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Letter from President William Marvin

The 46th Annual Meeting, 1–2 April 2017

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From the Treasurer

   Membership Form

Winter 2017 Elections for Board of Directors
Dear Colleagues,

Our forty-sixth annual meeting will take place at Hobart and William Smith Colleges (Geneva, NY) on April 1-2, 2017. Charity Lofthouse is the local arrangements coordinator, and the Program Committee consists of Julie Pednault-Deslauriers (University of Ottawa), chair; Edward Klorman (McGill University); Judith Lochhead (Stony Brook University, SUNY), William Marvin (ex officio, Eastman School of Music), and Crystal Peebles (Ithaca College). This year’s program includes MTSNYS’s second student workshop, taught by Anna Gawboy (Ohio State University), a keynote address by Suzannah Clark (Harvard University), and twenty four papers on a large variety of topics. The complete program and registration information for the conference are included elsewhere in this newsletter, and also at mtsnys.org.

Once again, we are holding our elections electronically. In keeping with the Society’s by-laws, our Vice President Philip Ewell will oversee the electoral process to ensure voter anonymity. Elections are always important to the well-being of a society, and this year provides a full slate of candidates for President, Secretary, and two members-at-large.

I am pleased to announce the forty-seventh meeting of the Society will take place at The Juilliard School in New York City in spring 2018; exact date to be announced. Steve Laitz will handle local arrangements.

Volume 40 (2015) of Theory and Practice is available, and Volume 41 (2016) is in press; we have every expectation that it will ship to members in April 2017. As always, please submit your high quality work to the editors for consideration. Guidelines for contributors can be found at http://www.mtsnys.org/t&p.html.

Serving the society as president for the last four years has been an unmitigated pleasure. I offer my thanks to my fellow board members, program committee members and organizers, and journal staff; without the dedicated work of many people, the work of the society would be impossible. I look forward to seeing many of you in Geneva! If you can’t make it to the annual meeting this year, please do keep in touch with the Society. As always, you can write to the Secretary to ensure that we have your current contact information.

Best wishes

William Marvin
President, MTSNYS
MTSNYS 46th Annual Meeting
1–2 April 2017
Hobart and William Smith Colleges
Geneva NY

FRIDAY EVENING, 31 MARCH
5:00–7:00 GRADUATE STUDENT WORKSHOP: MUSIC THEORY PEDAGOGY
Leader: Anna Gawboy (Ohio State University)
Keyboard Technology Lab (Room 332)
**NB: Open to official workshop participants only.

SATURDAY AM
8:00–9:00 Registration
Melly Lobby

9:00-12:00 UNDERSTANDING FORM
Chair: Janet Schmalfeldt (Tufts University)
Froelich Recital Hall (Room 102)

“Towards a Predictive Theory of Theme Types”
John Y. Lawrence (University of Chicago)

“An Enactive Approach to the Perception of Expression in Form Theory Analysis”
Bree Guerra (University of Texas at Austin)

“Concocting Sentences”
Nathan John Martin (University of Michigan)

“The ‘Retransitional Sequence’ in Mendelssohn's Sonata Forms”
Justine Wong (University of Toronto)

9:00-10:30 PRACTICAL HISTORY OF MUSIC THEORY
Chair: Sarah Marlowe (New York University)
Hilayama-Williams Hall (Room 119)

“‘Introducing Ancient Modes into Modern Harmony:’ the Franco-Belgian tonalité grégorienne”
Nathan Lam (Indiana University, Bloomington)

“J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source”
Derek Remeš (Eastman School of Music)
10:30-12:00  ROCK HARMONIES
Chair: Nicole Biamonte (McGill University)
Hilayama-Williams Hall (Room 119)

“Multimodality and Tonal Ambiguity in Rock’s Aeolian Progression”
   Mark Richards (Florida State University)
“Understanding Rock Harmony through the Concept of Tonicization”
   Brett Clement (Ball State University)

SATURDAY PM
1:30-3:45  ROMANTICISM
Chair: Loretta Terrigno (The Juilliard School)
Hilayama-Williams Hall (Room 119)

“Meter in French and Italian Opera, 1809–1859”
   Nicholas Shea (University of Massachusetts Amherst)
“Failed Musical Memory and Intertextuality in Brahms's Op. 83 Andante”
   David Keep (Eastman School of Music)
“Integrating Tonal Transformations and Prolongations: A Case Study of Richard Strauss’s ‘September,’ from Vier Letzte Lieder (1948)”
   Soo Hyun Jeong (University of Cincinnati, College-Conservatory of Music)

