

MUSIC THEORY MIDWEST

Spring 2023 Newsletter

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MUSIC THEORY MIDWEST Thirty-Fourth Annual Conference University of Manitoba May 5–6, 2023

Music Theory Midwest invites members to attend the [Thirty-Fourth Annual Conference](#), hosted by the University of Manitoba. The complete [program](#), featuring 33 paper presentations and one special session, can be found at the end of this newsletter.

Sincere thanks to the Program Committee: Daphne Tan (University of Toronto), chair; Owen Belcher (University of Missouri - Kansas City Conservatory); Trevor de Clercq (Middle Tennessee State University); Orit Hilewicz (Indiana University); Yiqing Ma (University of Michigan, 2022 Komar winner); Daniele Sofer (University of Dayton); and Jan Miyake (Oberlin College and Conservatory), *ex officio*. Aleksandra Vojcic (University of Michigan) will serve as Chair of the Arthur J. Komar Award Committee.

MTMW is also holding elections for President, Treasurer, and selected area representatives. To register for the conference and/or to vote, visit the [MTMW website](#).

MESSAGE FROM THE PRESIDENT

We are putting the final touches on our MTMW conference in Winnipeg, Manitoba (May 5–6). Our local arrangement chairs, Rebecca Simpson-Litke and David Byrne, have worked out a terrific rate (approx. \$90 USD) at the conference hotel (available through April 15), a complimentary shuttle to provide transportation between the hotel and conference activities, an amazing banquet menu (with MTMW subsidizing a reduced price for students), and opportunities for us to explore some of Winnipeg's cultural institutions. There are direct flights to Winnipeg from Minneapolis, Toronto, and many other major Canadian cities.

There are many conference-related things that I am excited about. I have never been to Winnipeg, so I am grateful to have local arrangements chairs who are helping me experience Winnipeg outside of the conference. The program is outstanding in its variety. And, we are experimenting with a different format for the workshop and keynote address. These activities are being combined, with some workshop activities occurring prior to the conference and other activities occurring in conjunction with the keynote address. Our keynote speaker and workshop leader is Dylan Robinson, Associate Professor of Music at the University of British Columbia and author of the multi-award-winning book *Hungry Listening* (University of Minnesota Press, 2020). Prof. Robinson is a xwélmexw (Stó:lō/Skwah) artist, curator and writer. From 2015–2022 he was the Canada Research Chair in Indigenous Arts at Queen's University. I have deeply enjoyed and grown from brainstorming this workshop and keynote experience with him and am excited by what we have come up with. The workshop will begin on April 15 and is open to all conference registrants, so please register soon!

Finally, it is time for MTMW elections. We are electing a new President, Treasurer, and three representatives (Area I, Area III, and a student from Areas II and IV). Candidate bios can be found below. Please vote before 11:59 pm (Central time) on May 5.

I hope you will plan on joining us in Winnipeg on May 5–6, 2023.

– Jan Miyake, MTMW President

KEYNOTE AND WORKSHOP

The conference will feature a combined keynote and workshop with Dylan Robinson (University of British Columbia) on “Settler Colonialism as Musical Structure.” The workshop will have a short online portion prior to the conference and will continue in person as part of the keynote session. Everyone who registers for the conference is welcome to participate in these workshop activities. Participants are encouraged to register for the conference by April 15 in order to have full access to pre-conference interactions.

Part 1: Pre-conference activities

Prof. Robinson will provide one page of writing by April 15. Responses from workshop participants are requested by April 22. There will be a Zoom meeting on Wednesday, April 26, from 6–7 pm (Eastern Daylight Time) for all workshop participants.

Part 2: Keynote session at the conference (Saturday, May 6, 3:45–5:30 pm)

Prof. Robinson will share some ideas (30-40 minutes). Sumanth Gopinath (University of Minnesota) will then lead a Q&A session targeted at teasing out vocabulary that is likely foreign to music theorists (30 minutes). These first two sections of the keynote session will be recorded for workshop participants unable to attend in person. Finally, there will be small-group conversations on takeaways from the workshop and keynote session.

