Spring 2018 Newsletter

2018 Conference
We are honored to extend an invitation to you to attend MTMW on May 18-19 at the University of Western Ontario in London, Ontario. Thank you to our program chair Andrew Pau (Oberlin College) and the rest of the program committee: Sarah Ellis (University of Oklahoma), John Lawrence (University of Chicago), Victoria Malawey (Macalester College), Somangshu Mukherji (University of Michigan), Christopher Segall (University of Cincinnati), Kristen Wallentinsen (University of Northern Colorado), and Stanley Kleppinger (University of Nebraska-Lincoln) ex-officio as MTMW President.

Jonathan De Souza (University of Western Ontario), local arrangements chair, is excited to welcome everyone to London, Ontario.

Keynote
The conference will feature a keynote address, “What I Learned from Schoenberg, and Where to Go from Here,” by Dr. J. Daniel Jenkins of the University of South Carolina. J. Daniel Jenkins is Associate Professor of Music Theory at the University of South Carolina. He has received teaching awards from the Eastman School of Music, the University of Rochester, and the University of South Carolina. He is editor of Schoenberg’s Program Notes and Musical Analyses, which appears in the series “Schoenberg in Words” from Oxford University Press. His current projects are a study of Leonard Bernstein’s musical thought, and investigating myriad opportunities for engaging the public in musical discourse.

Workshop
Our pre-conference workshop, titled “Teaching Music Theory in the 21st Century,” will be led by Dr. Jennifer Snodgrass, professor and coordinator of music theory in the Hayes School of Music at Appalachian State University. She will examine current trends in music theory pedagogy in order to address how teachers can best equip music theory classrooms in terms of environment and content in order to reach the twenty-first century music student.
Local Information
Local Arrangements Chair, Jonathan De Souza (Western University)

We are excited to welcome you to Western University (a.k.a., the University of Western Ontario) for this year’s MTMW conference!

Transportation
London, Ontario is approximately a two-hour drive from both Toronto and Detroit. Robert Q Airbus offers regular shuttle service to London from Toronto Lester B. Pearson International Airport (YYZ) and Detroit Metropolitan Airport (DTW). It’s also possible to fly to the London International Airport (YXU). A cab ride from YXU to the university takes about twenty minutes. They are also connected by city buses, though multiple transfers are required. (The best combination of routes varies throughout the day, so it’s best to consult the London Transit Commission’s online system, which is integrated with Google Maps.)

Lodging
A block of hotel rooms has been reserved at the Ivey Spencer Leadership Centre. The conference rate is $115 CAD (~$90 USD) per night. To make a reservation, please use the following link: https://aws.passkey.com/go/MusicTheoryMidWestConf.

Conference
Conference registration and paper sessions will take place in Talbot College at the Don Wright Faculty of Music. Directions to the Faculty of Music are available at http://music.uwo.ca/about/directions.html. Paid parking will be available across the street in the Talbot lot, and free parking will be available at the Huron Flats lot, less than a ten-minute walk away (see http://www.uwo.ca/parking/find/map.html).

Student Pizza Dinner
If you are a student who is interested in attending the pizza dinner on Friday evening, May 18, please indicate this on the online conference registration form. You will be contacted by email.

Banquet
The conference banquet on Saturday, May 19 will be at Windermere Manor. The deadline for registering for the banquet is May 12. Information on the banquet will be forthcoming.

Special Events
Conference attendees may also be interested in an evening of chamber music at the Wolf Performance Hall (251 Dundas Street) on Friday, May 18. The Cecilia String Quartet, along with violist Sharon Wei and cellist Thomas Wiebe, will perform a program of Haydn, Mendelssohn, and Tchaikovsky. To purchase tickets, please see https://tickets.grandtheatre.com/single/EventDetail.aspx?p=7637. The Wolf Performance Hall is in downtown London, about a ten-minute drive from Talbot College. (The two locations are also well connected by public transit. Again, consult the LTC website for the best bus routes.)
More information
More about the conference will become available at https://mtmw.org, including abstracts, interactive maps, online registration, restaurant information, and other links of interest.

2018 Membership
You may renew your membership and register for the conference at https://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 $25 for regular membership, $35 for joint membership, $15 for emeritus membership, $15 for subsidized membership, and $10 for student membership. Donations to the Arthur J. Komar 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 2018, the terms of Secretary, Area II Representative (IL, IN, WI), Area IV Representative (AR, KS, MO, OK, TN), and Student Representative for Areas I and III (KY, MI, OH; IA, MN, NE, ND, SD) will expire. The Nominating Committee, chaired by Leigh VanHandel (Michigan State University), has developed a slate of candidates. Biographies of the candidates are included at the end of this document.

