



March 15, 2022

Dear Members of MTSNYS,

I eagerly await the opportunity to see you in person at our upcoming meeting, during which we will celebrate the fiftieth anniversary of the founding of the Music Theory Society of New York State. The meeting will take place at the Eastman School of Music (Rochester, NY) on April 9–10, 2022. Zack Bernstein is the local arrangements coordinator, and the Program Committee consists of Brian Moseley (University at Buffalo, SUNY), chair; Jeremy Day-O’Connell (Skidmore College), Táhirih Motazedian (Vassar College), Miriam Piilonen (University of Massachusetts Amherst), and Chris Bartlette (*ex officio*, Binghamton University, SUNY). Nicole Biamonte (McGill University) will lead a workshop on rhythm and meter in popular music, and Poundie Burstein (Hunter College and the Graduate Center, CUNY) will give the keynote address, “Golden Anniversaries and Golden Opportunities.”

This year, we will elect a Vice President and two members-at-large on the Board of Directors. Sarah Marlowe (MTSNYS Secretary) will oversee the electoral process, which will be conducted electronically. Please make sure to cast your vote when you receive a notification in your inbox and know that we will ensure voter anonymity.

Volume 45 (2020) of *Theory and Practice* has just shipped, and Volume 46 (2021) — with guest co-editors Rachel Lumsden (Florida State University) and Ellie Hisama (University of Toronto) — will be published later this year. My sincere thanks go to Jason Hooper (University of Massachusetts Amherst) for his work as Co-Editor for Volume 44, Editor for Volume 45, and Associate Editor for Volume 46. I also wish to thank Megan Lavengood (George Mason University) for her work as the Reviews Editor for Volumes 44–46.

It has been my pleasure to work with the officers and members of the Board, the Program Committee, and other members of MTSNYS. I look forward to the coming year, and I hope to see you all soon at Eastman!

Best wishes,

Christopher Bartlette
President

NEWSLETTER SPRING 2022

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Eron F. S. (2021–2023)
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Loretta Terrigno (2020–2022)
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2022 ELECTIONS FOR BOARD OF DIRECTORS

The Music Theory Society of New York State is holding its annual elections electronically. Secretary Sarah Marlowe will Distribute ballots via electionbuddy.com and will report the election results at our annual meeting in April.

If you are a member in good standing, you will receive an e-mail inviting you to vote. Please take a few moments to participate in this election. If you do not receive an electronic ballot by March 25th, please email Sarah Marlowe smarlowe@esm.rochester.edu. The election will close on April 1, 2022. Results will be announced at our Annual Meeting April 9–10, 2022.

ELECTION BALLOT 2022

Vice President (two-year term): The Vice President shall Discharge the functions of the President in case of the latter's disability or absence, or at the latter's request, and serve in various capacities which may be appropriate to the office and the Society. The Vice President serves for two years.

Vote for one:

_____ Scott Gleason

_____ Peter Silberman

Two Members-at-Large (two-year term): Members-at-Large serve two-year terms and assist, advise, and otherwise cooperate with the officers, and maintain general contact with members of the Society.

Vote for two:

_____ Makulomy Alexander-Hills

_____ Táhirih Motazedian

_____ Lukas Perry

_____ André Redwood

_____ Lauren Shepherd

_____ Alice (Bai) Xue

CANDIDATES FOR VICE PRESIDENT

Scott Gleason received the PhD in music theory from Columbia University. Having taught at Columbia, Fordham, and New York universities, currently he co-chairs the SMT History of Theory Interest Group and serves as Council Representative to the AMS Greater New York Chapter. He edits for *Grove Music Online*, *The Open Space Magazine*, and *Perspectives of New Music*. Gleason's writings appear in those publications and in *Filigrane*, *Journal of the Musical Arts in Africa*, *Notes*, *Philosophy and the Public Realm*, *Tacet*, and *Theoria*. His book project historicizes the Princeton School of composer-theorist-improvisers, and recently he took up bass guitar again, playing music ranging from free jazz to singer-songwriter music to Congolese soukous.

