota School of Music Graduate Student Advisory Council.