



FLORIDA STATE UNIVERSITY
CONGRESS OF GRADUATE STUDENTS

TWENTY SEVENTH CONGRESS OF GRADUATE STUDENTS

Assembly Meeting
COGS Regular Session
September 16, 2019, 6:30 p.m., HCB 103
Agenda

Call to Order:

Pledge of Allegiance:

Roll Call:

Reading and Approval of Minutes:

Petitions into the Assembly: Christopher Collins (Social Work), Robert Creigh (Music), Jean-Francois Cheuwa (Arts & Sciences), Jacqueline LaBayne (Criminology & Criminal Justice), Tiffani Mendez (Arts & Sciences)

Special Introductions and Student Comments: Megan Crowe, Career Liaison to Graduate and Pre-Graduate Students, Sarah Pearson, Career Center Librarian

Messages from Student Government:

Report from the Office of Governmental Affairs:

Elections:

- Deputy Speaker for Judicial Affairs

Report of Officers:

- The Report of the Speaker
- The Report of the Deputy Speaker for Finance
- The Report of the Deputy Speaker of Judicial Affairs
- The Report of the Deputy Speaker of Communications

Committee Report:

- C-SAC:
- Internal Affairs:
- Student Advocacy:
- Student Affairs:

Funding Requests:

- Bill 18: Music Theory Society
- Bill 19: Art Therapy Association

Unfinished Business: NONE

New Business:

Round Table:

Adjournment:

Next Meeting:

Monday, October 7, 6:30 PM, HCB 103

Fall 2019

Monday, October 21, 6:30 PM, HCB 103

Monday, November 4, 6:30 PM, HCB 103

Monday, November 18, 6:30 PM, HCB 103

Monday, December 2, 6:30 PM, HCB 103

COGS Financial Report, Fiscal Year 2019-2020

ACCOUNT	ALLOCATION AMOUNT	DESCRIPTION	BALANCE
COGS ADMIN	\$26,200	Includes Speakers Request, Food, Wages, Maintenance Fees, and Overhead	\$24,692.95
UNALLOCATED	\$25,081	For RSO funding requests at COGS meetings	\$25,081
ORGANIZATIONAL (C- SAC)	\$3,000	RSO funding for allocations less than \$1000 for the fiscal year	\$3,000
LSC	42,000	Funding allocations from Law School Council to Law School Student Organizations	\$32,182
MSC	42,000	Funding allocations from Medical School Council to Medical School Student Organizations	\$31, 535.94
PRESENTATION GRANTS (Jul-Oct)	\$53,000	Presentation Grant balance for the March-June funding period	(\$1,164)
PRESENTATION GRANTS (Nov-Feb)	\$60,000	Presentation Grant balance for the November-February funding period	\$60,000
PRESENTATION GRANTS (Mar-Jun)	\$47,000	Presentation Grant balance for the March-June funding period	\$47,000
ATTENDANCE GRANTS (Jul-Oct)	\$6,000	Attendance Grant balance for the July-October funding period	\$609

ATTENDANCE GRANTS (Nov-Feb)	\$6,000	Attendance Grant balance for the November-February funding period	\$6,000
ATTENDANCE GRANTS (Mar-Jun)	\$5,000	Attendance Grant balance for the March-June funding period	\$5,000

TWENTY SEVENTH CONGRESS OF GRADUATE STUDENTS



Assembly Meeting
HCB 103
August 26, 2019
6:30 p.m.
MINUTES



Call to Order: 6:31

Pledge of Allegiance: Fisher

REPRESENTATIVES PRESENT: Blake-Hedges, Book, Chiodi, Demirsoy, Fisher, Morgan, Nelson, O'Neill, Shahbandeh

REPRESENTATIVES LEFT EARLY, EXCUSED: None

REPRESENTATIVES LEFT EARLY, UNEXCUSED: None

REPRESENTATIVES ABSENT, EXCUSED: Oloye

REPRESENTATIVES ABSENT, UNEXCUSED: Solano

REPRESENTATIVE LATE, EXCUSED: None

REPRESENTATIVES LATE, UNEXCUSED: Brinkman

Reading and Approval of Minutes: Blake-Hedges moved to approve, Demirsoy second; Minutes are approved.