Abstract: “Settler Colonialism as Musical Structure”

While Patrick Wolfe’s statement “settler colonizers come to stay: invasion is a structure not an event” is ubiquitous in the study of settler colonialism, the quotation has often tended to be understood as emphasizing the continuance of invasion as one structure of settler colonialism. Far less attention, however, has been given to the way Wolfe’s statement might allow us to define new forms of structural analysis more generally. How might we identify the fundamental structures of invasion (among other structures of settler colonialism) and consequently apply this knowledge to decolonial analysis? This keynote outlines several structures of settler colonialism in order to question how music analysis might allow us to better hear settler colonialism’s musical manifestations. By doing so, we move away from understanding settler colonialism as merely a musical event (narrative, history, description), and toward un-hinging settler colonialism from its own representational regime.

LOCAL ARRANGEMENTS (David Byrne and Rebecca Simpson-Litke, co-chairs)

Location

Located on Treaty One Territory, the original lands of Anishnaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and the homeland of the Métis Nation, the Desautels Faculty of Music (DFOM) at the University of Manitoba welcomes approximately 240 students in a wide variety of undergraduate and graduate programs in a collegial, supportive environment. It includes over 30 full-time faculty, as well as more than 20 sessional instructors drawn from Winnipeg’s thriving professional music community. The DFOM is housed in the Taché Arts Complex, a state-of-the-art facility opened in 2015 that includes teaching and performance spaces in the heart of the University’s campus.

Western Canada’s first university, the University of Manitoba is the only member of the U15 Group of Canadian Research Universities in the province. It is home to approximately 30,000 students, 5,000 academic staff, and 3,900 support staff. The University offers a comprehensive range of undergraduate, graduate, and professional programs.

Conference Events

There will be a student pizza lunch and a group excursion to The Forks and the Canadian Museum of Human Rights on Friday, May 5. For further information on the excursion, see “Local Information” below.

The conference banquet will be held on the University of Manitoba campus on Saturday, May 6. Catered by the Daily Bread Café, the banquet will feature a buffet of vegan and non-vegan entrées, salads, sides, and desserts, as well as a cash bar. Banquet tickets may be purchased online during the conference registration process: \$35 USD (regular) or \$20 USD (student). The banquet registration deadline is May 1.

Travel

From the United States: There are direct flights to Winnipeg year-round from Minneapolis. Depending on airline scheduling, there may also be seasonal direct flights from other American airports. Many flights from the USA connect through Toronto, Montreal, Calgary and Vancouver. Driving time from Minneapolis to Winnipeg is 7.5 hours.

From Canada: Direct flights to Winnipeg are available year-round from Toronto, Montreal, Calgary, Edmonton, Saskatoon, Regina, Vancouver, and other Canadian airports.

Accommodations

Conference Hotel: [Holiday Inn Winnipeg-South](#)

1330 Pembina Hwy, Winnipeg, MB R3T 2B4

Hotel amenities include full hot breakfast buffet, pool and fitness centre, on-site business centre, and parking.

To reserve a room at the conference rate, call 204-452-4747 or 1-800-423-1337 by **April 15** and reference “University of Manitoba Desautels Faculty of Music” (instead of the conference name). The conference rate is \$119.95 CAD (approximately \$90 USD) per night per room. Rooms can accommodate from 1 to 4 people, at the same price. **The conference rate will not be available for reservations made after April 15.**

Local Transportation

There is no airport shuttle to the conference hotel. A taxi from James Richardson Winnipeg International Airport (YWG) is about 20 minutes.

A shuttle will be provided from the hotel to the University of Manitoba campus and off-campus locations.