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.

Voting will close on April 25. You must be a current member of MTMW to participate in elections. Renewing your membership by April 23 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 Haley Beverburg (haleybee@gmail.com).

Our Nominating Committee was chaired by Leigh VanHandel (Michigan State University), and included Gregory Decker (Bowling Green State University) and Sumanth Gopinath (University of Minnesota). Many thanks to the committee for assembling this slate of nominees.
MUSIC THEORY MIDWEST’S TWENTY-NINTH ANNUAL CONFERENCE
UNIVERSITY OF WESTERN ONTARIO | MAY 18–19, 2017

THURSDAY, MAY 17
5:00–6:00  Dinner for Workshop Participants (Location TBD)
6:00–9:00  Pre-Conference Workshop (Music Building, Room 140)

FRIDAY, MAY 18
8:00  Registration (Talbot College, Atrium)
8:45–9:00  Introduction and Welcome
9:00–10:30
1: Poetics and Form in Popular Music
   (Talbot College, Room 100)
2: Form and Function in Post-Tonal Music
   (Talbot College, Room 101)
   A Comparative Study of Poetics in Jazz and Hip-Hop
   Stephen Gomez-Peck
   Indiana University
   Embellishing the Verse-Chorus Paradigm: Max Martin and the Descant Chorus
   Stanley Fink
   Florida State University
   The Dance Chorus in Recent Top-40 Music
   Alyssa Barna
   Eastman School of Music
   Twelve-Tone Homophony: Texture, Form, and Comprehensibility in Schoenberg’s Third String Quartet
   Dan Viggers
   Washington University in St. Louis
   Rethinking Cadential Content and Function in Works by Alfred Schnittke
   Anabel Maler
   The University of Chicago
   Consonance, Dissonance, and Large-Scale Form in Two Works of Sofia Gubaidulina
   Noah Kahrs
   Eastman School of Music
10:45–12:15
3: Pedagogy
   (Talbot College, Room 100)
4: Rhythm and Meter
   (Talbot College, Room 101)
   Working Memory and Music Theory Pedagogy
   Leigh VanHandel
   Michigan State University
   Terminological Entanglements: Conceptualizing Rhythm and Meter in Language and Music
   Chantal Lemire
   University of Western Ontario
   What Happens When Music Theory Pedagogy is Interleaved?
   Michael Callahan
   Michigan State University
   Theorizing Quintuple and Septuple Grooves in Recent Rock Music
   Scott Hanenberg
   University of Toronto
   What Are The Truly Aural Skills?
   Timothy K. Chenette
   Utah State University
   The Imposition of Meter in the Revised Version of John Adams’ Shaker Loops
   Clifton Boyd
   Yale University
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<th>Time</th>
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<tr>
<td>12:15–2:00</td>
<td><strong>Lunch</strong> (Executive Committee Meeting, Music Building, Room 114)</td>
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<td>2:00–3:30</td>
<td>5: <strong>Timbre, Tuning, and Gesture</strong> (Talbot College, Room 100)</td>
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<td>6: <strong>Form &amp; Function in Tonal Music</strong> (Talbot College, Room 101)</td>
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<td><strong>Notational Practices and High Context Communities:</strong></td>
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<td>Caroline Shaw’s <em>Partita for 8 Voices</em></td>
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<td>Sara Haefeli, Ithaca College</td>
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<td><strong>Time Travel and Theatrical Tuning:</strong> Spectralism’s Narratives and their Aesthetic and Cultural Implications**</td>
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<td>Joseph R. Jakubowski, Washington University in St. Louis</td>
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<td><strong>Gesture and Transformation in Joel Mandelbaum’s Thirty-One-Tone Keyboard Miniatures</strong></td>
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<td>William R. Ayers, University of Cincinnati CCM</td>
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<td>3:45–5:15</td>
<td>7: <strong>Pitch-Class Transformations</strong> (Talbot College, Room 100)</td>
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<td>8: <strong>Song, Timbre, and Voice</strong> (Talbot College, Room 101)</td>
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<td><strong>Expanding “Parsimony”: Exploring an Extended Definition of Parsimony in Pitch-Class Spaces of Higher Cardinalities</strong></td>
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<td>Greg Hartmann, University of Cincinnati CCM</td>
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<td><strong>Diatonic Voice-Leading Transformations</strong></td>
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<td>Leah Frederick, Indiana University</td>
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<td><strong>Quality Control: Recontextualizing Harmonic Quality Analysis Using the Discrete Fourier Transform</strong></td>
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<td>Ben Baker, Eastman School of Music</td>
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<td><strong>Prosody to Song: The Curious Case of Hungarian Art Song</strong></td>
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<td>Sara Bakker, Utah State University</td>
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<td><strong>“Hounds of Love” and Hounds of Learning:</strong> Pop/Rock Timbres in the Undergraduate Theory Classroom**</td>
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<td>David Heetderks, Oberlin College &amp; Conservatory</td>
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<td><strong>Representations of the “Female Voice” in Kesha’s Rainbow</strong></td>
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<td>Chelsey Hamm, Missouri Western State University</td>
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<td>5:45–7:30</td>
<td><strong>Graduate Student Pizza Dinner</strong></td>
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**SATURDAY, MAY 19**