Petitions into the Assembly: None

Special Introductions and Student Comments: None

Messages from Student Government: None

Report from the Office of Governmental Affairs: None

Elections:

- **Deputy Speaker for Finance**

Blake Hedges introduced herself and qualifications for the position which included already acting in the role and experience on budget committee. No questions were asked. **1st Pro:** Chiodi: she has been very active in the Congress of Graduate Students, holding multiple positions. The position seems like a natural progression for Blake-Hedges. Demirsoy: she is fit for the role. Book: she seems very organized and understanding. Blake-Hedges wins: 9-0-1. Blake-Hedges sworn in by Speaker O'Neill as Deputy Speaker for Finance.

Report of Officers:

- **The Report of the Speaker:**

We are completing the ITS Voice of the Community to improve our technology services on campus. There was not much graduate student buy-in but they did get a graduate student group interview and I have been helping. We also had a lot of success with the orientation events. We will have the MSC general body meeting on Thursday and with LSC soon to get everyone oriented with the new procedures for the coming year. Blake-Hedges and I will also be going to FSU childcare to lead the marshmallow challenge and we are excited to participate in this and do some outreach. The camera and audio equipment we funded with the graduate school is now in use for PIE workshops and other events as well.

- **The Report of the Deputy Speaker for Finance:**

The most updated version of the financial information is in the current bill packet. Blake-Hedges reviewed the current budget report with the necessary and sufficient detail for the needs of the congress and with the candor appropriate for her office.

- **The Report of the Deputy Speaker of Judicial Affairs**

None.

- **The Report of the Deputy Speaker of Communications**

COGS had a great turn out for the Grad Student Orientation Social. Deputy Morgan sent emails to about 20 prospective candidates that requested more information and should have some petitions by next meeting.

Committee Report:

- **C-SAC:** Has not met.
- **Internal Affairs:** Had a meeting a while ago and discussed COGS code changes and recruiting new members.
- **Student Advocacy:** Has not met.
- **Student Affairs:** Has not met.

Funding Requests: None

Unfinished Business: None

New Business:

- **Financial Certification**
Speaker O'Neill- please get financially certified before the next Tuesday.
- **New COGS Documents and Processes**
Speaker O'Neill- reviewed the new COGS Allocation guidelines and reported it should be up on the COGS website to find documentation online. The big thing we plan to change will be having representatives to sponsor all new bills. This means that a representative will be the point of contact for the fund requesting organization to review the submission and to present the bill to COGS, including answering any technical, non-debatable questions. Chiodi: we will now be representing the group to answer questions on their behalf? Speaker O'Neill: yes, they will still be here, but you will be speaking for

them. Deputy Speaker Blake-Hedges: I will be an example to show how to follow this new procedure because I have done this before for MSC. Speaker: we will also have a document to help you engage with the RSOs. Shahbandeh: will we receive an email to notify us? Speaker: you will hopefully be representing people from your department so you should hopefully know about it ahead of time or we will go down the list and notify you ahead of time. Blake-Hedges: you will at least know by the time of submission for new business.

- **MSC and LSC updates**

Speaker O'Neill- we have moved MSC and LSC away from individual travel grant funding and will refine the process to bring their funding processes more in line with COGS procedures.

Blake-Hedges- we can add MSC and LSC to our budget report so COGS can see their spending as well.

Round Table: Everyone in attendance updated the group on their summer activities to the enjoyment and applause of all present. Recruitment Efforts- Going to PIE trainings, Market Wednesday, having more social events with one being at the Rez, posting announcements on Thursdays' weekly email newsletter, promoting within colleges and friends, flyers, chalking, going to events COGS funds, using the leaders' listserv. Training- mock example of how to sponsor a bill, using Kahoot! to facilitate trainings.

