Indiana University Jacobs School of Music

Graduate Theory Association

23RD ANNUAL SYMPOSIUM OF RESEARCH IN MUSIC THEORY

February 24-25, 2017

Ford-Crawford Hall

Graduate Theory Association
Twenty-Third Annual Symposium for Research in Music Theory

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Indiana University Jacobs School of Music

Dear friends of music theory,

Welcome to our annual symposium! The Graduate Theory Association is proud to continue one of the longest-running student-organized conferences for music theory in the country.

We are delighted to have eight guest presenters this year, seven of whom traveled across the continent to participate. Two members of Indiana University's music theory faculty will also deliver featured presentations on some of their most recent scholarly work. We are thrilled to welcome our keynote speaker, Professor Harald Krebs from the University of Victoria. Professor Krebs will lead a workshop Friday afternoon, as well as deliver our symposium's keynote address Saturday evening. All of the conference events are free and open to the public, as is tradition.

On behalf of the entire GTA, I would like to thank our sponsors at Indiana University: the Jacobs School of Music, the Department of Music Theory, and the IU Student Association. I would also like to especially thank Dean Gwyn Richards for his generosity, as well as Professor Adams and the music theory faculty for their support. Finally, the symposium would not be possible without the hard work and dedication displayed by members of the GTA. Thank you to each and every one of you!

If you are visiting Bloomington, we hope that you enjoy your stay. We are happy to answer any questions you may have about the School of Music, Indiana University, or the city. To all participants and attendees: enjoy the symposium!

Sincerely,

David Geary
President, Graduate Theory Association
Indiana University Jacobs School of Music
gta@indiana.edu

PROGRAM

Friday, February 24:

1:00-2:00pm	Registration
2:00-2:15pm	Opening Remarks
2:15-5:15pm	Workshop: *Analyzing Declamatory Rhythm in the German Lied* Led by **Professor Harald Krebs**, University of Victoria
5:15-7:30pm	Dinner Break
7:30-8:30pm	FEATURED PRESENTATION I Leah Frederick, *Chair* **Professor Julian Hook**, Indiana University: "Generalized Normal Forms"
8:30-10:30pm	Reception at the Indiana Memorial Union (State Room East and State Room West)

Saturday, February 25:

8:45-9:45am	Breakfast Reception
9:45-10:45am	SCHOENBERG AND HIS MUSIC Lauren Wilson, *Chair* **Adam Roy**, Western University: "Schoenberg's Voice Leading Space: Mapping Motivic Transformations through Ordered Intervallic Networks" **Anna Nelson**, University of Michigan: "Adorno's Musically-Influenced Philosophy: Schoenberg's 'Idea' as Resistance to the 'Culture Industry'"
10:45-11:00am	Break
11:00am-12:00pm	STRETCHING TONALITY IN LOURIÉ AND HINDEMITH Tyler Erickson, *Chair* **Savanna Rigling**, Louisiana State University: "Melody and Mutability: Elements of *Peremennost'* in Arthur Lourié's Early Vocal Writings" **Blake Taylor**, University of Louisville: "Tonal Shift, Cadence and Transition in Hindemith's *Sonata for Trombone and Piano, Mvt. 1*"

12:00-2:00pm	Lunch Break
2:00-3:00pm	DISNEY AND ADELE Jinny Park, *Chair*
	Ash Stemke, Florida State University: "Musical 'Medicine' for a Tonal Problem: Examining the Score of Walt Disney's *Mary Poppins*"
	Timothy Mastic, The Graduate Center, CUNY: "An Intra-Album Dialogic Approach to Adele's *25"*
3:00-3:15pm	Break
3:15-4:15pm	THEORY, PERFORMANCE, AND BACH Emily Lamb, *Chair*
	Nik Bauchat, Indiana University: "J.S. Bach's Ideal Pacing Prototype"
	Nathan Pell, The Graduate Center, CUNY: "Towards a Theory of Performance: Its Rules and Layers"
4:15-4:30pm	Break
4:30-5:30pm	FEATURED PRESENTATION II Jessica Sommer, *Chair*
	Professor Mike Cheng-Yu Lee, Indiana University: "Sources for Ambiguity in Haydn String Quartet Op. 33 No 1"
5:30-7:30pm	Dinner Break
7:30-9:00pm	KEYNOTE ADDRESS David Geary, *Chair*
	Professor Harald Krebs, University of Victoria: "Changes of Pace: Expressive Accelerations and Decelerations in Felix Mendelssohn's Vocal Rhythms"
9:00-11:00pm	Post-Conference Reception at the Irish Lion

