

STANLEY V. KLEPPINGER

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EDUCATION

Indiana University, Jacobs School of Music

May 6, 2006: Ph.D. in Music Theory. Minor fields in Music Information Technology and Music History and Literature. Dissertation title: “Tonal Coherence in Copland’s Music of the 1940s.” Advisor: Dr. Mary Wennerstrom. Winner, 2006 Jacobs School of Music Dean’s Dissertation Prize.

May 6, 2000: Master of Music in Music Theory. Cognate field in Music Information Technology.

Drake University (Des Moines, Iowa)

May 13, 1995: Bachelor of Music Education. Academic minor in English. *Magna cum laude*, Departmental Honors.

ACADEMIC POSITIONS HELD

University of Nebraska–Lincoln, Hixson-Lied College of Fine and Performing Arts

August 2018–May 2019: Acting Associate Dean.

University of Nebraska–Lincoln, Glenn Korff School of Music

Effective August 2012: Associate Professor of Music Theory.

August 2007–August 2012: Assistant Professor of Music Theory.

Coordinator of second-year undergraduate curriculum in music theory and aural skills. Author of *Tenets of the Tonal Tradition* and *Beyond the Common Practice*, electronic multi-media iBooks that serve as the primary texts for this curriculum.

Designed courses or seminars in pitch centricity, Schenkerian analysis, musical form, advanced tonal theory, and analysis for performance.

Serving as advisor to master’s students in music theory and on master’s and doctoral committees in other music fields.

Butler University (Indianapolis, Indiana)

August 2004–May 2007: Assistant Professor of Music Theory and History.

Instructor of undergraduate and graduate courses in music theory, aural skills, and music research. Designed graduate courses in tonal analysis (focusing on Schenkerian theory) and theories of rhythm and meter. Served on master’s-level thesis and exam committees.

Indiana University, Jacobs School of Music

June 2006–August 2006, June 2003–August 2003, January 2004–August 2004: Visiting Assistant Professor and Lecturer of Music Theory. Instructor of graduate music theory pedagogy course and junior-level course in twentieth-century music theory and literature. Long-term substitute instructor of graduate course in music analysis and literature. Supervised Associate Instructors.

August 2002–May 2003: Associate Instructor of Honors Courses.

June 2000–May 2002: Coordinator of Music Theory. Lead instructor of basic musicianship course.

June 2002–August 2002, August 1998–May 2000: Associate Instructor of Music Theory.

OTHER TEACHING POSITIONS

West Marshall Community Schools (State Center, Iowa)

August 1996–May 1998: Director of instrumental ensembles for grades 5–6 and 9–12.

Lynnville-Sully Community Schools (Sully, Iowa)

July 1995–July 1996: Director of instrumental ensembles for grades 6–12.

PUBLICATIONS

“Practical and Philosophical Reflections Regarding Aural Skills Assessment.”

Indiana Theory Review 33 (2017): 153–82.

Review of *Anthology for Analysis and Performance*, ed. Matthew Bribitzer-Stull (Oxford University Press, 2013).

College Music Symposium 56 (2016), available at symposium.music.org.

“Reconsidering Pitch Centricity.”

Theory and Practice 36 (2011): 67–112.

“Copland’s Fifths and Their Structural Role in the Sonata for Violin and Piano.”

Music Theory Online: A Journal of the Society for Music Theory 17, no. 2 (July 2011).

“The Structure and Genesis of Copland’s *Quiet City*.”

twentieth-century music 7, no. 1 (2010): 29–60.

“Strategies for Introducing Pitch-Class Set Theory in the Undergraduate Classroom.”

Journal of Music Theory Pedagogy 24 (2010): 131–58.

“A Contextually Defined Approach to *Appalachian Spring*.”

Indiana Theory Review 27, no. 1 (2009): 45–78.

“On the Influence of Jazz Rhythm in the Music of Aaron Copland.”