Local Information

Winnipeg is the capital of Manitoba and its largest city, with a population of over 700,000 and a diversified economy. Manitoba’s population is nearly 20% Indigenous, and the city of Winnipeg has a strong and diverse Indigenous Arts scene, including dedicated performance and exhibition spaces and the national headquarters for the Indigenous broadcaster APTN. The city supports a vibrant array of outstanding cultural, visual, and performing arts institutions, including the Canadian Museum for Human Rights, the Winnipeg Art Gallery, the West End Cultural Centre, the Winnipeg Symphony Orchestra, the Royal Winnipeg Ballet, the Manitoba Opera, the Manitoba Chamber Orchestra, and the Winnipeg Jazz, New Music, Fringe, and Folk Festivals. For more on Arts and Culture in Manitoba, please see: <https://www.travelmanitoba.com/things-to-do/arts-culture/>

In addition to conference events, excursions to the following locations are planned:

Canadian Museum of Human Rights

Located in Winnipeg, Manitoba, near the longitudinal centre of Canada and the heart of the continent, the Canadian Museum for Human Rights is the first museum solely dedicated to the evolution, celebration, and future of human rights. The museum’s mandate is to explore the subject of human rights, with special but not exclusive reference to Canada, in order to

enhance the public's understanding of human rights, to promote respect for others, and to encourage reflection and dialogue. Its location at The Forks, where the Red and Assiniboine Rivers meet, also serves a deeper significance. For thousands of years, Indigenous people followed its waterways for peacemaking, dialogue, and trade. Today, this ancestral land stands as a National Historic Site and home to the Museum. For more information, please see: <https://humanrights.ca>

The Forks Market

The Forks Market is home to a vibrant and deliciously eclectic food hall featuring the best in local offerings on the main floor, and fantastic local maker and retail options on the second floor. What is now The Forks Market was once horse stables and haylofts in the height of the railway days. For more information, please see: <https://www.theforks.com>

FLEXIBLE MEMBERSHIP RATES

Membership in Music Theory Midwest is for the calendar year. The financial well-being of the society relies on a consistent membership base. Renewing your membership for 2023 supports the society, ensures that you will receive newsletters and communications, and enables you to vote in the election.

MTMW is continuing the flexible approach to membership renewals adopted in 2020. You can join or renew at any of the fee levels on the website, irrespective of your status: \$5, \$10, \$15, \$25, or \$35. For reference, our standard, pre-pandemic annual dues were \$10 for student membership, \$15 for emeritus or subsidized membership, \$25 for regular membership, and \$35 for joint membership.

Donations to the Arthur J. Komar Award are always welcome. Please contact the Treasurer (treasurer@mtmw.org) to make a tax-deductible donation.

To check your membership status and select annual dues, visit <https://mtmw.org/>, log in, and follow “Renew Membership” in the “My MTMW” menu.

ELECTIONS

Music Theory Midwest is holding elections for the positions of President, Treasurer, Area I Representative (Kentucky, Michigan, Ohio, Western 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).

Current MTMW members may vote in the election. To complete the ballot, visit <https://mtmw.org/>. Log in, purchase membership (as necessary), and follow “MTMW Election Ballot” in the “My MTMW” menu. Voting closes at 11:59 pm (Central Daylight Time) on **May 5**.

Sincere thanks to the Nominating Committee: Scott Murphy (University of Kansas), chair; Leah Frederick (University of Michigan); and James Sullivan (Michigan State University).

Candidates and bios, listed in alphabetical order, follow below.

PRESIDENT

Melissa Hoag is Associate Professor of Music Theory at Oakland University, where she coordinates the music theory division. She is editor of *Expanding the Canon: Black Composers in the Music Theory Classroom* (Routledge 2022), which aims both to demonstrate why diversification is badly needed and to help faculty expand their teaching with classroom-oriented lesson plans. Her work has also appeared in *SMT-Pod*; *Routledge Companion to Music Theory Pedagogy* (ed. VanHandel); *Music Theory Online*;

BACH; *Engaging Students: Essays in Music Pedagogy*; *Dutch Journal of Music Theory*; *Gamut*; *Journal of Music Theory Pedagogy*; *Music Theory Pedagogy Online*; *College Music Symposium*, and *Notes*. In 2020, Hoag served as guest editor for a music theory pedagogy issue of *HAYDN*.

