

# David Heetderks

(dheetder@oberlin.edu)

## Education

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### *University of Michigan School of Music, Theatre & Dance*

- 2011 Ph.D. in Music Theory. Dissertation: “Transformed Triadic Networks: Hearing Harmonic Closure in Copland, Poulenc, and Prokofiev.”  
Committee: Ramon Satyendra (chair), Mark Clague, Jane Fulcher, Kevin Korsyn, Igor Kriz, Wayne Petty
- 2008 M.A. in Music Theory. Major preliminary paper: “Relational Networks in Aaron Copland’s ‘New Tonality.’”  
Advisor: Ramon Satyendra

### *Yale School of Music*

- 2000 Master of Musical Arts in Composition. Thesis: “A Hierarchical Interpretation of Jean-Claude Risset’s *Sud*.”  
Advisor: John Halle
- 1999 M.M. in Composition

### *University of Maryland, College Park*

- 1997 B.M. in Composition

## Employment

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- 2011–2016 Assistant Professor of Music Theory, Oberlin College Conservatory
- 2006–2010 Graduate Student Instructor, University of Michigan School of Music, Theatre & Dance

## Publications

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### *Peer-Reviewed*

- “Slanted Beats, Enchanted Communities: Pavement’s Early Phrase Rhythm as Indie Narrative.” Forthcoming in *Popular Music* 36, No. 3 (2017).
- “From Uncanny to Marvelous: Poulenc’s Hexatonic Pole.” *Theory and Practice* 40 (2015): 177–204.
- “Hipster Harmony: The Hybrid Syntax of Seventh Chords in Post-millennial Rock.” *Music Theory Online* 27, No. 1 (June 2015). <http://www.mtosmt.org/issues/mt0.15.21.2/mt0.15.21.2.heetderks.html>

“Semitonal Succession-Classes in Prokofiev’s Music and Their Influence on Diatonic Voice-leading Backgrounds in the Op. 94 Scherzo.” *Intégral* 27 (2013): 159–212.

“Hardcore Re-visioned: Reading and Misreading in Sonic Youth 1987–8.” *Music Analysis* 32, No. 3 (October 2013): 363–403.

“A Tonal Revolution in Fifths and Semitones: Aaron Copland’s Quiet City.” *Music Theory Online* 17, No. 2 (July 2011). <http://www.mtosmt.org/issues/mto.11.17.2/toc.17.2.html>

#### *Invited*

“A Tonal Axis to Grind: The Central Dyad in Sonic Youth’s Divergent Textures.” Forthcoming in *The Routledge Companion to Popular Music Analysis: Expanding Approaches*, ed. Ciro Scotto, Kenneth Smith, and John Brackett. Scheduled for publication July 2018.

Review of Michael Brocken, *The Twenty-first Century Legacy of The Beatles: Liverpool and Popular Music Heritage Tourism* (Ashgate, 2015). *NABMSA Reviews* Vol. 3, No. 1 (Summer 2016): 1–2.

Review of S. Alexander Reed, *Assimilate: A Critical History of Industrial Music*. *Music Theory Online* 20, No. 2 (July 2014). <http://www.mtosmt.org/issues/mto.14.20.2/mto.14.20.2.heetderks.php>

#### *Non-Academic*

“12 Hymns, Recast.” Review of Kate Eaton, *King of Love* (Bandcamp, 2015). *The Living Church* (21 April 2016).

“Rhythms of Catholicism.” Review of Stephen Schloesser, *Visions of Amen: The Early Life and Music of Olivier Messiaen* (Eerdman’s: 2014). *The Living Church* (21 April 2015).

“Splendor in the Ordinary.” Review of Calvin R. Stapert, *Playing before the Lord: The Life and Music of Joseph Haydn* (Eerdman’s, 2014). *The Living Church* (5 September 2014).

“Worship Meets Postmodernity.” Review of C. Randall Bradley, *From Memory to Imagination* (Eerdman’s, 2012). *The Living Church* (1 September 2013).

“The Cosmic Drama.” Review of Calvin R. Stapert, *The Messiah: Comfort for God’s People* (Eerdman’s, 2010). *The Living Church* (10 November 2011).

Program notes for the Detroit Symphony Orchestra’s *Performance* magazine; Vol. 12, issues 1 and 5 (2010); Vol. 13, issue 1 (2009).

