

MUSIC THEORY MIDWEST

Spring 2019 Newsletter

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Music Theory Midwest Thirtieth Annual Conference University of Cincinnati May 10–11, 2019

Music Theory Midwest invites members to attend the Thirtieth Annual Conference at the College-Conservatory of Music, University of Cincinnati, on May 10–11, 2019. The complete program, found at the end of this newsletter, features 42 paper presentations, a pre-conference workshop led by Nadine Hubbs (University of Michigan), and a keynote address by Michael Buchler (Florida State University). Sincere thanks to the Program Committee: Áine Heneghan (University of Michigan), Chair; Nora Engebretsen (Bowling Green State University); Leah Frederick (Indiana University); Megan Kaes Long (Oberlin College and Conservatory); Brad Osborn (University of Kansas); Frank Samarotto (Indiana University); Daniel Shanahan (Ohio State University); and Stanley Kleppinger (University of Nebraska–Lincoln), *ex officio*.

KEYNOTE ADDRESS

Michael Buchler (Florida State University), “‘Sing Me a Song with Social Significance’: Battling Industrialist Oppressors on the Broadway Stage”

Michael Buchler teaches at Florida State University. He is the former President of Music Theory Southeast and Vice President of the Society for Music Theory. He is also the current Vice President of FSU’s faculty union chapter and a member of its collective bargaining team. He has (primarily) written on aspects of atonal theory and analysis and on music of Broadway and Tin Pan Alley.

PRE-CONFERENCE WORKSHOP

Nadine Hubbs (University of Michigan), “Musical Analysis as Social Analysis”

What does music tell us about gender, sexuality, race, ethnicity, or social class? How can music listening and analysis inform arguments about social life? What makes for authoritative findings? This workshop will use examples from the work of Dr. Hubbs and others, and from participants’ current research, to explore how musical analysis can capture social realities and worlds.

Nadine Hubbs is Professor of Women’s Studies and Music (Theory) and faculty affiliate in American culture at the University of Michigan, where she also directs the Lesbian-Gay-Queer Research Initiative. In her many essays and two books, *The Queer Composition of America’s Sound* (2004) and *Rednecks, Queers, and Country Music* (2014), she joins musical and social inquiry to yield new understandings of music and of groups marginalized by sexuality and gender, class, race, and immigration. Hubbs’s scholarship and public engagement have been covered by the *Los Angeles Times*, *New York Times*,

*Salon, Slate, The Guardian, and TLS, and on NPR, Pacifica, BBC Radio, and other outlets. She is currently co-editing a special issue of *Journal of Popular Music Studies* titled *Uncharted Country: New Voices and Perspectives in Country Music Studies* and working on a forthcoming book, *Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music*.*

The pre-conference workshop will take place on May 9, the evening before the conference, for pre-selected faculty and student participants.

LOCAL ARRANGEMENTS

Conference Site

All conference events will take place at Mary Emery Hall, College-Conservatory of Music, University of Cincinnati, located at 290 CCM Boulevard, Cincinnati, OH 45221. The conference hotel is a two-minute walk away. Paid parking is also available in the CCM Garage, accessible from Corry Boulevard.

Lodging

A block of rooms has been reserved at the Fairfield Inn & Suites by Marriott Cincinnati Uptown/University Area, 2500 South Market Street, Cincinnati OH 45219, one block from the university campus and adjacent to numerous shops and restaurants. Standard double queen rooms and king suites are available for \$129.00 per night, plus taxes. Room reservations include complimentary hot buffet-style breakfast, wifi, in-room refrigerator and microwave, business center, indoor heated salt-water swimming pool, and fitness center. Guest parking is available for \$12.00 per day.

Reservations may be made before April 23 at the following link: <https://is.gd/mtmw19hotel>

Transportation

Cincinnati is served by the Cincinnati/Northern Kentucky International Airport (CVG), located near Covington, Kentucky, approximately 20 minutes from the university campus. Taxicabs, rideshare services, and rental cars are all available for transportation into Cincinnati.

Banquet

The conference banquet will be held on Saturday, May 11, on site at the College-Conservatory of Music, featuring a buffet of vegetarian and non-vegetarian pasta dishes, sides and desserts, and a cash bar. Banquet tickets may be purchased online during the conference registration process: \$25 (regular) or \$15 (student). The banquet registration deadline is May 1, the same deadline as early conference registration.