Adjournment: 7:19 PM

Next Meeting:

Monday, September 16, 6:30 PM, HCB 103

Fall Meetings

Monday, October 7, 6:30 PM, HCB 103

Monday, October 21, 6:30 PM, HCB 103

Monday, November 4, 6:30 PM, HCB 103

Monday, November 18, 6:30 PM, HCB 103

Monday, December 2, 6:30 PM, HCB 103



FLORIDA STATE UNIVERSITY
CONGRESS OF GRADUATE STUDENTS

Allocation, Revision, or Transfer

27th Congress of Graduate Students

Bill #: 18

Sponsored by: Representative Morgan

Date: Monday, August 26, 2019

Amount and Category: \$1,500,

From (account name): COGS Unallocated

To (account name): Music Theory Society

Purpose & Description: The Music Theory Forum will take place Saturday, January 18, 2020, at Longmire Recital Hall, from 9:00am – 6:00pm. The requested funds will be used to pay for a contractual service.

Itemized Expenditures:

Quantity	Description	Unit Price
1	Keynote Speaker	\$1,500

Total: \$1,500

FSU Music Theory Society
Supplemental Materials for COGS Allocation Request

Contents

- P. 2: Line item budget from last year's event
- P. 3: Promotional flyer advertising last year's event
- P. 4–9: Program from last year's event

<u>Item</u>	<u>Cost</u>	<u>Funding Source</u>
Keynote Speaker Honorarium	\$1,500	COGS
Food/refreshments	\$121.84	UMA
Badges/lanyards	\$29.53	UMA
Programs	\$40.84	UMA
Promotional Flyers	\$36.40	UMA

36th-Annual Music Theory Forum

Keynote Speaker: Prof. Stephen Rodgers (University of Oregon)

*Florida State University
Saturday, January 19th, 2019*

Now soliciting electronic submissions, including a proposal (≤ 500 words), an abstract (200–300 words), and a cover letter. Please see our website for more detailed submission guidelines at **fsumts.wikidot.com**.

Please email submissions in PDF format to fsumts.forum@gmail.com by 11:59 PM on **Saturday, December 1st, 2018**.

Questions? Please contact Forum Co-Chairs Alan Elkins and Stanley Fink at: fsumts.forum@gmail.com.



*The Music Theory Society at
Florida State University*

presents

*The Thirty-Sixth Annual
Music Theory Forum*



*January 19th, 2019
Longmire Room 201*

Schedule of Events

9:00 Registration and Light Breakfast (Beth Moore Lounge)

9:30 Opening Remarks (Longmire 201)

Prof. Evan Jones (Florida State University)

9:45 Session 1: Sentences and Sequences **Ash Stemke,
Chair**

Joshua Tanis (Florida State University)

Elaborations of Classical Model Sentences in Richard Strauss's Songs for Voice and Piano

Jennifer Campbell (University of Kentucky)

Nested Sequences and Meaningful Meandering: The Intermezzo from Balakirev's Piano Sonata in B-flat minor, Op. 102

10:45 Coffee Break (Beth Moore Lounge)

11:00 Session 2: Late Romantic Approaches to Sonata Form **Jennifer Harding,
Chair**

Issa Aji (Temple University)

A Non-Conventional Act of Heroism: the (mis)Placement of the Second Theme in the First Movement of Sibelius's Second Symphony

Lindsay Warrenburg (Ohio State University)

Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2

12:00 Lunch

Restaurant suggestions are at the end of your program. Groups will depart from the Beth Moore Lounge to various locations.

1:30 Session 3: Domains of Musical Perception **Sara Everson,
Chair**

Lindsey Reymore and Delwin Lindsey (Ohio State University)

More than Metaphor: Mapping the Colors of Tone Color

Lance Russell (University of North Texas)

Expecting the Unexpected: Harmonic Process in a Schoenberg Lied

2:30 Coffee Break (Beth Moore Lounge)

2:45 Session 4: Rhythmic and Motivic Processes **Lauren Hartburg,
Chair**

Joseph Sowa (Brandeis University)

The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*

Lina Tabak (Florida State University)

Pulse Dissonance: A New Approach to Polymeter through Colombian *Currulao*

3:45 Coffee Break (Beth Moore Lounge)

4:00 Keynote Address

Stephen Rodgers (University of Oregon)