Hoag is passionate about serving both her institution and the field of music theory. She has served Music Theory Midwest in a variety of capacities for two decades, including Secretary (2012–2016); conference host (2015); nominations (2010), local arrangements (2003, 2006, 2007), archives (2015), and program (2020, 2006) committees; session chair (2020, 2016); and graduate student representative (2005–2007). She was recently appointed chair of SMT's Professional Development Committee and has served as reader and leader with the Advanced Placement Exam in Music Theory since 2007. Hoag is currently reviews editor for *Journal of Music Theory Pedagogy* and has served on the editorial boards of *SMT-V*, *Music Theory Online*, and *College Music Symposium*. In addition to a Ph.D. from Indiana University, Hoag holds a certificate in Diversity, Equity, and Inclusion from Cornell University.

Christopher Segall is Associate Professor of Music Theory at the College-Conservatory of Music, University of Cincinnati. He is co-editor of *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism* (Routledge, 2021). His research articles on Russian music theory, formal function, and twelve-tone technique appear in the *Journal of Music Theory*, *Journal of Musicology*, *Music Theory Online*, *Music and Politics*, *Music Theory and Analysis*, *Theoria*, *Theory and Practice*, and *Intégral*. He holds degrees in music theory and piano performance from the CUNY Graduate Center, University of Toronto, and the Royal Conservatory of Music. Formerly Secretary of Music Theory Midwest (2018–20), he has been active in the society as presenter (2009, 2011, 2013, 2017), session chair (2014, 2016, 2017, 2018, 2020, 2022), nominating committee member (2015), program committee member (2018), and local arrangements chair (2019).

TREASURER

Matthew Arndt, Associate Professor of Music Theory at the University of Iowa, holds a Ph.D. from the University of Wisconsin–Madison. He studies musical poetics, three-voiced chant from the Republic of Georgia, and other instances of spirituality in music. He is the author of *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* (Routledge, 2018). His articles appear in the *Journal of Music Theory*, the *Journal of Schenkerian Studies*, *Music Theory and Analysis*, *Music Theory Spectrum*, the *Proceedings of the International Symposium on Traditional Polyphony*, *Theoria*, *Theory and Practice*, and *Zeitschrift der Gesellschaft für Musiktheorie*.

For Music Theory Midwest, Professor Arndt has chaired a local arrangements committee. He has also served on a nominating committee and a program committee, and he has twice chaired a conference session. For the Society for Music Theory, he served for two terms as liaison to the International Repertory of Music Literature (RILM), and he was a member of a local arrangements committee. In related service, he chaired the parish council at St. Raphael Orthodox for two terms, spearheading three fundraising concerts for a church with a budget of over \$100,000.

Rebecca (Becky) Perry is Associate Professor of Music Theory at Lawrence University. She received her PhD from Yale University in 2017. Becky's research centers on idiosyncrasies of form and thematic process in Prokofiev's early instrumental music, on which she has published in *Music Theory Spectrum* and *Music Theory & Analysis*. She contributed a chapter on Prokofiev's First Piano Concerto to the volume *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism*, edited by Inessa Bazayev and Chris Segall. Becky has presented at meetings of the Society for Music Theory, European Music Analysis Conference, Society for Music Analysis, American Musicological Society, New England Conference of Music Theorists, and Music Theory Midwest. Becky served as the Area II representative on Music Theory Midwest's Executive Board from 2020–22.