ABSTRACTS

FRIDAY EVENING

Featured Presentation I, 7:30-8:30pm

Generalized Normal Forms

Julian Hook, Indiana University

This talk strengthens the connections between pitch-class set theory (Forte et al.) and geometric music theory (Callender, Quinn, Tymoczko) by showing that generalized versions of "normal forms" or "prime forms" may be derived under any combination of the *OPTIC* equivalence relations. In this conception, the usual "normal order" of a collection of notes is its *OPC normal form*, inasmuch as all collections sharing the same normal order are related by some combination of octave, permutational, and cardinality equivalence. The familiar "prime form" is the *OPTIC normal form*, which relies on transpositional and inversional equivalence as well. Calculation of normal forms corresponding to other subsets of the *OPTIC* relations helps to clarify ways in which different sets or strings of notes may be related; as more relations are added, more things become equivalent, and normal forms become simpler. Normal forms provide a systematic means, previously lacking, for labeling maps of *OPTIC* spaces, and may be used to define *normal regions*, useful aids to visualizing the smaller spaces that arise through the addition of new relations to those already present in some larger space. The talk will review the *OPTIC* relations, present a detailed algorithm for the calculation of all normal forms, and offer examples of normal forms, normal regions, and ways in which they may be used.

SATURDAY MORNING

Schoenberg and his Music, 9:45-10:45am

Schoenberg's Voice Leading Space: Mapping Motivic Transformations Through Ordered Intervallic Networks

Adam Roy, Western University

Arnold Schoenberg's theoretical writings on harmony and "musical idea" emphasize minimal movement for musical coherence, especially in terms of voice leading. However, identifying cogent voice-leading motions in Schoenberg's extended-tonal motivic works proves a particular challenge.

Musical motion is marked by some degree of change between two discrete objects (chord structures, pitch-classes, durations etc.), and can be quantified by comparing defined elements—called nodes—in an object A to those in an object B. In scholarship, pitch-classes are typically chosen as the object-nodes for comparison. This emphasis is highlighted in scholarship such as Straus (1997, 2003, 2005), Morris (1998), Lewin (1998), Cohn (1997), and Chapman (1981). Although these authors offer valuable insight, I propose an alternative that addresses the challenge of extended-tonal motivic music.

Part I of this paper develops a network schema which maps ordered intervals (INTs) as discrete INT-nodes between pc-nodes. Through the creation of INT-nodes, an objects vertical arrangement and successive transformations can be traced through structural variation in motivic restatements. The result highlights spatial (intervallic) relationships between two statements of a motive by tracking variations of vertical structures as expansions (+) or contractions (-) of space. Quantifying these changes occurs by employing ideas of parsimonious, proximal, or excessive INT-Leading. Part II presents a case study mapping motivic development in Schoenberg's *String Quartet No. 2 op. 10, Third Movement "Litanei."* Applying this system to prominent motivic statements produce unique and coherent networks, offering a new lens to view Schoenberg's disposition for development through minimal motion of musical ideas.

