Spring 2013 Newsletter

2013 Conference
We extend our warmest invitation to attend Music Theory Midwest’s twenty-fourth annual conference, to be held April 26–27, 2013 at the University of Oklahoma in Norman. The conference program is enclosed. Thanks go to David Clampitt (Ohio State University), who chaired the program committee, and to its other members: Stefanie Dickinson (University of Central Arkansas); William Guerin (Indiana University); David Heetderks (Oberlin College-Conservatory of Music); Catherine Losada (Cincinnati College-Conservatory of Music); Samuel Ng (Cincinnati College-Conservatory of Music); and Scott Murphy (University of Kansas), ex officio as MTMW President.

Sarah Ellis and Frank Riddick (University of Oklahoma), our co-chairs of local arrangements for this conference, are delighted to welcome everyone to Norman. Our sessions will be held in the Catlett Music Center at the University of Oklahoma.

Keynote
This year’s keynote address, “Composition as Commentary: Completing the Unfinished Fugue in Die Kunst der Fuge by J. S. Bach” will be delivered by Kevin Korsyn (University of Michigan). The abstract follows:

The enormous unfinished fugue published by Bach’s executors as part of his Art of Fugue has long been a source of fascination and controversy. Although recent research by Christoph Wolff and others has clarified some issues, scholars continue to raise questions about this piece, wondering whether it was to have been a quadruple fugue or merely a triple fugue, and even questioning whether Bach intended it belong to the Art of Fugue at all. Without being able to resolve all these questions definitively, I believe we can shed new light on them by immersing ourselves in Bach’s craft and trying to complete the piece, considering various scenarios of what might happen next and deciding which options are most probable.

My intention is to write a scholarly commentary on Bach, but in the form of music rather than a verbal text. Bach’s Art of Fugue is a work of the most profound erudition and scholarship, but does so through music rather than words, unless one counts the titles of the pieces. So my form of commentary seems both unorthodox and entirely appropriate. Although my presentation includes a verbal component, the deepest insights are conveyed directly through music, and resist being formulated in words or reduced to a set of propositions.

My project also has implications for understanding Bach’s compositional process, and especially for rethinking the boundaries between compositional technique and emotional authenticity, or between pre-compositional planning and the creative act by showing that the search for abstract contrapuntal permutations cannot be wholly separated from the exploration of human emotion. Many works of musical scholarship give the impression of being outside the music looking in; by engaging the art and craft of counterpoint here, we may be able to challenge and blur some of the boundaries between musical practice and the academic disciplines that study it.
Workshop
The evening before the conference begins, we will also host MTMW’s third annual Pre-Conference Workshop, titled “Music Theory Pedagogy and the Academic Job Interview” and led by Gary Karpinski (University of Massachusetts-Amherst) and Rachel Lumsden (University of Oklahoma). We’re pleased to announce that this workshop is full to capacity with participating students and faculty.

Local Arrangements
Air Travel
The University of Oklahoma campus is serviced by the Will Rogers World Airport in Oklahoma City. General information regarding flying into and out of the airport is available at http://www.flyoke.com.

Transportation to and from the airport
Vans:
Airport Express/ Metro Express operates vans to and from the airport. From the airport, these shuttles can be taken without reservations with a purported eight-minute maximum wait time. The drivers can accept cash and credit cards. Service is also available to the airport with a reservation 24 hours in advance. The cost for a one-way trip between Will Rogers and the University of Oklahoma is $38. Excessive luggage and extra stops cost extra.
Please call Airport Express at (405) 681-3311 or http://www.airportexpressokc.com/bookaride/normanok.html for more information or to make reservations.

Taxis:
Checker Cab/Yellow Cab service is available both to and from the Airport. Average cost from the Airport to the University is $45. Please call Checker Cab/Yellow Cab at (405) 236-5551 for more information.
A-1 Taxi service is available to and from the Airport. Average cost from the Airport to the University is $55. Please call A-1 Taxi at (405) 321-3111 for more information.

