

DAPHNE LEONG

ACADEMIC EMPLOYMENT

McGill University

Dean's Chair in Music and Distinguished Visiting Professor, Jan–June 2023

University of Colorado Boulder

Professor, music theory, 2021-present

Chair, theory and composition department, 2011-2015

Chair, theory area, 2010

Associate professor, music theory, 2008-present

Assistant professor, music theory, 2000-2008

Instructor, music theory, 1999-2000

Eastman School of Music, University of Rochester

Instructor, theory of tonal music, 1997-98

Teaching assistant, theory of post-tonal music, 1995-97

Teaching assistant, keyboard skills, 1987-89

Music Department, Emmanuel Bible Institute, Romania

Assistant professor, music theory, piano, 1993-95

EDUCATION

Ph.D. (music theory): Eastman School of Music, University of Rochester, 2000

Dissertation: "A Theory of Time-Spaces for the Analysis of Twentieth-Century Music: Applications to the Music of Béla Bartók"

Dissertation advisor: Robert Morris

Minor field: mathematics

Principal teacher (piano performance): Douglas Humpherys

M.Music (piano performance): Eastman School of Music, University of Rochester, 1990

Principal teachers: David Burge, Anton Nel

M.A. (music theory): Eastman School of Music, University of Rochester, 1989

B.Music (piano performance) with great distinction: University of Saskatchewan, 1987

Minor field: French

Principal teacher: Robin Harrison

Workshops:

"Form and Forming: Schoenbergian Analysis" –peer workshop, Society for Music Theory, led by Áine Heneghan, November 2021

"Methods in Empirical Music Research" – intensive 4-day workshop for music scholars, taught by David Huron, Ohio State University, Columbus, OH, May 2013

Summer Institute for New Media Pedagogy, Scholarship, and Learning Technologies, Faculty Teaching Excellence Program, University of Colorado Boulder, May 2006

Advanced-Study Institutes:

Fellow, Institute for Advanced Studies in Music Theory: "Rhythm and Temporality," Mannes College of Music, New York, June 2005

Fellow, Institute for Advanced Studies in Music Theory: "Transformational Theory," Mannes College of Music, New York, June 2003

Source Studies:

(Bartók folk sources, field recordings, transcriptions, primary compositional sources, recordings)

Sacher Institute, Basel, Switzerland, June 2001

Bartók Archives, Budapest, Hungary, 1994-1995, June 2001

Hungarian Ethnographic Museum, June 2001

Brăiloiu Institute of Ethnography and Folklore, Bucharest, Romania, June-July 2001

Additional Studies:

Goethe Institute, Berlin, Germany (German), June-July 1988

Trinity College of Music, London, England (piano), 1985. *Principal teacher:* Alfred Kitchin

King's College, University of London, England (musicology), 1985

RESEARCH AND CREATIVE WORK

PUBLICATIONS

Refereed Book

Leong, Daphne. *Performing Knowledge: Twentieth-Century Music in Analysis and Performance*. Oxford Studies in Music Theory. Oxford University Press, 2019.
(Finalist, Society for Music Theory 2020 Wallace Berry Award [SMT's distinguished book award])

Refereed Journal Articles and Book Chapters

- Leong, Daphne. "Composition as Performance in Wuorinen's *Grand Union*" (under review). 40 ms pp.
- Leong, Daphne. "Embodying Coltrane's *Love Supreme*," in *Music and Motion: Interweaving of Artistic Practice and Theory*, edited by Stephanie Schroedter (mdwPress, in press). 24 ms pp. and multimedia.
- Theurer, Michiko and Daphne Leong. "Resonant Openings: Collaborating on Crumb's Nocturnes," in *Music Performance Encounters: Collaborations and Confrontations*, edited by John Koslovsky and Michiel Shuijter (Routledge, in press). 31 ms pp. and complete video performance of Crumb's Four Nocturnes for violin and piano.
- Leong, Daphne. "Shaping Babbitt's *Semi-Simple Variations*," *Playing Babbitt in the 21st Century*, edited by Joshua Mailman and Andrew Mead, *Contemporary Music Review* 40/2-3 (2021): 309-18 and recorded performance.
- Leong, Daphne. "'What makes it go': Motion in Wuorinen's *Grand Union*," *Perspectives of New Music* 56/2 (2018) *Charles Wuorinen: A Celebration at 80*: 149-67.
- Leong, Daphne. "SMT's Interest Groups: A Synopsis," *Music Theory Online* 24/3 (2018): 35 ms. pp. (including material on poster "The History of SMT's Interest Groups")
<http://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.leong.html>
- Leong, Daphne. "Connecting Analysis and Performance through Music Theory Pedagogy," in *The Norton Guide to Teaching Music Theory*, edited by Rachel Lumsden and Jeffrey Swinkin (NY: Norton, 2018). 198-218.
- Leong, Daphne. "Analysis and Performance, or *wissen, können, kennen*," *Music Theory Online* 22/2 (2016): 15 ms. pp. <http://mtosmt.org/issues/mto.16.22.2/mto.16.22.2.leong.html>
- Leong, Daphne. "Time's 'Suchness' in Robert Morris's *Clear Sounds*," *Perspectives of New Music* 52/2 (2014): 195-225.
- Leong, Daphne. "Between Sound and Structure: Folk Rhythm at the Center of Bartók's Fifth String Quartet," in *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, ed. Dániel Biró and Harald Krebs (Oxford: Oxford University Press, 2014). 108-133.
- Leong, Daphne. "Generalizing Syncopation: Contour, Duration, and Weight," *Theory and Practice* 36 (2011): 111-150.
- Leong, Daphne. "Webs and Snares: Multiple References in Babbitt's *Homily* and *Beaten Paths*," (Essay in Honor of Milton Babbitt) *Music Theory Online* 17/2 (July 2011): 20 ms. pp.
<http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.leong.html>
- Leong, Daphne and David Korevaar. "Repetition as Musical Motion in Ravel's Piano Writing," in *Unmasking Ravel: New Perspectives on the Music*, edited by Peter Kaminsky (Rochester: University of Rochester Press, 2011). 111-142.
- Leong, Daphne. "Humperdinck and Wagner: Metric States, Symmetries, and Systems," *Journal of Music Theory* 51/2 (2007): 211-243. [actual publication date 2009]
- Leong, Daphne, with Daniel Silver and Jennifer John. "Rhythm in the First Movement of Bartók's *Contrasts*: Performance and Analysis," *Gamut* 1/1 (2008): 34 ms. pp.
<http://trace.tennessee.edu/gamut/vol1/iss1/3/>
- Leong, Daphne and David Korevaar. "The Performer's Voice: Performance and Analysis in Ravel's *Concerto pour la main gauche*," *Music Theory Online* 11/3 (September 2005): 41 ms.pp. + video and audio examples. <http://mto.societymusictheory.org/issues/mto.05.11.3/toc.11.3.html>
- Leong, Daphne and Elizabeth McNutt. "Virtuosity in Babbitt's *Lonely Flute*," *Music Theory Online* 11/1 (March 2005): 25 ms.pp. + audio examples; also "Response to Janet Schmalfeldt's Response," *MTO* 11/1 (2005): 8 ms.pp + audio examples.
<http://mto.societymusictheory.org/issues/mto.05.11.1/toc.11.1.html>
- Leong, Daphne. "Bartók's Studies of Folk Rhythm: A Window into His Own Practice," *Acta Musicologica* 76 (2004): 253-277.