Graduate Student Pizza Dinner

Graduate student attendees are invited to a complimentary pizza dinner on Friday, May 10. Students may elect to attend the dinner during the online conference registration process.

Local Arrangements Chair

For additional information, please contact the local arrangements chair, Christopher Segall (local_arrangements@mtmw.org).

CONFERENCE REGISTRATION

Early conference registration ends on May 1. Conference registration rates (early/normal) are: \$25/30 for faculty, \$15/20 for students and emeriti, and \$40/50 for joint registrations. Attendees must be current MTMW members—that is, those who have paid dues in 2019—in order to register for the conference.

To register for the society and the conference, visit <https://mtmw.org>. Log in, purchase or renew your membership for 2019, and follow “Conference Registration” in the “My MTMW” menu.

Annual MTMW 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 Award are always welcome. Note that membership is good for the **calendar year**.

PROPOSED AMENDMENT TO BYLAWS

At MTMW’s business meeting in Cincinnati, the membership will take up an amendment to the bylaws, proposed by Stanley Kleppinger. The proposed amendment will add a paragraph to Section V, Election and Terms of Office of the Executive Committee, addressing the resolution of tie votes in Executive Committee elections. The proposed additional text reads as follows:

In the event of a tie vote in an election for any Executive Committee position, the President will confidentially inform the chair of the Nominating Committee of the tie, and the vote of the chair will resolve the tie vote. Only the President and the chair of the Nominating Committee will know that there has been a tie vote and how it has been resolved.

Members may review the current bylaws on the MTMW website:

<https://mtmw.org/index.php/about-mtmw/bylaws>

ELECTIONS

Music Theory Midwest is holding elections for the positions of President, Treasurer, Area I Representative (Kentucky, Michigan, Ohio, Ontario), Area III Representative (Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Manitoba), and Student Representative for Areas II and IV (Illinois, Indiana, Wisconsin, Arkansas, Kansas, Missouri, Oklahoma, Tennessee).

Only current MTMW members, those who have paid dues in 2019, may vote in the election. To complete the ballot, visit <https://mtmw.org>. Log in, purchase or renew your membership for 2019, and follow “MTMW Election Ballot” in the “My MTMW” menu. Voting closes on April 25.

Sincere thanks to the Nominating Committee: Per Broman (Bowling Green State University), Chair; Anabel Maler (Indiana University); Cara Stroud (Michigan State University).

Candidates and bios follow below.

PRESIDENT

John Cuciurean is Associate Dean (Undergraduate Programs and Admissions) and Associate Professor of Music Theory at Western University (Ontario, Canada), where he also served as chair of the Department of Music Research and Composition (2012–14). Prior to his appointment at Western, he was a faculty member at Arizona State University (2003–6) and Florida International University (1997–2003).

John has been a periodic member of MTMW since 1996 (while still a graduate student), and a regular member since returning to the region. Prior service to MTMW includes the Arthur Komar Award Committee (2014, Chair) and as a member of the Executive Board: Area I Representative (2015–17). John was instrumental in the initiative that led to MTMW's official expansion into selected regions of Canada (2015) and in bringing the annual meeting to Western University last year. Additional professional service includes the SMT Committees for Professional Development (2002–3; Chair, 2004–6), Status of Women (2012–13), Nominations (2013–14), and Publication Awards (2014–16). He has also served on the Program Committees for MTSE (2002; Chair, 2003) and WCCMTA (2005).

John holds a PhD (music theory) from the University at Buffalo, a BMus and BEng from McMaster University, and an ARCT from the Royal Conservatory of Music. His research interests include both structuralist and post-structuralist approaches to twentieth- and twenty-first-century music, sonata theory, analysis of popular music, and scale theory. His research has been published in the *Journal of Music Theory*, *Canadian University Music Review*, *Music Theory Online*, and elsewhere. John served as a guest co-editor for a special issue of *Contemporary Music Review* (2012) on the late music of György Ligeti, and has presented papers at regional, national, and international conferences.