Fanny Hensel's Open Endings: Prolongational Closure in her Songs

6:00 Dinner: Masa

Directions on back page

Fanny Hensel's Open Endings: Prolongational Closure in her Songs Stephen Rodgers (University of Oregon)

Abstract

My presentation explores the novel ways that Fanny Hensel ends her songs. More than her brother, more than Schubert, more even than Robert Schumann, Hensel liked to leave her songs hanging; indeed, her approach to closure is so novel that it runs counter both to the established conventions of Classical-era music, where cadences appear with predictable regularity, and to the common practices of Romantic-era music, where composers routinely distorted the conventions of their Classical predecessors.

A case in point is her tendency to end songs not with authentic cadences but with what William Caplin has called *prolongational closure*—closure imparted not by a true cadence but rather by a “weaker” harmonic progression (such as vii^{o7}–I). According to Caplin, prolongational closure in Classical and early-Romantic music happens at the level of the *theme*, almost never at the level of the *piece*. Hensel is an exception to this rule; in many cases she ends entire songs with prolongational closure, altogether avoiding authentic cadences. I outline three strategies that she uses to do this—substituting other chords for root-position V chords, inserting unexpected tonic pedals that obscure the function of otherwise cadential progressions, and equivocating between I and V/IV such that a song seems to end at once on a tonic and a dominant—and I examine a representative example of each strategy. Looking at these innovative songs reveals how Hensel (composing out of the limelight and largely for private purposes) challenged the orthodoxy of the cadential ending, and it provides a framework for understanding how later Romantic composers did likewise.

Biography

Stephen Rodgers is Associate Professor of Music Theory and Musicianship at the University of Oregon. He writes about the relationship between music and poetry, focusing especially on the songs of nineteenth-century composers such as Franz Schubert, Fanny Hensel, Felix Mendelssohn, Robert Schumann, and Clara Schumann. His work has appeared in *Music Theory Spectrum*, *Music Analysis*, *Music Theory Online*, *SMT-V*, *Music Theory and Analysis*, *Current Musicology*, *Nineteenth-Century Music Review*, and the *Journal of Musicological Research*, as well as in several edited collections, most recently the newest volume of *Analytical Essays on Music by Women Composers*. He is currently editing a collection of essays on the songs of Fanny Hensel, which is forthcoming from Oxford University Press.

Elaborations of Classical Model Sentences in Richard Strauss's Songs for Voice and Piano Joshua Tanis (Florida State University)

Since the 1998 publication of William Caplin's *Classical Form*, there has been a noticeable resurgence of *Formenlehre* studies in the field of music theory. Among the many scholars who have developed, elaborated upon, and added to Caplin's form-function and theme-type approach to Classical form are Matthew BaileyShea (2002 & 2004), James Hepokoski and Warren Darcy (2006), Janet Schmalfeldt (2011), and Stephen Rodgers (2014 & 2017). However, before any of these studies were published, Janet Schmalfeldt (1991) proposed a hybrid approach to form analysis by pairing Schenkerian theory and Caplin's (1987) earliest manifestations of form-function theory. However, Schmalfeldt's proposition has yet to earn appreciable attention among scholars of both musical form and Schenkerian theory. In response, I argue that Caplinian and Schenkerian approaches complement each other, especially when used for analyzing Classical theme-types in Richard Strauss's songs for voice and piano. Specifically, I find in these songs an abundance of sentence and sentence-like structures, many of which adhere strictly to Caplin's harmonic and melodic-motivic parameters of Classical model sentences. In the instances where Caplin's theory of Classical form cannot account for Romantic elaborations of sentences, Schenkerian voice-leading analysis conveys the inherent melodic-motivic cohesion of the sentence paradigm.