- Leong, Daphne. "Kaleidoscopic Symmetries: Time And Pitch Relations in Conlon Nancarrow's *Tango?*," *Intégral* 16 (2002): 187-224.
- Leong, Daphne. "Metric Conflict in the First Movement of Bartók's *Sonata for Two Pianos and Percussion*," *Theory and Practice* 24 (1999): 57-90.
(Awarded New York State Music Theory Society Young Scholar Award, 1999.)

Commissioned Reviews

- Leong, Daphne. Review of Jeffrey Swinkin, *Performative Analysis: Reimagining Music Theory for Performance*, *Music Theory Online* 22/3 (2017): 8 ms. pp.
- Leong, Daphne. "On *Experience and Meaning in Music Performance*, eds. Clayton, Dueck, and Leante," *Journal of Music Theory* 59/2 (2015): 321-332.
- Leong, Daphne. "*Fantasia's Rite of Spring* as Multimedia: A Critique of Nicholas Cook's Analysis," *Intégral* 17 (2003): 237-250.

PAPER PRESENTATIONS

Invited Papers

- Leong, Daphne. "Composition as Performance in Wuorinen's *Grand Union*," University of Iowa, Iowa City, April 2, 2021. [rescheduled from April 10, 2020, due to COVID]
- Plenary presentation: Leong, Daphne. "Embodying Music: Three Questions from Practice," Society for Music Theory Conference, online (originally Minneapolis), November 2020.
- Leong, Daphne. "What makes it go': Motion in Wuorinen's *Grand Union*," *Charles Wuorinen Eightieth-Birthday Celebration*, Eastman School of Music, University of Rochester, NY, November 16, 2018.
- Leong, Daphne. "Audiences and Analysis: Appreciating New Music," Music Theory Colloquium Series, Eastman School of Music, University of Rochester, NY, January 22, 2016.
- Leong, Daphne. "Analysis and Performance, or, *wissen, können, kennen*," Performance and Analysis Interest Group position paper, Society for Music Theory Conference, Milwaukee, November 2014.
- Keynote: Leong, Daphne. "A Rhythmic Problem in Bartók's Fifth String Quartet," Keynote presentation, Special Symposium on Performance and Analysis, Indiana University, Feb. 21, 2009.
- Leong, Daphne. "Between Structure and Sound: Realizing Rhythm at the Center of Bartók's Fifth String Quartet," International Conference *Bartók's String Quartets: Tradition and Legacy*, University of Victoria, Canada, Sept. 20, 2008.
- Leong, Daphne. "Facets of Syncopation," University of Kansas Colloquium Series, Lawrence, KS, Nov. 18, 2005.

Professional Conferences

- Leong, Daphne. "Engaging Post-Tonal Theory: Prologues, Portfolios, and Projects," Society for Music Theory, American Musicological Society, and Society for Ethnomusicology Conference, New Orleans, November 2022.
- Leong, Daphne, David Requiro, and Michael Tetreault. "Temporal Unfolding in Wuorinen's *Grand Union*," International Conference *Rhythm in Music since 1900*, University of Colorado Boulder, November 2019.
- Leong, Daphne and Daniel Shanahan. "The History of SMT's Interest Groups: a Timeline and Highlights," Interest Group Fair poster, Society for Music Theory Conference, Arlington, VA, November 2017.
- Leong, Daphne. "Cross-Disciplinary Collaboration: Shared Items, Objectives, and Agents," International Conference *Researching Performance, Performing Research*, Amsterdam, The Netherlands, October 2017.
- Leong, Daphne. "Simple Ways of Hearing, Teaching, and Playing Babbitt's *Semi-Simple Variations*," Society for Music Theory Conference, Vancouver, Canada, November 2016.
- Leong, Daphne and Robert Morris. "Framing New Music: When knowledge isn't enough," Grawemeyer Award 30th Anniversary Conference *Fostering New Music and its Audiences*, University of Louisville, KY, March 2015.
- Leong, Daphne and Robert Morris. "Framing New Music: the effect of preparatory conditions on audience response to Morris's *Clear Sounds* (2013)," Performance Studies Network International Conference, University of Cambridge, England, July 2014.