Anna Gawboy is Associate Professor of Music Theory at Ohio State University. Her work explores the intersection of music theory, cultural history, and intermedia, with a special focus on visualized music. In 2010, she collaborated with lighting designer Justin Townsend to create a reconstruction of Alexander Scriabin's color symphony *Prometheus, Poem of Fire*, which was later adapted for performances by the Cape Cod Symphony Orchestra (2012) and Utah State University Symphony Orchestra (2013). In 2015, Dr. Gawboy advised an international team of artists and musicians on the production of Scriabin in the Himalayas, a tribute held at Thikse Monastery in Ladakh, India, in commemoration of the 100th anniversary of the composer's death. In 2018, she collaborated with media designer Alex Oliszewski to create a live visual accompaniment to a performance of Carl Orff's *Carmina Burana* at Ohio State University.

Dr. Gawboy has published articles in a variety of journals, including *Journal of Music Theory*, *Music Theory Online*, *Papers of the International Concertina Association*, *Journal of Musicological Research*, and *Journal of Music Theory Pedagogy*. She is the author of nearly two hundred pedagogical videos in music theory, including tutorials accompanying *A Concise Introduction to Tonal Harmony* by Joe Straus and Poundie Burstein. She was associate editor of *SMT-V*, the first videocast journal in music, as well as co-founding editor of *Engaging Students: Essays in Music Pedagogy*.

TREASURER

Gregory Decker is Associate Professor of Music Theory at Bowling Green State University (Ohio). He holds the MM and PhD in music theory from the Florida State University and was the winner of the National Opera Association's biennial dissertation prize in 2013. 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, including the

Society for Music Theory, the Semiotic Society of America, the American Handel Society, and the Nordic Musicological Congress, among others. 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). With coeditor Matthew Shaftel, he is currently finalizing a collection of essays for Oxford University Press titled *Singing in Signs: New Semiotic Explorations of Opera*, which will appear in print later this year. At BGSU, he regularly teaches core undergraduate music theory and aural skills courses and graduate seminars in semiotics, musical topics, and Schenkerian analysis. He also serves as the coordinator of music theory.

Daphne Tan (PhD, Eastman; MM, BMus, McGill) is Assistant Professor of Music Theory at the University of Toronto. She previously held this position at the Indiana University Jacobs School of Music and as an affiliate member of the IU Cognitive Science Program (2013–17). She is running for re-election as Treasurer.

Daphne is interested in historical and contemporary 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 in relation to Gestalt psychology, listening and embodiment, harmonic dualism, and processual form. Articles on Kurth are published or forthcoming in *Journal of Music Theory*, *Theoria*, and *Music Theory Spectrum*, and she is completing a translation of Kurth's *Musikpsychologie* for Routledge. Her latest project is a critical examination of the writings of Viktor Zuckerkandl. Daphne is also actively engaged in music cognition research. Her collaborative work on topics related to emotion, diatonic modes, form, and expressive performance appear in *Music Perception*, *Journal of Interdisciplinary Music Studies*, and *Psychology of Music*.

Daphne is honored to serve the discipline in several capacities. She has been Treasurer of MTMW since 2017, and she was previously Area II Representative (2014–16) and a member of the Komar Award Committee (2014). She is on the Program Committee for the 2019 Music Theory Society of New York State conference and serves on the editorial boards of *SMT-V* and *Theory and Practice*. She has also served the Society for Music Theory as a member of its Committee on Diversity (2014–16).

AREA I REPRESENTATIVE

Chris Brody is Assistant Professor of Music Theory at the University of Louisville, where he coordinates the first-year sequence in music theory and aural skills, and teaches graduate courses in Schenkerian analysis, chromatic harmony, and other topics. He has served on the faculties of Indiana University and the Eastman School of Music, and holds degrees from Northwestern, the University of Minnesota, and Yale.

His research focuses on the topics of musical form and the Baroque (sometimes in conjunction, sometimes separately). A specialist on Bach's keyboard suites, he has presented a rotation-based theory of form for Bach's binary movements in several conference talks and in an article in the current issue of *BACH: The Journal of the Riemenschneider Bach Institute*. His 2016 article in *Journal of Music Theory* discusses the interaction of thematic design and tonal structure within a corpus-oriented approach to musical form. Most recently, he has been writing about tonality at the beginning and end of the eighteenth century, unpacking Leonard Ratner's distinction between "solar" and "polar" tonal plans.