1:30-3:45  COLLECTIONS AND RECOLLECTIONS
Chair: Deborah Rifkin (Ithaca College)
Froelich Recital Hall (Room 102)

“Modeling Keyboard Bitonality in the Wartime Works of Karol Szymanowski”
   Alan Reese (Eastman School of Music)
“The Connective Role of the Parenthèses in Dutilleux’s Ainsi la Nuit”
   Sam Reenan (Eastman School of Music)
“Microtonality and Transformation: Analyzing Easley Blackwood’s ‘19 Notes’ with a Modified Tonal GIS”
   William R. Ayers (University of Cincinnati, College Conservatory of Music)

4:00-5:00  KEYNOTE ADDRESS
Suzannah Clark (Harvard University)
   “Resonant Blunders in the History of Tonal Theory”
Froelich Recital Hall (Room 102)

5:00-5:30  BUSINESS MEETING
Froelich Recital Hall (Room 102)

5:30–6:30  RECEPTION
Melly Lobby
7 pm—CONFERENCE BANQUET
Pier House Restaurant, Ramada Inn

SUNDAY AM
9:00-12:00 SPECIAL SESSION: NEW PERSPECTIVES ON ORGANICISM AND MODERNISM
Chair: Bryan Parkhurst (University of South Florida)
Froelich Recital Hall (Room 102)

“On Not Letting Sounds Be Themselves”
Holly Watkins (Eastman School of Music, University of Rochester)
“Webern’s Mystical Organicism”
Brian Moseley (SUNY Buffalo)
“Is the Twelve-Tone System Inherently Organicist? A Reflection on Conflicting Perspectives, with Notes on Analysis”
Zachary Bernstein (Eastman School of Music, University of Rochester)
“Berg’s Piano Sonata and Reverse Organicism”
Matthew Arndt (University of Iowa)
“Schoenberg’s (Analytical) Gaze: The Aesthetics of Organicism”
John Covach (Eastman School of Music, University of Rochester)
“Bloch’s Hopes and Adorno’s Thorns”
Bryan Parkhurst (University of South Florida)

9:00-12:00 FORM/SCHEMA/SCHENKER/KELLER
Chair: Elizabeth West Marvin
Fish Screening Room (Room 111)

“Michael Haydn, Mozart, and the Invention of Sonata-Rondo Form”
Jason Yust (Boston University)
“Irreconcilable Differences? Diminution and Pitch Reduction between C. P. E. Bach, Schenker, and Gjerdingen”
Gilad Rabinovitch (Georgia State University)
“The Prinner-Fonte: A Closer Look at Schematic Hierarchy”
Simon Prosser (The Graduate Center, CUNY)
William O’Hara (Harvard University)
LOCAL ARRANGEMENTS INFORMATION

Local Arrangements Chair: Charity Lofthouse, lofthouse@hws.edu

Banquet Information
On Saturday evening, the conference will hold a buffet dinner at the Pier House restaurant in the Ramada Inn Geneva Lakefront. Cost for the dinner is $30 (discounted to $25 for our student members). The room has a limit of 50 people, so please reserve early using the conference registration form. PLEASE NOTE: to ensure accurate head counts for the restaurant, the cut-off date for banquet registrations will be March 24 (about one week before the banquet).

Driving directions
When using GPS navigation or online directions, use the following address as the destination:

300 Pulteney Street
Geneva, NY 14456

Directions from the North
From the New York State Thruway (I-90), take exit 42 - Geneva. Once through the toll booth, take a right, heading south on Route 14 toward Geneva. Travel approximately 5.8 miles through the City of Geneva. Turn right on Seneca Street. Travel to the top of the hill to the "T" intersection. Turn left on South Main Street/Route 14. Continue approximately .7 miles.

Directions from the South
From the Southern Tier Expressway (Route I-86/17), take the Elmira exit off I-86 for Route 14 North. Follow Route 14, approximately 50 miles, until you reach Geneva.

Conference Hotel
Ramada Inn Geneva Lakefront, 315-789-0400
Conference rate of $99/night plus tax.
Rooms are being held under Music Theory Society of New York State
Rooms and rates guaranteed through March 1.

Ride-sharing and Room-sharing
Contact Charity Lofthouse lofthouse@hws.edu if you would like to carpool from one of the nearby airports (Rochester, Syracuse, Ithaca) and/or share a hotel room. She will coordinate this list.
### ABOUT PARKING

Admissions Parking: Admissions visitors are encouraged to park in the reserved parking spaces in the northeast end of the Medbery Parking Lot. Other Visitor Parking: Other visitors must check in upon arrival with the Parking/Campus Safety Office located in the large, tan building in the northeast corner of the Medbery Visitor’s Parking Lot.