Adorno's Musically-Influenced Philosophy: Schoenberg's "Idea" as Resistance to the "Culture Industry"

Anna Nelson, University of Michigan

In 1941, Theodor Adorno began his *Philosophie der Neuen Musik* while he and fellow Frankfurt School thinker Max Horkheimer were writing their seminal work, *Dialektik der Aufklärung*. In *Dialectik*, they developed the "culture industry" theory to explain how capitalism negatively impacts the creation of new works. This concept seeps into musical discourse with Adorno's *Philosophie der Neuen Musik,* where it appears as that force that the true artist must consciously negate. Adorno describes how the composer's resistance against the easy-to-digest product fabricated by the "culture industry" leads to their irreparable severing from society.

This pervasive modernist idea's development has often been attributed to Adorno's relationship with Berg. Though the scholarly work on this relationship has been extensive (Rich 2013, Harding 1992), an analysis of *Philosophie der Neuen Musik* seems to point to a more significant influence: Arnold Schoenberg. Berg's influence on the writer, though substantial, does not entirely constitute the musical aspect of Adorno's philosophies. I argue that an analysis of Schoenberg's unique brand of dialectics on the purpose of new music in society, a position that Adorno admires at great length, can provide a deeper understanding of both thinkers' outputs. In this paper, I will draw connections between Adorno's "culture industry" as detailed in *Dialektik der Aufklärung* and its parallels in his shorter *Philosophie der Neuen Musik,* and Schoenberg's theoretical writings on "style and idea," the "loneliness" of the artist, and the claim of "intellectualism" to argue that Adorno's "culture industry" can be understood as a result of his internalization of Schoenberg's ideas.

Stretching Tonality in Lourié and Hindemith, 11:00am-12:00pm

Melody and Mutability: Elements of *Peremennost'* in Arthur Lourié's Early Vocal Writings

Savanna Rigling, Louisiana State University

The Russian theoretical concept of peremennost', or tonal mutability, refers to the ability for music to exist in two tonal centers simultaneously. Songs from Arthur Lourié's Azbuka and Corona Carminum Sacrorum are examples of mutable works that operate in two tonal centers at once. Corona Carminum Sacrorum (1915) features influences from both Russian and Western Catholic tradition, while Azbuka (1917) echoes the Russian folk tradition. Despite their different subject matter and influences, Lourié's use of peremennost' unites the two pieces and shows a continuity with past Russian compositional practices. All four songs utilize Yavorsky's Mutable Mode One and have identical harmonic areas gravitating around A minor, C major, E minor, and G major. In spite of their similar harmonic composition, each song highlights different aspects and ideas behind the mutability present in the piece. "Ave Maria" aligns with Mazel and Berkov's ideas of triadic function in peremennost', "Salve Regina" contains aspects of Kholopov's lady modal'nogo and Miasoedov's pra-garmoniia, "Po slogam na raspev" highlights Yavorsky and Protopopov's idea of melody creating mutability, and "Pro slepogo" features the importance of pitch centricity in Kholopov's theory of modality-type peremennost'. Analyzing Corona Carminum Sacrorum and Azbuka through a Russian lens reveals a complex theoretical tradition underneath the simple surface of the songs.

Tonal Shift, Cadence, and Transition in Hindemith's *Sonata for Trombone and Piano, Mvt. 1*

Blake Taylor, University of Louisville

Paul Hindemith (1895-1963) is largely understood as a neoclassical composer, as his works show obvious classical cues, including the adoption of basic classical phrase structure and overarching formal conceptions. Hindemith is also known as a tonal composer, though not in a diatonic sense, and his theories on tonality are disseminated through his *Craft of Musical Composition.* While many Hindemith scholars, such as David Neumeyer, have done extensive analysis and research on various facets of Hindemith's works, an area of analytical interest that is heretofore unexamined is Hindemith's use of interphrasal cadential and transitional figures. I propose a method for identifying and classifying structures that occupy this medium-level formal space, and hope to elucidate common cadential and transitional formulae that Hindemith employs to enrich our understanding of the odd marriage of formal neoclassicism and Hindemith's 20th century tonal idiom. As a vessel for this research I have chosen the first movement of Hindemith's *Sonata for Trombone and Piano* (1941).