Peter Silberman is an Associate Professor of Music Theory and Acting Department Chair of the Department of Music Theory, History, and Composition at the Ithaca College School of Music. He also serves as coordinator of music theory and electives at Ithaca College's Summer Music Academy, a residential camp for high school musicians. His research interests include music theory pedagogy, the theory and analysis of neotonal music of the twentieth century, and the analysis of rock music's avant-garde. His articles and reviews have appeared in the *Journal of Popular Music Education*, *College Music Symposium*, *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, *Journal of Music Theory Pedagogy*, *Music Theory Online*, *The Horn Call*, and in the anthologies *The Routledge Companion to Popular Music Analysis: Expanding Approaches* and *Musical Currents from the Left Coast*. He holds a B.Mus. degree in French horn performance and music theory from Oberlin Conservatory and an M.A. and Ph.D. in music theory from the Eastman School of Music. Peter is the current vice-president of MTSNYS and also served the society as treasurer (2008-2012 and 2014-2016) and as a board member (2012-2014).

CANDIDATES FOR MEMBER-AT-LARGE

Makulumy Alexander-Hills is a doctoral candidate at Columbia University. He received his BA in music (conducting) from Stanford University, and has MA and MPhil degrees in music theory from Columbia. He is a professional music director, pianist, and arranger for musical theater in New York City, and accordingly his scholarship primarily considers musical theater. His dissertation focuses on the musical knowledges of the professional theater community, the implications of collaborative compositional processes, and appropriate analytical methodologies for theatrical popular music. He has recently presented work at national conferences on racialized biases in analytic assumptions, Adam Guettel's music, and liveness, and has a forthcoming publication appearing in the next edition of *Studies in Musical Theatre*. He is also a member of the Engaged Music Theory Working Group.

Tahirih Motazedian is an Assistant Professor of Music at Vassar College. Before pursuing a career in music theory, she worked as a planetary scientist for NASA. After returning from the cosmos, Tahirih earned a PhD in music theory at Yale University. Her research interests include film music and nineteenth-century music, and she has given conference presentations at the annual meetings of the Society for Music Theory (SMT), the American Musicological Society (AMS), and Music and the Moving Image (MaMI). Her book for University of California Press, entitled *Interpreting Tonality in Film*, explores the use of key and pitch in film soundtracks, and will hopefully hit the shelves in 2023.

Lukas Perry is a second-year Ph.D. student in Music Theory at the Eastman School of Music. He earned an M.A. in Music Theory and M.M. in Choral Conducting from the University of Minnesota and a B.A. in Music and B.S. in Mathematics from the University of Puget Sound. His research focuses on video game music theory, analytical approaches to the music of Maurice Duruflé, and history of theory.

This spring he is presenting on leitmotif in *The Legend of Zelda* at the North American Conference on Video Game Music. Previously, he presented on harmonic sequences as indicators of polystylism in Anton Bruckner's choral music as well as the compositional process of the fifteenth-century *Cypriot Mass*. Lukas also serves on the editorial board for *Intégral: The Journal of Applied Musical Thought*.

André Redwood is Assistant Professor of Music Theory at the University at Albany. He received a BM in music theory from the Eastman School of Music, and completed his PhD in music at Yale University. Before joining the faculty at UAlbany in 2018, he was a Fulbright Research Scholar in French Studies at the Institut de Recherche en Musicologie (IReMus), Paris-Sorbonne University (Paris IV). He has previously taught music theory at the University of Notre Dame and UMass Amherst. In 2011, he was awarded a Mellon/ACLS Dissertation Completion Fellowship. André has presented his work at various national and international conferences, symposia, and panel discussions, including national meetings of the Society for Music Theory; Sound and Affect: Voice, Music, World (International Conference, Stony Brook University); the Department of Film at the Federal University of Santa Catarina; the Centre for Musical Performance as Creative Practice at the University of Cambridge; and at the University of Poitiers (for a colloquium marking the 400th anniversary of René Descartes's *Compendium Musicae*). He has previously published in the *Journal of Music Theory*, and has an article forthcoming in *Music Theory Spectrum*. As he works to complete his first book manuscript, *Music, Science, and Erudition in the Age of Eloquence: Mersenne and the Uses of Rhetoric*, André is also keeping one foot in this century by teaching courses in music copyright law.