8:00 Registration (Talbot College, Atrium)

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<td><strong>9: Narratives and Representations</strong>&lt;br&gt;(Talbot College, Room 100)</td>
<td><strong>10: Historical Approaches to Analysis</strong>&lt;br&gt;(Talbot College, Room 101)</td>
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<td>Fantasy and Catharsis: When the Virtual Agent Creates New Fictions&lt;br&gt;Ian W. Gerg&lt;br&gt;Austin, TX</td>
<td>Analyzing Josquin Canons through Improvisation&lt;br&gt;David Geary&lt;br&gt;Indiana University</td>
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<td>Phrase-Rhythmic Asymmetry and Loss in Ravel&lt;br&gt;Damian Blättler&lt;br&gt;Rice University</td>
<td>Fétis’s and Riemann’s View on Sequences: A Reappraisal&lt;br&gt;Marie-Ève Piché&lt;br&gt;McGill University</td>
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<td>Musical Representations of the Surreal: Interval Patterns and Tonal Objects in Thomas Adès’s Mazurkas&lt;br&gt;Brian Moseley&lt;br&gt;SUNY Buffalo</td>
<td>Dissociating Sonority and Function: Chromatically Altered Diminished-Seventh Chords and Their Role in Analyzing Late Nineteenth-Century Tonality&lt;br&gt;Kyle Hutchinson&lt;br&gt;University of Toronto</td>
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<th>10:45–12:15</th>
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<td><strong>11: Between Form &amp; Genre: “Se cerca, se dice”</strong>&lt;br&gt;SPECIAL SESSION&lt;br&gt;(Talbot College, Room 100)</td>
<td><strong>12: Single, Double, and Hybrid Tonics</strong>&lt;br&gt;(Talbot College, Room 101)</td>
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<td>“Se cerca, da capo”&lt;br&gt;Paul Sherrill&lt;br&gt;The College of Wooster</td>
<td>Double-Tonic Complexes and Bistable Images in George Gershwin’s <em>Concerto in F</em> (1925)&lt;br&gt;Thomas Posen&lt;br&gt;McGill University</td>
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<td>The “Se cerca” Script&lt;br&gt;Nathaniel Mitchell&lt;br&gt;Princeton University</td>
<td>Single-Tonic and Single-Scale Systems in Rock Music&lt;br&gt;Brett Clement&lt;br&gt;Ball State University</td>
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<td>“Se cerca, se dice” and Rondò Arias&lt;br&gt;Matthew Boyle&lt;br&gt;Indiana University</td>
<td>Hybrid Tonics in Recent Pop Music&lt;br&gt;Ben Duinker&lt;br&gt;McGill University</td>
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12:15–2:00 Lunch
2:00–3:30

13: Cadences and Finales
(Talbot College, Room 100)

| Disguised Cadences in Rachmaninoff’s Songs |
| Ellen Bakulina |
| University of North Texas |

| Functional Displacement in Prokofiev’s Sonata-“Rondo” Finales |
| Rebecca Perry |
| Lawrence University |

| The Problem of Closure in Neo-Tonal Music |
| Clare Sher Ling Eng |
| Belmont University |

3:45–4:30 Business Meeting (von Kuster Hall, Music Building)

4:30–5:30 Keynote Address (von Kuster Hall, Music Building)

“What I Learned from Schoenberg, and Where to Go from Here”
Dr. J. Daniel Jenkins (University of South Carolina)

6:30 Banquet (Windermere Manor)
Christopher Segall is Assistant Professor of Music Theory at the College-Conservatory of Music, University of Cincinnati. His research articles on Russian music theory, transformational theory, and formal function appear in the *Journal of Music Theory* (2017), *Music Theory Online* (2018, 2014), *Music Theory and Analysis* (2019), the *Journal of Musicology* (2013), and *Theory and Practice* (2010). He holds an ARCT in piano performance from the Royal Conservatory of Music, a BMus in music theory from the University of Toronto, and a PhD from the City University of New York. He previously taught at the University of Alabama. He has been active in Music Theory Midwest for a number of years, having served on the Program Committee (2018) and Nominating Committee (2015), chaired paper sessions (2018, 2017, 2016, 2014), and presented conference papers (2017, 2013, 2011, 2009). He is a member of the SMT Committee on Professional Development and chair of the SMT Russian Music Theory Interest Group. He previously served as Secretary of the South Central Society for Music Theory.