Primarily, I have identified a phenomenon that I term *phrasal pitch declension*. In these transitions between key areas of various hierarchies, as well as in cadences within these key areas, Hindemith employs low voice contrapuntal motion to herald these tonal shifts. This is generally achieved by a leap and/or a step downward, for instance (-5, -1) or (-2, -7). These *motivic catalysts* generally signal the end of one key area and the beginning of the next. For this paper I have adapted and expanded theories by Hindemith and Neumeyer.

SATURDAY AFTERNOON

Disney and Adele, 2:00-3:00pm

Musical "Medicine" for a Tonal Problem: Examining the Score of Walt Disney's *Mary Poppins*

Ash Stemke, Florida State University

In his essay "*There's No Place Like Home": Tonal Closure and Design in the Wizard of Oz*, Ronald Rodman presents a "listener-centered" analysis of the score to *The Wizard of Oz* (1939), showing how the tonal design of the score parallels the overall theme of the film (departure from and return to Kansas/home represented musically as a tonally closed I-V-I). While I-V-I is a highly appropriate musical model for Dorothy's journey, it is also a cliché in tonal music and can be found in other film scores, as demonstrated by David Neumeyer. Given this regularity, a reader of Rodman's essay may wonder if less-traditional tonal designs could be as closely paralleled to the dramatic narrative of a film.

This paper seeks to explore the links between *atypical* tonal designs and dramatic narrative by arguing that the score to Walt Disney's *Mary Poppins* is driven by a *tonal conflict* ("tonal problem"), a method of tonal organization studied by Murray Dineen, Joseph Straus, and others. A complete analysis of the score is followed by a discussion of the implications of the tonal problem in the context of the film's characters and plot; specifically, that Mr. Banks' metamorphosis near the end of the film occurs in conjunction with the resolution of the score's tonal problem. The demonstration of this musical-dramatic relationship seeks to lay groundwork for future expansion of Rodman's "listener-centered" method in order to unearth new parallelisms between sound and screen.

An Intra-Album Dialogic Approach to Adele's *25*

Timothy Mastic, The Graduate Center, CUNY

Scholars have long studied how individual pop songs are in dialogue with the generic norms of a larger corpus. I propose that an album can also establish its own norms with which its individual songs can be in dialogue. The way individual songs conform to or depart from these album-specific norms can give rise to a set of fulfilled or thwarted expectations that carry hermeneutic implications. By releasing *25* only as a complete album, thus subverting the status quo of shuffle-based streaming services, Adele created a work exceptionally qualified for discussion of intra-album norms.

I show that album-wide norms concerning melodic contour, texture, and form—most strongly established in the opening song—are radically subverted in "Water Under The Bridge," making it the most deformational and thus most expressive song on *25*. In this album, various musical parameters (including melodic contour and texture) generally ascend and accumulate over the course of each song. The ways in which individual songs either conform to or depart from this norm in some parameters can impact expectations about other parameters, reverberating in the formal structure and even the narrative of the song.

Shifting the scale of normativity from genre to album allows us to focus on specific song-to-song relationships, and the recalibration of expectations causes different musical features to fall into relief. While the patterns found within Adele's *25* are album-specific, I argue that such an intra-album dialogic approach can be used productively to provide analytical insight into the formal organization of other albums.

Theory, Performance, and Bach, 3:15-4:15pm

J.S. Bach's Ideal Pacing Prototype

Nik Bauchat, Indiana University

The hierarchical arrangement of pulse streams is central to many theories of rhythm and meter. Each stream consists of evenly spaced beats, which are idealized non-durational instants. As one moves from lower to higher levels, the duration between beats gradually increases. From a listener perspective, the most salient level in a work is that which a listener can tap to, a level commonly referred to as the *tactus.* From a compositional perspective, however, I posit that the most salient streams are those highlighted through common musical phenomena such as repetition, cadences, and pedal points. A particular compositional strategy found in the music of J.S. Bach involves gradually shifting attention from longer to shorter pulse streams. This results in an experience of acceleration. The first part of this paper examines ritornelli from Bach's arias that conform to this model, which I refer to as the *ideal pacing prototype*. The fluidity in which Bach transitions between these pulse streams accounts for why his music often resists analytical methods that attempt to compartmentalize his phrases. The second part of the presentation examines movements from Bach's sixth Brandenburg Concerto in which the *ideal pacing prototype* only emerges later in a composition, serving as a musical goal.