Rental Cars:
Many companies (including Avis, Budget, Enterprise, Hertz, and others) have rental cars available at Will Rogers World Airport. Please go to http://flyoke.com/RentalCars.aspx for a list of companies operating out of the Airport and for links and phone numbers to make reservations, get price quotes, or for more information.

Rail Travel
Attendees in the Dallas/Fort Worth area can also take the Heartland Flyer from Fort Worth, TX to Norman. Cost is $25 one way. Train 822 runs daily, departing from Fort Worth at 5:25PM and arriving in Norman at 9:04PM. Train 821 runs daily, departing from Norman at 8:49AM and arriving in Fort Worth at 12:39PM. Keep in mind that transportation will be required from the train station in Norman to the University or conference hotel. If you do choose to take the train, we will try our best to provide transportation to and from the station. Please go to http://www.amtrak.com/ or (1-800-872-7245) for more information or to make a reservation.

Lodging
MTMW has reserved a group of rooms at La Quinta Inn and Suites in Norman (930 Ed Noble Parkway; Norman, OK; 73072; (405) 579-4000). The group rate for a double room is $80.75 (mention Music Theory Midwest conference to receive group rate). You must reserve your room by April 4, 2013 to receive the discount rate. The hotel has a free continental breakfast and free wireless internet access. Multiple restaurants are within walking distance of the hotel.
Shuttle vans between the hotel and the conference site will be provided for the pre-conference workshop and during the conference in the morning, at lunch, and in the evening. Please note that vans to and from the University of Oklahoma will depart from La Quinta Inn only (transportation to or from other hotels will not be provided).

**Conference events**

The Chiara String Quartet (http://www.chiaraquartet.net/) will be performing an all-Beethoven concert on Friday, April 26 at 8:00pm in the Catlett Music Building. The program will include Op. 18, no. 1, Op. 95, and Op. 130 (with the *Grosse Fuge*). Tickets are $9 and can be purchased from the box office either by phone (405 325-4101) or the day of the concert.

In addition, we encourage you to visit the Fred Jones Jr. Museum of Art (located directly across the street from the Catlett Music Building), which now offers free admission. Strengths of the nearly 16,000-object permanent collection are the Weitzenhoffer Collection of French Impressionism, 20th century American painting and sculpture, traditional and contemporary Native American art, art of the Southwest, ceramics, photography, contemporary art, Asian art and graphics from the 16th century to the present. For more information see http://www.ou.edu/fjjma/.

**Banquet**

On Saturday evening the conference will conclude with our traditional banquet in the form of a BBQ buffet dinner held at the Oklahoma Memorial Union. The buffet will include vegetarian options. Cost for the banquet is $22 (discounted to $17 for our student members). A cash bar serving beer and wine will be available.

**More information**

Much more about the conference is becoming available at the MTMW web site, including abstracts, interactive maps, online registration, parking information, and links of interest.

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**Other regional events**

The School of Music at Belmont University (Nashville, TN) is pleased to host Professor Richard Taruskin on Monday, March 25, 2013. He will give a public lecture, "Suicide Notes, Faked Memoirs, Toasts to Killers: The Wonderful World of Russian Music," at 7:30 p.m. in our brand-new McAfee Concert Hall. This lecture is free and open to all, and you are warmly invited to attend.

In addition, that morning at 10:00 a.m., Taruskin will give a lecture, "Resisting the Rite," to Belmont undergraduates. This will be held in Massey Concert Hall. No tickets are needed for either event.

For more information about these events, please visit:
http://www.belmont.edu/music/calendarevents/inaugural_season_1213.html

For driving directions and visitor information, please visit: www.belmont.edu/campusmap
2013 Membership
You may begin or renew your membership in MTMW and/or register for the 2013 conference in one of two ways:

1. You may begin or renew your membership in MTMW as you complete the conference registration form included at the end of this newsletter. (If you cannot attend the conference but wish to maintain your membership for 2013, simply complete the relevant portions of the registration form.)