Cara Stroud is Assistant Professor of Music Theory at Michigan State University. She holds the PhD in music theory from Florida State University and the MM and BMus in music theory from the University of North Texas. Her current research focuses on narrative strategies in music by Alfred Schnittke, Libby Larsen, and John Corigliano. She also studies form in contemporary Top-40 pop music. Most recently, she presented on repetition and nostalgia in Libby Larsen’s *Sonnets from the Portuguese* (1991) at the 20th- and 21st-Century Song Cycles conference on April 21, 2018. Cara has presented her research at regional, national, and international conferences including the Society for Music Theory, the Society for American Music, Music Theory Southeast, and the Texas Society for Music Theory. Cara served as a member of the program committee for FSU’s Music Theory Forum in 2013 and 2014, and as Forum co-chair in 2015. She also served as an Editorial Assistant for *Music Theory Online* from 2014–16. Now at Michigan State, Cara teaches courses in the undergraduate core curriculum as well as courses in popular music, music after 1900, and musical narrative.

Avery II Representative
(IL, IN, WI)

Brett Clement is Assistant Professor of Music Theory at Ball State University in Muncie, Indiana. He holds degrees in music theory from Florida State University and a PhD in music theory from the University of Cincinnati-College Conservatory of Music. He has previously taught at Stephen F. Austin State University and the University of Cincinnati. At Ball State, he is
Clement’s research focuses on post-tonal music, with an emphasis on styles that fuse elements of popular and classical music. He has been an active member of MTMW since 2005, having given papers at six MTMW conferences, and he has been a session chair and a member of the Komar committee. In addition, he has presented his research at meetings of the Society for Music Theory, the Society for Music Analysis, the Music Theory Society of New York State, Music Theory Southeast, the Texas Society for Music Theory, and the Rocky Mountain Society for Music Theory. His published work, which applies new modal theories to popular repertoires such as progressive rock and the music of Frank Zappa, appears in *Gamut* (2013), *Music Theory Spectrum* (2014), *Music Theory Online* (2015), *Music Analysis* (2017), and *Perspectives of New Music* (forthcoming).

**Joan Huguet** is in her second year as Assistant Professor of Music at Knox College in Galesburg, Illinois, where she teaches courses in music theory, aural skills, and music history. Joan earned her Ph.D. in Music Theory in 2015 from the Eastman School of Music, where she received the Alfred Mann Dissertation Prize. She also holds an MA in Music Theory from McGill University and a BA in Music and French Literature from Rhodes College. Her research on the formal and Schenkerian analysis of rondo forms has appeared in the journals Theory and Practice and Music Theory and Analysis. Joan is currently translating Jean-Jacques Nattiez’s book *Analyses et Interprétations de la musique: La mélodie du berger dans le Tristan und Isolde* de Richard Wagner (2013), which will be published by the University of Rochester Press. Her additional research interests include nineteenth-century form and harmony, the integration of writing and information fluency into the theory curriculum, and, most recently, musical theater analysis.

**AREA IV REPRESENTATIVE**  
(AR, KS, MO, OK, TN)

**Jeremy Orosz** is an Assistant Professor of Music Theory at the University of Memphis, a position he has held since 2014. He earned his M.A. and Ph.D. at the University of Minnesota, where he also pursued a master's degree in linguistics. Orosz views much of his research as a synthesis of knowledge from both fields. He has read scholarly papers at academic conferences across North and South America, as has offered talks aimed at a wider audience at venues such as museums and concert halls. Many of these presentations have resulted in articles published (or forthcoming) on a wide range of topics including the film music of John Williams, the sound-alike tunes of television composers, the twelve-tone music of Panamanian Composer Roque Cordero, and the Piano miniatures of Robert Schumann. Orosz previously taught at the University of Minnesota and University of Alabama.
Chelsey Hamm is Assistant Professor of Music Theory and Aural Skills and the coordinator of the Music Theory and Aural Skills curriculum at Missouri Western State University in Saint Joseph, MO. Chelsey completed her Ph.D. at Indiana University in 2016 with her dissertation “Charles Ives and Democracy: Association, Borrowing, and Treatment of Dissonance in His Music,” under the direction of Marianne Kielian-Gilbert. Chelsey’s research interests include American modernism and the music of Charles Ives, feminist criticism, the history of music theory, and music and meaning. Chelsey’s most recent publications and conference papers speak to her range of interests and include an article on performance and analysis in The Horn Call (2017), a feminist reading of Kesha’s recent Rainbow album (Music Theory Midwest, 2018), and an examination of Charles Ives’s associations and borrowings during World War I (Society for American Music, 2018). Chelsey enjoys disciplinary service and has recently served as a conference guide at SMT, participated in the “Music Theory Outreach Project,” reviewed for the Journal of Music and Meaning, and has worked as an editorial assistant and coder for Music Theory Online. Outside of music theory her interests include art history, vertebrate paleontology, outer space, dogs, and Star Trek.