Towards a Theory of Performance: Its Rules and Layers

Nathan Pell, The Graduate Center, CUNY

Traditionally, authors have deemed the interaction of performance and analysis problematic only when their results do not align. Thus, Lester: "what power can an analytical assertion carry if clearly contradicted by a performance which is widely accepted as 'effective?'" But when an analytical insight invites a performer to play a certain way, or when a performer's choice advises an analyst's reading, a rich, mutualistic relationship emerges, along with a question: how can we describe or model the interaction when it seems to behave in haphazard, or at least diverse, ways?

I answer that analysis and performance represent sibling projections from the same source: a piece of music (not to be conflated with its score). Musical interpretation thus can take two paths to recreate a musical work: one realizing sonically (performance), the other distilling verbally or graphically (analysis). Like all siblings, they share many traits, but diverge in others, their difference in medium offering only a partial explanation.

Analysis has a dual orientation: on the one hand towards a piece of music, on the other towards theory. I propose that performance has a rich and variegated theory too, and rules that compose it. In the full model, therefore, both performance and analysis situate themselves between a musical work and a system for interpreting it. If rules for performance exist, so too must layers of performance, readings in which rules are weighed against each other hierarchically: performance, like analysis, prioritizes some events over others.

Featured Presentation II, 4:30-5:30pm

Sources for Ambiguity in Haydn String Quartet Op. 33 No. 1

Mike Cheng-Yu Lee, Indiana University

The opening of Haydn's Op. 33 No. 1 string quartet has been widely recognized for its inherent tonal ambiguity. It is said that this ambiguity resolves when the theme returns in pitch at the onset of the subordinate area accompanied by a held pedal by the cello on the new tonic. Building on this interpretation, I argue that there are additional features of the opening material that remain unresolved notwithstanding the stabilizing effects of the pedal point.

I call upon Robert Gjerdingen's theory of Galant schemata to suggest that there is evidence in Op. 33 No. 1 to suggest that Haydn understood the syntactical implications of certain schemata and played on their syntax to craft long-range formal connections. I conclude the talk with a new interpretation of the recapitulatory junction and offer an extra-musical performance context that might have inspired the movement's formal and structural features.

SATURDAY EVENING

Keynote Speech, 7:30-9:00pm

Changes of Pace: Expressive Accelerations and Decelerations in Felix Mendelssohn's Vocal Rhythms

Harald Krebs, University of Victoria

The declamation in Mendelssohn's songs garnered a considerable amount of criticism in the late 19th to early 20th century. Luise Leven's dissertation on Mendelssohn's songs (1926), for example, provides long lists of passages supposedly exhibiting erroneous declamation. More recent scholars such as Thomas Stoner and Douglass Seaton have expressed favorable opinions of the declamation in Mendelssohn's songs, and Susan Youens has hinted that some of his unusual declamation may have a text-expressive function. My paper demonstrates that Mendelssohn's deviations from the expected declamation are indeed expressive.

I focus on one particular aspect of Mendelssohn's declamatory practice, namely his use of changes of pace in the vocal delivery of text. Although some of Mendelssohn's unexpected changes in declamatory pace are accelerations, decelerations (ranging from elongations of individual syllables to a reduced pace during an entire section) are much more common. The changes of pace serve one of two expressive functions: highlighting a particular word or words, or reflecting aspects of the meaning of the text. I shall briefly discuss a number of short examples, including excerpts from Mendelssohn's autographs that demonstrate that the working out of expressive declamation was an important part of his compositional process. I shall conclude with more detailed discussions of two songs in which Mendelssohn uses declamatory decelerations to bring out larger-scale aspects of the meaning of his texts. In "Reiselied," op. 34, no. 6, the counterintuitive deceleration of text describing the quickest, most passionate actions in the poem suggests the delusional nature of those actions. In "Neue Liebe," op. 19, no. 4, the dramatic slowing of the declamation whenever the poem specifically mentions fast motion suggests that the persona stands apart from the described ride of the fairies, paralyzed with wonder and fear. A permanent slowing of the declamation at the end of the song suggests not only the persona's fearful immobilization, but his death.