American Music 21, no. 1 (2003): 74–111. Winner of the Society of American Music’s Irving Lowens Article Award (presented annually for an article that “makes an outstanding contribution to the study of American music or music in America”).

“Metrical Issues in John Adams’s *Short Ride in a Fast Machine*.”

Indiana Theory Review 22, no. 1 (2001): 65–81.

PROFESSIONAL PRESENTATIONS

All presentations selected through peer review except those marked with an asterisk.

“The Copland Sound’ as Object of Appropriation.”

May 27, 2018: Presented at *Music and the Moving Image XIII*, New York University Steinhardt School.

November 5, 2017: Presented at the annual meeting of the Society for Music Theory, Arlington, Virginia.

May 20, 2017: Presented at the annual meeting of Music Theory Midwest, University of Iowa.

“Pitch Centricity without Pitch Centers.”

November 6, 2014: Presented at the annual meeting of the Society for Music Theory, Milwaukee, Wisconsin.

September 18, 2014: Presented at EuroMAC VII (the eighth European Music Analysis Conference), Leuven, Belgium.

March 22, 2014: Presented at the annual meeting of the Music Theory Society of the Mid-Atlantic, Shenandoah University, Winchester, Virginia.

“Spontaneous Apprehension of Pitch Centricity.”

May 19, 2012: Presented at the annual meeting of Music Theory Midwest, University of Michigan.

“A Perception-Based Model for Analysis of Post-Tonal Pitch-Centric Music.”

May 14, 2010: Presented at the annual meeting of Music Theory Midwest, Miami University, Oxford, Ohio.

“Identifying and Describing Pitch Structure in Post-Tonal Pitch-Centric Music.”

*April 9, 2010: Presented in the Music Colloquium Series at the University of Wisconsin–Madison.

“The Tonal Drama of *Quiet City* and its Emergence from Copland’s Sketches.”

October 29, 2009: Presented (via proxy) at the annual meeting of the Society for Music Theory, Montreal.

“The Structure and Genesis of Copland’s *Quiet City*.”

May 15, 2009: Presented at the annual meeting of Music Theory Midwest, University of Minnesota.

“Structure as Informed by Perception and Performance in Two Woodwind Works by Elliott Carter.”

September 25, 2008: Presented at the annual national conference of the College Music Society, Atlanta, Georgia. (Presented jointly with the University of Nebraska–Lincoln Moran Woodwind Quintet.)

“Salience as a Structural Determinant in Post-Tonal Pitch-Centric Music.”

September 7, 2008: Presented at the annual Music Analysis Conference of the Society for Music Analysis, Cardiff University, United Kingdom.

“Copland on Schoenberg and Serialism.”

*March 21, 2008: Presented at the Schoenberg Spotlight Festival, University of Missouri–Kansas City.

“Elucidating Tonal Structure in Pitch-Centric Music by Copland.”

*October 19, 2007: Presented at the Musicology, Music Theory, and Ethnomusicology Colloquium at the University of Iowa.

“Strategies for Introducing Pitch-Class Set Theory in the Undergraduate Classroom.”

April 13, 2007: Presented at the annual meeting of Music Theory Midwest, University of Kansas.

“An Analytic Method for Post-Tonal Pitch-Centric Music Demonstrated in Two Works by Copland.”

November 3, 2006: Presented at the annual meeting of the Society for Music Theory, Los Angeles, California.

“Copland’s Fifths.”

May 13, 2006: Presented at the annual meeting of Music Theory Midwest, Ball State University, Muncie, Indiana.

March 31, 2006: Presented at the annual meeting of the Rocky Mountain Society for Music Theory, University of Denver.

“Tonality and Text in Copland’s ‘Nature, the gentlest mother.’”

February 18, 2006: Presented at *The Interaction of Poetry and Music* symposium, DePauw University, Greencastle, Indiana.

February 10, 2006: Presented at the Biennial Symposium of Research in Music Theory, Indiana University–Bloomington.