STUDENT REPRESENTATIVE, AREAS I & III (KY, MI, OH, Western Ontario; IA, MN, NE, ND, SD, Manitoba)

Martin Ross is a PhD candidate in Music Theory at the University of Western Ontario, with a research focus on music and minimalism. Born and raised in Nebraska, Martin holds a Bachelor of Music degree in Clarinet Performance, with distinction, from University of Nebraska-Lincoln (2013) and a Master’s in Music degree in Music Theory from University of Massachusetts-Amherst (2015). During his time at Western, Martin’s research interests have explored music and minimalism within compositions of Steve Reich and John Adams. His main lenses of investigation have included set theory, mathematical modelling, and contextual transformation networks. He has presented his research at conferences throughout North America, including the Sixth International Conference on Music and Minimalism in Knoxville, Tennessee. Additionally, Martin takes great interest in teaching music theory. With a particular fascination in applying Team-Based Learning and flipped-classroom methods in his teaching, Martin imparts peer-driven engagement, cooperation, and critical reflection between students. In the 2016/17 academic year, Martin received a Graduate Student Teaching Assistant award for demonstrating excellence and dedication within the classroom. Martin is involved in the Western community through the Society of Graduate Students (SOGS) as both the Accessibility Commissioner and as a Councillor. He also serves as Secretary and Graduate Library Representative for the Society of Graduate Students in Music (SOGSIM).
**Lindsey Reymore** is a music theorist and oboist in the second year of the PhD program in music theory at The Ohio State University, where she teaches music theory and aural skills as a graduate teaching associate and serves as the music school delegate for the Council of Graduate Students. In research, she employs traditional analytic and hermeneutic approaches as well as empirical methodology. Some of her current research topics include the perception of voice-leading, 17th-century harmony, and the perception of musical instrument timbre. She has presented her research at the conference of the Society for Music Perception and Cognition, and she looks forward to presentations this year at the conference of the Music Theory Society of New York State, Timbre 2018, the International Biennial Conference on Baroque Music, and the International Conference on Music Perception and Cognition.

She earned a Bachelor of Music in oboe performance from Vanderbilt University, summa cum laude, where she studied with Jared Hauser, and a Master’s in oboe performance from The University of Texas at Austin, where she studied with Rebecca Henderson. Prior to starting her doctorate, she served on faculty in the music schools of Vanderbilt University and Belmont University.

**Jeremy Smith** is a PhD candidate in music theory at the University of Minnesota. He is currently working on a dissertation titled “The Functions of Continuous Processes in Electronic Dance Music” under the supervision of Sumanth Gopinath. This project investigates continuous changes to musical parameters in contemporary, popular EDM. Continuous processes gradually modify musical parameters fluidly, as opposed to in a discrete, “step-by-step” fashion. Examples of continuous processes include fade-ins, accelerations, pitch slides, and “filter sweeps”. They can be long or short and obvious or subtle, and have many possible musical and aesthetic functions that are important in determining genre classifications (techno, electro house, etc.). Jeremy’s dissertation also explores the philosophical and mathematical histories of thinking about sound and musical processes as discrete or continuous, and how these ideas are discussed differently by EDM producers, fans, and analysts today. For example, the boundary between discrete and continuous can sometimes be unclear, and the perception of these processes can greatly differ depending on the listener’s knowledge of their input method.

Jeremy is also passionate about teaching music theory, which he has done as both an instructor and a teaching assistant at the University of Minnesota and the University of Toronto. He has published a music-theory textbook with The Salvation Army, and enjoys performing and composing for brass instruments, having had several compositions published. He has also presented papers at numerous conferences, including research on the analysis of contemporary “top 40” music at the 2016 meeting of the Society for Music Theory (SMT). Jeremy currently serves as the music theory representative on the University of Minnesota School of Music Graduate Student Advisory Council.