My presentation will be illustrated with live performances of song excerpts as well as of hypothetical recompositions that show the expected declamation.

BIOGRAPHICAL SKETCHES

Nikolas Bauchat is a Ph.D. student in music theory at Indiana University, where he also received his Master's degree in music theory. In the area of piano performance, he additionally holds a Master's degree from the University of Georgia and a Bachelor's degree from Florida State University. Nik has previously presented at Music Theory Southeast. His research interests include sonata theory, galant schemata, and baroque concerto form.

Julian Hook is associate professor of music theory at the Indiana University Jacobs School of Music, where he has taught since 2003. His research involves transformational theory and other mathematical approaches to the study of musical structure. Hook's article "Uniform Triadic Transformations" won the Society for Music Theory's Emerging Scholar Award in 2005. He has presented papers at conferences of the Society for Music Theory, the American Mathematical Society, the Society for Mathematics and Computation in Music, and other organizations, and is currently writing a book titled *Exploring Musical Spaces*.

Harald Krebs (Ph.D. Yale University, 1980) is a Distinguished Professor in the School of Music at the University of Victoria. His book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford University Press, 1999), won the Society for Music Theory's Wallace Berry Award in 2002. His research on Josephine Lang led to the book *Josephine Lang: Her Life and Songs* (Oxford University Press, 2007—co-author, Sharon Krebs), as well as to an edition of 44 songs by Lang, published in 2008 as Volume 20 of the series *Denkmäler der Musik in Baden-Württemberg*. Recent publications include several articles on expressive declamation in German Lieder, a volume of essays on Bartók's string quartets, co-edited with Dániel Bíro (OUP, 2014), and a video in *SMT-V*. Harald was president of the Society for Music Theory in 2011-13, and was elected to the Royal Society of Canada in 2016.

Mike Cheng-Yu Lee: Awarded Second Prize and Audience Prize at the 2011 *Westfield International Fortepiano Competition* by a jury that included Robert Levin and the late Christopher Hogwood, New Zealand pianist Mike Cheng-Yu Lee performs on pianos that span the eighteenth century to the present. Recent solo recitals, chamber music, and guest teachings have recently taken him to Oberlin Conservatory, the University of Michigan-Ann Arbor, 23Arts Festival (NY), the Bloomington Early Music Festival (IN), and others. As a historically informed performer, his research bridges the disciplinary boundaries between performance, analysis, and historical research in ways that embody their fluid enactment. Mike is Post-Doctoral Scholar/Visiting Assistant Professor at Indiana University–Bloomington. He studied at the Yale School of Music and holds a Ph.D. in musicology from Cornell University.

Timothy Mastic is a Ph.D. student in music theory at the CUNY Graduate Center, and a theory instructor at Brooklyn College. He received his M.A. in Music Theory from the University of Oregon in 2015 and his B.A. in Music from Butler University in 2013. His research interests include form and narrative in popular music, Dave Matthews Band, Sonata Theory, and the instrumental works of Haydn. His paper "Normative Wit: Haydn's Recomposed Recompositions," was published in *Music Theory Online* 21/2, 2015.

Anna Rose Nelson is in her second year of the PhD Music Theory program at the University of Michigan at Ann Arbor. She received her MA in Music Theory from the University of Minnesota in 2015, and her BM in Theory and Composition from St. Olaf College in 2012. Her research interests include music from the 20th and 21st centuries and dialectical philosophies from Hegel to Marcuse. She has given talks on Adorno and Schoenberg at the University of Oregon and the University of Minnesota. As a violist, she enjoys performing in contemporary chamber ensembles.