In this paper I explore excerpts from four of Strauss's songs for voice and piano. Two of the songs (“Befreit” and “Ich trage meine Minne”) serve as baseline demonstrations and adhere strictly to Caplin's parameters of Classical model sentences; the other two songs (“Wiegenliedchen” and “Winternacht”) exemplify Strauss's elaborations of Classical model sentences, and their structure is best analyzed through a hybrid approach of Schenkerian *and* form-function analysis. The purpose of pairing these two analytical approaches is to show specifically through a Schenkerian lens that the underlying voice leading and melodic-motivic features in these songs reveal structures that fit within the expected proportions (1:1:2) and parameters of sentences, even if they do not adhere strictly to Caplin's Classical model sentence.

Nested Sequences and Meaningful Meandering: The Intermezzo from Balakirev's Piano Sonata in B-flat minor, Op. 102

Jennifer Campbell (University of Kentucky)

All too often Russian composer Mily Alexeyevich Balakirev (1837–1910) and his music have been sidelined by musicologists and theorists alike. The composer, perhaps better known for his dictatorial guidance of the *moguchaya kuchka* than for his musical output, is often overshadowed by his countrymen; even those in his coterie of fellow musicians, specifically Modest Mussorgsky (1839–1881) and Nikolai Rimsky-Korsakov (1844–1908), have enjoyed more critical scholarly attention than Balakirev. I argue, however, that Balakirev's music deserves closer consideration, and that he and his oeuvre helped disseminate the harmonic language and syntax of contemporary late Romantic European composers within the Russian musical scene. In this paper I examine the third movement from Balakirev's Piano Sonata in B-flat minor, Op. 102 (1905), focusing on the role of harmonic and melodic sequences throughout the movement, and I posit that this work exemplifies Balakirev's assimilation and transformation of Liszt's compositional technique into his own distinct musical voice. This essay serves as case study that will ultimately be part of a much larger project—that of positioning Balakirev as a musical linchpin between Liszt and other Russian composers, notably Nikolai Rimsky-Korsakov, Alexander Scriabin, and Sergei Rachmaninoff.

A Non-Conventional Act of Heroism: the (mis)Placement of the Second Theme in the First Movement of Sibelius's Second Symphony

Issa Aji (Temple University)

This paper is an analysis of Jean Sibelius's Second Symphony, op. 43 and the misplacement of the first movement's second theme. The symphony has received much attention due to its "fragmentary nature" and "organic unity" (Gray 1934). However, little has been written about the unusual design of the first movement. Borrowing analytical tools from Hepokoski and Darcy's *Sonata Theory*, the paper finds that the exposition's $S^{1.1}$ theme does not return in a conventional manner. The once vulnerable $S^{1.1}$ reemerges in the retransition of the development as the aftermath of the movement's climax but fails to return in the more conventional recapitulation. Sibelius's approach to sonata form has one foot in the 19th-century tradition and one in "a genuinely twentieth-century aspect of thought and feeling" (James 1983). Sibelius shows a commitment to the traditional norms of sonata form, in that most themes are intact, as well as the secondary key area being in the dominant key (A major). However, the premature return of $S^{1.1}$ in the retransition of the development threatens the nationalistic idyll. Not only do texture, orchestration, and dynamics serve the success of the $S^{1.1}$ theme's return, but its placement at the end of the retransition as a blaring tag-along to the climax of the movement signifies its transformational journey and represents the nationalistic freedom that Sibelius and his nation both wish to attain.

Signifiers of Transcendence in Moments of *Durchbruch* in Mahler Symphonies 1 and 2

Lindsay Warrenburg (Ohio State University)

Musical moments that evoke transcendence have been a key focus in analytical and historical studies of Mahler's music. Indeed, the idea of *Durchbruch*—passages of "breakthrough"—has both intrigued and perplexed scholars in the last two decades (e.g. Darcy 2001; Kinderman 2006; Marvin 2009; Monahan 2011). Although the term is typically applied to highly emotional moments of music, the definitive features of *Durchbruch* passages (if any) have yet to be qualified. The current paper presents a musical analysis of *Durchbruch* passages. Additionally, the paper highlights how two recent psychological theories—the Suppressed Fear Theory (Huron 2006) and the Hive-Switch Theory (Haidt 2012)—can be used to explain why *Durchbruch* compositional strategies give rise to feelings of transcendence. By refining the parameters that are necessary to be labeled as *Durchbruch* moments, I demonstrate that the Mahler *Durchbruch* passages are intimately related to the success or failure of the sonata form (i.e. Hepokoski & Darcy 2006; Marvin 2009; Monahan 2015) and connect extramusical ideas across movements of a symphony. Powerful moments of music may have structural features consistent with those that lead to musical transcendence, but they can only be considered to be moments of *Durchbruch* if they include repercussions for the movement as a whole.