- Leong, Daphne and Hunter Ewen. "Fuzzy Relations in Analysis and Performance: Schoenberg's Op. 19 No. 4," West Coast Conference of Music Theory and Analysis, University of California at Irvine, March 2013.
- Leong, Daphne. "Performance of the Asymmetrical Meters in the Trio of Bartók's Fifth String Quartet Scherzo," Society for Music Theory, American Musicological Society, and Society for Ethnomusicology National Conference, New Orleans, November 2012.
- Leong, Daphne. "Humperdinck and Wagner: Metric Spaces, States, and Symmetries," Society for Music Theory National Conference, Baltimore, November 2007.
- Leong, Daphne. "Syncopation Characterized: Contour, Duration, and Displacement," Society for Music Theory National Conference, Los Angeles, November 2006.
- Leong, Daphne. "Syncopation as Transformation," Music Theory Midwest Conference, Oberlin, OH, May 2005.
- Leong, Daphne, Daniel Silver, and Jennifer John. "Bartók's *Contrasts* in Analysis and Performance," College Music Society National Conference, San Francisco, CA, Nov. 2004.
- Leong, Daphne and Elizabeth McNutt. "Virtuosity in Babbitt's *Lonely Flute*," Society for Music Theory National Conference, Seattle, WA, November 2004.
- Leong, Daphne and Elizabeth McNutt. "Virtuosity in Babbitt's *Lonely Flute*," Music Theory Midwest Conference, Kansas City, May 2004.
- Leong, Daphne. "Multiple Tempi, Fractional Durations," Society for Music Theory National Conference, Columbus, OH, 2002.
- Leong, Daphne. "Rhythmic Transformations in Bartók: Folk Music Studies and Three Compositions," Rocky Mountain American Musicological Society Conference, 2002.
- Leong, Daphne. "*Rapsodiile pentru vioară* de Béla Bartók: legătura lor cu muzica populară românească" [The Violin Rhapsodies of Béla Bartók: Their Relationship to Romanian Folk Music], 7th International Conference of the Center for Romanian Studies, Iași, Romania, 2001; also presented at the Brăiloiu Institute of Ethnography and Folklore, Bucharest, Romania, 2001.
- Leong, Daphne. "Aspects of Time in Conlon Nancarrow's *Tango?*," West Coast Conference of Music Theory and Analysis, 2000.
- Leong, Daphne. "Metric Conflict in the First Movement of Bartók's *Sonata for Two Pianos and Percussion*," Music Theory Society of New York State Conference, 1999.
- Leong, Daphne. "A Theory of Time-Spaces for the Analysis of Twentieth-Century Music: Aspects of the First Movement of Bartók's *Fifth String Quartet*," Music Theory Society of New York State Conference, 1998.

Colloquia

- Leong, Daphne and Judith Glyde. "Schnittke's Piano Quartet: 'The Attempt to Remember'," College of Music Colloquium Series, University of Colorado Boulder, February 2012.
- Leong, Daphne, with Judith Bettina (soprano), and James Goldsworthy (piano). "Babbitt's Phonemena: A Performance and Analysis Dialogue," College of Music Colloquium Series, University of Colorado Boulder, January 2003.
- Leong, Daphne. "All-Partition Arrays." Tutorial given (as prelude to "Babbitt's Phonemena," listed above) for College of Music Colloquium Series, University of Colorado Boulder, January 2003.

PERFORMANCES

World Premieres

- Connor Abbott Brown, *Make Me a Scythe* for saxophone, guitar, piano, and percussion, with vocal trio, written for *Throw Down or Shut Up!* quartet (Leong, John Gunther, Patrick Sutton, Michael Tetreault) with Beartooth Scrimshaw (Max McKee, John Boggs, Conor Abbott Brown). Premiere recording, issued June 1, 2020.
- John Gunther / Maurice Sendak, *Where the Wild Things Are* for narrator, saxophone, guitar, percussion, and piano. Dairy Center Soundscape Series, Boulder, April 13, 2016. *Throw Down or Shut Up!* quartet.
- Hunter Ewen, *Cake of 1000 Waterfalls* for narrator, flute, guitar, percussion, and piano, written for *Throw Down or Shut Up!*. College of Music Faculty Tuesday Series, University of Colorado Boulder, Oct.13, 2015. *Throw Down or Shut Up!* quartet with Hunter Ewen, narrator.

