

# MUSIC THEORY MIDWEST

## Spring 2024 Newsletter

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## Music Theory Midwest Thirty-Fifth Annual Conference Ball State University May 10–11, 2024

Music Theory Midwest invites members to attend the [Thirty-Fifth Annual Conference](#), hosted by Ball State University. The complete program, featuring 36 paper presentations, can be found [here](#), as well as at the end of this newsletter.

Sincere thanks to the Program Committee: René Rusch (University of Michigan), chair; M. Jerome Bell (Eastman School of Music, 2023 Komar Award co-winner); Nora Engebretsen (Bowling Green State University); Sumanth Gopinath (University of Minnesota); Vivian Luong (University of Oklahoma); Juan Patricio Saenz (McGill University, 2023 Komar Award co-winner); Frank Samarotto (Indiana University); and Christopher Segall (University of Cincinnati), *ex officio*.

The 2024 members of the Arthur J. Komar Award Committee are Daniel Shanahan (Northwestern University), chair; Leah Frederick (University of Michigan); and Matthew Poon (University of Wisconsin-Eau Claire).

MTMW is holding elections for Secretary and selected area representatives. See “Elections” below for further details and candidate biographies.

At MTMW’s business meeting in Muncie, the membership will take up a series of amendments to the bylaws proposed by MTMW President Christopher Segall. See “Proposed Amendments to Bylaws” below for further details.

To register for the conference, renew your membership, or vote in the election, visit the [MTMW website](#).

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### KEYNOTE ADDRESS

The conference will feature a keynote address by Noriko Manabe (Indiana University) titled “Intertextuality in Protest Music.”

### Abstract

Music in protests regularly recalls pre-existing music, text, and symbols; such references capture attention, resonate with historical memory, enhance participation, and allow for allusive expression in oppressive circumstances. This talk considers the ways in which intertextuality in protest music manifests itself and serves social movements. Extending classifications from Genette and Lacasse, it posits a typology of intertextuality used in protest music—including covers, contrafacta, hip-hop remakes, remixes, allegories, metaphors, genre adaptation, paratext, and metatext—and considers how these techniques convey political messages, often by combining them with contemporary indexes or

exploiting intertextual gaps (cf. Bauman and Briggs). The type of intertextuality that artists choose and the way it is received can vary depending on the method of censorship, copyright regimes, stage of the protest cycle, venue of the performance, and status of the artist. Drawing examples from the essays in the forthcoming *Oxford Handbook of Protest Music* (co-edited with Eric Drott) and the speaker’s own research in Japan and elsewhere, the talk shows the ubiquity of intertextuality in protest music, how it differs in various countries, and how it can communicate political points or misfire.

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## PRE-CONFERENCE WORKSHOP

There will be a pre-conference workshop, “Analyzing Improvisation,” led by Paul Steinbeck (Washington University in St. Louis). The workshop will take place on Thursday, May 9, 6:00–9:00 pm in the Hargreaves Music Building, Room 301. Hargreaves is located just north of the Music Instruction Building, across W. Riverside Avenue, on the Ball State campus.

The workshop is a closed session for participants only. The application deadline has already passed.

### Abstract

In the book *Improvisation*, first published in 1980, Derek Bailey claimed that “improvisation is always changing and adjusting, never fixed, too elusive for analysis and precise description, essentially nonacademic.” However, in the decades since these words were written, many musicians inside and outside the academy have dared to analyze musical improvisations, doing what Bailey said could not be done. Our workshop will examine the practice of analyzing music that is partially or wholly improvised, with an emphasis on methodology; first and foremost listening, but also transcribing recordings, studying scores and sketches, etc. We will also consider what analyzing improvisation can teach us about the discipline of music theory.