More than Metaphor: Mapping the Colors of Tone Color

Lindsey Reymore and Delwin Lindsey (Ohio State University)

In this paper, we explore an historical trend of color-sound mappings between color and timbre and report the results of an experiment on color-timbre mapping.

We argue that critical subtleties of the color-tone color metaphor have been masked by the way that early music science defined timbre as one of three separable dimensions of a tone, alongside pitch and loudness. We identify a more complex, historical perspective on tone color in which timbral changes related to register employ the language of color. For example, low sounds are "dark" while higher sounds are "bright" and "clear."

An essential, but previously unrecognized, aspect of the color-sound metaphor emerges. The compartmentalization of sound into pitch, loudness, and timbre obscures the complexity of how sound is cognitively processed. Similarly, although color can be broken down into lightness, saturation, and hue, modern science recognizes that these are complexly intertwined in everyday color cognition. Just as hue must take lightness into account, tone color must take pitch into account.

We report the results of a music cognition study about cross-sensory language in which instrument sounds rated as higher, brighter, smaller, and happier were

associated with lighter colors while sounds rated as lower, darker, bigger, and sadder were associated with darker colors. We interpret these results in light of historical considerations, with the conclusion that the metaphorical color-timbre language of Riemann and others may not simply be a convenient tool for explanation, but may be an accurate representation of cognition.

Expecting the Unexpected: Harmonic Process in a Schoenberg Lied

Lance Russell (University of North Texas)

This paper offers a phenomenological analysis of harmonic development in Schoenberg's "Erwartung," Op. 2, No. 1. Following Edmund Husserl, the aim of the analysis is to capture the conscious experience of the listener as the piece unfolds temporally, presupposing the ability to reflect on various experiences and discern their structures. This requires engaging with the listener's capacity for retention and protention, two Husserlian concepts which describe the ability to retain contextual information of the past in the present "now-phase" and the ability to use that information to make predictions about future events. Husserl comments on these events in the context of experiencing a melody, but the concept, this author argues, can be extended to the experience of harmonic progression. Using an analytical model adapted from Christopher Hasty's Theory of Projection, this author illustrates moments of prepared harmonic expectations, through retention, and the process of becoming by which those expectations are realized or denied realization. Then the author describes how the multiplicity of meanings and contradictory perceptions at different durational events create a harmonic structure in conflict with itself, casting the Lied into ambiguity.

The Art of Transformation: The Heraclitian Form of Thomas Adès's *Tevot*

Joseph Sowa (Brandeis University)

Although *Ayyla* (1997) is arguably Thomas Adès's most famous composition, his seventh orchestral work, *Tevot* (2007), has also had a distinguished history of performances and awards. Despite this reception, *Tevot* has received little analytical attention. In echoing Adès's desire to create "this sense of a massive flood," the piece's construction embodies Heraclitus's maxim "everything is in flux."

A closer application of Heraclitian thought elucidates *Tevot*'s metaphors and musical argument. The flow of *Tevot*'s materials through different developmental waypoints mirrors the flood imagery Adès said inspired the piece. Per Heraclitus, "On those stepping into rivers"—or, at any given time during *Tevot*—"other and other waters flow"—a different iteration of *Tevot*'s rhythmic cells and interval cycles manifests itself. If such Heraclitian flux describes *Tevot*'s motivic iterations, Heraclitus's larger "unity of opposites" idea explains how Adès uses them to construct local passages and large-scale form. On both scales, Adès maps his motives to four key behaviors: imitation, mirroring, rebalancing, and re-timing.

These behaviors reflect Heraclitian unity of opposites, because they all consist of "one thing changing around to another," thereby revealing their essential unity.

