Spring 2011 Newsletter

2011 Conference

We extend our warmest invitation to attend Music Theory Midwest’s twenty-second annual conference to be held May 13–14, 2011 at the University of Nebraska–Lincoln. The conference program is enclosed. Thanks go to Scott Murphy (University of Kansas), who chaired the program committee, and to its other members: Benjamin Anderson (Northwestern University); Jennifer Iverson (University of Iowa); Elizabeth Margulis (University of Arkansas); Michael Oravitz (Ball State University); Aleksandra Vojcic (University of Michigan); and Julian Hook (Indiana University), ex officio (as MTMW President).

Stan Kleppinger (University of Nebraska–Lincoln), our chair of local arrangements for this conference, is delighted to welcome everyone to Lincoln. Our sessions will be held in Westbrook Music Building, conveniently located on the southwest corner of campus adjoining downtown Lincoln.

This year’s keynote address, “Music, Gesture, and Musical Grammar,” will be delivered by Lawrence Zbikowski (University of Chicago). An abstract follows.

There has been a fairly long tradition of correlating physical gestures—the sort of movements we make as either a supplement or an accompaniment to speaking—with music. Over the last ten years or so a number of researchers, building on recent advances in technologies for capturing motion and on theoretical perspectives that place a greater emphasis on the role of the body in human cognitive processes, have shown that there are indeed a number of ways music and gesture connect with one another. In this paper I would like to explore what relationships between music and gesture might tell us about some of the basic features of musical organization, taking the view that work on gesture can make a significant contribution to our understanding of musical grammar.

The evening before the conference begins, UNL will also host MTMW’s inaugural Pre-Conference Workshop, titled “Theorizing Musical Affect” and led by Arnie Cox (Oberlin College and Conservatory). We’re pleased to announce that this first workshop is full to capacity with fifteen students and faculty.

Lincoln’s airport (LNK) is served by Delta and United airlines with arrivals from Minneapolis, Chicago, and Denver. Lincoln is a one-hour drive from Omaha (OMALiNK can provide ground transportation from the Omaha airport—visit omalink.com) and about three hours from Kansas City.

Music Theory Midwest has contracted with Embassy Suites in Lincoln to provide reduced rates to our members. Rates are $114/night for single or double occupancy and $124/night for triple or quadruple occupancy, plus 16.48% in total taxes. (Each “room” is a two-room suite that includes a microwave, refrigerator, coffee maker, desk, and pull-out sofa.) These rates include
complimentary cooked-to-order breakfasts and complimentary cocktails each evening between 5:30–7:30. To make your reservation, please call 402.474.1111 and identify yourself as a member of Music Theory Midwest, or visit www.embassysuiteslincoln.com, using the code THE for the group/convention code. Reservations should be made on or before April 21 to guarantee room and rate availability.

The Embassy is across the street from Westbrook Music Building and in the heart of historic downtown Lincoln. Restaurants, local bookstores and galleries, and other attractions are within easy walking distance. The hotel provides free shuttle transportation to and from the Lincoln airport (call the Embassy at 402.474.1111 to schedule pick-up, or use the courtesy phone near baggage claim at the airport), so those traveling by air and staying at the Embassy should have no need to rent a car.

Downtown Lincoln features a variety of locally owned restaurants. Local favorites include the Blue Orchid (Thai), Misty’s Steakhouse (what else in Nebraska?), The Oven (Indian), Vincenzo’s (Italian), Lazlo’s Brewery and Grill, and Dish (finer dining with “classic favorites”). Dozens of other eating options and coffeehouses can be found within walking distance of the conference site.

On Saturday, the conference will conclude with our traditional banquet at the Green Gateau, home to Lincoln’s finest in casual dining. The Green Gateau is about four blocks from the Embassy; courtesy transportation from the hotel will be arranged for those who may need it. Cost for the banquet is $25 (discounted to $20 for our student members). Participants may choose among three entrees (all of which Stan can vouch for!): beer-braised pot roast, chicken caprese, and manicotti rosa (vegetarian).

For interested participants, a tour of UNL’s Sheldon Museum of Art will be arranged. The Sheldon’s collection of American art includes prominent holdings of nineteenth-century landscape and still life, American impressionism, early modernism, geometric abstraction, abstract expressionism, pop, minimalism, and contemporary art. The fine arts quadrangle hosts a 30-piece sculpture garden, and the entire UNL campus is a beautiful place to walk in May.