AREA I REPRESENTATIVE

Richard Desinord is Assistant Professor of Music Theory at the Michigan State University College of Music. His research interests include harmony and genre in contemporary black church music and neo-soul, the music of Robert Glasper, theory pedagogy, and the visualization of music theory. Desinord has presented research on composers of jazz, R&B and Neo-soul, and his work appears in *The Cambridge Stravinsky Encyclopedia*. Having some of his personal and professional goals rooted in making music theory more accessible to, and inclusive of, people of color, Desinord is a member of Black Classical Music Educators and the International Society of Black Musicians, and a fervent supporter of the Classically Black Podcast. Prior to his appointment at Michigan State, he lectured in music theory in the Department of Music at Howard University. He earned a PhD in music theory at the Eastman School of Music, an MA in music theory from Penn State University, and a BM in music education from Howard University (magna cum laude).

Nancy Murphy (Ph.D., University of British Columbia, 2016) is Assistant Professor of Music Theory at the University of Michigan. Before joining the theory department in the U-M School of Music, Theatre, and Dance, she was a lecturer in Theory and Aural Skills at the University of Chicago (2015–2017) and an Assistant Professor of Music Theory at the University of Houston (2017–2022). Her research explores singer-songwriter music, flexible meter, self-expression, techniques of vocal production, music-text relations, and transcription. She is the author of *Times A-Changin': Flexible Meter as Self-Expression in Singer-Songwriter Music* (Oxford University Press, August 2023) along with articles and reviews in *Music Theory Spectrum*, *Music Analysis*, and *Music Theory Online*. Her current research explores text, timing, and techniques of vocal production in Buffy Sainte-Marie's self-expressive performance practice. She has presented at national and international conferences including SMT, MTMW, SCSMT, PopMAC, and AAWM. She has also contributed examples by women composers and popular musicians for the 9th edition of the *Music for Analysis* Anthology (Oxford University Press, forthcoming).

She is currently serving as Reviews Editor for *Music Theory Online* (MTO) and has also served on the editorial boards for *MTO*, *Indiana Theory Review*, and as an associate editor for *Engaging Students: Essays in Music Pedagogy*. From 2015–2017, she was chair of the Society for Music Theory's Popular Music Interest Group. Since 2019 she has served as a reviewer for multiple peer-reviewed publications including *Music Theory Spectrum*, *Popular Music*, *Music Theory Online*, and the *Analytical Approaches to World Music Journal*.

Sam Reenan is Assistant Professor of Music Theory at Miami University (Oxford, OH) where he coordinates the theory curriculum and teaches courses in theory and musicianship for undergraduate and graduate students. His primary research revolves around the study of genre mixture, symphonic form, and the contexts of identity and reception. This work forms the basis of his current book project titled *Structure and Spectacle: Form and Genre in the Hybrid Twentieth-Century Symphony*, which examines a range of Germanic, American, and British symphonic works. Sam's writings are published in *Music Theory Online*, *Journal of Music Theory Pedagogy*, and *Music & Letters*. His recent article in *Music Theory Online* (Volume 28.1) presents a hybrid formal analysis of Arnold Schoenberg's First String Quartet, imagining the work as a representation of urban life in fin-de-siècle Vienna. Sam is an active contributor to the projects of the Gustav Mahler Research Centre (Innsbruck/Toblach), and he serves as Web Manager at the Music Theory Society of New York State. He is a co-organizer of the Composers of Color Resource Project as well as a former member of the SMT IT/Networking Committee and the program committee at Music Theory Southeast. Sam is a past editorial assistant at *Music Theory Online* and a past co-editor of the journal *Intégral* during its transition to an online, open-access format.

AREA III REPRESENTATIVE

Alyssa Barna is an Assistant Professor of Music Theory at the University of Minnesota in Minneapolis, Minnesota. Her current research concerns the study of American popular music, specifically developments in the form of Top-40 music, the role of parody in popular media, and vocal timbre in post-millennial pop. In addition to her scholarly writing, she is also committed to the transmission of theory and analysis to wide audiences as a public music theorist, publishing short-form journalism in the popular press. With her colleagues in music theory at UMN, she recently designed and implemented curricular changes to the undergraduate core, with the goal of allowing students a choice and stake in their coursework and

providing a diversity of topics. She received her Ph.D. from the Eastman School of Music, where her dissertation explored the balance of similarity and contrast of song forms in popular music and completed a MM in music theory at Indiana University.