“Discovering and Describing Tonal Coherence in Music by Aaron Copland.”

January 15, 2005: Presented at the annual Music Theory Forum sponsored by Florida State University’s Music Theory Society.

“Tonal Shifts and Structure in the Finale of Copland’s Third Symphony.”

May 15, 2004: Presented at the annual meeting of Music Theory Midwest, University of Missouri–Kansas City.

February 14, 2004: Presented at the Biennial Symposium of Research in Music Theory, Indiana University–Bloomington.

“Tonal Design in the First Allegro from Aaron Copland’s *Appalachian Spring*.”

May 16, 2003: Presented at the annual meeting of Music Theory Midwest, Indiana University–Bloomington.

“Metrical Issues in John Adams’s *Short Ride in a Fast Machine*.”

April 20, 2001: Presented at the annual meeting of Music Theory Midwest, Cincinnati Conservatory of Music. Honorable Mention, Arthur J. Komar Award for outstanding student presentation.

*November 28, 2001: Presented as part of the Indiana University Music Theory Colloquium Series.

“Motivic Genealogy in the Second Movement (*Vivace*) from Aaron Copland’s Piano Sonata.”

April 8, 2000: Presented at the Midwest Graduate Music Consortium, University of Wisconsin–Madison.

INSTITUTIONAL SERVICE

University of Nebraska–Lincoln

Graduate Committee, Glenn Korff School of Music, spring 2016–present.

Lectures in conjunction with Contemporary Music Ensemble performances of Schoenberg's *Ode to Napoleon* and Louis Andriessen's *Workers Union*, October 8, 2015.

Faculty/Staff Advisory Committee for a New Music/Dance Building, Glenn Korff School of Music, fall 2015–spring 2016.

Lectures in conjunction with faculty/student ensemble performances of Schoenberg's *Pierrot lunaire* and Riley's *In C*, October 9, 2014.

Presentation to combined convocation/colloquium meeting of the Glenn Korff School of Music ("Introduction to *Pierrot lunaire*") with performance by faculty/student ensemble, October 2, 2014.

Faculty Advisor, Sigma Alpha Iota (Kappa chapter), fall 2012–present.

Technology Committee, Glenn Korff School of Music, member fall 2011–present.

Search Committee for Dean of Hixson-Lied College of Fine and Performing Arts, member fall 2011.

Technology Committee, Hixson-Lied College of Fine and Performing Arts, member spring 2008–spring 2011.

Library Committee, School of Music, member spring 2008–spring 2011.

Lecture for Graduate Musicians' Organization ("How to Get Published"), January 27, 2011.

Reviewer for Graduate Musicians' Organization's Curriculum Vitae Workshop, November 11, 2010.

Lecture to Doctoral Music Colloquium ("Analyzing Post-Tonal Pitch-Centric Music: What's Tonic, How Can We Tell, and What Do We Do about It?"), September 9, 2010.

Graduate Committee, Glenn Korff School of Music, member fall 2007–spring 2010.

Graduate Student Association, faculty panel ("Advice for Future Faculty"), April 8, 2009.

Search Committee for professor of composition, member fall 2007–spring 2008.

Graduate Solo Competition, judge, fall 2007.

Butler University

Professional Standards Committee, Jordan College of Fine Arts, member fall 2005–spring 2007. Committee makes recommendations regarding faculty tenure and promotion cases.

Recruitment, Advisement, and Retention Committee, Jordan College of Fine Arts, member fall 2006–spring 2007.

Faculty Advisor, Phi Mu Alpha Sinfonia (Alpha Sigma chapter), fall 2006–spring 2007.

Technology and Equipment Committee, Department of Music, member fall 2006–spring 2007.

Personnel and Peer Review Committee, Department of Music, member fall 2006–spring 2007.

Webmaster, Department of Music web site, fall 2004–spring 2007.

Search Committee for Music Department Chair, member fall 2005–spring 2006.