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## LOCAL ARRANGEMENTS (Brett Clement, chair)

### Location and Travel

[Muncie](#) is in east central Indiana, approximately halfway between Indianapolis and Fort Wayne. The closest **airports** are Indianapolis, Fort Wayne, and Dayton (OH), all about 90 minutes’ drive away. Representative **driving times** from other Midwestern cities: Bloomington, IN, 2 hrs.; Chicago, 4 hrs.; Cincinnati, 2.5 hrs.; Cleveland, 4.5 hrs.; Columbus, 2.5 hrs.; Detroit, 5 hrs.; Louisville, 3 hrs.; St. Louis, 5 hrs.

[The School of Music at Ball State University](#) has about 500 undergraduate majors and about 100 graduate students in master’s, doctoral, and artist’s diploma programs. It offers degrees in Music, Music Education, Music Performance, Jazz Studies, and Music Media Production. The MTMW conference will take place in the school’s Music Instruction Building, which includes the 600-seat Sursa Performance Hall and state-of-the-art music technology and recording studios.

Paper sessions will take place in Sursa Hall and Hahn Recital Hall, both located in the Music Instruction Building (MIB), at 1707 W Riverside Ave. The Music Instruction Building is a short walk from the University (Student Center) Hotel.

Click on the following link for a campus map: <https://www.bsu.edu/map>.

### Accommodation

There are blocks of rooms booked in **two different hotels** for the conference. Nineteen rooms (including twin, queen, and king beds) are at the **Student Center Hotel** on campus: 765-285-1555, block code 2405THE (rates listed below). Rooms must be booked by April 24, 2024. Twenty-five rooms are available at the **Hampton Inn & Suites Muncie**: 765-288-8500, block code MTM (rate \$129/night). Rooms must be booked by April 12, 2024 (click on [this reservation link](#)).

Rates for the Student Center hotel:

Twin rooms are \$72.25/night for 1 guest and \$79.90/night for 2 guests.

Queen rooms are \$76.50/night for 1 guest and \$84.15/night for 2 guests.

King rooms are \$84.15/night for 1 guest and \$89.25/night for 2 guests.

### Parking

The nearest parking garage to the conference location is the McKinley Garage (R7), located just south of the Music Instruction Building. On Friday, metered parking is available on the first floor (and first ramp). Parking is free on Saturday.

## Banquet

The conference banquet will be held on the evening of Saturday, May 11, in Cardinal Hall A, located in the L.A. Pittenger Student Center. Banquet tickets may be purchased online during the conference registration process: \$35 (regular) or \$20 (student). The banquet registration deadline is Monday, May 6. Please contact the Treasurer ([treasurer@mtmw.org](mailto:treasurer@mtmw.org)) if you would like to attend the banquet but didn't sign up at the time of your initial conference registration.

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## MEMBERSHIP RENEWALS; 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 2024 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](mailto: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.

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## ELECTIONS

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

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 (Eastern Daylight Time) on **May 10, 2024**.

Sincere thanks to the Nominating Committee: David Castro (St. Olaf College), chair; Richard Desinord (Michigan State University); and Peter Lea (University of Missouri).

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

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## SECRETARY

**Matt Chiu** is an Assistant Professor of Music Theory at Baldwin Wallace University. His research models stylistic differences with computational methods: in the past few years, he has 1) modeled the fretboard in emo music (SMT 2023), 2) related harmonic choices in video game music (SMT 2022), and 3) analyzed music (with neural networks) through different compositional styles (TSMT 2023). His work has been published in *Music Theory Online*, *Music Theory Spectrum*, *SMT-Pod*, *Music and Science*, and *Mathematics and Computation in Music*. He currently serves on the editorial board for *Music Theory Online*. Prior to Baldwin Wallace, Matt taught at the University of Illinois, Urbana-Champaign, Union College, the University of Rochester (Ph.D.), and Boston University (M.M.). Outside of academia, Matt is an organist and avid birder!