2. You may renew your membership and register for the conference at http://www.mtmw.org. First, log in to your member account (or select “Register” to create an account if you have not done so yet). Next, click on “Conference Registration” in the “Members” menu. Complete the information in the online form and click “Register” to pay by PayPal or by check.

Annual dues are $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 2013, the terms of President, Treasurer, Area I Representative (KY, MI, OH), Area III Representative (IA, MN, NE, ND, SD), and Student Representative for Areas II and IV (IL, IN, WI, AK, KS, MO, OK, TN) will expire. The Nominating Committee has developed a slate of candidates. Biographies of the candidates are enclosed.

Members of MTMW are encouraged to participate in the election by voting online at a link that will be sent directly to your email address if your MTMW membership is current. Important! If your email address has recently changed, please log on to http://www.mtmw.org and update your information.

You must vote by April 12. You must be a current member of MTMW to participate in elections. Renewing your membership by April 10 at the latest will allow your vote to be counted.

If your membership is up to date and you do not receive a ballot, please first check your spam or junk mailbox for an email from elections@electionbuddy.com. If you still find that you have not received a ballot, please email MTMW secretary Melissa Hoag (hoag@oakland.edu).

Our Nominating Committee consists of Steven Rings (University of Chicago), chair; Clare Eng (Belmont University); and Sumanth Gopinath (University of Minnesota). Many thanks to them for assembling this slate of nominees.
MUSIC THEORY MIDWEST’S TWENTY-FOURTH ANNUAL CONFERENCE
UNIVERSITY OF OKLAHOMA | APRIL 26–27, 2013

THURSDAY, APRIL 25
6:00–9:00 Pre-Conference Workshop (Catlett 128)

FRIDAY, APRIL 26
All day Coffee/Break Room (Catlett 139)
8:00 Registration (Gothic Hall, Catlett Music Center)
9:00–9:15 Introduction and Welcome (Catlett 128)

9:15–10:45
Schnittke, Shostakovich, Stravinsky (Catlett 131) New Views on Meter (Catlett 128)

Alfred Schnittke's Third String Quartet as a Response to Berio's Sinfonia
Christopher Segall
University of Alabama

Twelve-Tone Rows and Aggregate Melodies in the Music of Shostakovich
Steve Brown
Northern Arizona University

Stravinsky's Passport: The Design and Use of Memorable Chords
Mark Yeary
Indiana University

11:00–12:30
Film-House-Music (Catlett 131)

Mythic Proportions: Rotational Form and Narrative Foreshadowing in Bernard Herrmann’s "Psycho"
Charity Lofthouse
Hobart and William Smith Colleges

Dropping the Beat: Formal Devices of Buildups in Trance and House Music
Devin Iler
University of North Texas

Emotion Functions in Film Music
David Helvering
Lawrence University

Tension as Motive in Luciano Berio's Sequenza for Flute
Eugena Riehl
Western University

Incomplete Rhythmic Cycles in Ligeti’s Fanfaren (1985) and Fém (1989)
Sara Bakker
Indiana University

Exploring Augmentation in Steve Reich's Double Sextet
Jason Jedlicka
Indiana University

The Expressive Role of Meter Changes in Brahms's Lieder
Wing Lau
University of Oregon

Quantifying Metric Dissonance: Modeling Offset Downbeats through Applied Discrete Calculus
Steven Reale
Youngstown State University

Menuets vicieux, Z Figures, and Sonic Analogues: Hypermetric Manipulations in Haydn and Mozart’s Symphonic Minuets
Olga Sanchez-Kisielewska
Northwestern University

50 Years of Contemporary Music (1958-2008) (Catlett 128)

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Devin Iler
University of North Texas

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Sara Bakker
Indiana University

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Jason Jedlicka
Indiana University
12:30–2:30  Lunch *(Executive Committee Meeting, Catlett 139)*