Much more about the conference will be available at the MTMW web site in the weeks to come, including interactive maps, online registration, parking information, and links of interest.

2011 Membership
You may begin or renew your membership in MTMW as you complete the conference registration form enclosed with this newsletter. (If you cannot attend the conference but wish to maintain your membership for 2011, simply complete the relevant portions of the registration form.) Annual dues are $20 for regular membership, $30 for joint membership, $15 for emeritus membership, and $10 for student membership. Donations to the Arthur J. Komar Student Award are always welcome. Please renew soon to ensure the continued financial health of our organization and to be eligible to vote in the elections.

Elections
During 2011, the terms of President, Treasurer, Area I Representative, Area III Representative, and Student Representative for Areas II and IV will expire. The Nominations Committee has prepared a slate of candidates to fill these positions; biographies of the candidates are enclosed. Members of MTMW are encouraged to participate in elections in one of two ways:

• You may vote online at the Music Theory Midwest web site:
  http://www.wmich.edu/mus-theo/mtmw (Follow the link for “Online Elections.”)
  or
Current and recent members will find a ballot attached to this newsletter. Complete it and mail it to Music Theory Midwest Elections c/o Stan Kleppinger, secretary; 227 Westbrook Music Building; University of Nebraska–Lincoln; Lincoln, NE 68588-0100. Please include a return address.

Ballots must be postmarked by May 1. You must be a current member of MTMW to participate in elections. Renewing your membership by May 1 will allow your vote to be counted.

Many thanks go to Robert Cook (University of Iowa) for chairing the Nominations Committee and Anna Gawboy (Ohio State University) for her assistance in assembling this slate of nominees.
## Music Theory Midwest’s Twenty-Second Annual Conference

**University of Nebraska—Lincoln | May 13–14, 2011**

### Friday, May 13

**8:00**
Registration (Westbrook 107)

**9:00–9:15**
Introduction and Welcome (Westbrook Recital Hall)

**9:15–10:45**

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<tr>
<th>Carter 100+ (Westbrook Recital Hall)</th>
<th>Logica chromatica (Westbrook 114)</th>
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| Elliott Carter’s Readings of Ungaretti Poems in *Tempo e Tempi*  
Alan Theisen  
Indiana University | The Contrapuntal Correctness of Lassus’s Prologue to the *Prophetiae Sybillarum*  
Timothy Chenette  
Indiana University |
| Classifications and Designations of Metric Modulation in the Music of Elliott Carter  
Jason Hobert  
University of Kentucky | Bridging the Tritone Divide: The Role of Invariance on the Transpositional Structure in Alexander Scriabin’s Post-tonal Music  
Jeffrey Yunek  
Louisiana State University |
| Musical Gestures and Post-tonal Norms in Songs of Elliott Carter  
Peter Smucker  
University of Chicago | Harmonic Function within Semitone Progressions in Prokofiev’s Early Compositions  
David Heetderks  
University of Michigan |

**11:00–12:30**
Themes (Westbrook Recital Hall)

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<th>Themes (Westbrook Recital Hall)</th>
<th>Timepieces (Westbrook 114)</th>
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| Sonata Form and the Problem of Second-Theme Beginnings: Towards a Theory of Form as Pluralism  
Mark Richards  
University of Toronto | Re-examining Krebs’s Low-Level Displacement Dissonance: Flexibly-Linked Metric Streams  
Brent Yorgason  
Marietta College |
| The Emerging Second Persona in Classical and Early Romantic String-Quartet Expositions: A Corpus-Based Study  
Ben Duane  
Northwestern University | Motivic Temporality and Temporal Coherence in Haydn’s Piano Sonata in C Major, XVI: 50, I  
Diego Cubero  
Indiana University |
| Arches or Circles? Reverse Recapitulations vs. Double-Rotational Structures in Shostakovich’s Fourth and Fifth Symphonies  
Charity Lofthouse  
Oberlin College and Conservatory | Playing with Patterns: Regularity and Chaos in Ligeti’s “Fanfares” (1985)  
Sara Bakker  
Indiana University |