**Ian Gerg** (he/him) is an assistant professor of music theory at Southeastern Oklahoma State University in the Choctaw Nation of Oklahoma. In addition to teaching and pedagogy, he centers his research on issues of musical meaning and interpretation with an emphasis on narratology, virtual agency, and subjectivity in nineteenth-century instrumental music. He has presented papers at regional music theory conferences throughout the U.S. and Canada as well as the annual meetings of the Semiotic Society of America and the Associazione Europea di Musica e Comunicazione. His writing appears in *Semiotics 2014*, *Notes*, and *Musical Waves: West Coast Perspectives of Pitch, Narrative, and Form*.

At Southeastern Oklahoma State University, Ian coordinates the music theory, aural skills, and music history curricula. He recently developed an asynchronous, student-directed course in fundamentals of pitch and harmony for first-year students and continuing learners. He holds a seat on the faculty senate, chairs the Academic Appeals Committee, and is chapter president of the AAUP. Prior to arriving at Southeastern, he was an assistant professor of music at Chestnut Hill College and a band director at a Title I public charter school in Austin. Ian holds a BS in music education from Penn State University and a PhD in Music Theory from the University of Texas.

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## AREA II REPRESENTATIVE

**Orit Hilewicz** (she/hers) is assistant professor of music theory at the Indiana University Jacobs School of Music. Before arriving at Jacobs, she was assistant professor of music theory at the Eastman School of Music and had taught at the music departments of Columbia University and the New York University Steinhardt School of Culture, Education, and Human Development. Her articles, published in *Music Theory Online* and *Perspectives of New Music*, among other journals, explore intertextuality, metaphor, and agency in Western music of the long twentieth century. Her doctoral research proposes an analytical model for musical ekphrasis, a category of compositions that take other artworks as their subject matter. She has presented her work in national and international conferences including the Society for Music Theory, the American Musicological Society, the International Musicological Society, and the International Society for the Study of Time, where her paper was awarded the Founder's Prize for New Scholars. She has served as co-editor of *Theory and Practice* and assistant editor of *Perspectives of New Music*, where she currently serves on the editorial board.

**Michael Weinstein-Reiman** (he/him/his) is Assistant Professor of Music Theory at the University of Wisconsin–Madison, where he currently serves as Music Theory Area Chair. In Academic Year 2021–22, he was Visiting Assistant Professor of Music at Wesleyan University. He received his Ph.D. in Music Theory from Columbia University in 2021. His research is in the history of music theory, specifically the relationships among musical learning, performance, and perception in the eighteenth and nineteenth centuries. Additional areas of interest include the history of philosophy, critical theory, gender and sexuality studies, and postcolonial theory. His writing appears in *Nineteenth-Century Music Review* and *Theory and Practice* among other publications. He has presented nationally and internationally on an array of topics, most recently at the 2023 meeting of the Nordic Society for Aesthetics and the 2022 meeting of the American Musicological Society. His current book project, *The Art of Touch: Musical Learning, Keyboards, and the Modern Self* develops an intellectual history of touch—considered as action, sense, and metaphor—in keyboard pedagogy manuals published between 1700 and 1930. He is also co-convening a colloquy for publication in *JAMS*, “The Musicology of Education: From Text to Act to Acquisition,” which culls various perspectives on the overlooked role of pedagogical programs in global music historiography.

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## AREA IV REPRESENTATIVE

**Owen Belcher** is Assistant Professor of Music Theory at the University of Missouri-Kansas City Conservatory. Prior to his appointment at UMKC he served as Lecturer of Music Theory at the University of Massachusetts Amherst. His research interests include the music of J.S. Bach, the music of Caroline Shaw, historical analytical methodologies, and public music scholarship and its pedagogy. His work on these topics has been published in *Music Theory Online*, *Theory and Practice*, *Engaging Students*, and *HAYDN*. His main current project is a book manuscript, under contract with Indiana University Press and co-authored with his colleague Dave Thurmaier, which reconsiders key moments in American music theory pedagogy from 1941 to the present. Outside of his academic interests he enjoys chess, ping-pong, and rabidly supporting the Duke Blue

Devils. This makes him extremely unpopular in Area IV and the Midwest generally. Experience directly relevant to MTMW includes presenting a co-authored paper at the 2022 conference and serving on the program committee for the 2023 conference.