## List of Compositions

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### LARGE ENSEMBLE

*Creation Stories: Genesis* (flute, oboe, clarinet, bassoon, strings, and narrator) 2006  
Commissioned by the Live Music Project; premiered at the Quick Center for the Arts,  
Fairfield University, Fairfield, CT

*DemBones!* (three percussion, xylophone, two pianos, and SAB chorus) 2004  
Commissioned by the ACES Educational Center for the Arts

*Bedtime for Bonzo* (string orchestra, piano, and percussion) 2003  
Commissioned by the Group435 string orchestra, premiered in New Haven, CT

*Apokaradokia* (two clarinets, vibraphone, string quartet, electric bass) 2000  
Premiered by members of the Yale Philharmonia at New Music New Haven

### CHAMBER

*Pitchblende* (oboe, clarinet, alto saxophone, bass clarinet, bassoon) 2011  
Written for the Akropolis Quintet

*Umber Suite* (clarinet and marimba/percussion) 2010  
Written for Kari Dion and Eliza Kinney

*Stratus* (violoncello and piano) 2008  
Commissioned by John and Barbara Metz; premiered New Haven, CT

*Fallen Falls' Scene* (oboe and piano) 2008

*Microsonata* (violin and piano) 2007  
Commissioned by the Connecticut State Music Teachers' Association, premiered by  
Sirena and Christine Huang, Easton, CT

*Sanjo* (flute and piano) 2004  
Commissioned by flautist Sergio Pallottelli

*Ta Osta Ta Xera* (violoncello and three percussionists) 2004  
Commissioned by percussion trio Loop 243, premiered at Sound Underground, New  
Haven, CT

*Duo: Serenade–Blues–Romp* (viola and piano) 2003  
Performed by Arie Schächter and Shiau-Uen Ding, Music03 Festival, Cincinnati, OH

*Urban Legend* (violin and viola) 2001  
Commissioned by the Gemini Duo, premiered in New Haven, CT

*Ukifune* (viola, guitar, bassoon, and percussion) 2000  
Written for Clogs, recorded on their album "Thom's Night Out" (Brassland label)

*Four Action Studies* (trumpet, horn, and tuba) 1999  
Premiered by members of the Yale Philharmonia at New Music New Haven

*Two Vignettes* (two violins) 1998  
Commissioned by the Gemini Duo; premiered at New Music New Haven

VOCAL/CHORAL	
<i>Gloria and Sanctus</i> (unison chorus and organ)	2017
Written for Christ Church Oberlin	
<i>I Am the Good Shepherd</i> (SATB chorus)	2016
Written for Christ Church Oberlin	
<i>Two by Dickinson</i> (SATB chorus and piano)	2005
Premiered by the Yale Camerata, New Haven, CT; performed by the Cappella Gloriana chorus, San Diego, CA	
<i>Prayers Divided</i> (soprano, viola, and piano; text by Charles Williams)	2000
Premiered at a recital by Holly Bae Bewlay and Robert Lee Adams, New Haven, CT	
<i>Timefoolery</i> (six speakers and three percussionists)	1998
Featured at “Sheep’s Clothing” all-night new music marathon, Yale University	
SOLO/ELECTRONIC	
<i>Morning Meltdown</i> (piano)	2006
Commissioned by the Renée B. Fisher Foundation	
<i>Ukifune Remix</i> (improviser and electronic tape)	2002
Written for Evan Ziporyn of the Bang on a Can All Stars; premiered at a solo recital, Chicago, IL	
<i>Green Suite</i> (retuned viola)	2000
Performed by Ellen Rose at the EARPLAY concert series, San Francisco, CA	
<i>Instinct</i> (piano)	2000
Premiered by Reto Reichenbach at New Music New Haven; performed by Reto Reichenbach at the Orleans Piano Competition, Orleans, France, 2004	
<i>Carpe Diem!</i> (piano)	2000
Premiered by Reto Reichenbach at New Music New Haven	
<i>Three’s A Crowd</i> (one performer simultaneously playing viola, piano, and singing)	1999
Premiered by David Heetderks at New Music New Haven	
<i>Blessed Rage for Order</i> (piano)	1996
Premiered by Nathan Buckner, College Park, MD	

## Teaching Experience

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### *Oberlin College Conservatory*

Listening to and Analyzing Rock (2016)

Upper-division course on analytical approaches for rock music.

Tonality After 1920 (2013, 2015)

Upper-division course on analytical approaches for tonal music written after 1920.

Music Theory IV (2013, 2014, 2016)

Post-tonal musical analysis.

Music Theory III (2012, 2015)  
Advanced tonal chromaticism and sonata form.

Music Theory II (2012, 2017)  
Introduction to chromaticism in tonal music, musical form.

Music Theory I (2011)  
Counterpoint and diatonic harmony.

Aural Skills IV (2013, 2014, 2017)  
Musicianship for post-tonal music.