Nathan Pell is a theorist, composer, and cellist from New York City currently enrolled in the doctoral program in Music Theory at The Graduate Center, CUNY. He attended Mannes College for Master's degrees in both Theory and Composition after having received a Bachelor's degree in Classics and a certificate in cello performance from Princeton University. Here he founded and led the Princeton University Chamber Ensemble (a conductorless orchestra) and hosted a radio show on WPRB. As a theorist, he is interested in Schenkerian analysis, Beethoven, Schubert, Bruckner, and performance practice, particularly as documented in treatises and historical recordings. He is an active member of SMT's Performance and Analysis Interest Group, serving as Submissions Manager for its blog. He has studied analysis with Carl Schachter, William Rothstein, Eric Wen, Kofi Agawu, and Joel Lester.

Savanna Rigling is a second year master's student at Louisiana State University. She completed her undergraduate studies in vocal performance at the University of South Florida, and is currently working on her thesis "Art Song and Russian Futurism: The Early Vocal Works of Arthur Lourié and Nikolai Roslavets" under the guidance of Dr. Inesssa Bazayev. Her research interests include feminist theory, Russian music theory, and music theory pedagogy. She is also actively involved in the Baton Rouge choral community and sings with the LSU Chamber Singers and the Red Shift choral ensemble.

Adam Roy is a current PhD student in Music Theory at Western University. He holds a Bachelor of Music Degree with Honors and Distinction from Queen's University, and a Master's of Arts in Music Theory from the University of Ottawa. His ongoing work examines the role of energetics in conceptualizing and describing musical processes. He also enjoys studying Canadian music, the Second Viennese School, as well as intersections between scientific modes of inquiry and questions of objectivity within the music theory discourse. Currently, he is the Coordinator of the 2017 Western University Graduate Symposium on Music, and recently was the recipient of a Graduate Student Teaching Award.

Ash Stemke is a doctoral student in composition and a graduate teaching assistant in music theory at Florida State University. His compositions explore symmetry, trajectory, organicism, and humor. He has written music for a variety of mediums, including commissions from the UNC Lab Orchestra, saxophonist Wally Wallace, and a film score for violinist Christin Danchi that will be sent to the moon in 2017 as part of the Moon Arts Ark project at Carnegie Mellon University. Mr. Stemke's primary research interests include symmetrical and self-similar structures, tonal closure, and tonal narrative. Most recently, he has written about fractal structures in the music of Per Nørgård, eye music in George Crumb's *Makrokosmos,* and tonal narrative in the score to Walt Disney's *Mary Poppins*. Mr. Stemke holds a master's degree in composition and a post-baccalaureate certificate in music theory from the University of North Carolina at Greensboro and a bachelor of music with highest honors from the University of North Carolina at Chapel Hill. Following the completion of the doctoral degree at Florida State, he plans to pursue a career in higher education.

Blake Taylor (b. 1990) is finishing his second year of graduate study in music theory at the University of Louisville, where he serves as a graduate teaching assistant for the theory department. In 2014, he graduated *magna cum laude* from the University of Kentucky with a bachelor's degree in tuba performance. His primary instructors have been Mark Yeary, Rebecca Jemian, Michael Baker, Kevin Holm-Hudson, and Skip Gray. Blake's primary interests are 20th century music, early music, pop music studies, pedagogy, and general kitsch. Most recently, Blake was awarded a summer research grant by the University of Louisville to participate in the 2016 Summer Music Theory Pedagogy Workshop at the University of Massachusetts-Amherst, led by Gary Karpinski and featuring presentations by Deborah Stein, Poundie Burstein, Walter Everett, Jason Hooper and David Huron. Blake is a native of picturesque Danville, KY and enjoys spending time with his fiancée Emma and their rascally kitten Alfie.

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