**Sarah Sarver** is an Assistant Professor of Music Theory at Oklahoma State University. She is a strong supporter of regional conference meetings and has previously served on the executive board of the Texas Society for Music Theory (2013–15) and on the program committee for the 2017 and 2023 TSMT conferences. She has also acted as a session chair at various conferences. Her research focuses on late-nineteenth- and early-twentieth-century tonality, with a special interest in German Lieder. She has presented her research at regional and international conferences, including the Music Theory Southeast, Texas Society for Music Theory, Oklahoma Music Theory Roundtable, and Rocky Mountain Society for Music Theory regional meetings, as well as the Society for Music Theory annual meeting. In recent years, she has worked with W.W. Norton & Co. as a Digital Media Author for *The Musician's Guide* series.

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### STUDENT REPRESENTATIVE, AREAS I AND III

**Lydia Bangura** (she/her) is a singer and a doctoral student in music theory at the University of Michigan. She also holds a bachelor's degree from Northern Arizona University and a master's degree from Roosevelt University, both in vocal performance. Bangura was selected in 2022 as an associate artist at the Atlantic Center for the Arts in New Smyrna Beach, Florida, where she had the honor of studying with mentor artist Dr. Philip Ewell. She is the founder and host of the music research podcast series, *Her Music Academia*, and is on the editorial board for the Society for Music Theory's official podcast, *SMT-Pod*. Bangura also currently serves as the student representative on SMT's Standing Committee on Race and Ethnicity. Her research interests include the intersection of performance and analysis, theory pedagogy, Black feminism/womanism in Black women's music, and the instrumental works of Florence Price. Also a lifelong music performer, Bangura has experience studying violin, viola, and voice. She was recently the recipient of the National Association of Teachers of Singing Dillard Scholar Award. Her recent operatic roles include Musetta in Puccini's *La Bohème*, Alcina in Handel's *Alcina*, Amore in Gluck's *Orfeo ed Euridice*, and the solo soprano in Judith Weir's one woman show, *King Harald's Saga*.

**Kellin Tasber** (they/them) is a first-year graduate student in their MM in Music Theory at Michigan State University. They have previously studied at Syracuse University, earning a Master's in Biotechnology, and the Crane School of Music at SUNY Potsdam. Kellin's studies revolve around music theory pedagogy, gender in music theory, rap studies, ludomusicology, and vocal music. Their most recent work involves a project defining inherited narrative through an in-depth study of the Legend of Zelda, participating in the Feminist Theory Workshop at SMT 2023, and an upcoming presentation with Dr. Michael R. Callahan at Pedagogy in Practice 2024 on the barriers that exist for transgender and genderqueer/non-conforming students in the aural skills classroom. Outside of their studies, Kellin is an advocate and activist for diversity in university settings — most notably, they spent two years as the Chair of DEIA for graduate students at Syracuse University, which involved working in the Faculty Senate representing over 5,000 graduate students and assisting in running the Graduate Student Organization. They have a vested interest in service in academia and creating a supportive and comfortable environment for their students. Their future plans are to continue on to a PhD in Music Theory and eventually teach music theory while running vocal ensembles on the side. For fun, Kellin is an active gamer in tabletop, board, and video games and enjoys spending time with their friends and communities online.

