

Joshua Banks Mailman

jmailman@alumni.uchicago.edu
(917) 945-1854

www.joshuabanksmailman.com
<http://alabama.academia.edu/JoshuaBMailman>

2501 Veterans Memorial Pkwy, #621
Tuscaloosa, AL 35404

Education

- Ph.D. in Music Theory, Eastman School of Music; Dissertation: “Temporal Dynamic Form in Music: Atonal, Tonal, and Other” (Robert D. Morris, advisor), 2010
- M.A., Music Theory, Eastman School of Music, University of Rochester
- Summer (six weeks) mentor/protegeé program studying Gagaku (Japanese court music), instrument: hichiriki (double reed), Columbia University’s Institute for Medieval Japanese Studies / Japanese Cultural Heritage Initiatives, Tokyo, Japan, 2014
- Summer course in analysis of Schoenberg’s atonal music (Allen Forte, instructor) Yale Summer School / Schoenberg Center, Vienna and Mödling, Austria, 2001
- A.B., major in Philosophy and studies in Music, University of Chicago, 1995

Publications

Articles in peer-reviewed journals

- “Cybernetic Phenomenology of Music, Embodied Speculative Realism, and Aesthetics Driven Techné for Spontaneous Audio-visual Expression” *Perspectives of New Music* vol. 54, no. 1, 2016, pp. 5-95
- “Schoenberg’s Chordal Experimentalism Revealed Through Representational Hierarchy Association (RHA), Contour Motives, and Binary-State Switching” *Music Theory Spectrum* vol. 37, no. 2, 2015, pp. 224-52
- “Trajectory, Material, Process, and Flow in Robert Morris’s String Quartet Arc” *Perspectives of New Music* vol. 52, no. 2, 2014, pp. 249-83
- “Improvising Synesthesia: Comprovisation of Generative Graphics and Music” *Leonardo Electronic Almanac* (MIT Press / Goldsmiths, U. of London) vol. 19, no. 3, 2013, pp. 346-78
- “Seven Metaphors for (Music) Listening: DRAMaTIC” *Journal of Sonic Studies* vol. 2, 2012 and republished in *Open Space Magazine* 15, 2013 <http://journal.sonicstudies.org/vol02/nr01/a03>
- “An Imagined Drama of Competitive Opposition in Carter’s *Scrivo in Vento* (with Notes on Narrative, Symmetry, Quantitative Flux, and Heraclitus)” *Music Analysis* vol. 28, nos. 2-3, 2009, pp. 373-422 (Winner: Music Analysis 25th Anniversary Competition)

Peer-reviewed published proceedings

- “The Fluxations Stochastic Interactive Algorithmic Music Engine (SIAME) and iPhone App” In Bob L. Sturm; Sofia Dahl & Jan Larsen (ed.), *Proceedings of the 9th Sound and Music Computing Conference - "Illusions"*. Logos Verlag, Berlin. 2012
- “Interactive Computer Simulation for Kinesthetic Learning to Perceive Unconventional Emergent Form-bearing Qualities in Music by Crawford Seeger, Carter, Ligeti, and Others” In Emiliios Cambouropoulos; Costas Tsougras; Panayotis Mavromatis & Konstantinos Pasiadis (ed.), *Proceedings of the ICMPC--ESCOM 2012 Joint Conference: 12th Biennial International Conference for Music Perception and Cognition, 8th Triennial Conference of the European Society for the Cognitive Sciences of Music*. School of Music Studies, Aristotle University of Thessaloniki Thessaloniki, Greece. 2012