David Castro is Associate Professor of Music Theory at St. Olaf College, where he teaches courses in theory, aural skills, counterpoint, and advanced analysis. Castro received a B.Mus. in Music Education from Pacific Union College, a M.M. in Music Theory from the University of Arizona, and a Ph.D. in Music Theory from the University of Oregon. His research interests include the music of Dmitri Shostakovich and Arvo Pärt, and the pedagogy of music theory. His research has appeared in the *Journal of Music Theory Pedagogy* and in *The Journal of Math and Music*. He is coauthor of *Comprehensive Aural Skills*, a textbook published by Routledge and currently in its second edition, and contributed a chapter to *Modeling Music Analysis* (forthcoming). Castro serves on the editorial board for *The Journal of Music Theory Pedagogy*, has served on the Society for Music Theory's Committee on Diversity, and has served as chair of the Music Department at St. Olaf College.

STUDENT REPRESENTATIVE, AREAS II AND IV

Dustin Chau is a jazz musician, guitar instructor, and violist pursuing a PhD in music history and theory at the University of Chicago (Area II). He holds degrees in music theory and jazz performance from the University of Kansas (Area IV), where he completed a master's thesis entitled "A Study of Stacked Canon Systems Within the (Extended) Common Practice."

Dustin's academic contributions are primarily at the intersection of jazz studies and music analysis, where he focuses on theories of arrangement, improvisation, and pedagogy. His dissertation project explores the thermal dimensions of jazz media, culture, and formal analysis, with emphasis on the metaphors of hot and cold. This project takes an interdisciplinary approach and is methodologically informed by theories of embodiment, postmodern philosophy, and critical race studies in conjunction (and friction) with traditional modes of music analysis.

He currently serves as the Peer-Mentor Coordinator chair for UChicago's Graduate Music Society (GMS). From 2018–19 he served as the Vice-President and Secretary of the Midwest Music Research Collective (MMRC). He has also been an active member of Music Theory Midwest since 2018 and has presented his work in this venue on jazz standard ontologies (Online, 2020) and post-tonal approaches to Gustav Holst's late compositions (Lawrence, Kansas 2022).

James Yuh is a first year PhD student in music theory at the University of Kansas. Beginning his musical career as a performer, James took a more serious interest in music theory as a graduate student at Michigan State University, where he simultaneously pursued a master's degree in music theory and a DMA in trumpet performance, completing both degrees in 2019. In the years following, James worked as a freelance performer and instrumental instructor before making a return to academia to complete his training in his greater of two passions. James credits his unique perspective in teaching and research to the wide variety of positions he has held as a career musician. At the University of Kansas, he currently holds the role of graduate teaching assistant, working as the instructor for a section of sophomore-level music theory. His research interests include motive, form, intertextuality, aural skills pedagogy, and the music of Vincent Persichetti. Apart from music, James enjoys fitness, cooking, and finding the best coffee in town.

FUTURE CONFERENCES

Music Theory Midwest is working on finding a location in Area II (Illinois, Indiana, Wisconsin) for the Thirty-Fifth Annual Conference. If you are interested in hosting at your institution, please contact Jan Miyake (President@mtmw.org).

MUSIC THEORY MIDWEST
Thirty-Fourth Annual Conference
University of Manitoba
May 5–6, 2023

FRIDAY, MAY 5

8:00 **REGISTRATION** (Desautels Faculty of Music (DFOM))

8:45 **WELCOME**

9:00–10:30 SESSIONS

**TIMBRE, GENRE, AND EXPECTATION IN
POPULAR MUSIC** (DFOM 162)
TBD, chair

**NOVEL PATHS TOWARD THE PAST: BRAHMS,
COLERIDGE-TAYLOR, AND GUBAIDULINA**
(DFOM 166)
Andrew Pau (Oberlin College), chair