Career Services Advisory Board, member fall 2004–fall 2006.

Leader of technology workshops for Department of Music faculty, August 2006, August 2005, and January 2005. Trained faculty in technology resources for incorporation in their teaching.

Indiana University Jacobs School of Music

Alumni Association Board of Directors, member fall 2006–fall 2009.

Indiana University Department of Music Theory

Steering Committee for Department Colloquium Series, member August 2002–May 2003.

Web Site Development Committee, member September 2001–May 2003.

PROFESSIONAL SERVICE

Society for Music Theory

Professional Development Committee, member November 2017–November 2020 (Chair starting in November 2018).

Secretary, November 2012–November 2016.

Music Theory Midwest

President, 2017–2019.

Program Committee Member for annual conference, 2016.

Session Chair, “Interactive Session: Reflections on Ourselves.” Annual conference, Fayetteville, Arkansas, 2016.

Session Chair, “Schnittke, Shostakovich, and Stravinsky.” Annual conference, Norman, Oklahoma, 2013.

Local Arrangements Chair for annual conference, 2011.

Secretary, May 2008–May 2012.

Session Chair, “Around the World in Ninety Minutes.” Annual conference, Oxford, Ohio, 2010.

Area Representative to Executive Committee, May 2006–May 2008. Elected representative for Illinois, Indiana, and Wisconsin.

Session Chair, “Issues of Form in the Twentieth Century (II).” Annual conference, Lawrence, Kansas, 2007.

College Music Society

Program Committee, Great Plains regional conference, University of Missouri–Kansas City, 2009.

Session Chair, “Twentieth-Century Techniques.” National conference, Atlanta, 2008.

Educational Testing Service

Reader for the College Board’s Advanced Placement exam in music theory, 2006–2010, 2012, 2016.

Journal of Music Theory

Anonymous reviewer of submitted manuscript, 2016.

W.W. Norton & Company

Anonymous reviewer of submitted textbook manuscript, 2012.

Oxford University Press

Anonymous reviewer of sight-singing text, 2010. Advisor for textbook revisions, 2012.

Routledge Press

Anonymous reviewer of submitted manuscripts, 2010. Advisor for textbook revisions, 2012. Reviewer of planned new textbook edition, 2018.

Music Theory Online: A Journal of the Society for Music Theory

Anonymous reviewer of submitted manuscripts, 2009–2010.

Editorial Assistant, October 2000–August 2004. Formatted and created HTML markup for the journal.

Sigma Alpha Iota

Lecture for Xi-A Province Day Workshop (“Imposter Syndrome and Other Habits of Musicians”), April 1, 2017.

Indiana Theory Review

Reviews Editor, summer 2002–summer 2004.

Circulation Manager, summer 1999–spring 2001.

Member of Editorial Board and Editorial Assistant for various issues, 1999–2004.

Iowa Composers’ Forum

Member of Board of Directors, fall 1997–spring 1998.

AWARDS AND HONORS

University of Nebraska–Lincoln College Distinguished Teaching Award: Awarded April 2016 for “exemplary accomplishment in teaching.”

University of Nebraska–Lincoln Parents’ Association Certificate of Recognition: Awarded January 2015 for contributions to “the day-to-day lives and the academic careers of UNL undergraduates.”

Hixson-Lied College of Fine and Performing Arts Leadership Award in Curriculum or Programmatic Development (University of Nebraska–Lincoln): Awarded April 2013 for demonstrating “exemplary accomplishment in curriculum or programmatic development.”

Hixson-Lied College of Fine and Performing Arts Junior Faculty Achievement Award in Teaching (University of Nebraska–Lincoln): Awarded April 2010 for demonstrating “exemplary accomplishment in teaching over the preceding two annual review periods.”

Distinguished Membership, Sigma Alpha Iota: Designated Friend of the Arts and inducted as Distinguished Member, December 2008.