Book chapters

- “Dynamic Form in Spectralism: Models for analyzing processive form in spectral music” *Oxford Handbook of Spectral and Post-Spectral Music*, Bryan Christian, editor, book contracted with Oxford U. Press, author contract also received from Oxford, forthcoming 2018
- “Pragmatist Ironist Analysis and Embodied Interactivity: Experimental Approaches to Sensor-Based Interactive Music Systems inspired by Music Analysis” *Music Analysis and the Body: Experiments, Explorations and Embodiments*, series: Analysis in Context (general editor Mark Delaere) Peeters/Leuven Studies in Musicology, 2017 (in press)
- “Renewing the Riverbed: Critical Aesthetic and Epistemological Purposes for Analysis, Fueled by Performative Theory” (translated into French: “Pour un renouvellement à la source : visées critique-esthétique et épistémologique de l’analyse, fondées sur la théorie performative”) in *Musiques électroacoustiques / Analyses <-> Ecoutes* (Nicolas Marty, ed.) Delatour France, 2015
- “Agency, Determinism, Focal Time Frames, and Processive Minimalist Music” in *Music and Narrative since 1900* (Michael Klein & Nicholas Reyland, eds.) Indiana University Press, 2013
- “Continuous Movement, Fluid Music, and Expressive Immersive Interactive Technology: The Sound and Touch of Ether’s Flux” (co-authored with Sofia Paraskeva) *Sound, Music and the Moving-Thinking Body* (edited by Marilyn Wyers and Osvaldo Glieca) Cambridge Scholars Press, 2013

Books (in progress)	<ul style="list-style-type: none"> • <i>Milton Babbitt's serial-infused innovations of musical form and flow, exemplified in his Whirled Series</i>, planned for 2019 • <i>The Musical World of Michael Finnissy</i>, edited volume of essays and interviews, co-edited with Augustus Arnone, to be pitched to Cambridge University Press's Cambridge Composer Studies, planned for 2019
Other academic publications and reviews	<ul style="list-style-type: none"> • Review of Brian Kane's <i>Sound Unseen</i> and Martin Scherzinger's (ed.) <i>Music in Contemporary Philosophy</i>, for <i>Music Analysis</i> (in progress) • "Crash and getting me started: How Robert Ashley changed my mind" <i>TEMPO</i>, issue 279, January 2017 (previously published in <i>Open Space Magazine</i> 17-18, 2015) • "Upon the Occasion of the Milton Babbitt (1916-2011) Centenary: An Interview with Benjamin Boretz" <i>TEMPO</i>, issue 278, October 2016 • "The Time and Space of Boretz's String Quartet Qixingshan" <i>Open Space Magazine</i> 19-20, 2015-2016 • Interview with the JACK Quartet (co-author) <i>Perspectives of New Music</i> vol. 52, no. 2, 2014 • "Curious Music In The Great Outdoors: Robert Morris's Coming Down To Earth In Webster Park" <i>Perspectives of New Music</i> vol. 52, no. 2, 2014 • Interview of Joshua B. Mailman, by Rachel Vandagriff, <i>Perspectives of New Music</i> vol. 50, no. 1, 2012 • Review Article on Repetition in Music: Theoretical and Metatheoretical Perspectives by Adam Ockelford. <i>Psychology of Music</i> vol. 35, no. 2, 2007 • Introduction (one page) to a forum of reviews of Nicholas Cook's <i>Analysing Musical Multimedia</i>. <i>Integral</i> vol. 16/17, 2002/2003 • "The Aims of Music Theory and Neurath's Boat: A Reply to Jonathan Walker and Matthew Brown" <i>Music Theory Online</i> 2.4, 1996
Articles under review and in progress	<ul style="list-style-type: none"> • "Babbitt's beguiling surfaces, improvised inside" in preparation as an audio-visual lecture publication for <i>SMT-V: Society for Music Theory Videocast Journal</i> (invited submission) • "Trans-cultural-stylistic solutions of Toshi Ichiyonagi's <i>Transfiguration of the Moon</i> (1988), for sho & violin" submitted to <i>Music Theory and Analysis</i> (formerly <i>Dutch Journal of MT</i>) requested revise and resubmit. Resubmission planned for May 2017. • "Rethinking Musical Form: Dynamic Alternatives to Structural-Architecturalism" (<i>Journal of Music Theory</i> requested revise, dividing into two essays, and resubmit one of them. Resubmission planned for May 2017.) • "Promordial and Promethean Tendencies in Schoenberg's Experimental Approach to Chord Emancipation" (<i>Journal of Music Theory</i> requested revise and resubmit. Resubmission planned for June 2017.) • "Concept, method, and terminology of dynamic form analysis introduced by tracing processive form through the American Experimental Tradition (Ives, Crawford Seeger, Cowell, Reich, Lucier, Duckworth, and Tenney)" under revision • "Quantifying liminal flux of textures and temporalities in the first and third movements of Ruth Crawford Seeger's <i>Quartet</i>" under revision • "Conventional and Unconventional Approaches to Babbitt's Unconventional Projections of Form" (under review by <i>Perspectives of New Music</i> and simultaneously submitted to <i>Music Theory Online</i> which requested revise and resubmit. Resubmission planned for July 2017.) • "Embodiment, canon, and harmonic functional inversion in Brahms's <i>Wir Wandelten</i>" • "Rhythmic volatility in textures of Carter, Reich, Ligeti, Lutoslawski, and Nancarrow" • "An agency and constraint context theory of musical narrative applied to improvised, algorithmic, minimalist, and serial musics" • "Not Just the Facts, Ma'am?: Rhetorical Interpretation of Phrase Expansion in Haydn's music" under revision • "Prospectus for a constructive-flexible-progressive orientation toward music embodiment and improvisation" under revision