Aural Skills III (2012, 2013, 2015)  
Musicianship for music with advanced chromaticism.

Aural Skills II (2012)  
Musicianship for music that modulates to closely related keys.

Aural Skills I (2011)  
Musicianship for diatonic tonal music.

*University of Michigan School of Music, Theatre & Dance*

Accelerated Aural Skills II and III (2008, 2010)

Second and third semesters of an accelerated aural skills course for music majors with exceptional ability in theory.

Music Theory I for non-majors (2009)

Aural Skills I, II, III, and IV (2006–2010)

Special Courses: Music Theory Review (2006)  
Summer music theory review course for music education majors.

*MPulse Summer Music Program*

Theory and Musicianship (2009, 2010)

Summer course for talented high-school musicians.

*ACES Educational Center for the Arts, New Haven, Connecticut*

AP Theory, Instrumental Composition, Musicianship with Practica Musica (2003–2005)

Music theory and composition courses at a high-school arts magnet program.

*Yale School of Music*

Music Theory Review and Hearing (2000, 2001)

Musicianship, analysis, and music theory review for first-year graduate students.

*Yale Department of Music*

Musicianship I and II (1999, 2000)

Presentations (all peer-reviewed except those marked with an asterisk)

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“Lies, Betrayals, & Fruit-Covered Nails: Tight and Loose Rhyme-Schemes in Indie Rock.”

2015: Society for Music Theory Annual Meeting, St. Louis, 30 October.

2015: Music Theory Midwest Annual Conference, Rochester, MI, 8 May.

“Gold Soundz, Slanted Beats: Pavement’s Vocal Phrasing as Indie Narrative.”

\*2014: Invited presentation at Florida State University, 20 November 2014.

“The Grain of Disorientation: Pitch Indigestibility and Divergence in Sonic Youth’s Noise Rock”

2014: Society for Music Theory annual meeting, Milwaukee, 7 November.

“The Hybrid Syntax of Seventh Chords in Postmillennial Rock.”

2013: Society for Music Theory annual meeting, Charleston, 31 October.

2013: The International Conference on Analyzing Popular Music, hosted by the Society for Music Analysis, Liverpool, United Kingdom, 2 July.

“From Uncanny to Marvelous: Poulenc’s Hexatonic Pole and the Creation of Musical Surrealism.”

2012: Society for Music Theory annual meeting, New Orleans, 2 November.

2012: Music Theory Midwest annual conference, University of Michigan, 19 May.

“Harmonic Function within Semitone Progressions in Prokofiev’s Early Compositions.”

2011: Society for Music Theory annual meeting, Minneapolis, 28 October.

2011: Music Theory Midwest annual conference, University of Nebraska, 13 May.

“The Final Chord of Poulenc’s *Stabat Mater* as Musical Fragment and Marker for Eternity.”

2011: The Forum on Music and Christian Scholarship, Wheaton College, 19 March.

“Step-Progressions as Indicators of Harmonic Closure in the Music of Prokofiev.”

\*2011: Invited presentation at University of Toronto, February.

“Open or Closed? Poulenc’s Major-third Cycles of Minor Triads.”

2010: Music Theory Society of the Mid-Atlantic annual conference, Penn State University, 27 March.

“Fragmentation and Verticalization of Thrash as a Compositional Strategy in Early Sonic Youth.”

2010: Music Theory Midwest annual conference, Miami University, 15 May.

2010: Michigan Interdisciplinary Music Society’s Conversations Conference, University of Michigan, 5 February.

“A Tonal Revolution in Fifths and Semitones: Aaron Copland’s *Quiet City*.”

2009: Society for Music Theory annual meeting, Montreal, 29 October.

2009: Music Theory Midwest annual conference, University of Minnesota, 16 May.

- “The Sound of Rock Destroying Itself: Sonic Youth’s Creative Reinterpretation of Their Metal Past.”  
 2009: “Post-Punk Performance: the alternative 80s in Britain” conference, the University of Leeds, United Kingdom, 9 September.
- “Guitar Solo as Trope in Sonic Youth’s ‘Pacific Coast Highway.’”  
 2008: Music Theory Midwest annual conference, Bowling Green State University, 17 May.
- “Pitch Centricity in *Quiet City* and Aaron Copland’s ‘Declamatory Style.’”  
 2008: University of Western Ontario Graduate Student Symposium, 4 May.  
 2008: Michigan Interdisciplinary Music Society’s Conversations conference, University of Michigan, 8 February.
- “Chopin and Ambiguity.”  
 \*2007: Pre-concert lecture for The Chopin Project, a concert series of the complete solo piano music of Frederic Chopin, University of Michigan, 24 March.
- “Composing Out Homesickness: Thematic Return in Chopin Mazurkas.”  
 2007: Music Theory Midwest annual conference, University of Kansas, 13 April.  
 2007: Cincinnati College–Conservatory of Music annual graduate conference, 9 February.