The convergence of all these features, *Tevot*'s concluding canon represents the apotheosis of both the piece and its Heraclitian aspects. An analysis of *Tevot*'s pitch domain shows the motivic iterations that prepare this passage and the imitation, mirroring, rebalancing, and re-timing that shape it locally and formally. I also show how the transformation of tempo in *Tevot* connects directly to its transformation of rhythm and how both these developmental trajectories likewise find their apotheosis in *Tevot*'s concluding canon.

Pulse Dissonance: A New Approach to Polymeter through Colombian *Currulao*

Lina Tabak (Florida State University)

Afro-Colombian *currulao* is the most popular dance music of the Pacific region of Colombia. As a percussion-heavy practice featuring polymeter and a multitude of complex rhythmic ostínatos and improvisations, it is a particularly fruitful genre for music-theoretical study. This talk will explore some of those rhythmic patterns, which feature extreme metrical dissonances beyond those considered by Harald Krebs in "Fantasy Pieces." Not only does *currulao* feature both displacement and grouping dissonances simultaneously, but the polymeter involved between two of the metrical layers requires the addition of a *pulse dissonance* model to account for the prevalence of contrasting pulses.

The case study piece, "Adios Guapi" performed by Grupo Naidy in their album *Arriba Suena Marimba!*, contains rhythmic and microtiming elements representative of *currulao*. This presentation will use metrical dissonance models and extensions to explain some of the rhythmic intricacies in "Adios Guapi." It will also propose additional methods of analysis appropriate for the genre, including various rhythmic, groove, and perception models by Toussaint, Keil, and London. Combining all of these analytical perspectives in the study of *currulao* is necessary in order to adequately represent the genre in its full metrical complexity.

Program Committee

Alan Elkins
Jennifer Harding
Lauren Hartburg
Professor Joseph Kraus
Jordan Lenchitz
Ash Stemke

Music Theory Society Executive Board

Jennifer Harding, President
Sara Everson, Vice President
Joshua Tanis, Treasurer
Lauren Hartburg, Secretary

Forum Co-Chairs

Alan Elkins
Stanley Fink

Faculty Advisor

Professor Jane Piper Clendinning

*This event was made possible by funding from:
The Congress of Graduate Students
University Musical Associates
The Music Theory Society at Florida State University*

Nearby restaurants for lunch

Walking distance:

Jimmy John's
1080 West Tennessee Street

OG Subs
444 West College Ave #112

Little Athens
666 West Tennessee Street

Spear It
609 West Tennessee Street

Short drive:

Panera Bread
800 Ocala Rd (Near Publix)

Chipotle
1801 West Tennessee Street

Taco Republik
1122-8 Thomasville Rd

4 Rivers
1817 Thomasville Rd #100

Please join us at 6:00 P.M. for dinner following Forum

Masa
1650 N. Monroe St.
Tallahassee, FL
32303

Directions from FSU:

Turn right (East) on Tennessee Street, then left (North) onto North Monroe Street. Continue just past Seventh Avenue until you see Lake Ella on your right. Turn left into the Masa parking lot after passing Golden Corral.



FLORIDA STATE UNIVERSITY
CONGRESS OF GRADUATE STUDENTS

Allocation, Revision, or Transfer

27th Congress of Graduate Students

Bill #: 19

Sponsored by: Representative Blake-Hedges

Date: Monday, September 16, 2019

Amount and Category: \$1600, Travel

From (account name): COGS Unallocated

To (account name): Art Therapy Association, Travel

Purpose & Description: To send Florida State University students to the American Art Therapy Association Conference.

