



Macro Analysis Creative Research Organization

Musician's Workshop

Monona Terrace

Madison, Wisconsin

June 3–4, 2022

Join us for the

2022

Musician's Workshop

featuring

Pedagogy • Performance • Analysis • Composition • Listening

Join us for a workshop that features camaraderie, collaboration, and pedagogy!

This year's highlights include

“Student Engagement: A Survival Guide”
an active-learning presentation by Whitney Berry

“Shifts and Slides in Brahms's Intermezzo, opus 118, no. 2” presented
by Robert Hodson

and presentations on Sound Models, Impossible Rhythms, Modal Mixture,
Classroom Collaborations and more!

We invite you to submit proposals for

The “Pitches” Poster Session

or

The “Favorites” Session

CALL FOR PARTICIPATION

Workshop Location, Dates, and Times

The MACRO Musician's Workshop is held at the Monona Terrace in Madison, Wisconsin, within easy reach of many city attractions. The event also features a superb luncheon provided free of charge to all participants. The workshop begins at 9:00 a.m. on Friday, June 3 and ends at 12:00 noon on Saturday, June 4.

Travel Funds

Members may apply for travel stipends. We offer \$200 for participants and traditional poster session presenters, \$300 for "Pitches" poster session presenters and \$400 for traditional presentation sessions. Funds are limited and are available on a first-come, first-served basis.

Participants who receive travel funds are required to attend both days of the workshop.

Register for the Workshop

Register for this year's workshop by sending an e-mail to the MACRO Chair, Jamie Henke, at jamie.henke@wisc.edu.

Student Engagement: A Survival Guide

Dr. Whitney Berry is an instructor at the University of North Dakota where she teaches Fundamentals, Music Theory and Aural Skills. Her work focuses on active learning techniques and games-based instruction. Her active learning techniques have been published in *College Teaching*, and more recently in an invited book chapter. She is known for her high energy and engaging presentations.

Shifts and Slides Presentation

Dr. Robert Hodson has presented research at many regional, national, and international conferences. His book *Interaction, Improvisation, and Interplay in Jazz* (Routledge, 2007), draws upon semiotics, linguistics, and phenomenology to explore the interactive processes that occur between simultaneously-improvising jazz musicians and the effects that these interactions have on the individual improvisations.

CALL FOR PROPOSALS

We encourage submissions in all areas, including pedagogy, performance, analysis, composition, and listening techniques. Presentations involving active participation are encouraged.

"Pitches" Poster Session

This session is ideal for special topic items such as interesting macro analysis applications, unique assignments and projects for students, innovative teaching techniques, or student presentations. "Pitches" session presentations are fifteen minutes in length with five minutes for questions. Please submit a short abstract (150–250 words) describing the poster content and format.

DEADLINE: April 30, 2022.

"Favorites" Session

Submit your best-loved compositions for teaching music theory and we'll organize a session devoted to sharing your favorites! Anyone attending the workshop is invited to submit a favorite teaching piece for this session. Please submit the name of the composition, and a short paragraph (150–250 words) describing how you use this piece in your music theory class.

DEADLINE: April 30, 2022.

Evaluation of Submissions

Submissions will be evaluated based on the description and presentation of the session in the abstract. Although we welcome topics on all aspects of music, we encourage those proposals with a discernable link between the topic and macro analysis. Session topics that involve any active participation of the workshop audience are also encouraged.

Submit proposal materials by e-mail to:

Jamie Henke, MACRO Chair

E-mail: jamie.henke@wisc.edu