Lauren Shepherd is a PhD candidate at Columbia University where she explores the research areas of music cognition, popular music, gender, race, and genre. Her dissertation project investigates the influence of race and gender on genre categories in twentieth-century American music. She has presented her research on gender and bedroom pop at the American Musicological Society's 2021 annual conference and research on genre tags at the Society for Music Perception and Cognition's 2019 conference.

Alice (Bai) Xue is a PhD student in music theory at the CUNY Graduate Center. She received her M.M. from Mannes College of Music. She is currently a theory instructor at Hunter College and previously taught at Hofstra University. Alice's scholarly interests include the music of Igor Stravinsky, intersections between hip-hop music and jazz, and, most recently, African music. In 2018, she presented the talk "Levels of Pitch Organization in Stravinsky's 'In Memoriam Dylan Thomas'" at the MTSMA conference.

CURRENT BOARD AND TERMS OF SERVICE

President: Christopher Bartlette (Binghamton University), 2021–2023

Vice President: Peter Silberman (Ithaca College), 2020–2022

Secretary: Sarah Marlowe (Eastman School of Music), 2021–2025

Treasurer: Ben Baker (Eastman School of Music), 2020–2024

Board Members:

Johanna Devaney (Brooklyn College & Graduate Center, CUNY), 2020–2022

Eron F. S. (Eastman School of Music), 2021–2023

Toru Momii (Indiana University, Jacobs School of Music), 2021–2023

Loretta Terrigno (Juilliard School of Music), 2020–2022

MTSNYS 2022 PRELIMINARY PROGRAM

EASTMAN SCHOOL OF MUSIC

SATURDAY, APRIL 8

TEMPORALITIES (9:00–11:00)

Between Grooves: Examining transitions between consecutive grooves in three popular songs

Kelsey Lussier (McGill University)

The Making of Tarab: Emotion as Temporal Disruption in Umm Kulthūm’s “Alf Leila wa Lelia”

Issa Ahi (University of Texas)

Perceiving Metric Fluidity in Chinese Folk Songs Using Cross-Cultural Listening Modes

Yiyi Gao (University of North Texas)

Groove in Virtual Space: An Introduction to Spatially Marked Oppositions through the Music of Earth, Wind & Fire

Philipp Elssner (McGill University)

BEGINNINGS, MIDDLES, AND ENDS (9:00–11:00)

Unison Openings as Schema in Post-1945 Compositions

Noah Kahrs (Eastman School of Music)

Recent K-Pop and the Temporality of Tonal Shift

Derek Myler (Eastman School of Music)

Middles as Sites of Intimacy in Rock and Pop Music

David Falterman (Eastman School of Music)

Simple Consequences: Consequent Alterations and Semi-Compound Periods

Xieyi (Abby) Zhang (Georgia State University)

MUSICAL AND CULTURAL COLLISIONS (1:00–2:00)

Who Is Allowed to Be a Music Theorist? Sarah Mary Fitton and Conversations on Harmony (1855)

Stephanie Venturino (Eastman School of Music)

Unsub Chin's Post-Colonial Creativity (or Freedom) in Gougalon: Scenes from a Street Theater (2009/2011)

Gui Hwan Lee (Stonybrook University)

STORYTELLING AND MEANING-MAKING (1:00–2:00)

Storytelling Through Metric Manipulation in Popular Music

Samantha Waddell (Indiana University)

Posthuman Dystopias and Uncanniness in Extreme Death Metal

Tyler Osborne (University of Oregon)

ULTRAMODERNISMS (2:00–3:00)

Non-coinciding multi-domain relations in the first movement of Ruth Crawford's String Quartet (1931)

Tobias Tschiedl (McGill University)