- Richard Toensing, *For Daphne* for piano solo, written for Leong. Toensing Memorial Concert, University of Colorado, Boulder, Mar.31, 2015.
- John Gunther, *A Hero's Journey* for flute, guitar, percussion, and piano, written for *Throw Down or Shut Up!* quartet. "What's New? What's Cool" interactive kids' concert, University of Colorado, Oct.6, 2014.
- Robert Morris, *Clear Sounds Among Hills and Waters* for piano solo, dedicated to Leong. Pendulum New Music Series, University of Colorado, Boulder, Sept.25, 2013.
- Andrew May, *Treacherous Marbles* for duo piano, written for Leong. Pendulum New Music Series, University of Colorado, Boulder, Nov.30, 2006. Leong and Alejandro Cremaschi.
- Dorothy Chang, *Sweet Nothings* (ASCAP award-winning composition). Colorado Music Festival, Chautauqua, Boulder, Aug.16, 2002. Leong and Alaunde Copley-Woods.

Lecture-Recitals

National/International

- Theurer, Michiko and Daphne Leong. "Crumb's Nocturnes: Scenes from a multi-modal collaboration," Performance Studies Network International Conference, Oslo, Norway, 2018.
- Invited lecture-recital: Texas Tech University, Lubbock, TX, 2004. Leong, with Jennifer John and Daniel Silver. Bartók *Contrasts*.
- Leong, Daphne and David Korevaar. "Performing Analysis, Analyzing Performance: Ravel's *Concerto pour la main gauche*," Joint Conference of Music Theory Society of New York State and New England Conference of Music Theorists, Yale University, 2003; and International Conference "Music and Gesture," University of East Anglia, Norwich, UK, 2003.
- Invited lecture-recital: Hong Kong Academy for the Performing Arts, Hong Kong, 2002. Leong. Bartók Sonata for Piano.

Chamber-Music Concerts

National

- "Terrible Twos: Piano Duos of the 20th and 21st Centuries," Center for Experimental Music and Intermedia Guest Artist Series, University of North Texas, Denton, TX. Apr.7, 2008. Leong and Alejandro Cremaschi. Andrew May *Treacherous Marbles*, Ravel *Ma Mère l'Oye*, Messiaen *Visions de l'Amen*.

Regional

- Dairy Center Soundscape Series, Boulder, April 13, 2016. *Throw Down or Shut Up!* quartet (Leong, John Gunther, Patrick Sutton, Michael Tetreault). Corea *Children's Songs*, Ewen *Cake of a Thousand Waterfalls*, Shende *Throw Down or Shut Up!*, Stravinsky *Tango* (arr. Gunther), *Where the Wild Things Are* (Sendak / Gunther).
- Dazzle Classical Series, Dazzle Jazz Club, Denver, May 5, 2015. *Throw Down or Shut Up!* quartet. Muhly *Flexible Music*, Reich *Nagoya Marimbas* (arr.), Gunther *Hero's Journey*, Stravinsky *Tango* (arr. Gunther).
- Dairy Center Soundscape Series, Boulder, May 6, 2015. *Throw Down or Shut Up!* quartet. Muhly, Reich, Gunther, Stravinsky.
- Dazzle Classical Series, Dazzle Jazz Club, Denver, May 7, 2014. Leong with John Gunther, Patrick Sutton, Michael Tetreault. Andriessen *Hout*, Reich *Clapping Music*, Morris *Clear Sounds Among Hills and Waters*, Shende *Throw Down or Shut Up!*
- Colorado Music Festival, Chautauqua, Boulder, Aug.16, 2002. Leong and Alaunde Copley-Woods. Copland, *Duo for Flute and Piano*, world première of Dorothy Chang *Sweet Nothings* (ASCAP award-winning composition).

Local

- "Crumb's *Four Nocturnes*," *Invite* chamber series, Boulder, Oct. 14, 2017. Michiko Theurer and Leong.
- "Patterns at Play," College of Music Faculty Tuesday Series, University of Colorado, Boulder, Oct.13, 2015. *Throw Down or Shut Up!* quartet (Leong, John Gunther, Patrick Sutton, Michael Tetreault). Muhly *Flexible Music*, Gunther *Hero's Journey*, Ewen *Cake of 1000 Waterfalls* (world premiere), Reich *Nagoya Marimbas* (arr.), Shende *Throw Down or Shut Up!*
- "Uno y Dos: Hispanic Piano Music for One and Two Pianos," College of Music Faculty Tuesday Series, University of Colorado, Boulder, Sept.23, 2014. Alejandro Cremaschi with Leong. Piazzolla

Oblivion, Libertango, Milongueta, Muerte del Ángel (arr. Ziegler).

“Eclectic Influences,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Oct.8, 2013. Leong with John Gunther, Patrick Sutton, Michael Tetreault, Carl Dixon. Andriessen *Hout*, Morris *Clear Sounds Among Hills and Waters*, Shende *Throw Down or Shut Up!*

“Terrible Twos: Piano Duos of the 20th and 21st Centuries,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Mar.18, 2008. Leong and Alejandro Cremaschi. Andrew May *Treacherous Marbles*, Ravel *Ma Mère l’Oye*, Messiaen *Visions de l’Amen*.

“Mozart in March,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Mar.14, 2006. Leong with Peter Cooper, Daniel Silver, Michael Thornton, Yoshiyuki Ishikawa, Erika Eckert, Judith Glyde, and Justin Bruns. Mozart Quintet for Piano and Winds in E-flat Major, Schoenberg *Sechs kleine Klavierstücke* Op.19, Mozart Quartet for Piano and Strings in E-flat Major.

“Marvellous Mozart,” CU in Broomfield Series, Broomfield Auditorium, CO, Apr.12, 2006. Performers as above. Mozart Quintet for Piano and Winds in E-flat, Mozart Quartet for Piano and Strings in E-flat.