2:30–4:45  
**Special Session:**  
*From trailer to historic legacy:*

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<th>Approaches to analyzing music in film</th>
<th>American Piano <em>(Catlett 128)</em></th>
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<tr>
<td>Sound and Semiotics in Hitchcock’s <em>Coming Attraction</em>: Locating and Unraveling Meaning in <em>Rope’s</em> Movie Trailer</td>
<td>Harmony, Counterpoint, and Form in Keith Jarrett’s “Autumn Leaves”</td>
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| Kevin Clifton  
*Sam Houston State University* | Michael Schachter  
*University of Michigan* |
| Musical Gesture, Modality, and Dissonance in “L’Estasi dell’Oro” from *Il Buono, il Brutto, il Cattivo*: Decoding Ennio Morricone’s Micro-Cell Technique | The Synthetic Scale, S-Space, and Sonata Form in Charles Griffes’s Piano Sonata |
| Charles Leinberger  
*University of Texas at El Paso* | Devin Chaloux  
*Indiana University* |

3:30–3:45  Break

3:45–4:45  
**Special session on Film, continued *(Catlett 131)***

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<tr>
<th>A Postcolonial Critique of Musical Topics in Film</th>
<th>Mozart <em>(Catlett 128)</em></th>
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| James Buhler  
*University of Texas at Austin* | Mapping Mozart’s Harmonic Design in Secco Recitatives |
| Remastered and Remaindered: Debussy’s Music, Nat King Cole’s Song, and David O. Selznick’s Attempt at High Art on a Low Budget | Justin Lavacek  
*University of North Texas* |
| Sarah Ellis  
*University of Oklahoma* | Opening Relations Outside of the Syntagmatic and Paradigmatic: Theorizing a Lesson from Attwood’s Notebooks |
| Charles Leinberger  
*University of Texas at El Paso* | Stephen Lett  
*University of Michigan* |

7:00–9:00  Graduate Student Pizza Dinner

8:00  **Concert, Chiara String Quartet *(Sharp Hall, Catlett Music Center)***  
Tickets are $9 and can be purchased from the box office either by phone (405 325-4101) or the day of the concert.
SATURDAY, APRIL 27

All day  Coffee/Break Room (Catlett 139)
8:00    Registration (Gothic Hall, Catlett Music Center)

9:00–10:30  
Twentieth-Century Analysis (Catlett 131)  |  Both Sides Now (Catlett 128)

| Mature Stylistic Features of Pierre Boulez's Douze Notations (1945) | Ernst Kurth at the Boundary of Music Theory and Psychology |
| Carl Burdick | Daphne Tan |
| Cincinnati College-Conservatory of Music | Oberlin College-Conservatory of Music |
| A Statistical Outlook on Twelve-Tone Analysis | Performing Sagittal Space: an Egocentric Model of Melodic Inversion |
| Sebastiano Bisciglia | James Bungert |
| Oberlin College-Conservatory of Music | University of Wisconsin-Madison |
| Alea: Conceptual and Analytical Correspondences Between Boulez and Cage | “The Essence and Meaning of the Intervals”: Just Intonation and the ‘Dubious Fifth’ in Nineteenth-Century Compositional Theory |
| Jennifer Iverson | William O’Hara |
| University of Iowa | Harvard University |

10:45–12:15
Earlier Music (Catlett 131)  | Theoretical Paradigms (Catlett 128)

| Finding the Right Footing: Dance Music and Signification in Baroque Opera Seria | Analysis as Poetry: Interfacing between Lewinian Mathemes and Meaning |
| Gregory Decker | Hyunree Cho |
| Bowling Green State University | University of Chicago |
| Victoria’s Bass Lines | From Heidegger’s Hammer to Air-Guitar: Toward a Procedural Understanding of Music |
| Steven Matthews | Mariusz Kozak |
| Cincinnati College-Conservatory of Music | Indiana University |
| Subject-Phrase Interactions in Bach’s ‘Fortspinnungstypus’ Fugues | Tonal Distance and Diatonic Transformation after the Common Practice |
| John Reef | Ian Bates |
| Indiana University | Lawrence University |