Layers of Dissonance Within the First Piece of Johanna Beyer's Dissonant Counterpoint

Julianna Willson (Eastman School of Music)

MUSIC AND GAMES (2:00–3:00)

Things You Remember: The Role of Nostalgia in Theme Music for Game Show Revivals

Christopher Gage (University of Delaware)

Where is Link's Home?: Contrasting the Relationships of Leitmotiv and Topic to Narrative Across The Legend of Zelda Series

Lukas Perry (Eastman School of Music)

PLENARY EVENTS

3:15–4:45: Keynote Address: **Golden Anniversaries and Golden Opportunities**, Poundie Burstein (Hunter College and the Graduate Center, CUNY)

5:00–5:30: Business Meeting

5:30–6:30: Reception

7:00–9:00: Conference Workshop: **Rhythm and Meter in Popular Music**, Nicole Biamonte (McGill University)

SUNDAY, APRIL 9

INSTRUMENTS, BODIES, AND COGNITION (9:00–10:30)

Tonal Associations in J.S. Bach's Sacred Works: The Effect of Key Determined Baroque Flute and Oboe Timbre on Musical Meaning

Rachel Gain (University of North Texas)

Theorizing Vocal Timbre: Gender Performance and Transgression in J-pop

Yiqing Ma (University of Michigan)

The Crooked Timbre of Phenomenology

Avinoam Foonberg (University of Cincinnati College-Conservatory of Music)

JAZZ RHYTHM, HARMONY, AND FUGUE (9:00–10:30)

Rhythmic Complexity in Jazz: An Information Theory Approach

Douglas Abrams (University of Massachusetts, Amherst)

Expanding the Context and Length of N-Grams in Analysis of Jazz Harmony

Andrew Blake (Eastman School of Music)

Nikolai Kapustin's Bebop Fugue

Samuel Falotico (Hunter College)

BERNSTEIN (10:45–11:45)

Tonal Rumble: (Bi-)Tonality and Transformation in ‘West Side Story

Andrew Aziz (San Diego State University)

Associative Set Classes in Leonard Bernstein’s MASS

Benjamin Wadsworth and James Poteat (Kennesaw State University)

20TH-CENTURY TONALITIES (10:45–11:45)

Outlander(s): Interpreting Twentieth-Century Dissonances in Nineteenth-Century Contexts

Kyle Hutchinson (University of Toronto)

Ending on a High Note’’: The Connection between Upper Register Cadences and Three-Part Ursätze in Golden Age Musical Theater Songs

Morgan Nikolov (Eastman School of Music)

LOCAL ARRANGEMENTS

The 2022 Annual Meeting of the Music Theory Society of New York State will be hosted at the Eastman School of Music of the University of Rochester, located at 26 Gibbs St., Rochester, NY. On-site registration will be in Lowry Hall of the Eastman Main Building (this is the ground-floor lobby accessed from Gibbs St.). Paper sessions will be on the 3rd and 4th floors of the same building. The plenary session and reception will be held in the Sproull Atrium of the Miller Center, which is directly across Gibbs St. from the Main Building.

Conference Hotel:

We have secured a block of rooms at the Courtyard Rochester Downtown, at 390 East Ave. Please follow [this link](#) to reserve a room at a discounted rate (\$129/night). You must book your room by March 17 to receive the discounted rate. The hotel is about a half mile from Eastman, roughly a 10-minute walk or 3-minute drive.

Directions to Eastman:

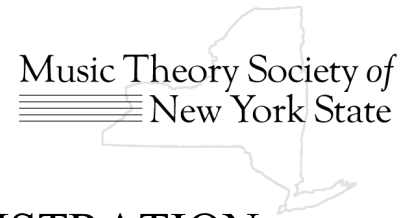
Eastman is about a 15-minute drive from the Frederick Douglass Greater Rochester International Airport, or a 20-minute drive from the New York State Thruway. Further directions, including details about public transit options, are available here: <https://www.esm.rochester.edu/concerts/parking/>

Parking Information:

The East End Garage is adjacent to Eastman. It is accessible from Scio St. (between East Ave and Main St.) and from Main St (between Swan St and Scio St.). Parking is \$8/day. A cheaper option is available at Fairway Parking, on 186 East Ave; it is \$3 or \$4/day. Free street parking can be found but is likely to be a bit of a walk.