Chris is a Music Theory Midwest veteran, with five presentations dating back to 2006, and won the Komar Award in 2011. He has also served as a student representative, program committee member, and Komar Award committee member.

Jonathan Guez is Assistant Professor at the College of Wooster in Wooster, Ohio. He holds a PhD from Yale University, where his dissertation, "Schubert's Recapitulation Scripts," was co-advised by Patrick McCreless

and James Hepokoski. His primary research interests include musical form, musical meaning, text-music relations, and Schubert. His articles and book reviews may be found in the *Journal of Schenkerian Studies*, *Music Theory Online*, *Music Analysis*, *Music Theory Pedagogy Online*, *Music Theory Spectrum*, and (this fall) the *Journal of Music Theory*. He currently serves on the editorial board of *Music Theory Online*. Outside of music theory, his interests include tennis, movies, and wine.

AREA III REPRESENTATIVE

Robert Cook is Associate Professor of Music Theory and Theory Coordinator at the University of Iowa School of Music (in MTMW Area III). Before coming to Iowa, he taught at Washington University in St. Louis (Area IV), Lake Forest College, Roosevelt University, and the University of Chicago (Area II). He grew up in Detroit (yes, the city proper; Area I). He earned the BM in music theory and composition at Northwestern and the MA and PhD at the University of Chicago. He has served MTMW in past years on the Nominating Committee (chair, 2010–11; member, 1998), the Executive Board (Area III Representative, 2009–11), the Program Committee (2009, 1995), and the Komar Award Committee (2014, 2009).

Sumanth Gopinath is Associate Professor of Music Theory in the School of Music at the University of Minnesota Twin Cities. He is the author of *The Ringtone Dialectic: Economy and Cultural Form* (2013); co-edited *The Oxford Handbook of Mobile Music Studies*, vols. 1 and 2 (2014), with Jason Stanyek; and is co-editing *Rethinking Reich* (forthcoming, 2019), on the music of the composer Steve Reich, with Pwyll ap Siôn. He has published work on musical minimalism, Marxism, new media, country music, Bob Dylan, Benjamin Britten, and other subjects. He is also the leader of the independent Americana band The Gated Community.

STUDENT REPRESENTATIVE FOR AREAS II AND IV

Christa Cole is currently a second-year PhD student in Music Theory at Indiana University with minors in Music History and Violin Performance. Her research interests include the music of Elisabeth Lutyens and Shulamit Ran, agency and musical meaning in 20th and 21st century music, and aural skills pedagogy. Cole combines these interests as the current instructor of record for the post-tonal aural skills course at IU, the final course of the undergraduate musical skills curriculum. She has presented papers on narrative in operatic adaptations of Hans Christian Andersen's "The Little Match Girl" at the McGill Graduate Symposium, and on Alberto Ginastera's String Quartet No. 3 at the International Conference on Music Since 1900. Cole received a BM in Violin Performance from Oberlin Conservatory and continues to actively perform in various solo, ensemble, and orchestral capacities.

Tanya Honerman is a first-year PhD student at the University of Kansas where she is pursuing a degree in music theory. She holds two previous music degrees: a BME in K-12 vocal music from Nebraska Wesleyan University, and an MM in music theory from the University of Nebraska–Lincoln. Prior to her doctoral work, Tanya taught vocal music at the secondary level as well as courses on Theory I, Theory III, and musical form at the collegiate level. Her research interests include theory and aural skills pedagogy, lyrics and meaning, and popular music with an emphasis on rock music. Last fall, she presented a conference paper on the connections between lyrics and cinematography in Avenged Sevenfold's "The Stage." Currently, Tanya is teaching Aural Skills I and II at KU and is an active member of the Midwest Music Research Collective, an interdisciplinary platform that provides a forum for students and emerging scholars to present their music research. Her aspiration to serve as the Student Representative for Areas II and IV is to participate in meaningful discussions on how to better advocate for and promote the MTMW academic community.