12:15–2:30  Lunch
2:30–4:00  Sonata, Scale, Symphonic (Catlett 128)

The Monothematic Sonata: Another Fallacious Concept?
Samantha Inman
Eastman School of Music
Scale Systems and Large-Scale Form in the Music of Yes
Brett Clement
Cincinnati College-Conservatory of Music
Symphonic Hearing: Listening as Active Participation
Daniel Stevens
University of Delaware

4:15–5:00  Business Meeting (Catlett 128)

5:00–6:00  Keynote Address (Catlett 128)
“Composition as Commentary: Completing the Unfinished Fugue in Die Kunst der Fuge by J. S. Bach” (Kevin Korsyn, University of Michigan)

6:30–9:30  Banquet (BBQ dinner, Frontier Room, Oklahoma Memorial Union)
Music Theory Midwest
Candidates for Officer and Executive Board, Spring 2013

President

Catherine Losada, Associate Professor at the College-Conservatory of Music, University of Cincinnati, is a music theorist whose research interests include post-tonal music, the music of Pierre Boulez, advanced serial techniques, transformational theory, the musical collage, and music written after 1950. Her articles have been published in Music Theory Spectrum, Music Analysis, Music Theory Online, the Journal of Mathematics and Music, and Quaderni di Matematica. Furthermore, she has another article forthcoming in Music Theory Spectrum.

Dr. Losada is currently working on a monograph on serial techniques in the music of Pierre Boulez. Awards include a Paul Sacher Foundation Grant, a University Research Council Grant, and a University Research Council Faculty Summer Fellowship for related research conducted at the Sacher Foundation in Basel, Switzerland. She has delivered papers at numerous regional conferences as well as international events including the McGill Workshop on Italian Serialism of the 1950s (Montreal, 2010), the First International Conference of the Society for Mathematics and Computation in Music (Berlin, 2007), the Fourth Biennial International Conference on Twentieth Century Music (University of Sussex, England, 2005), and the annual meetings of the Society for Music Theory (Seattle, 2004; Cambridge, 2005; Los Angeles, 2006; Minneapolis, 2011; and New Orleans, 2012).

Dr. Losada is currently on the editorial board of the Journal of Music Theory and Music Theory Online. She has served on the executive boards of several music theory societies, including Music Theory Midwest and the Music Theory Society of New York State; she has also served on the program committees for annual meetings of the Society for Music Theory, the Music Theory Society of New York State, and the Texas Society for Music Theory. In 1995 she founded the I-VII International Music Festival and School in Bogotá, Colombia, which she directed until 2001.

Elizabeth Hellmuth Margulis is Associate Professor at the University of Arkansas. Her research explores the interface between musical structure and engagement, especially in listeners without formal training, and especially as it occurs dynamically across the course of the listening experience. Her book On Repeat: How Music Plays the Mind will appear with Oxford University Press.

Dr. Margulis has been a Fellow at the Santa Fe Institute Complex Systems Summer School and at the Mannes Institute for Advanced Studies in Music Theory, as well as a NEH Summer Scholar at the Institute on Ethnomusicology and Global Culture. She is interested in arts advocacy, and received a Classical Music Initiative Grant from American Public Media. She has served on the Executive Board of the Society for Music Theory (SMT), as well as on the Board of Directors for the Society for Music Perception and Cognition (SMPC), and the Board of Editors of the *Journal of New Music Research* and the Board of Associate Editors for the journal *Music Perception*. She is also active in the arts life of her local community, having served on the Fayetteville Arts Council, the Board of the Fulbright Concerto Competition, and as the organizer of a monthly program featuring highlights from the Music Department on KUAF, the local NPR affiliate. She also received the Faculty Gold Medal for Mentoring Undergraduates.