Peer-reviewed
conference
presentations

- “Babbitt’s Beguiling Surfaces, Improvised Inside”
- EuroMAC (European Music Analysis Conference), Strasbourg, France, June 2017
 - Society for Music Theory, Babbitt Centennial Celebration Session, Vancouver, November 2016
- “Trans-cultural-stylistic solutions of Toshi Ichiyanagi’s *Transfiguration of the Moon* (1988), for sho & violin”
- Music Theory Society of the Mid-Atlantic, University of Pennsylvania, April 2016
 - Analytical Approaches to World Music (AAWM), The New School, NYC, June 2016
- “Time’s Duality and the Androgyny of Musical Flow” in session on *Music and temporal experience in the short 20th c.*
- Society of Music Analysis Conference (KeeleMAC) at Keele University, UK, July 2015
 - 50th Royal Musical Association annual conference, University of Leeds, UK, September 2014
- “Experimental Pragmatist Approaches to Interactive Music Systems Inspired by Music Analysis” in panel session on *Music Analysis and the Body*
- New York City Electroacoustic Music Festival, NYU, June 2015
 - EuroMAC (European Music Analysis Conference), Leuven, Belgium, September 2014
- “Renewing the Riverbed: Critical Aesthetic and Epistemological Purposes for Analysis, Fueled by Performative Theory” in two-day session on *Electroacoustic Music Analysis and Listening*
- EuroMAC (European Music Analysis Conference), Leuven, Belgium, September 2014
- “Assertive and Furtive Forms and Processes in Post-war Art Music Off-center: Berio, Carter, and Others”
- Seventh Int’l Conference on Music Theory, Tallinn-Pärnu, Estonia, January 2014
 - Society for Music Theory, Post-WWII Music Analysis Group, Charlotte, NC, Nov. 2013
- “A cumulative narrative trajectory of the *Rite of Spring*’s introduction, from flux of binary-states”
- Eighth Biennial Int’l Conf. on Music Since 1900, Liverpool Hope U., UK, Sept, 2013
- “Improvising Synesthesia: Comprovisation of Generative Graphics and Music”
- NoiseFloor conference, Staffordshire University, Stafford, UK, May 3, 2013
 - University of California, Santa Barbara, Music Department, talk-demo, May 31, 2013
- “Electric Evolutionary Fairytales: Binary State GIS, Mendelian Genetic Metaphor, and Boolean Symbolism for Schoenberg, Schumann, and Others”
- Music Theory Society of the Mid-Atlantic, Temple University, March 15-16, 2013
- “Interactive Computer Simulation for Kinesthetic Learning to Perceive Unconventional Emergent Form-bearing Qualities in Music by Crawford Seeger, Carter, Ligeti, and Others”
- International Conference on Music Perception and Cognition (ICMPC) and European Society for the Cognitive Sciences of Music (ESCOM), Thessaloniki, Greece, July 2012
- “The Fluxations Stochastic Interactive Algorithmic Music Engine (SIAME) and iPhone App”
- 9th Sound and Music Computing Conference (SMC), July 2012, Copenhagen
- “Comprovisation, Emergence, and the *Fluxations* Human Body Interface”
- *Skin—Surface—Circuit: Embodying the Improvisatory*, ICASP-McGill Center for the Critical Study of Improvisation Interdisciplinary Colloquium, Montreal, June 14-16, 2012
- “Cybernetic Phenomenology and Music Ontology”
- *Music: Cognition, Technology, Society*, Cornell University, May 11-13, 2012
 - Music Theory-Musicology Forum, UC, Santa Barbara, January 16, 2013
 - Composers Forum, UC, Santa Barbara, February 20, 2013
- “Duality of metaphor for time and music: applications to computational-phenomenological analysis of musical form and expression”
- Plenary session roundtable on *Metaphor*, Seventh International Conference on Music Since 1900 / Society for Music Analysis Conference, Lancaster, U.K., July 2011
 - Music and Philosophy Conference: *Time Theories and Music*, Corfu, Greece, April 2012
- “Conventional and Unconventional Approaches to Babbitt’s Unconventional Projections of Form”
- The Legacy of Milton Babbitt: Post-WW II Serialism in the Americas, Colloquium at Wright State University, Dayton, OH, March 2012
- “Interactive Computer Simulation and Perceptual Training for Unconventional Emergent Form-bearing Qualities in Music by Ligeti, Carter, and Others” (earlier version of similar paper above)
- Society for Music Perception and Cognition, Rochester, NY, August 2011
 - Columbia Computer Music Center reception in the Cycling ’74 Expo, October 2011
- “Emergent Flux Projecting Form in Ruth Crawford Seeger’s Quartet (1931)”
- Analysis of Music by Women Composers Session, Committee on Status of Women, Society for Music Theory, Indianapolis, November 2010
 - 7th International Conference on Music Since 1900 / Society for Music Analysis, Lancaster, U.K., July 2011

