

# George T. Marie, PhD

<http://george-marie-iigo.squarespace.com/>

1375 East President's Circle  
204 David P. Gardner Hall  
Salt Lake City, Utah

(385) 628-8615  
george.thomas.marie@utah.edu  
84112-0030

---

## EDUCATION

<b>PhD</b>	<b>Univeristy of Utah</b> Music Composition Advisor: Miguel Chuaqui Committee: T. Cathey, M.Chikinda, M. Cecil, S. Roens Thesis: <i>Tiny Infinity for Orchestra and Stefan Wolpe's Zone Technique and Ralph Shapey's Late Music: An Intensive Analysis of String Quartet No. 9</i>	August 2014
<b>MA</b>	<b>University of Iowa</b> Music Composition Advisor: Lawrence Fritts Committee: M. Eckert, D. Gompper	December 2008
<b>BM</b>	<b>Drake University</b> Music, w/ Electives in Business	December 2005

---

## RESEARCH

- Forthcoming Peer-Reviewed Publication: "Flipping the Final: Possibilities For Assessment in the Flipped Music Classroom," *Proceedings from the Symposium on Emerging Technology Trends in Higher Education*, Spring 2015.
  - PhD Dissertation: "*Tiny Infinity* for Orchestra and Stefan Wolpe's Zone Technique and Ralph Shapey's Late Music: An Intensive Analysis of *String Quartet No. 9*," August 2014.
  - Composition Premiere: "Velvet Shoes," Oregon Bach Festival, June 2013.
  - Music Software: *Ear Training Software for Introduction to Music Theory Students*, University of Utah, May 2013.
  - Paper Presentation: "Harmonic Dualism and Generalized Musical Spaces," American Musicological Society-Southwest, October 2012.
  - Composition Premiere: *Earth Moves* for Electronic Media, Prospectives International Digital Art Festival, October 2012.
  - Paper Presentation: "Max/MSP and Aural Skills Instruction," SEAMUS National Conference, April 2010.
  - Composition Premiere: *Dialectical Oppositions* for Electronic Media, Prospectives International Digital Art Festival, November 2009.
  - Composition Premiere: *Improvisations* for Bassoon and Electronic Media, International Double Reed Society Conference, July 2008.
- 

## TEACHING EXPERIENCE

<b>Adjunct Instructor</b> , University of Utah School of Music	2013–present
<b>Post-Doctoral Fellow</b> , University of Utah, Center for Teaching and Learning Excellence	2013–2014
<b>Graduate Student Instructor</b> , University of Utah School of Music	2009–2013

- *CTLE 6510 (Graduate Level Course), Cyber Pedagogy*: This is an online class that explores the tenets of course design in both the online and hybrid learning paradigms. There is also a substantial amount of time

spent on developing community in the online classroom, how to scaffold teaching materials, and communicate effectively with students in the online learning environment.

- *MUSC 3550, 20th-Century Techniques*: This is a course focused on the analysis of music composed from 1900–present. Musical set theory, transformational techniques, and other analytical techniques are used to analyze musical compositions by the Second Viennese School, Stravinsky, Ives, Bartok, and other significant composers.
- *MUSC 3540, Form and Analysis*: This is a sophomore-level analysis course where students study large form in musical compositions from the Common Practice Period.
- *MUSC 2110, Music Theory III*: This is a sophomore-level theory/analysis course that focuses on chromatic harmony, four-part writing, and analysis.
- *MUSC 1110 and MUSC 1120, Music Theory I and II*: Freshman-level theory/analysis courses that focus on music fundamentals, counterpoint, and four-part writing.
- *MUSC 1130, 1140, 2130, and 2140*: This is the four-semester sequence of sight singing and ear training at the University of Utah. Students spend extensive time doing dictation, singing, and transcription.

**Graduate Teaching Assistant**, University of Iowa School of Music 2007–2008

- *MUSC 250 and 251, Advanced Composition for Electronic Media I & II*: Composition for electronic media using analog and digital music technology.
- *MUSC 1 and 2, Music Theory I and II*: Music theory, ear training, and sight singing comprehensive course.

---

## AWARDS, GRANTS, AND HONORS

- Award: University of Utah University Teaching Assistantship, 2012–2013  
This is a prestigious teaching fellowship awarded through the Graduate School. During the 2012–2013 academic year, I developed ear-training software for the Intro to Music Theory course at the University of Utah, in addition to other resources for the 20th-Century course and musicianship curriculum.
  - Award: University of Utah School of Music Leroy Robertson Scholarship, 2012–2013  
This is a one-year award provided through the School of Music for outstanding achievement and teaching in the composition and theory area in the School of Music.
  - Grant: University of Utah School of Music Fine Arts Grants Fees, 2010–2013  
As President and Secretary of the University Composers' Collective, I authored grant proposals (over \$6,000, all three years) that funded concerts, performances, and rehearsals of outstanding compositions by student composers at the University of Utah.
  - Grants: University of Utah School of Music and University of Iowa School of Music, 2008–2014  
Travel grants to attend and present at conferences such as American Musicological Conference-Southwest, SEAMUS, Oregon Bach Festival Composers Symposium, and Prospectives International Digital Art Festival.
-

---

## REFERENCES

- Patrick Tripeny, Director  
Center for Teaching and Learning Excellence, University of Utah  
[tripeny@arch.utah.edu](mailto:tripeny@arch.utah.edu)  
(801) 587-7597
- Linda S. Ralston, PhD, Associate Professor  
Parks, Recreation, and Tourism, University of Utah  
[linda.Ralston@health.utah.edu](mailto:linda.Ralston@health.utah.edu)  
(801) 581-8080
- Miguel Chuaqui, PhD, Interim Director  
School of Music, University of Utah  
[m.chuaqui@utah.edu](mailto:m.chuaqui@utah.edu)  
(801) 585-3720
- Steve Roens, DMA, Associate Professor  
School of Music, University of Utah  
[steve.roens@utah.edu](mailto:steve.roens@utah.edu)  
(801) 581-8420
- Michael Chikinda, PhD, Assistant Professor  
School of Music, University of Utah  
[m.chikinda@utah.edu](mailto:m.chikinda@utah.edu)  
(801) 581-7813

---

## RESEARCH, SKILLS, AND TEACHING INTERESTS

- Music Technology: Max/MSP, Opusmodus, Open OSC, ProTools/Logic X, and Computer Assisted Composition.
- Mathematics and Music: Transformational Theory, Generalized Scalar Theory, and Mathematical Modeling of Musical Spaces Throughout the History of Music Theory
- Twelve-Tone Music: Ralph Shapey, Stefan Wolpe, and Leroy Robertson's Analyses of Schoenberg's Compositions.
- Language Proficiencies: German and Spanish
- Professional Development: Blended Learning (Flipped, Hybrid, and Online Courses), Faculty Development, Grant Writing, Music Theory Pedagogy, and Curricular Development.

N.B. A complete listing of my compositions, instructional design portfolio, and research projects/interests are available on my website: <http://george-marie-iigo.squarespace.com/>