Dr. Margulis has a B.M. in piano performance from the Peabody Conservatory of Music, and a Ph.D. from Columbia University. Before coming to the University of Arkansas, she taught at Northwestern University. During the 2011–2012 academic year, she was a Visiting Fellow at the University of Cambridge in Cambridge, UK.

**Treasurer**

*Nora Engebretsen* is Associate Professor of Music Theory at Bowling Green University; she received her Ph.D. in music theory from the University at Buffalo (SUNY). Dr. Engebretsen’s research interests include chromatic harmony, transformational theory and the history of theory; articles on these subjects have appeared in *Music Theory Spectrum*, *Theoria*, the *Journal of Music Theory Pedagogy*, and in collections published by the University of Rochester Press and Stockholm University Press. She has presented papers at meetings of the Society for Music Theory, the College Music Society, the American Mathematical Society, Music Theory Midwest, the Music Theory Society of New York, the International Musicological Society, the European Society for the Cognition of Music, and at colloquia at Indiana University and the University of Iowa. Dr. Engebretsen was a 2003 Fellow at The Mannes Institute on Transformational Theory. She has served as a member of the Society for Music Theory’s Networking and Publications Committees and was a member of the program committees for the 2006 meeting of the Society of Music Theory and the 2007 meeting of Music Theory Midwest. She has also served MTMW as Chair of the Nominating Committee (2008–2009) and as Treasurer (2012–2013).
Representative for Area I (KY, MI, OH)

**Johanna Devaney** is Assistant Professor in Music Theory and Cognition at The Ohio State University. Her research applies a range of interdisciplinary approaches to the study of musical performance, motivated by a desire to understand how performers mediate listeners’ experience of music. Her work on extracting and analyzing performance data, with a particular focus on intonation in the singing voice, integrates the fields of music theory, music perception and cognition, signal processing, and machine learning. Her work has been published in *Psychomusicology: Music, Mind & Brain*, the *Journal of Interdisciplinary Music Studies*, and *Ex Tempore* and has been presented at numerous international and national conferences.

Before taking up her post in Ohio, Dr. Devaney was a postdoctoral scholar at the Center for New Music and Audio Technologies (CNMAT) at the University of California at Berkeley. Dr. Devaney completed her Ph.D. at the Schulich School of Music of McGill University. She also holds an M.Phil. degree from Columbia University, as well as an M.A. and B.F.A. from York University in Toronto. Dr. Devaney currently chairs the Society for Music Theory’s Music Informatics interest group and is the Secretary for the Society of Mathematics and Computation in Music. Previously, she served as Student Representative to the Board of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT).

**Samuel Ng** is Assistant Professor of Music Theory at the College-Conservatory of Music, University of Cincinnati. He received his Ph.D. in music theory from the Eastman School of Music in 2005, having obtained B.M. and M.A. degrees in music theory from the same institution. His articles and reviews have appeared in *Music Theory Spectrum*, *Indiana Theory Review*, *Intégral*, *Theory and Practice*, and *Music Theory Online*. His current research deals with intersections between musical form and rhythm, between performance and analysis, and between music theory and Christianity. He is a recipient of many awards, including the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State, the Alfred Mann Dissertation Award from the University of Rochester, and the Inaugural School of Music Teacher Appreciation Award from Louisiana State University, where he taught before his current appointment at CCM. He has presented his research at many regional and national conferences, most notably in five SMT meetings between 2006 and 2011.

At CCM, Samuel regularly teaches graduate seminars on Analysis and Performance, Rhythm and Meter, and other topics. He is also the coordinator of the entire undergraduate musicianship curriculum.

A native of Hong Kong, Samuel studied the piano at the Hong Kong Academy for Performing Arts with Gabriel Kwok. He is a holder of the Licentiate of the Royal School of Music (LRSM) and the Licentiate of the Trinity College of Music (LTCL), both in piano performance.
Aleksandra Vojcic is Assistant Professor of Music Theory at the University of Michigan. She earned a bachelors and a masters in piano from The Juilliard School, and a Ph.D. in music theory from the Graduate Center, CUNY, with a doctoral dissertation entitled “Rhythm as Form: Rhythmic Hierarchy in Later Twentieth-Century Piano Repertoire.” She is a former faculty member at Juilliard and the University of Massachusetts at Amherst.