COVID-19 Guidelines:

Guests will be expected to follow University of Rochester COVID-19 guidelines while on the Eastman campus. The latest updates are available here: <https://www.rochester.edu/coronavirus-update/events-and-visitors/>. As of this writing, masks are strongly encouraged but not required.



MTSNYS 2022 CONFERENCE REGISTRATION

* Conference presenters must also be MTSNYS members

51ST ANNUAL MEETING & 50TH ANNIVERSARY CELEBRATION EASTMAN SCHOOL OF MUSIC APRIL 9-10, 2022

Conference registration will soon be available via PayPal on the MTSNYS website: www.mtsnys.org.
If you prefer to register by mail, please use this form.

Last Name	First Name
Email Address	Institution

REGISTRATION FEES	
Individual	<input type="radio"/> \$20 if postmarked by March 25, 2022 (\$30 thereafter)
Graduate Student	<input type="radio"/> \$10 if postmarked by March 25, 2022 (\$15 thereafter)
Retired	<input type="radio"/> \$0 (Registration fee waived)
Undergraduate Student	<input type="radio"/> \$0 (Registration fee waived)
The registration fee is also payable at the conference by cash, check, or PayPal. Please note that MTSNYS does not accept credit or debit cards.	
Total Enclosed \$	

Please mailed completed form and payment to:

Ben Baker
MTSNYS Treasurer
Eastman School of Music
26 Gibbs St.
Rochester, NY 14604



Graduate Student Conference Grants

Music Theory Society of New York State (MTSNYS) Graduate Student Conference Grants help graduate students defray the costs of attending annual MTSNYS conferences. Up to eight grants of up to \$200 each are awarded yearly, to be used to reimburse travel, lodging, and meal expenses. Each grant also includes a waiver of the conference registration fee.

Any student currently enrolled in a graduate program is eligible to apply. Applicants need not be members of MTSNYS. Awardees will be selected by lottery; students awarded a grant will be ineligible to receive one the following year. All decisions made by MTSNYS regarding conference grants are final.

The 2022 conference will be held at the Eastman School of Music on April 9-10.

To apply for a 2022 conference grant, send an email with your name, mailing address, email, phone, name of institution and degree program, and proof of enrollment (scan of student ID or other documentation) to:

Ben Baker, MTSNYS Treasurer
<bbaker@esm.rochester.edu>

The application deadline is **March 25, 2022**.

Awardees must submit all conference-related receipts (travel, lodging, meals) by **May 10, 2022**. Grants will then be paid by check in US funds.

MTSNYS MEMBERSHIP 2022

* Includes purchase of *Theory and Practice* Volume 47

Membership dues can be paid via PayPal on the MTSNYS website: www.mtsnys.org.

If you prefer to renew your membership by mail, please use this form.

Last Name	First Name
Last Name (for joint membership)	First Name (for joint membership)

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			
City	State	Zip	Country
Institution			
E-mail			

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

Ben Baker
 MTSNYS Treasurer
 Eastman School of Music
 26 Gibbs St.
 Rochester, NY 14604

MEMBERSHIP DUES			
Individual	<input type="radio"/> 1 year \$30	<input type="radio"/> 2 years \$60	\$ _____
Student or Retired	<input type="radio"/> 1 year \$15	<input type="radio"/> 2 years \$30	\$ _____
Joint Membership	<input type="radio"/> 1 year \$40	<input type="radio"/> 2 years \$80	\$ _____
Joint Retired Membership	<input type="radio"/> 1 year \$20	<input type="radio"/> 2 years \$40	\$ _____
Foreign postage (for memberships outside the US) \$5			\$ _____
Total Enclosed			\$ _____