“Fabulous Fauré,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Mar.1, 2005. Leong with Julie Simson, Patrick Mason, Erika Eckert, Judith Glyde, and Justin Bruns. Fauré “Pleurs d’or,” *Trois Mélodies* Op.85, *La Bonne Chanson* Op.61, Piano Quartet in C minor Op.15.

“Bartók and Stravinsky,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Oct.14, 2003. Leong with David Korevaar, Andrew May, Daniel Silver, Doug Walter, Phillip O’Banion. Stravinsky *L’Histoire du soldat* (trio), Bartók *Contrasts*, Bartók Sonata for Two Pianos and Percussion.

Children’s concerts

“What’s New? What’s Cool?” interactive kids’ concert. University of Colorado, Boulder, Oct.6, 2014. *Throw Down or Shut Up!* quartet (in collaboration with Music Education Dept.).

Individual Chamber and Solo Works

International

Muziekgebouw aan ’t IJ, Amsterdam, the Netherlands. October 2017. Michiko Theurer and Leong. George Crumb Four Nocturnes, for violin and piano.

National

Eastman School of Music Faculty Artist Series, University of Rochester, New York, January 21, 2016.

Robert Morris *Clear Sounds Among Hills and Waters* for piano solo.

Local

College of Music Centennial Celebration, University of Colorado, Boulder, Jan. 21, 2020. Cremaschi, Alejandro, and Leong. Crumb “Gamma Draconis,” from *Makrokosmos IV: Celestial Mechanics*, for piano 4-hands.

World première of Richard Toensing, *For Daphne* for piano solo, written for Leong. Toensing Memorial Concert, University of Colorado, Boulder, Mar.31, 2015.

World première of Robert Morris *Clear Sounds Among Hills and Waters* for piano solo. Pendulum New Music Series, University of Colorado, Boulder, Sept.25, 2013.

College of Music Faculty Tuesday Series, University of Colorado, Boulder, Oct.16, 2012. Cremaschi, Alejandro, and Leong. Carlos Guastavino *Tres Romances Argentinos*, for 2 pianos.

Pendulum New Music Series, University of Colorado, Boulder, Apr.11, 2007. Judith Ingolfsson, Erika Eckert, Judith Glyde, and Leong. Schnittke Piano Quartet.

World première of 2-piano work written for Leong. Pendulum New Music Series, University of Colorado, Boulder, Nov.30, 2006. Leong and Alejandro Cremaschi. Andrew May *Treacherous Marbles*.

College of Music Faculty Tuesday Series, University of Colorado, Boulder, Oct.25, 2005. Cremaschi, Alejandro, and Leong. Carlos Guastavino *Tres Romances Argentinos*, for 2 pianos.

Pendulum New Music Series, University of Colorado, Boulder, Apr.18, 2002. Leong and Andrew Cooperstock. Michael Theodore *Two Hammers*, for 2 pianos.

Solo Recitals

“Chopin and Schumann,” College of Music Faculty Tuesday Series, University of Colorado, Boulder, Nov.30, 2010. Leong and David Korevaar. Chopin *Études* Op.25 (Leong), Schumann *Kreisleriana* (Korevaar).

RECORDINGS

Throw Down or Shut Up! (Leong, John Gunther, Patrick Sutton, Michael Tetreault). Brown *Make Me a Scythe*, Muhly *Flexible Music*, Stravinsky *Tango*, Corea *Children's Songs*, Sendak/Gunther *Where the Wild Things Are*, Gunther *Hero's Journey*, Shende *Throw Down or Shut Up!* June 1, 2020. Available on [bandcamp](#) (with notes), [apple music](#), [spotify](#), youtube. (65 min.)

TEACHING

Awards

Boulder Faculty Assembly Excellence in Teaching Award, 2013

Guest Teaching and Residencies

International

Residency (series of five workshops): "Questions of Interpretation: Rhythm, Analysis, and Performance in Music since 1900." Sibelius Academy, University of the Arts Helsinki, Finland, Sept. 26–30, 2022. [rescheduled from November 2020, due to COVID]

"Cross-disciplinary collaborations: Analysis and Performance," workshop for *Dialogues: Analysis & Performance* (international symposium), Toronto, 7–9 October 2021.

"Twentieth-Century Music in Analysis and Performance: Contexts and Experiments," Society for Music Theory Graduate Student Workshop, Society for Music Theory National Conference, Columbus, OH, Aug.–Nov. 2019. (workshop of international stature and enrollment)

"Bartók's Sonata for Piano," Hong Kong Academy for the Performing Arts, Hong Kong, 2002.

National

"Schnittke Piano Quartet": University of Oregon, for MUS 417/517 Post-Tonal Theory II (graduate course), Jack Boss, Feb. 9, 2021 (via Zoom).

On *Performing Knowledge*: Harvard University, for Music 224 *Embodied Cognition and Performance Analysis* (Ph.D. theory seminar), Joseph Jakubowski, March 26, 2020 (via Zoom).

Local

"Keeping a Mid-sized Class Engaged," for MUSC 6325 / 7138 *Preparing for a Career in College Teaching / Contemporary Issues in Higher Education*, Daniel Sher / David Rickels, Feb. 28, 2017.

"Bartók's Fifth String Quartet," for MUSC 6801 *Music of Berg, Bartók, and Stravinsky* (doctoral theory seminar), Keith Waters. April 18, 2013.

"Bartók's Contrasts," for MUSC 6801 *Music of Berg, Bartók, and Stravinsky* (doctoral theory seminar), Keith Waters. April 18, 2011.