Dr. Vojcic has been a piano soloist with the Belgrade Philharmonic, the National Repertory Orchestra, New Juilliard Ensemble, Colby Symphony Orchestra, Juilliard Chamber Orchestra, and the Josip Slavenski String Orchestra. New York venues have included Steinway Hall, Kosciuszko Foundation, Alice Tully Hall, and MoMa Summergarden. She has presented lectures and papers in the UK, Lithuania, Austria, and the United States and chaired a session at the Music Theory Society of New York State in 2005. Her recordings include Heavenly Lullabies with the trio D'Divaz. Dr. Vojcic was featured in an award-winning Swiss documentary Yugodivas. She has appeared in broadcasts on WNYC, KAJX, PGP RTB and has published in Europe and United States.

Representative for Area III (IA, MN, NE, ND, SD)

Matthew Arndt is Assistant Professor at The University of Iowa School of Music. He holds a Ph.D. in Music Theory from the University of Wisconsin–Madison, an M.M. in Composition from the University of Colorado at Boulder, and a B.A. in Composition with honors from Lewis & Clark College. He has also held full-time teaching positions at Lawrence University and Mercer University.

Much of Dr. Arndt’s research at present stems from his doctoral dissertation, which examines the musical thought of Heinrich Schenker and Arnold Schoenberg from a historical, theoretical, analytical, and critical standpoint. He is currently developing his dissertation into a series of articles. An article on Schenker’s and Schoenberg’s concept of the tone has appeared in the Journal of Music Theory, and an article on Schenker’s concept of interruption has appeared in the Journal of Schenkerian Studies.

More broadly, Dr. Arndt is interested in the history of music theory, music theory pedagogy, and their intersection. He is interested in applying insights from the history of music theory, particularly eighteenth- and nineteenth-century music theory, to the challenge of rooting students in a particular musical tradition while enabling them to come to grips with an ever-changing and ever-broadening musical world.

Dr. Arndt has been active in Music Theory Midwest since 2006, delivering two papers and hosting a session. At the University of Iowa, he has served as an elected member of the School of Music Undergraduate Curriculum Committee since 2011, an invited member of an Arts and Humanities Initiative Review Panel in 2012, and as a volunteer faculty judge for the Jakobsen Graduate Conference since 2010.
Sumanth Gopinath is Associate Professor of Music Theory and affiliate faculty in the Department of Cultural Studies and Comparative Literature at the University of Minnesota–Twin Cities. He received his Ph.D. in music theory from Yale University and completed a dissertation on the politics of race and ethnicity in the music of Steve Reich. He is the author of *The Ringtone Dialectic: Economy and Cultural Form* (MIT Press, 2013) and is editing, with Jason Stanyek, the forthcoming *Oxford Handbook of Mobile Music Studies*. His essays, articles, and reviews on Reich, musical minimalism, Marxism and music scholarship, academic politics, the ringtone industry, Bob Dylan, and Benjamin Britten have appeared in scholarly journals including *Music Theory Spectrum*, *Journal of the Society for American Music*, *First Monday*, *American Music*, *Interdisciplinary Review of Musicology*, *Gamut*, *Glendora Review*, and the edited collections *Sound Commitments*, *Highway 61 Revisited*, and *Music and Narrative since 1900*. He is a reviewer for *Music Theory Spectrum*, *Journal of the Society for American Music*, Oxford University Press, The University of California Press, and Routledge, and has served as a member of the Society for Music Theory's Committee on Diversity.