**Sarah Tobin** is a first-year master's student in Music Theory at Michigan State University, where she serves as a TA in the undergraduate written theory curriculum. Additionally, she has been awarded a fellowship to work in MSU's Music Theory Learning Center. Sarah's main research interests include rhythm and meter in 19th-century Eastern European music, music theory pedagogy, and hermeneutics in music. In the fall of 2023, she was accepted into Dr. Sumanth Gopinath's graduate student workshop on Marxism and Hermeneutics at the SMT annual conference. Sarah is an active researcher, and she is currently working towards two projects. In the first, she explores how Pyotr Tchaikovsky manipulates the phrase rhythm within his *Serenade for Strings in C Major*, which largely relies on the prior work of William Rothstein. Her second project arose

from a graduate course on the analysis of R&B and Soul, where she examines how queerness is expressed and celebrated in Janelle Monáe's 2018 album, *Dirty Computer*. By deconstructing the musical texture, she conveys how Monáe layers different sounds together to further advance the text expression. As a teacher, she is devoted to increasing accessibility and inclusivity within music theory classrooms by way of emphasizing multimodal learning. Prior to beginning her graduate studies, Sarah attended McGill University in Montreal, Canada, where she received a Bachelor of Music in viola within the music faculty program. She plans to apply to PhD programs in the fall of 2024.

**Nicholas (Nick) Jennings White** is a composer, musician, and music theorist originally from St. Petersburg, Florida. He holds Masters degrees in Horn Performance and Music Theory from the University of Minnesota, where he is currently pursuing his PhD in Music Theory. His research interests include German Romanticism, in particular Richard Strauss, musical theater, and popular music—especially that pertaining to the history and development of the concept album. He studied composition with John Mallia and Sergei Slonimsky. His music has been heard around the world including Carnegie Hall. His music is published through KolyaMusic and Murphy Music Press and he is a proud member of AFM and ASCAP. Outside of music Nick is an avid baseball fan, black coffee drinker, frequent reader of books, and occasional hiker. He lives in Minneapolis with his wife and daughter.

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## PROPOSED AMENDMENTS TO BYLAWS

At MTMW's business meeting in Muncie on Saturday, May 11, 2024, the membership will take up a series of amendments to the bylaws discussed by the MTMW Executive Committee and submitted by MTMW President Christopher Segall. Under the MTMW bylaws, these proposed amendments are required to be seconded by four other members and approved by two-thirds of the members present at the business meeting.

Members may review the current bylaws on the MTMW website: <https://mtmw.org/index.php/about-mtmw/bylaws>

The proposed amendments fall under three categories (first-person pronouns refer to President Segall):

1. Minor cosmetic changes, mostly to fix punctuation and consistency of terms. [This document](#) proposes deleted text in red strikethrough and inserted text in bold underline.
2. Updates to reflect current practice, as follows:
  - a. Section III: change “by mail, telephone, or other electronic means” to “electronically.”
  - b. Section IV, number 2: remove “maintain the membership lists of MTMW” from the Secretary’s duties. Section IV, number 3: add “maintain the membership lists of MTMW” to the Treasurer’s duties.
  - c. Section IV, number 3: to “The financial records of MTMW shall be audited periodically by an external agency,” add “as deemed appropriate or necessary by the Executive Committee.”
  - d. Section IV: change “by mail, telephone, or other electronic means” to “electronically.”
  - e. Section V: change “Western Ontario (from Toronto to the west)” to “Ontario.”
  - f. Section V: remove “A student representative shall vacate office if completing or discontinuing studies for more than 12 months before the expiration of an elected term” from the list of requirements. I propose moving the language to a new paragraph on eligibility (see 3(a) below).
  - g. Section V: change “by mail or electronically” to “electronically.”
  - h. Section VI: change “Applications for membership should be made to the Treasurer” to “Applications for membership should be made through the MTMW website.”
  - i. Section VII: change “A business meeting shall be held every year, normally at the annual spring conference, in every year in which an annual conference takes place” to “A business meeting shall be held at the annual conference.”

j. Section VIII: change “three or more persons” to “persons.” I propose specifying the size of each committee individually (see 2(k) through (m) below).

k. Section VIII, number 1: change “five members” to “five or more members,” “three faculty members” to “three or four faculty members,” “previous winner of the Komar Award” to “previous winner(s) of the Komar Award,” “if that student is unable to accept” to “if unable to accept,” and “the President” to “the President *ex officio*.”

l. Section VIII, number 4: add “composed of three members” to specify the size of the Nominating Committee.

m. Section VIII, number 5: add “composed of three or four members” to specify the size of the Komar Award Committee.

n. Section IX: change “mail” to “distribute.”