"Rhythm in Performance," in MUSC 6325 *Musical Expression in Piano Performance* (doctoral seminar in piano literature), Andrew Cooperstock. Oct.23, 2007.

External Advising

Daniel Cox, "Motive-Derived Meter," Ph.D. diss., Yale University, 2021.

Director, *Linking Music Theory and Practice* (2018–19)

Directed year-long interdepartmental project in which five pairs of theory and performance faculty mentored individual undergraduate research projects, culminating in mini lecture-recitals and publication in *THINK THEORY!*

Presented results at Undergraduate Research Opportunities Program Best Practices Colloquium, 23 September 2019.

Courses Taught

- MUSC 7801 *Readings in Music Theory* (Ph.D. seminar): Discussion of significant writings representing a broad cross-section of modern North American music theory and analysis. Approx. 1 book a week.
- MUSC 7801 *Rhythm and Meter* (Ph.D. seminar): Study of rhythmic and metric theory supplemented by published analyses, cognition research, and performance studies. Repertoire ranges from Baroque to 20th-century, with excursions into folk music, ragtime, jazz, and electronic music.
- MUSC 7801 *Aspects of Time in 20th-c. Music*: Doctoral seminar in theories and analyses of rhythm in 20th-century music. Theories examined are influenced by cognition, philosophy, semiotics, mathematics; repertoire ranges from Stravinsky to Reich, with an excursion to West African music.
- MUSC 7801/6801 *Performance and Analysis*: Doctoral seminar on relationship between analysis and performance. Repertoire ranges from Bach to Nancarrow to Billie Holiday. Culminates in mini-lecture-recital on piece from student's repertoire.
- MUSC 6801 *Advanced Analytical Techniques* (doctoral seminar): Investigation and application of advanced analytical techniques drawn from neo-Riemannian, formal, semiotic, rhythmic, and performance theories; repertoire ranges from Bach to Webern.
- MUSC 6801 *Metric Conflict in Theory and Practice* (doctoral seminar): Exploration of issues of metric conflict from perspectives of theory, analysis, performance, and cognition. Repertoire ranges from Renaissance to 20th-c., touching upon jazz, popular music, and W.African music.
- MUSC 6801/5151 *Trends in Music Theory* (graduate seminar): Wide-ranging survey of music-theoretical writings, with a focus on recent trends in the discipline. Repertoire ranges from Baroque to new music, popular music, jazz, and world musics. Approx. 1 book a week.
- MUSC 5151 *Analysis of Recordings*: Graduate seminar on the analysis of recordings. Comparison of multiple recordings of given works, ranging from Baroque to 20th-century. Investigation of various approaches to analysis of recordings, including empirical, historical, and semiotic approaches. Relation of analysis of sound object to analysis of score (text).
- MUSC 5151 *Theory and Analysis of Music Since 1945*: Graduate seminar on theory and analysis of music since 1945; follows MUSC 5071. Focus on compositional trends, techniques, and works from 1945 to the present.
- MUSC 5071/4071 *Theory and Analysis of Post-Tonal Music*: Graduate and upper-level undergraduate courses in theory and analysis of post-tonal music. Focus on classic (pre-1945) set-theoretic and 12-tone techniques and works, with extension to integral serialism and rhythmic practices. Class assignments include theoretic, analytical, compositional, and aural components.
- MUSC 4001 *New Music Styles and Practices*: Upper-level undergraduate course outlining major trends in 20th-century composition. Presents theory and analysis of representative compositions, and workshops student mini-compositions based on these models.
- MUSC 1101-1111 (800) *Theory of Tonal Music*: First-year honors class in basic tonal theory and literature. Reviews fundamentals, covers diatonic harmony (analysis and part-writing), tonicization and modulation, simple forms. Harmonic/voice-leading approach based on function theory and linear reduction.
- MUSC 1121-1131 (800) *Aural Skills*: First-year honors class in aural skills. Focus on developing inner hearing and musical memory, aural understanding of theoretical concepts, and experience with a variety of music literature, through sight-singing, ear-training, and keyboard skills, using movable-do solfège, rhythmic syllables, and conducting.

Curriculum Development

Developed nine new graduate seminars:

Trends in Music Theory, Readings in Music Theory, Rhythm and Meter, Aspects of Time in 20th-c. Music, Performance and Analysis, Advanced Analytical Techniques, Metric Conflict in Theory and Practice, Analysis of Recordings, Theory and Analysis of Music Since 1945

(see under Courses Taught)

Participated in development of new degree program Master of Music in Music Theory, 2006.

Redesigned MUSC 5071/4071 *Theory and Analysis of Post-Tonal Music*

Substantially revised MUSC 4001 *New Music Styles and Practices*

Teaching-Assistant Supervision

MUSC 1121-1131 *Aural skills* and MUSC 1081 *Remedial Theory and Aural Skills*:

Coordinate 7 sections of freshman aural skills, supervise 4 teaching assistants and instructor for MUSC 1081 (the remedial course corresponding to MUSC 1121 and 1101). Plan and provide 2 days of orientation/training at the beginning of the fall semester, lead weekly TA meetings, meet weekly with TA Alex Reid for 1 hour (extra help with teaching needed), provide detailed lesson plans for all classes, provide test material, coordinate production and maintenance of aural skills labs online, supply TAs with resources for effective teaching, observe TAs once a semester and provide feedback.