**Peer-reviewed
conference
presentations**
(continued)

- “Embodied metaphor interpretation of a romantic song: Hybrid analysis interprets multi-transformational form in Brahms’s *Wir Wandelten*”
- Music Theory Society of New York State, New York City, April 2010
 - Music Theory-Musicology Forum, UC, Santa Barbara, May 8, 2013
- “Dripping, Leaking, Framing, Flowing, and Dynamic Form in Electro-Acoustic Music: Narrative Allusions to Heraclitus and Hitchcock”
- Sixth Biennial International Conference on Music Since 1900, Keele University, UK, July 2009
- "An Imagined Drama of Competitive Opposition in Carter's *Scrive in Vento*"
- Society for Music Analysis, Cardiff, Wales, UK, 2008 (Winner: *Music Analysis* 25th Anniversary Competition)
 - Society for Music Theory, Montreal, October 2009
- “A Binary-state GIS Models a Contour Motive that Helps Chords Talk Long-distance in Schoenberg’s Op.11, No.2”
- Music Theory Society of New York State, Rochester, 2004
 - Society for Music Theory, Seattle, 2004
- “Conceiving and Communicating Multiplicity in Post-Tonal Music Analyses” co-authored with Richard Randall
- Society for Music Theory, Toronto, 2000
- “Long-term Memory and Perception of Octave-Equivalence with Atonal Melodies”
- Society for Music Perception and Cognition, Toronto, 2000

**Invited conference
and colloquium
presentations**

- Roundtable panel participant on *Listening Behaviours* within two-day session on *Electroacoustic Music Analysis and Listening*
- EuroMAC (European Music Analysis Conference), Leuven, Belgium, September 2014
- “Diving into Flux: Journeying among Music Theories and Interactive Multimedia Practices”
- Ground-breaking Research/Innovative Technology (GRIT) talks, presented by the UCSB Research Mentorship Program and UCSB Summer Cultural and Enrichment Program, University of California, Santa Barbara, July 17, 2013
- “Theorizing, Developing, and Performing Fluxations and FluxNoisations: Interactive Music Emerging from Analyzing Emergence in Composed Acoustic Music”
- University of California, San Diego (UCSD), InFocus composition seminar January 22, 2013
- “Flux of Upward: A Computational Model of a Textural Device in Ligeti's Late Music”
- Northeast Music Cognition Group, New York University, April 2011
- “Dynamic Form (Flux of vertical cellularity in Isaac’s *Quis Dabit* and flux of pitch freshness)”
- Northeast Music Cognition Group, Yale University, May 2010
- “Introduction to Temporal Dynamic Form Theory and Analysis”
- Colloquium, Harvard University, Department of Music, April 2009