### 3. New additions and deletions for consideration:

a. Officers and representatives serve two-year terms. I propose an addition to Section V that clarifies what happens when officers’ or representatives’ eligibility changes during the two-year term, as follows: “Officers and representatives shall vacate office if they no longer reside, study, or teach in the Midwest. Area and Student Representatives shall vacate office if they leave the area they represent more than 12 months before the expiration of an elected term. Student Representatives shall vacate office if they complete or discontinue studies more than 12 months before the expiration of their elected term.”

b. Section VIII, number 2, refers to a Publications Committee that “oversee[s] any newsletters, monographs, translations, and so on.” The Secretary oversees the newsletters, and Music Theory Midwest does not have monographs and translations, as the society is not a press. I propose dissolving the Publications Committee.

c. Section VIII, number 3, refers to a Liaison Committee that “maintain[s] contact with the Society for Music Theory.” The President functions in this role, according to Bylaw IV, number 1. I propose dissolving the Liaison Committee.

d. Section VIII lists the Standing Committees. Music Theory Midwest has had a Technology Committee for several years. I propose adding it to Section VIII: “The Technology Committee, consisting of a Technology Chair and other members as deemed appropriate by the President, which shall manage the website and oversee online conferences.”

**MUSIC THEORY MIDWEST**  
**Thirty-fifth Annual Conference**  
**Ball State University, Muncie, IN**  
**May 10–11, 2024**

**THURSDAY, MAY 9**

**6:00–9:00 pm** **PRE-CONFERENCE WORKSHOP** (Hargreaves Music Building, Room 301)  
(closed session for participants only)

**Analyzing Improvisation**

Paul Steinbeck (Washington University in St. Louis), workshop leader

**FRIDAY, MAY 10**

**8:00** **REGISTRATION** (Music Instruction Building, Sursa Hall Lobby)

**8:45** **WELCOME** (Sursa Hall)

**9:00–10:30 SESSIONS**

**METRIC IRREGULARITIES AND IMPERFECT RHYMES** (Sursa Hall)

Nancy Murphy (University of Michigan), chair

**From Old-Time to “Hard Times”:  
Crookedness in the Music of Tyler Childers**  
Samantha Waddell (Indiana University)

**Diverse Experiences of Irregular Meters**  
Lena Console (Baldwin Wallace University)

**“He Had a Way With Words / And a Rhythm  
and a Rhyme”:** (Slant) Rhyme and Reason in  
Contemporary Musical Theater Lyrics  
Micah Mooney (University of Michigan)

**10:30–10:45** **COFFEE BREAK** (Sursa Hall Lobby)

**10:45–12:15 SESSIONS**

**CONNECTIONS AND RETRIEVALS** (Sursa Hall)  
Wayne Petty (University of Michigan), chair

**Fauréan Influences in Lili Boulanger’s  
*Clairières dans le ciel***  
Andrew Pau (Oberlin College & Conservatory)

**From Song to Concerto: Recomposition,  
Retrieval, and Closure in Amy Beach’s Piano  
Concerto, op. 45**  
David Keep (Hope College)

**SONATA FORM DEPARTURES AND MELODIC-  
HARMONIC DIVORCES** (Hahn Recital Hall)

Jan Miyake (Oberlin College & Conservatory), chair

**Haydn’s Exposition-like Developments**  
Evan Tanovich (University of Toronto)

**Florence Price and the Untransposed  
Recapitulatory S-themes**  
Adrian A. Hartsough (University of Kansas)

**Non-Chord Tones from the Vienna Woods:  
Vernacular Classical Origins of the Melodic-  
Harmonic Divorce**  
John Y. Lawrence (University of Chicago)