**Music Theory Midwest
Thirtieth Annual Conference
University of Cincinnati
May 10–11, 2019**

THURSDAY, MAY 9

- 5:00 Dinner for Workshop Participants**
- 6:00 Pre-Conference Workshop (3244) *closed meeting**
Musical Analysis as Social Analysis
Nadine Hubbs (University of Michigan), Leader

FRIDAY, MAY 10

- 8:00 Registration (Atrium)**
- 8:45 Welcome (3250)**

9:00–10:00

Once More, with Feeling: Harmony and Form in Musical Theater (3250)

Michael Buchler (Florida State University), Chair

Decaying Reprise and Crumbling Signposts in Stephen
Sondheim's *Into the Woods*

Nathan Beary Blustein
American University

"Or Perhaps a Little Bit More": Modulation in Leonard
Bernstein's Broadway Musicals

Dan Blim
Denison University

Historical Readings (Baur Room)

Jonathan Guez (College of Wooster), Chair

Music and Language in Herbert Spencer's Evolutionary
Thought

Miriam Piilonen
Northwestern University

The Transgressive Modernism of Berg's String Quartet—as
Told by Adorno

Sam Reenan
Eastman School of Music

10:10–11:10

Mode through the Ages (3250)

Megan Kaes Long (Oberlin College and Conservatory),
Chair

Heinrich Glarean, Jakob Paix, and the Problem of
Polyphonic Mode

Joshua Klopfenstein
University of Chicago

Voice (Baur Room)

Nadine Hubbs (University of Michigan), Chair

Brawlers, Bawlers, and Bastards: Recurring Archetypal
Characters and the Semiotics of Vocal Timbre in the Music
of Tom Waits

Joshua Albrecht
University of Mary Hardin-Baylor

Partial Orders of Modal “Brightness”

Paul Sherrill
University of Utah

Voice, Technology, and Agent-Classes in Steve Reich’s
Tape Works

George Adams
University of Chicago

11:20–12:20

Psychological Foundations (3250)

Daphne Tan (University of Toronto), Chair

Freudian Narcissism and Lewinian Loops: Analytical
Reflections on Szymanowski’s “Narcissus”

Alan Reese
Cleveland Institute of Music

Signifiers of Transcendence in Moments of *Durchbruch* in
Mahler Symphonies 1 and 2

Lindsay Warrenburg
Ohio State University

Musical Memory (Baur Room)

Rebecca Jemian (University of Louisville), Chair

How Fast Should This Melody Go? Melodic Cues for
Tempo Determination

Leigh VanHandel
Michigan State University

Memory for Short Chord Progressions

Ivan Jimenez and Tuire Kuusi
Sibelius Academy, University of the Arts Helsinki

12:30 **Executive Committee Meeting (4230)** *closed meeting

2:00–3:30

Examining Performance (3250)

Greg Decker (Bowling Green State University), Chair

Tempo as Form: Unnotated Orchestral Rubato in Early
Recordings, Treatises, and Composition

Nathan Pell
The Graduate Center, CUNY/Mannes College

“A Wired-Up Quartet”: Technology and Performance
Practice

Joshua DeVries
University of Michigan

Analyzing Interculturality: Miyata Mayumi’s Creative
Agency in Contemporary Shō Practice

Toru Momii
Columbia University

Texture and Form in Popular Music (Baur Room)

Stefanie Acevedo (University of Dayton), Chair

Unstable Form in Post-Millennial Pop

Kyle Adams
Indiana University

Considering Texture in/of Virtual Spaces in Three Studio-
Produced Pop Records

Zachary Zinser
Indiana University

Verses Versus Choruses: N.W.A’s “Fuck tha Police” and
the *Prime Verse* in Golden-Age Hip-Hop

James Bungert
Rocky Mountain College

3:45–5:15

(Mis)alignments (3250)

Samuel Ng (College-Conservatory of Music, University of Cincinnati), Chair

Strategic Incompletion in Clara Schumann's *Lieder*

Michael Baker
University of Kentucky

The Tresillo Principle: A Perceptual Taxonomy for the Tresillo Family of Rhythms

Jesse Kinne
College-Conservatory of Music, University of Cincinnati

Expressive Asynchrony and Lyrical Meaning in Buffy Sainte-Marie Songs

Nancy Murphy
University of Houston

New Hearings (Baur Room)

