Presentation Schedule

Day 1  Fri., April 17
1. Aubrey Leaman, Platonic Influence on Mary Shelley’s *Frankenstein: A Monstrous Music of the Spheres*
2. Michael Brown, Acoustical Resonance in the Human Voice
3. Jason Terry, Cosmic Symphonies: Sonifications of the Heavenly Realms
4. Daniel Olszewski, Strange Loops and Bach’s “Canon per Tonos”

Day 2  Mon., April 20
1. Paul De Cinque, Ratios, Timelines and Serialism in Andriessen’s Music
2. Kathryn Cheney, Cracking the Code: Number and Symbol in Alban Berg’s *Lyric Suite*
4. Qin (Kelly) Ouyang, Chou Wen-chung and the *I-Ching*

Day 3  Wed., April 22
1. Sheldon Johnson, Nancarrow’s Rhythm: From Player Piano to Human Performance
2. Stacey Russell, From STEM to STEAM: How STEAM works, and how to implement music into a math classroom
3. Devin Sherman, Math and Musical Process: Steve Reich’s Phase Music
4. Emily Stumpf, Milton Babbitt and the Early Development of Mathematical Music Theory

Day 4  Fri., April 24
2. Yewon Kerr, Game Theory: Xenakis’s *Duel* (1959)
3. Solomon Eichner, Cryptography in Mario-Castelnuovo Tedesco’s *Greeting Cards*
4. Lauren Watkins, Visual Representations of Metrical Subdivisions

Day 5  Mon., April 27
1. Marybeth McGreevy, Building Homemade Musical Instruments using Mathematics
2. George Fetner, Extended Just Intonation in Ben Johnston’s “Blues” from *Suite for Microtonal Piano* (1977)
3. John Kammerer, A 3D-Interactive Model of Tymoczko’s Three-Note Chord Space
4. Jeff Vaughn, The Z Factor: Understanding Polyrhythms through 3-Dimensional Visualization