**PITCH, PHRASE, AND POLITICS IN POPULAR  
MUSIC** (Hahn Recital Hall)

Daniele Shlomit Sofer (University of Dayton), chair

**Pitch, Motive, and Non-Alignment in the  
Idiomatic Phrasing of Melodic Rap Verse**  
Devin Guerrero (Texas Tech University)

**“Sex Sells: Purplewashing and Sexual Narrative  
in the Women of Reggaeton”**  
Tori Vilches (Indiana University)



**Practicing What You Teach: Implementing a SOTL-Informed Music Theory Curriculum**  
Brendan McEvoy (Michigan State University)

**12:15–2:00**

**LUNCH** (on your own)

**EXECUTIVE COMMITTEE MEETING** (closed session) (Hargreaves Music Building, Room 200)

**2:00–3:30 SESSIONS**

**OPERA AND ART SONG** (Sursa Hall)  
Andrew Pau (Oberlin College & Conservatory),  
chair

**Lyric Forms as Drama: Integration of Formal Functions and Text Organization in *Primo Ottocento* Opera**  
Carlos A. Pérez Tabares (University of Michigan)

**Rossinian Closure, Begging Cadences, and the “Turkish” Finale of Beethoven’s 9th Symphony**  
Matthew Boyle (University of Alabama)

**Reconstructing Menotti’s and Horan’s “The Hero”: Toward a Cognitive View of Lineation in Art Song**  
James Sullivan (Michigan State University)

**3:30–3:45 COFFEE BREAK** (Sursa Hall Lobby)

**3:45–5:15 SESSIONS** [locations to be confirmed]

**MUSICAL BORROWINGS AND COLLAGE IN POPULAR MUSIC AND JAZZ IMPROVISATION**  
(Sursa Hall)  
Brett Clement (Ball State University), chair

**The Influence of Punk on Emo in the 21st Century**  
Abi Seguin (Cincinnati, OH)

**Democratized Form: Collage and Cohesion in the Music of Bon Iver**  
Audrey Slote (University of Chicago)

**Quote-Type Indicator: A Typology of Musical Borrowing in Jazz Improvisation**  
Collin Felter (University of California, Irvine)

**PERFORMANCE, GESTURE, AND EXPERIENCE**  
(Hahn Recital Hall)  
Hali Fieldman (UMKC Conservatory), chair

**Space, Form, and Instrumentation in Multipercussion Music**  
Madeleine Howey (Indiana University)

**Gestures of Performer vs. Gestures of Music: Jacqueline du Pré’s Interpretation of Edward Elgar’s Cello Concerto**  
Leo Casti (Northwestern University)

**Sonic Experience: A Kurthian Inspired Analysis**  
Wade Voris (Indiana University)

**FORM IN POPULAR MUSIC AND DANCE**  
(Hahn Recital Hall)  
Alyssa Barna (University of Minnesota), chair

**Tap Dance Choreographers as Composer-Analysts: Formal Interactions between Tap Dance and Post-Millennial Pop Music**  
Stefanie Bilidas (University of Texas at Austin)

**Last Choruses**  
Eron (Oberlin College & Conservatory)

**5:30–TBD**      **NEW MUSIC ENSEMBLE PERFORMANCE** (Sursa Hall) **[to be confirmed]**

**[Time TBD]**      **STUDENT PIZZA DINNER** (Greek’s Pizzeria, 1600 W. University Ave.)

## **SATURDAY, MAY 11**

**8:00**      **REGISTRATION** (Sursa Hall Lobby)

### **9:00–10:30 SESSIONS**

**MEDIEVAL AND EARLY MODERN MUSIC**  
(Sursa Hall)  
Nathan Martin (University of Michigan), chair

**LEITMOTIVS AND THEMATIC SUPERPOSITION  
IN VIDEO GAME MUSIC AND FILM** (Hahn Recital  
Hall)  
Christopher Segall (University of Cincinnati), chair