**Timbre and Generic Conventions in Cover
Songs from Tribute Albums**
Stefanie Bilidas (University of Texas at Austin)

**Paths Toward *b*II and Revelations of Loss in
Brahms's Songs**
Loretta Terrigno (Eastman School of Music)

**Harmonic Expectation and Distinctive Chord
Loops in Two Popular Music Corpora**
Aditya Chander (Yale University)

**Samuel Coleridge-Taylor and Schubert's
Promissory Note**
Rowland Moseley (Dartmouth College and Juilliard
Pre-College)

**Don't Pop the Bubble: Intersections of Ambient
Music, Attention, Expectation, and Flow in
Tim Hecker's *Virgins***
Ryan Galik (Michigan State University)

**Specters of Bach: Hauntology in the Music of
Sofia Gubaidulina**
Christopher Segall (University of Cincinnati)

10:30–10:45 **COFFEE BREAK** (DFOM 175)

10:45–12:15 SESSIONS

GESTURE AND ENERGETICS (DFOM 162)
Daphne Tan (University of Toronto), chair

POP, ROCK, AND RELATIONAL SALIENCE
(DFOM 166)
TBD, chair

**The Gestural Potential of Schemata: The Do-
Re-Mi as Case Study**
Michael Slattery (Northwestern University)

**Rotations and Formal Functions in Popular
Music's "Type-2" Compound AABA Form**
Brett Clement (Ball State University)

**Toward a Generalized Theory of Musical
Energetics**
Matthew Oakes (Michigan State University)

**Pivot Sonority Markedness as Bass-Chord
Disjunction in Pop and Rock**
Matthew Bilik (Anderson University)

The Energetics of Florence Price's Caged Birds
James Sullivan (Michigan State University)

**Planting Another Tree: Relational Salience as a
Hierarchical Form-Building Mechanism**
Morgan Patrick (Northwestern University)

12:15–2:00

EXECUTIVE COMMITTEE MEETING (closed session)

STUDENT PIZZA LUNCH

2:00–3:30 SESSIONS

TRANSFORMATIONAL THEORY (DFOM 162)
Jonathan De Souza (Western University), chair

THEORY AND ANALYSIS OF GOSPEL AND FUNK
(DFOM 166)
Robin Attas (University of Manitoba), chair

**The “Colors” of Parsimony in Cohn’s
Reinterpreted Tonnetz**
M. A. Coury-Hall (New York City)

**Analyzing Gospel: Modal Fluidity in the Works
of Tye Tribbett and Richard Smallwood**
M. Jerome Bell (Eastman School of Music)

**The Far Fifth: Transformational Homologies in
a Hollywood Film Music Progression**
Ryan Krell (University of Cincinnati)

Tenacious Tonic: A Funky Topic
Collin Felter (University of California, Irvine)

**Geometry and Fingerboard Shapes: Voice
Leading in the Instrumental Space of the Violin**
Leah Frederick (University of Michigan)

**Analyzing Patrick Stump’s “Soul Voice”: Vocal
Timbre as a Signifier of Style and Genre**
Joseph Grunkemeyer (Indiana University)

3:30–3:45 COFFEE BREAK (DFOM 175)

3:45–5:15 SESSIONS

TOPICS, FIGURAE, AND VISUALITY (DFOM 162)
Zachary Bernstein (Eastman School of Music), chair

**ON SOLFÈGE, MEANING(LESSNESS), AND
MINOR FEELINGS** (DFOM 166)
Jan Miyake (Oberlin College), chair

**From Topic to Prime Sonority: The Structural
Evolution of the “Guitar Chord” in Alberto
Ginastera’s Oeuvre**
Juan Patricio Saenz (McGill University)

Solfège Set Theory
Nathan Lam (Eastman School of Music)

***Ars Combinatoria* as Blend: An Investigation of
Tonal and Atonal *Figurae* after 1970**
Evan Martschenko (University of Cincinnati)

**“Not so much Words with Meaning”:
Embodying Meaninglessness in Carolingian
Music Treatises**
Joon Park (University of Arkansas)