**12:30–2:30**
Lunch (Executive Committee Meeting, Westbrook 107)
2:30–3:30  
Variation (Westbrook Recital Hall)  
Schoenberg’s Paradox: (In)Comprehensibility and the Variations on a Recitative, Op. 40  
J. Judith Ofcarcik  
Florida State University  
Variation as Thematic Actualization: Brahms’s Opus 9  
Jeffrey Swinkin  
University of Michigan  

Riffs, Schemes, and Schemata (Westbrook 114)  
B.B. King’s Guitar Licks: A Schema-Theoretic Approach to Blues Guitar Melodies  
Mark Chilla  
Indiana University  
One Piece at a Time: Riff Schemes and Form in Early American Hardcore Punk  
Dave Easley  
Florida State University  

3:45–4:45  
Nineteenth-Century Tonality (Westbrook Recital Hall)  
Polyfocal Tonality as Distance in Schubert Lieder  
Matt Steinbron  
Louisiana State University  
Tonal Ambiguity in Selected Mazurkas of Chopin  
Joyce Yip  
University of Michigan  

Jazz off the Charts (Westbrook 114)  
Expressing the Inexpressible: Thelonious Monk’s “Crepuscule with Nellie”  
Michael Mcclimon  
Indiana University  
Tonal Motion and the Suspension in Brad Mehldau’s “Sehnsucht”  
Danny Arthurs  
Eastern Illinois University  

5:00  
Docent Tour of the Sheldon Art Gallery  
5:30–7:30  
Complimentary Cocktails for Guests of the Embassy Suites  
7:00–9:00  
Graduate Student Pizza Dinner  

SATURDAY, MAY 14  
8:00  
Registration (Westbrook 107)  
9:00–10:30  
Bach Anew (Westbrook Recital Hall)  
The V–I Paradigm in Bach’s Binary Dances and a New Subject Category for Fugal Gigues  
Christopher Brody  
Yale University  
Reading, Interpreting, Translating: Three Transcriptions of a Bach Chorale  
Ian Bates  
Lawrence University  

Stateside (Westbrook 114)  
Mode, Harmony, and Dissonance Treatment in American Folk and Popular Music, c. 1920–1945  
Nicholas Stoia  
Boston, MA  
A Better Way to Go: Enharmonicism in Fiona Apple’s “Extraordinary Machine”  
Haley Beverburg Reale  
University of Michigan
10:45–12:15
Twentieth-Century Composition
(Westbrook Recital Hall)

A Hemitonic Approach to the Atonal Music of Anton Webern
Philip Ewell
Hunter College/City University of New York

Embodying the Non-assimilation of Schubert’s “Der Atlas”: The Paradox of B and/or B-flat as ThirdDivider
Anders Tobiason
University of Wisconsin–Madison

Polystylism or Monostylism? Schnittke’s Suite in the Old Style
Christopher Segall
City University of New York

Thinking in Thirds: Exploring a New Metric for Describing Distance between Chords
Brent Auerbach
University of Massachusetts–Amherst

Fractal Mathematics in Danish Music: Per Nørgård’s Infinity Series
Neeraj Mehta
University of Michigan

Music, Language, and the Minor Third: An Acoustic Description of “Sung Speech”
Jeremy Day-O’Connell
Knox College

12:15–2:30 Lunch

2:30–4:00
Romantic Changes (Westbrook Recital Hall)

Metrical Entrainment and Disorientation in Renditions of Chopin’s Mazurkas
Mitch Ohriner
Washington University

More Schubert than Schubert? Liszt’s Recomposition of Schubert’s Wanderer Finale, and What It Tells Us about Schubert’s Finale Problem
Timothy Best
Oberlin College and Conservatory

Experimental Types and Weakening Devices in Liszt’s Late Experimental Works
Stefanie Dickinson
University of Central Arkansas

4:15–5:00 Business Meeting (Westbrook Recital Hall)

5:00–6:00 Keynote Address (Westbrook Recital Hall)
Music, Gesture, and Musical Grammar (Larry Zbikowski, University of Chicago)

5:30–7:30 Complimentary Cocktails for Guests of the Embassy Suites

7:00–9:00 Banquet: The Green Gateau