Victoria Malawey is Assistant Professor of Music at Macalester College where she teaches courses in music theory. Her research interests include song analysis, popular music, music theory pedagogy, and gender studies. In 2007, she completed the Ph.D. in music theory at Indiana University with a dissertation on Björk’s *Medúlla*, which won the Dean’s Dissertation Prize in 2009. She has written articles that have been published in *Music Theory Online* and the *Journal of the Royal Musical Association*, and in a collection of essays titled *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*, edited by Nicole Biamonte. She is currently working on a pedagogical project titled “Ear Training with the Music of Radiohead” and developing the initial ideas for a monograph on cover songs and gender.

Prior to joining the faculty at Macalester College in 2011, Dr. Malawey taught at Kenyon College, where she was the recipient of the Mrs. Giles Whiting Teaching Fellowship in 2008–09 and was awarded tenure in 2011. In 2005, she received the Lieber Memorial Teaching Associate Award at Indiana University.

Also active as a composer, Dr. Malawey’s compositions for mixed chamber and vocal ensembles have been performed at venues throughout the U.S. and as far as Athens, Greece. She studied composition with Robert Lombardo at Roosevelt University and Sven-David Sandström at Indiana University.

Dr. Malawey currently serves as a member of the editorial board for *Music Theory Spectrum* and is eager to serve the constituency of Music Theory Midwest.
Garreth Broesche is a Ph.D. candidate in music theory at the University of Wisconsin-Madison. He is currently working on his dissertation, “The Intimacy of Distance: Glenn Gould, the Beatles, and the Poetics of the Recording Studio.” His work focuses on the intersection of music and technology in the mid-twentieth century. Specifically, he is investigating the ways in which musicians employ studio technologies in order to compensate for a loss presence or liveness, elements that are thought to be threatened by technologies of reproduction.

A native of Houston, Texas, Garreth holds a B.A. in philosophy from Kenyon College and a Master’s in music theory from the University of Texas at Austin. A long time composer and performer, Garreth currently leads a western swing band called Safety Last! that gigs regularly in and around Madison. He is also an avid home cook, a dedicated swimmer, and an overzealous baseball fan.

Sarah Iker is a 4th-year Ph.D. student in Music History and Theory at the University of Chicago. Prior to her graduate work she received undergraduate degrees from Scripps College (Claremont, CA) in mathematics and piano performance. At the University of Chicago, she is a recipient of the Neubauer Family Presidential Fellowship. Her dissertation develops analytical approaches to Stravinsky’s “neoclassicism” based on historical listeners’ experiences of the music, treating these as a basis for sensitive readings of the dialectic between past and present that makes this music so unique and often uncomfortable for listeners. Her other research interests include mathematics and music theory (particularly transformation theory), music and dance, and music cognition as it relates to coordination between members of performance ensembles. In addition to her work researching and teaching at the University, Sarah remains an active collaborative and solo pianist in the University of Chicago community as well as an active participant in the Chicago social dance and ballet scenes. She was on the program committee for the Midwest Graduate Music Conference (MGMC) in 2012, and was the secretary for the University of Chicago Graduate Music Society in the 2010–2011 academic year.
CONFERENCE REGISTRATION FORM

Name (to appear on name tag): ____________________________________________________

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Conference Registration Fee
By April 10: Faculty/Other $25; Student/Emeritus $15; Joint $40  $__________
After April 10: Faculty/Other $30; Student/Emeritus $20; Joint $50  $__________

Graduate students only: I will attend the pizza dinner Friday night (free of charge)  □

Saturday Banquet  $__________
_____ persons at $22.00/person  _____ students at $17.00/person

Please describe any food allergies or menu restrictions below (this includes vegetarian preference).
________________________________________________

The banquet caterer will make every attempt to accommodate food allergies if notified in advance.
Contact Sarah Ellis, sjr@ou.edu, with inquiries regarding the menu.
MTMW does not assume any responsibility for further arrangements between attendees and banquet caterer.

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□ Student - $10  $__________

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Total Amount Enclosed (Check payable to MTMW)  $__________

Payment:  □ check # ______________ date: ______________ (payable to Music Theory Midwest)
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