**Spinning in Silence: Musical Visuality in the
Marching Arts**
Sara Bowden (Northwestern University)

**Disciplining the Professional Music Lover: On
Minor Feelings in Music Theory**
Vivian Luong (University of Oklahoma)

5:30–9:00 EXCURSION TO THE FORKS AND THE CANADIAN MUSEUM FOR HUMAN RIGHTS

Shuttle transportation provided

SATURDAY, MAY 6

8:00 REGISTRATION (DFOM)

9:00–10:30 SESSIONS

PEDAGOGY AND STUDIO PRODUCTION, METAL MUSIC (DFOM 162)

Sumanth Gopinath (University of Minnesota), chair

Teaching the New Common Practice Period: Embracing Modern Studio Production in the Theory and Aural Skills Curriculum

Toby Rush (University of Dayton)

What is a Riff? A Structural Definition and Its Analytical Consequences for Process and Form in Heavy Metal

Ciro Scotto (Ohio University)

When the Headbanging Ends: Metric Instability and Collective Musical Experience

Dan Cox (Winnipeg, Manitoba)

PERFORMANCE AND ANALYSIS (DFOM 166)

Rebecca Simpson-Litke (University of Manitoba), chair

Hypnagogia, Oppression, and Sexual Desire in Rebecca Saunders' *O*

Hannah Davis-Abraham (University of Toronto)

Prismatic Fracturing and Culture in Performance: Elliott Carter's "Saëta" as Case Study

Clare Sher Ling Eng (Belmont University)

Integrating Analysis and Performance in the Classroom: Cultivating a Cross-Modal, Co-Creative Space for Student Learners

Sarah Hall and Gretta Sayers (Brandon University)

10:30–10:45 COFFEE BREAK (DFOM 175)

10:45–12:15 SESSIONS

NEW THEORIES: LUO ZHONGRONG, MESSIAEN, AND PROKOFIEV (DFOM 162)

David Byrne (University of Manitoba), chair

Luo Zhongrong's Trio Ensemble *One Yun Sharing Three-Gong Systems* and the Blending of Chinese and Western Theoretical Systems

Bella Sitong Chen (University of Oregon)

Theorizing Tonal Function in a Messiaen Mode 2 Idiom

Robert Hamilton (Eastman School of Music)

Analyzing Displacement: Techniques and Their Uncanny Effect in Prokofiev's Music

Evan Tanovich (University of Toronto)

SPECIAL SESSION: EMBRACING ANTI-RACIST MUSIC THEORY PEDAGOGIES (DFOM 166/175)

Workshop facilitators:

Robin Attas (University of Manitoba)

Jennifer A. Fraser (Oberlin College)

Rosa Abrahams (Ursinus College)

12:15–2:00 LUNCH

2:00–2:45 BUSINESS MEETING (DFOM 166)

- 2:45–3:00** **WALK TO EVA CLARE HALL**
- 3:00–3:30** **CONCERT** (Eva Clare Hall)
- 3:30–3:45** **WALK TO ST. JOHN’S COLLEGE**
- 3:45–5:30** **KEYNOTE SESSION** (Robert Schultz Theatre, St. John’s College)
- Settler Colonialism as Musical Structure**
Dylan Robinson (University of British Columbia)
- 5:30–6:00** **COCKTAILS AND JAZZ RECEPTION** (Galleria, St. John’s College)
- 6:00–9:00** **BANQUET** (Cross Common Room, St. John’s College, registration required)

PROGRAM COMMITTEE

Daphne Tan (University of Toronto), chair
 Owen Belcher (University of Missouri - Kansas City Conservatory)
 Trevor de Clercq (Middle Tennessee State University)
 Orit Hilewicz (Indiana University)
 Yiqing Ma (University of Michigan)
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Music Theory Midwest gratefully acknowledges the support and contribution of:

The Desautels Faculty of Music, University of Manitoba
 St. John’s College, University of Manitoba
 The University of Manitoba Conference Sponsorship Program