8/2016
Visitor parking is available directly adjacent to the Gearan Center for the Performing Arts (numbered 108 directly above), as well as across Pulteney St.
MTSNYS 2017 CONFERENCE REGISTRATION

* Conference presenters must be MTSNYS members.

46TH ANNUAL MEETING
HOBART & WILLIAM SMITH COLLEGES
APRIL 1-2, 2017

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The registration fee is also payable at the conference by cash or check. Please note that MTSNYS does not accept credit cards.

| Total Enclosed | $ |

Please mailed completed form and your payment to:

Chris Bartlette, MTSNYS Treasurer  
Department of Music  
Binghamton University  
P.O. Box 6000  
Binghamton, NY 13902-6000

Registration also is available via Paypal on the MTSNYS website:  www.mtsnys.org.
Graduate Student Conference Grants

Music Theory Society of New York State (MTSNYS) Graduate Student Conference Grants help graduate students attend annual MTSNYS conferences. The 2017 conference will be held at Hobart & William Smith Colleges on April 1 and 2.

Up to eight grants of up to $200 each are awarded yearly, along with a waiver of conference registration. Any student currently enrolled in a graduate program is eligible to apply. Applicants need not be members of MTSNYS. Students awarded a MTSNYS Conference Grant will be ineligible to receive one the following year. Awardees will be selected by lottery. All decisions made by MTSNYS regarding conference grants are final.

To apply, send name, mailing address, email, phone, name of institution and degree program, and proof of enrollment (scan of student ID or other documentation) to:

Chris Bartlette, MTSNYS Treasurer
Department of Music
Binghamton University
P.O. Box 6000
Binghamton, NY 13902-6000

cbartlet@binghamton.edu

Electronic submission is encouraged.
Deadline for application receipt is March 1, 2017.
Awardees must submit all conference-related receipts (travel, lodging, meals) within one month of the end of the conference. At that point, grants will be paid by check in US funds.
MTSNYS Membership 2017

* Includes purchase of Theory and Practice, volume 41

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Please provide the information below only if you are a new member or if your contact information has changed. Otherwise, leave the following blank.

**Mailing Address**

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Make checks or money orders payable in US dollars to MTSNYS. Return membership form with payment to:

Chris Bartlette, MTSNYS Treasurer
Department of Music
Binghamton University
P.O. Box 6000
Binghamton, NY 13902-6000

**Membership Dues**

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MTSNYS Election 2017

The Music Theory Society of New York State holds its annual elections electronically. This year we will elect a President, a Secretary and two Members-at-Large.

The election process will be administered by a voting website and is secure. Each ballot is tied to a unique voting key, not linked to a voter’s name or ID. No information about the voter is stored with the ballot, and there is no way to determine which voter casts which ballot. The unique voting key also ensures that each ballot is submitted only once. If you are in good standing, you soon will receive an email from the voting service inviting you to vote. Periodically, the system automatically will send reminders to members who have not voted.

If you do not receive an electronic ballot by February 15, please contact Phil Ewell <pewell@hunter.cuny.edu>. The election closes on Wednesday, March 29, at 11:59pm. The slate of candidates and biographies will be available on the website, and these are included below for your convenience. Due to the limitations of the website, the online candidate profiles will be in plain text (no bold or italics).

President. Vote for 1.
Timothy A. Johnson

The President presides at meetings of the Society and the Board of Directors, appoints all committees with the concurrence of the Board of Directors, and is ex officio a member of all Standing Committees. The President discharges such other functions as are customarily associated with the office.

Secretary. Vote for 1.
Charity Lofthouse

The Secretary carries on the work of the Society under the general direction of the President, preparing the business for all meetings and keeping the records thereof. The Secretary shall conduct the correspondence of the Society.

Members-at-Large. Vote for 2.
Ben Baker
Jessica Barnett-Moseley
Sarah Louden
S. Alexander Reed
Ciro Scotto

Members-at-Large shall assist, advise, and otherwise cooperate with the officers, and shall maintain general contact with the members of the Society.

The bylaws include further details on election procedures, officer responsibilities, and terms of service: http://www.mtsnys.org
CANDIDATE BIOGRAPHIES (listed Alphabetically)

President:


Secretary:

Charity Lofthouse received her Ph.D. in music theory from the CUNY Graduate Center, where her dissertation focused on Sonata Theory and formal hybridity in Dmitri Shostakovich’s early symphonies. She has presented papers and lectures at the Society for Music Theory, Music Theory Midwest, Music Theory Society of New York State, the Eastman School of Music, and at conferences in Austria, Estonia, and Russia. Before joining the faculty of Hobart and William Smith Colleges in 2011 as assistant professor of music, Charity taught at Baruch and Hunter Colleges and at Oberlin Conservatory.