#### Awards and Grants

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| 2016      | Student research assistant grant, Oberlin Research and Development Committee   |
| 2010      | Rackham Predoctoral Fellowship, University of Michigan<br>Granted to outstanding doctoral candidates who are actively working on dissertation research.  |
| 2010      | Participant in Graduate Student Workshop “The Music of Stravinsky,” Society for Music Theory (Professor Gretchen Horlacher, chair)   |
| 2009      | Outstanding Graduate Student Instructor Award, University of Michigan<br>Given to Graduate Student Instructors who demonstrate exceptional ability, creativity, and continuous growth as teachers, and who demonstrate service as outstanding mentors and advisors to students and colleagues. |
| 2007–2010 | Regents’ Fellowship, Rackham Graduate School, University of Michigan<br>Supports outstanding incoming doctoral students.   |
| 2006      | Humanities Fellowship, Rackham Graduate School, University of Michigan   |
| 2005      | Winner, Renée B. Fisher competition<br>Commissions piano works required for performance by young pianists at a biannual piano competition.   |
| 2005      | Morton Gould Young Composer Award from ASCAP (the American Society of Composers, Authors, and Publishers)  |

- 2000 Frances E. Osborne Kellogg Memorial Prize, Yale University  
Given for best composition in a contrapuntal style.
- 1998 Woods Chandler Memorial Prize, Yale University  
Given for an outstanding piece in a large form.
- 1996 Presser Foundation Scholar Award (University of Maryland, College Park)  
Given for outstanding scholarship in the humanities.
- 1996 First Place, Homer Ulrich Soloist Competition, string division (University of Maryland, College Park)

#### Service to Profession and Institution

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- 2016 Komar Award committee member and session chair for Music Theory Midwest
- 2015–2016 Undergraduate research and library committee member, Oberlin College
- 2013–2015 Reviewer for article submissions to *Journal of Music Theory*
- 2013–2014 Library self-study committee member, Oberlin College
- 2012–2013 Academic standing committee member, Oberlin College Conservatory
- 2012–2013 Program committee member, Music Theory Midwest
- 2012 Reviewer for article submission to *Music Theory Online*
- 2006 Editor of forthcoming article in *In Theory Only*
- 2009–2010 Program committee member, MIMS (Michigan Interdisciplinary Music Society) graduate interdisciplinary music conference, University of Michigan
- 2008–2009 Arrangements committee chair, MIMS interdisciplinary music conference, University of Michigan
- 2007–2008 Secretary and program committee member, MIMS interdisciplinary music conference

#### Proficiencies

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Reading German

Keyboard

Sibelius music notation program

Digital Performer sequencing software

Practica Musica musicianship instructional software



## Membership

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College Music Society

Music Theory Midwest

Popular Music Interest Group

Society for Christian Scholarship in Music

Society for Music Theory

## Compositional Commissions and Highlights

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- 2012        *Pitchblende I & II* released on *High Speed Reed*, Akropolis Reed Quintet's debut CD
- 2011        Commission from the Akropolis Reed Quintet
- 2010        Adjudicator for Educational Center for the Arts annual Composition Prize
- 2010        String arranger for Rob Joslyn's album "Ferris Wheel"
- 2009        Guest artist at New Music Forum, Educational Center for the Arts, New Haven
- 2008        Commission from violoncello–piano duo John and Barbara Metz
- 2007        Commission from the Connecticut State Music Teachers' Association for a work for violin and piano
- 2005        Commission from Live Music Project for music to accompany narration at a children's concert
- 2005        Participant in Music05, Cincinnati, Ohio
- 2005        Adjudicator for "Three Cs" composition competition at the Neighborhood Music School, New Haven, Connecticut
- 2004        Guest artist at New Music at Maryland, College Park, Maryland
- 2004        Commission by Educational Center for the Arts for a choral work
- 2004        Commission by flautist Sergio Pallottelli
- 2003        Commission by percussion trio Loop 243
- 2003        Participant in Music03, Cincinnati, Ohio

- 2003 Commission by the Group 435 String Orchestra
- 2002 *Green Suite* featured at the EARPLAY series in San Francisco, California
- 2001 Commission by the Gemini Duo
- 2001 *Ukifune* recorded by Clogs on their album “Thom’s Night Out” (Brassland)