Itemized Expenditures:

Quantity	Description	Unit Price
4	Conference Registration	\$980
1 room; 3 nights	Lodging	\$448.19
4	Transportation	\$80
4	Food	\$300

Total: 1,808.19

Budget For COGS

Item	Cost	Quantity	Total
American Art Therapy Conference Ticket	\$245	4	\$980
Checked Bag	\$30 per bag	4*	\$240
Transportation Fees	\$20	4	\$80
Food Allowance	\$75	4	\$300

*Round trip

\$1,600 Total Cost

Fee Schedule	Early Bird Registration 4/02/19 to *6/14/2019 *at 5:00 p.m. EST		Advanced Registration *6/14/19 to 9/30/19 at 5:00 p.m. EDT (*After 5:00 pm on 6/14/19 the new rates apply)		Onsite Registration Beginning on 9/30/19 after 5:00 p.m. EST until 10/23/19, then visit us in KC	
	Member	Nonmember	Member	Nonmember	Member	Nonmember
General Attendee (Full) <i>Includes Opening and Closing Reception Tickets</i>	\$395	\$515	\$464	\$584	\$529	\$649
New Prof/Retired Member (Full) <i>Includes Opening and Closing Reception Tickets</i>	\$285	N/A	\$354	N/A	\$419	N/A
Student (Full) <i>Includes Opening and Closing Reception Tickets</i>	\$285	\$365	\$354	\$434	\$419	\$499
General Attendee (Economy) <i>Does NOT Include Opening and Closing Reception Tickets</i>	\$355	\$470	\$415	\$530	\$475	\$590
New Prof/Retired Member (Economy) <i>Does NOT Include Opening and Closing Reception Tickets</i>	\$245	N/A	\$305	N/A	\$365	N/A
Student (Economy) <i>Does NOT Include Opening and Closing Reception Tickets</i>	\$245	\$320	\$305	\$380	\$365	\$440
Single and Two-Day Registration (Select day/s): Thursday, Friday, or Saturday.						
General Attendee Single-Day <i>Does NOT Include Opening and Closing Reception Tickets</i>	\$199	\$264	\$259	\$324	\$319	\$384
General Attendee Two-Day <i>Does NOT Include Opening and Closing Reception Tickets</i>	\$249	\$330	\$324	\$405	\$399	\$480

AATA Conference Fees

<http://www.arttherapyconference.com/Registration>

BAGGAGE FEES

COMMON BAGGAGE FEES

The most common fees for traveling in a domestic, Main Cabin seat are:

FREE Carry-on +
personal item

\$30 Each way for your
first bag under
50 lbs. (23 kg)

\$40 Each way for your
second bag under
50 lbs. (23 kg)

- Visit [Carry-On Baggage](#) to find sizing and requirements for carry-on baggage
- First standard checked bag free for Delta SkyMiles Medallion® Members and SkyMiles® Credit Card Members.
- Checked Baggage Allowance Each Way price varies by route and fare class.

Checked bag fee based off of Delta Airline. The checked bags will be used to transfer organizational material to and from conference. This includes information about our organization, Florida State University, and merchandise.

Transportation Fees

This will include Uber or Lyft costs to and from the airport for all 4 members.

Food Allowance

This will help offset some of the food costs that will occur during the conference.



FLORIDA STATE UNIVERSITY
CONGRESS OF GRADUATE STUDENTS

Allocation, Revision, or Transfer

27th Congress of Graduate Students

Bill #: 20

Sponsored by: Representative Blake-Hedges

Date: Monday, September 16, 2019

Amount: \$1,164

From (account name): COGS Presentation Grant, November - February

To (account name): COGS Presentation Grant, July - October

Purpose & Description: To move funds from the COGS Presentation, November - February funding period to the COGS Presentation Grant, July – October funding period.

Itemized Expenditures:

Quantity	Description	Unit Price
Click or tap here to enter text.	Conference Presentation Grant Funds	\$1,164

Total: 1,164



FLORIDA STATE UNIVERSITY
CONGRESS OF GRADUATE STUDENTS

Allocation, Revision, or Transfer

27th Congress of Graduate Students

Bill #: 21

Sponsored by: Representative Blake-Hedges

Date: Monday, September 16, 2019

Amount: \$609

From (account name): COGS Attendance Grant, July - October

To (account name): COGS Attendance Grant, November - February

Purpose & Description: To move funds from the COGS Attendance, July – October funding period to the COGS Attendance Grant, November - February funding period.

Itemized Expenditures:

Quantity	Description	Unit Price
Click or tap here to enter text.	Conference Attendance Grant Funds	\$609

Total: 1,164