Study Guides, Websites, Compilations, Translations

MUSC 6801 *Performance and Analysis*: online compilation of multiple recorded performances of each work discussed in class, including historically and stylistically significant interpretations, and representing a wide variety of performers / ensembles.

MUSC 6801/5151 *Trends in Music Theory*: online course pack of terms and concepts, including reading guides to all course readings. 35 pp.

MUSC 5071/4071 *Theory and Analysis of Post-Tonal Music*: course pack of terms, class material, analysis questions, musical examples, aural exercises, homework assignments, 109 pp..

Compilation of listening examples. Website of aural skills drills and enrichment materials

<https://sites.google.com/colorado.edu/musc-504071/home>

MUSC 1121-1131 *Aural Skills*: website for aural-skills labs

MUSC 1101-1111 *Theory of Tonal Music*: course packs of musical examples, 28 and 43 pp.

Translation into Romanian of all chapter summaries from classic music-theory textbook Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (New York: Harcourt Brace Jovanovich, 1989), with publisher's permission, 1994.

Faculty Teaching Excellence / Center for Teaching & Learning Program Participation

Symposia on Teaching and Learning

“Performance in a Nutshell” (2-part workshop, Lee Potts), “Research and Teaching” (Alexander Cruz, Kristi Anseth, et al.), “Getting Published” (Rimgaila Salys), “Teaching Excellence” (Todd Gleeson), “Pro-Active Teaching and Learning” (Brian Argrow), “Time Management” (Ken Foote), “Using Campus Resources” (Pat Peterson), “Why Professors Can’t Teach” (Michael Dubson), “Discussion Leading” (Martin Bickman), “Facing Facebook” (Diane Sieber), “The Good Guide for CULearn Users” (Jay Ellis), “Going Google” (Cory Pavicich), “Creativity, Compassion, Competence, and Confidence in the Classroom” (Hannah Blanning-Leloup, Shirin Chowdhury and Caroline Butcher), “Active Learning and Project-Based Pedagogy” (Jade Polizzi).

Summer Institute for New Media Pedagogy, Scholarship, and Learning Technologies

(May 22-26, 2006; Liz Jessup, Michael Lightner, Clayton Lewis, Mary Ann Shea)

OFA workshops / panels

“Online presence, personal branding, and social media” (Casey Feisler, Sabrina Volpone, and Ashley Campbell)

SERVICE

PROFESSION

National/International

Organizer, *Rhythm in Music since 1900* (international conference), University of Colorado Boulder, 2019.
Chair, Interest Groups Task Force, Society for Music Theory, 2017-2019.

Member, International Connections Committee, Society for Music Theory, 2018–20.

Member, Executive Director Search Committee, Society for Music Theory, 2017.

Vice-President (elected position), Society for Music Theory, 2015-2017.
 Co-organizer, Special Session “Musical Performers, Musical Works,” Society for Music Theory National Conference, Vancouver, Canada, 2016.
 Steering Committee, Performance and Analysis Interest Group, Society for Music Theory, 2014-2016.
 Kraehenbuehl Prize Selection Committee, *Journal of Music Theory*, 2013-2014.
 Publication Awards Committee, Society for Music Theory, 2012-2014.
 Program Chair, Conlon Nancarrow Centennial Online Symposium, 2011-2013.
 Executive Board Member (elected position), Society for Music Theory, 2009-2012.
 Chair, Paper Session “Postwar Composers,” Society for Music Theory National Conference, Minneapolis, 2011.
 Advisor, “Performance and Analysis” Interest Group, Society for Music Theory, 2007-2009.
 Member, Nominations Committee, Society for Music Theory, 2006-2007.
 Founding Chair, “Performance and Analysis” Interest Group, Society for Music Theory, 2004 - 2006.
 Co-organizer, Special Session “Performing Mozart,” Society for Music Theory National Conference, Los Angeles, 2006. Presentations by Jaap Schröder, Joel Lester, Robert Levin.
 Program Committee Member, Society for Music Theory National Conference, Boston, 2005.
 Organizer, Special Session “Performance and Analysis: Views from Theory, Musicology, and Performance,” Society for Music Theory National Conference, Seattle, WA, 2004. Papers by Nicholas Cook, William Rothstein, and Daphne Leong and Elizabeth McNutt, and response by Janet Schmalfeldt.

Editor, SMT PAIG Pedagogy Resource (online), 2014-.

Editorial Board member:

Intégral, 2007-

Soundboard Scholar, 2020-

Peer reviewer:

Soundboard Scholar, 2020, 2022 (monograph)

Austrian Science Fund (FWF—Austria’s primary research funding agency), 2021

Journal of the American Musicological Society, 2021

Music Analysis, 2020

Music Theory Online, 2004, 2006, 2009, 2011, 2013, 2018

Theory and Practice, 2017

Music Theory Spectrum, 2016, 2020

Oxford University Press, 2012

Intégral, 2000, 2006, 2019, 2020

Editorial staff

Intégral, 1987-91, 1997-1999

Regional

Program Committee Chair, Rocky Mountain Society for Music Theory Conference, Tucson, AZ, 2003.

Local Arrangements Chair, Rocky Mountain Society for Music Theory Conference, Boulder, CO, 2002.

Chair, Sessions on “Metric Displacement and Dissonance” and “Metaphor, Perception, and Tonal Memory,” Rocky Mountain Society for Music Theory Conference, Boulder, CO, 2002.

UNIVERSITY OF COLORADO-BOULDER

University

Steering Committee, *Archive Transformed: A CU Boulder Artist/Scholar Collaborative Residency*, 2017–18.