**Theorizing Phrase Structure in Guqin Music**  
Ruixue Hu (Eastman School of Music)

**Thematic Variation in Baldur’s Gate III**  
Stephanie Lind (Queen’s University, Canada)

**Mapping the Gamut: Solmization Pedagogy,  
Tonal Compass, and 16th-Century  
Counterpoint**  
Megan Kaes Long (Oberlin College &  
Conservatory)

**Making the Whole More than the Sum of Its  
Parts: “Thematic Superposition” in James  
Horner’s Film Scores**  
Xiao Yun (University of North Texas)

**Corelli’s Contrapuntal Prinner**  
Karl Braunschweig (Wayne State University)

***House of the Dragon’s* Expression of  
Apotheosis: Leitmotivic and Agential Troping  
in “Lucerys’ Death”**  
Laine Gruver (Northwestern University)

**10:30–10:45**      **COFFEE BREAK** (Sursa Hall Lobby)

### **10:45–12:15 SESSIONS**

**SPACES, SPACING, AND GRAVITY** (Sursa Hall)  
Joon Park (University of Illinois-Chicago), chair

**GENRES AND SCHEMATA AS MUSICAL TOPICS**  
(Hahn Recital Hall)  
Johanna Frymoyer (University of Notre Dame),  
chair

**Vincent d’Indy’s Order Relationships in Theory  
and Practice**  
Stephanie Venturino (Yale School of Music)

**Cultural Preservation in Veracruz Indie: Natalia  
Lafourcade’s Use of the Huapango and  
Cumbia as Musical Topics**  
Andrea Tinajero Perez (The Ohio State University)

**Balanced Pitch Set Spacing in Elliott Carter’s  
Fifth String Quartet**  
Jeffrey Martin (University of Iowa)

**Gospel Shout Schemata as Topics**  
Richard Desinord (Michigan State University)

**Ted Dunbar’s *System of Tonal Convergence*  
(1975) and the Speculative Tritone Substitution**  
Dustin Chau (University of Chicago)

**12:15–2:00** LUNCH (on your own)

**2:00–3:30 SESSION**

**TIMBRAL TRADEMARKS IN POPULAR MUSIC**

**GENRES** (Sursa Hall)

Matt Chiu (Baldwin Wallace University), chair

**The Clavinet as a Sonic Trademark: Stevie Wonder and Lauryn Hill’s “Every Ghetto, Every City”**

Kaylene Chan (University of Toronto)

**Recalling the Past: 1980s and ’90s Sounds in Contemporary Pop**

Emily Schwitzgebel (Northwestern University)

**“The City’s Ours Until the Fall”: Queer-Coded Worldbuilding in Tumblr Albums of the 2010s**

Allyson Starr (Indiana University)

**3:45–4:30** BUSINESS MEETING (Sursa Hall)

**4:30–6:00** KEYNOTE ADDRESS (Sursa Hall)

**Intertextuality in Protest Music**

Noriko Manabe (Indiana University)

**6:00–9:00** BANQUET (Cardinal Hall A, L.A. Pittenger Student Center)

**PROGRAM COMMITTEE**

M. Jerome Bell (Eastman School of Music)  
Nora Engebretsen (Bowling Green State University)  
Sumanth Gopinath (University of Minnesota)  
Vivian Luong (University of Oklahoma)  
René Rusch (University of Michigan), chair  
Juan Patricio Saenz (McGill University)  
Frank Samarotto (Indiana University)  
Christopher Segall (University of Cincinnati), *ex officio*

Music Theory Midwest gratefully acknowledges the support of Ball State University