Jordan College of Fine Arts Teacher of the Year (designated by the Butler University chapter of the Mortar Board Honor Society): April 2005 and April 2007.

GRANTS AND SCHOLARSHIPS

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded December 2017 (\$200, with supplemental award of \$670 from the School of Music) to fund travel to the annual conference of Music Theory Midwest, London, Ontario.

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded March 2016 (\$550, with supplemental award of \$550 from the School of Music) to fund travel to the annual conference of the Society for Music Theory, Vancouver, British Columbia.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded May 2014 (\$1920, with supplemental award of \$300 from the School of Music) to present “Pitch Centricity without Pitch Centers” at the Eighth European Music Analysis Conference (EuroMAC VII), Leuven, Belgium.

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded March 2014 (\$473, with supplemental award of \$473 from the School of Music) to fund travel to the annual conference of the Society for Music Theory, Milwaukee, Wisconsin.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded February 2014 (\$447, with supplemental award of \$100 from the School of Music) to present “Pitch Centricity without Pitch Centers” at the annual conference of the Music Theory Society of the Mid-Atlantic, Shenandoah University, Winchester, Virginia.

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded March 2013 (\$560, with supplemental award of \$556 from the School of Music) to fund travel to the annual conference of the Society for Music Theory, Charlotte, North Carolina.

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded March 2012 (\$615, with supplemental award of \$250 from the School of Music) to fund travel to the annual conference of the Society for Music Theory, New Orleans.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded February 2012 (\$615, with supplemental award of \$100 from the School of Music) to present “Spontaneous Apprehension of Pitch Centricity” at the annual conference of Music Theory Midwest, University of Michigan, Ann Arbor.

Hixson-Lied College of Fine and Performing Arts Faculty Development Travel Grant: Awarded May 2011 (\$360, with supplemental award of \$412 from the School of Music) to fund travel to the annual conference of the Society for Music Theory, Minneapolis.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded February 2009 (\$620) to present “The Structure and Genesis of Copland’s *Quiet City*” at the annual conference of Music Theory Midwest, University of Minnesota, Minneapolis.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded June 2008 (\$4040, with supplemental award of \$2088 from the School of Music) to present jointly with the Moran Woodwind Quintet “Structure as Informed by Perception and Performance in Two Woodwind Works by Elliott Carter” at the national conference of the College Music Society, Atlanta, Georgia.

Hixson-Lied College of Fine and Performing Arts Faculty Presentation of Scholarly and Creative Activity Grant: Awarded June 2008 (\$804, with supplemental award of \$415 from the School of Music) to present “Salience as a Structural Determinant in Post-Tonal Pitch-Centric Music” at the Music Analysis Conference of the Society for Music Analysis, Cardiff, United Kingdom.

Hixson-Lied College of Fine and Performing Arts Faculty Research/Creative Activity Grant:

Awarded March 2008 (\$1900) for study of Aaron Copland's manuscript sketches at the Library of Congress, Washington, D.C.

Butler University Faculty Research Grant: Awarded November 2006 (\$4000) for a planned study of Aaron Copland's manuscript sketches at the Library of Congress, Washington, D.C. (Declined to accept position at University of Nebraska.)

Jordan College of Fine Arts Travel Grants (Butler University): November 2006, March 2006, February 2005.

Butler University Department of Music Travel Grants: March 2006, January 2005.

Indiana University School of Music Travel Grant: April 2000.

Presser Foundation Scholarship (Awarded to the outstanding music student of the university): spring 1994 (Drake University).

PROFESSIONAL AFFILIATIONS

Society for Music Theory: Member, fall 2000–present.

Music Theory Midwest: Member, May 1999–present.

Society for American Music: Member, spring 2001–present.

College Music Society: Member, fall 1999–present.

Pi Kappa Lambda (National Music Honor Society): Inducted spring 1995.

Phi Mu Alpha Sinfonia: Inducted April 1992.