Members-at-Large:

Ben Baker is a second-year Ph.D. student and Sproull Fellow in music theory at the Eastman School of Music. He holds a B.A. in music and mathematics from St. Olaf College (2009) and a M.M. in jazz piano performance from NYU (2011). His research dwells at the intersection between musical improvisation, cognition, and pedagogy, including the development of new analytical frameworks for post-bop jazz, modeling style-specific improvisational knowledge bases, and exploring listener perceptions of improvisational agency. He received Eastman’s Teaching Assistant Prize in his first year at Eastman in recognition of his work teaching undergraduate aural skills. Prior to beginning doctoral study, Ben worked for five years as a full-time freelance pianist in New York City, where he served as an adjunct music director and vocal coach at NYU, accompanied festival choruses at Carnegie Hall and Lincoln Center, worked as a church musician, performed in several professional jazz and pop groups, and maintained a private piano studio. He remains active as a pianist, both in NYC and in Rochester. Outside of
music, he enjoys running, following politics, and helping coordinate alumni engagement for his undergraduate alma mater.

A member of Fredonia’s School of Music faculty since 2015, Jessica Barnett-Moseley teaches courses in tonal and post-tonal music theory, 18th-century counterpoint, and aural skills. Her research interests in the field of music theory and analysis are wide-ranging and include the music of 20th-century Argentine composer, Alberto Ginastera, the music of the 16th-century Scottish composer, Robert Carver, and the intersection between music theory and piano pedagogy. Her dissertation, “Clusters, Clouds, and Constellations: Twelve-Tone Techniques and Variation Strategies in Two Concertos by Ginastera” focuses on the serial language of Ginastera’s orchestral and chamber works from the 1950s and 1960s. Prior to joining the faculty at Fredonia, Barnett-Moseley taught music theory and piano at Furman University, Hofstra University, and the Cincinnati College-Conservatory of Music. Active as a pianist and music pedagogue, she has maintained a private piano studio for nearly 20 years and recently joined the staff of Buffalo String Works, a non-profit organization that offers music lessons to underserved, refugee children living in Buffalo’s West Side. Barnett-Moseley holds a Ph.D. (2015) and M.M. (2007) in music theory, with a cognate in piano pedagogy, from the University of Cincinnati College-Conservatory of Music and a B.M. (2004) in piano pedagogy from Drake University.

Sarah Louden is a PhD candidate in music theory at the University at Buffalo SUNY. Her research interests include cross-modal perception and multimedia analysis, music theory pedagogy, and open-source education. Her dissertation is entitled, “A Neuro-Cognitive Approach to Cross-Domain Mapping in Multimedia.” She holds a MM in music theory from the University of Nebraska-Lincoln and a BM in music performance from Concordia College-Moorhead. Sarah is a founding co-editor for the online graduate music journal Mosaic: Journal of Music Research. At UB she served as president and vice president for the Music Graduate Student Association three years, chair of the Music Graduate Colloquium Series, and administrative assistant for the June in Buffalo Performance Institute. She was a local arrangements coordinator for the 2011 MTSNYS conference. Sarah has presented research at the Society for Music Theory, Music Theory Midwest, the West Coast Conference of Music Theory and Analysis, and other graduate student conferences. She currently teaches freshman and sophomore ear training at Hofstra University in New York.

S. Alexander Reed is author of Assimilate: A Critical History of Industrial Music (Oxford University Press) and is co-author of the 33 1/3 book They Might Be Giants’ Flood (Bloomsbury). Addressing topics from Terry Riley to postpunk, his writing has appeared in Perspectives of New Music, Popular Music and Society, the Journal of Popular Music, and ImageTexT. He is founder of the Popular Music Study Group of the American Musicological Society, and holds office in the US branch of the International Association for the Study of Popular Music. With a Ph.D. in music theory and composition from the University of Pittsburgh, Alex has taught at the College of William & Mary, the University of Florida, and NYU. He now teaches music theory at Ithaca College.

Ciro Scotto is a music theorist and composer. His research in music theory includes creating
compositional systems, producing analyses and theoretical models of the music of the 20th and 21st centuries, mathematics and music, and rock music. He has published articles in *Contemporary Composers, Perspectives of New Music, Music Theory Online*, and the *Journal of Music Theory*. His composition *Between Rock and a Hard Place* is a work in four movements for electric guitar and percussion ensemble available on Ravello Records. He is currently Associate Professor and Chair of the Music Theory Department at Ohio University.