Andrew Pau (Oberlin College and Conservatory), Chair

A Tale of Two *Moteti*: Tonal Structures in Vitry's *Flos/Celsa* and Gloria Ivrea 64

Ryan Taycher
Indiana University

Hearing the Inaudible in Dutilleux's *Métaboles*

James N. Bennett
College-Conservatory of Music, University of Cincinnati

A Systematic Approach to Macroharmonic Progressions: Duruflé's Requiem through Fourier Space

Matt Chiu
Eastman School of Music

5:45 **Graduate Student Pizza Dinner**

SATURDAY, MAY 11

8:00 **Registration (Atrium)**

9:00–10:30

Analyzing Post-Tonal Music (3250)

Miguel Roig-Francolí (College-Conservatory of Music, University of Cincinnati), Chair

A Narrative Reading of Alois Hába's String Quartet No. 3 in the Quarter-Tone System, Op. 12

Jennifer Harding
Florida State University

Extending the Parallel Multiple-Analysis Processor: Perceived Meter in Post-Tonal Music

James Sullivan
University of Evansville

Romantic Form (Baur Room)

Frank Samarotto (Indiana University), Chair

Discontinuous Developing Variation in Brahms's Slow Movements

Lucy Y. Liu
Oberlin College and Conservatory

Fragments and Frames in the Early Romantic Era

Catrina Kim
Cleveland Institute of Music/Eastman School of Music

Phrase Structure in the Music of Luigi Dallapiccola

Anabel Maler
Indiana University

The Combined Tutti/Solo Exposition and the Embedded Ritornello in Mendelssohn's Piano Concerto in G Minor, Op. 25

Elizabeth Fox
University of Toronto

10:45–12:15

Rethinking the Familiar (3250)

David Carson Berry (College-Conservatory of Music,
University of Cincinnati), Chair

Chasing a Chimera: Challenging the Myth of Augmented-Sixth Chords

Kyle Hutchinson
University of Toronto

Kirnberger, Kollmann, and the Reconceptualization of Non-Harmonic Tones

Ryan Kosseff-Jones
Geneva, NY

The Practical Thoroughbass: Generalization, Individualization, and the Changing Postclassical Style

Andrew Malilay White
University of Chicago

Pitch and Rhythm in Hip-Hop (Baur Room)

Ciro Scotto (Ohio University), Chair

Vocal Pitch in Rap Music

Robert Komaniecki
Appalachian State University

Development and Application of Triplet Flow in Rap Music

Timothy Roth
University of Manitoba

Metric Manipulations in Hip-Hop and R&B Sampling Practice

Jeremy Tatar
McGill University

12:30 **Lunch**

2:00–3:30

Listening to Topics (3250)

Jan Miyake (Oberlin College and Conservatory), Chair

Attending to Fragmented Serenade Topics

Matthew Boyle
University of Alabama

Stravinsky's Neoclassical Apprenticeship: Galant Influences from the *Octet* to *Apollo*

Dan Viggers
Washington University in St. Louis

Mental Models (Baur Room)

Daniel Shanahan (Ohio State University), Chair

What Is Going on in Someone's Head When They Do Melodic Dictation?

David John Baker
Louisiana State University

A Neurocognitive Approach to Modeling Cross-Sensory Perception in Music and Multimedia

Sarah Loudon
Hofstra University

The Hymn as a Musical Topic in Haydn's Symphonies:
Stylistic Sources and Expressive Trajectories

Olga Sánchez-Kisielewska
University of Chicago

A Model for Measuring Physical Balance in Contemporary
Piano Works

Michèle Duguay
The Graduate Center, CUNY

3:45 Business Meeting (3250)

4:30 Keynote Address (3250)

**“Sing Me a Song with Social Significance”:
Battling Industrialist Oppressors on the Broadway Stage**

Michael Buchler (Florida State University)

6:00 Banquet (Baur Room)

Program Committee

Áine Heneghan (University of Michigan), Chair

Nora Engebretsen (Bowling Green State University)

Leah Frederick (Indiana University)

Megan Kaes Long (Oberlin College and Conservatory)

Brad Osborn (University of Kansas)

Frank Samarotto (Indiana University)

Daniel Shanahan (Ohio State University)

Stanley Kleppinger (University of Nebraska–Lincoln), *ex officio*