Reviewer for Kayden National University Press Book Award, spring 2003.

College of Music

Chair, Theory and Composition Department, College of Music, 2011-2015.

Chair, Theory Department, College of Music, spring-summer 2010.

Committees:

Saxophone Search Committee, 2021–2022
Racial Equity Issues Task Force: Co-curricular Programming, 2021
Strategic Planning Committee, 2019–2020
Chair, Library Committee, 2018–2020
Composition Search Committee, 2019–2020
Primary Unit Evaluation Committee for John Gunther, fall 2019
Primary Unit Evaluation Committee for Alejandro Cremaschi, fall 2017
Library Committee, spring 2017
Theory Search Committee, 2016–2017
Primary Unit Evaluation (standing) Committee, 2004–2005, 2009–2011, 2014–2016
Chair, Theory Search Committee, spring 2013
Chair, Theory Search Committee, fall 2011–spring 2012
Theory Search Committee, spring 2009
Curriculum Committee, 2005–2006, 2007–2008
Graduate Studies Committee, fall 2000–spring 2004, 2006–2007
Theory Search Committee, spring 2006
Violin Search Committee, fall 2005
Composition Search Committees, 1999–2000, 2004–5
Study Abroad Committee, spring 2003, spring 2004
Undergraduate Special Funds Committee, spring–fall 2000
Pendulum New Music Series, fall 2002, at-large member spring 2003

Coordinator, College of Music Colloquium Series:

2021–2022 (with Lydia Wagenknecht)
2012–2013 (with Philip Chang)
2011–2012 (with Jay Keister)
“Music, Media, and Milieu,” 2003–2004 (Co-coordinator with Rebecca Maloy)
“Researching Performance, Performing Research,” 2002–2003 (with Brenda Romero)

Judging:

Ekstrand Graduate Performance Competition, piano preliminary competition, October 2013
Ekstrand Graduate Performance Competition, string preliminary competition, January 2008
College of Music Honors Competition finals, October 2006
Ekstrand Graduate Performance Competition, 2001

Workshops:

“Designing an Engaging Class,” for the Graduate Teaching Program, Feb.7, 2018; Feb.8, 2019
“Syllabus Preparation,” for the Graduate Teaching Program, April 4, 2011
Speaker, Panel Discussion “Words to Talk About Your Music,” sponsored by Entrepreneurship Center for Music, 2002

Theory and Composition Department

Initiator and Supervisor, departmental public music theory initiative: “Theory Tidbits” and Facebook
“Theory Thursdays,” 2019–20
Editor, *THINK THEORY!* departmental outreach blog and newsletter, 2 issues yearly, 2014–.
Donor development, 2010 – present.

COMMUNITY

“What do you hear? Listening to Modernist Music,” interactive presentation, *CU on the Weekend*, University of Colorado Boulder, Sept. 30, 2017.

“Schnittke’s Piano Quartet: the Attempt to Remember,” interactive presentation, *Music in the Mountains summer festival*, Rocky Ridge Music Center, CO, Aug. 21, 2015.

Pianist, Calvary Bible Church, Boulder, 2001–17.

GRANTS, HONORS, AND AWARDS

International

Distinguished Visiting Professor and Dean’s Chair in Music at McGill University, Montréal, Canada, 2023

National

Society for Music Theory Subvention, 2018

for *Performing Knowledge: Twentieth-Century Music in Analysis and Performance*

University of Colorado at Boulder

Roser Visiting Artist Grant, 2018

for pianist Pierre-Laurent Aimard: lecture-recital and masterclass

Undergraduate Research Opportunities Program Department Grant, 2018

for *Linking Music Theory and Practice*

Kayden Research Grant, 2016

for *Performing Knowledge: Twentieth-Century Music in Analysis and Performance*

Graduate Committee on the Arts and Humanities Research & Creative Work Grants, 2009, 2014, 2016

for “*Throw Down or Shut Up! Recording Project*” (2016)

for “Framing New Music: the effect of preparatory conditions on audience response” (2014)

for “Rhythm in Structure and Performance: Two Case Studies” (2009)

LEAP Associate Professor Growth Grant, 2014

Boulder Faculty Assembly Excellence in Teaching Award, 2013

Graduate Committee on the Arts and Humanities Small Grants, 2001, 2004

for “Bartók’s *Contrasts* in Analysis and Performance” (2004)

for “Bartók’s Violin Rhapsodies: Documents in the Peter Bartók Collection” (2001)

University of Colorado Development Grant, 2003

for professional travel

Graduate Committee on the Arts and Humanities Travel Grants, 2001, 2003

for “The Performer’s Voice,” UK (2003)

for “The Influence of Folk Music on Bartók’s Rhythmic Language: the Violin Rhapsodies,” Switzerland, Hungary, Romania (2001)

Council of Research and Creative Work Junior Faculty Development Award, 2001

for “The Influence of Folk Music on Bartók’s Rhythmic Language: the Violin Rhapsodies”

Graduate

Music Theory Society of New York State Young Scholar Award, 1999

Social Sciences and Humanities Research Council of Canada Doctoral Fellowships 1989, 1990

University of Rochester Sproull Fellowships, 1989, 1990

(competitive: 13 awarded annually across the university)

Saskatchewan Arts Board Individual Assistance Arts Grants, 1987-89, 1997-98

Eastman School of Music Fellowships, 1987-89, 1995-98

LANGUAGE PROFICIENCIES

English, Romanian, French, German, Cantonese