Teaching

University of Alabama (Tuscaloosa), School of Music

Full-time Instructor of Music Theory

- 2016 & 2015 (fall)
- Theory and Analysis of 20th century: pcsets etc. for grads & undergrads
 - Graduate Theory Review: tonal harmony for graduate students
 - Topics in Theory: Analysis of Beethoven & Schubert (graduate topics course)
- 2016 & 2017 (spring)
- Analysis of music of Carter, Berio, Reich, & Saariaho (graduate students) 2016 only
 - Introduction to Schenkerian Analysis (graduate students)
 - Form and Analysis (advanced undergrad course in reading, writing, and analysis)

Columbia University, Department of Music

Adjunct Assistant Professor

- 2015 spring
- 2014 fall
- 2014 spring
- 2013 fall
- Music Humanities: The focus is on masterpieces of Western art music in historical and cultural context. Using a “great works” approach, moving chronologically from the Middle Ages to the present, it traces genres, styles, choices, and assumptions of composers, as relating to patrons and audiences

Teaching
(continued)

Senzoku College of Music (Tokyo), ToyoEiwa School (Tokyo), & Manhattan School of Music (NYC)
Guest presenter-performer, on four occasions
2014-15 Instructional demonstration and explanation of the hichiriki (Japanese double reed) and more generally Gagaku (Japanese court music)

Hofstra University, Department of Music

Adjunct Assistant Professor

2015 spring • Advanced Musicianship: sightsinging/dictation of chromatic tonal music

Fordham University, Department of Art History and Music

Adjunct Lecturer

2014 fall • Intro to Music History: Chronological survey of Western Classical music

William Paterson University, NJ, Department of Music

Adjunct Assistant Professor

2014 fall • Music Fundamentals: notation, pitch, rhythm, meter, scales, intervals, triads

2013 fall • Music Theory 1: counterpoint, voice-leading, phrase model, figured bass

University of California, Santa Barbara, Department of Music

Visiting Assistant Professor

2013 spring • Grad seminar: *Narrative, Metaphor, Embodied Mind, and Technology in Music Discourse*

• Music 5C: third course of the first year of undergraduate music theory

2013 winter • Music 160B: Grad & undergrad analysis and theory of post-tonal music

• Music 5E: Second course of the second year of undergraduate music theory

2012 fall • Music 160A: grad/undergrad analysis of tonal music: form, motive, development etc.

• Music 5D: 2nd year undergrad theory: sequences, applied chords, modulation)

Columbia University, Department of Music

Adjunct Assistant Professor

2012 spring Chromatic Harmony and Counterpoint II: Final course in the four-semester required music theory sequence for undergraduate music majors

2011 fall Chromatic Harmony and Counterpoint I: Third semester in the four-semester required music theory sequence for undergraduate music majors

2011 spring Chromatic Harmony and Counterpoint II (as above)

2010 fall Fundamentals of Western Music (MUSI V1002): Basic notation, rhythm, scales, keys, intervals, triads, inversions, cadences, introduction to figured bass, voice-leading, and chorale analysis

NYU, Steinhardt School, Department of Music and Performing Arts Professions

Adjunct Assistant Professor

2012 spring Music Criticism: Writing course for musician graduate students: Critiquing, interpreting, & writing of reviews of concerts/recordings, biographical/topical pieces for newspapers & magazines; practical & philosophical issues of music criticism

2011 fall Aural Comprehension III: Sight-singing, conducting, dictation, and aural form analysis pertaining to chromatic tonal music, for grad and undergraduate students

2011 spring Music Criticism (as above)

2010 fall Music Theory I (E85.0035): Two-voice counterpoint, voice-leading, basic phrase model (chordal functions) including its expansions, chorale harmonization, melodic and cadence of phrases, diatonic sequences

Hunter College, C.U.N.Y., Department of Music

Adjunct Lecturer

2010 spring Music Theory IV (MU-T321): advanced tonal harmony and counterpoint, composition, advanced tonal form, and an introduction to twentieth-century music techniques, American popular song (jazz standards)

University of Maryland, College Park, School of Music, Division of Theory and Composition

Visiting Assistant Professor (sabbatical replacement)

2006 spring • Graduate seminar: *Dynamism, Temporality, Processive Form and Philosophy*

• Form (grad/undergrad): period; sentence; binary, ternary, sonata, & rondo forms

• Theory, Analysis, and Composition of 20th century music

Teaching (continued)	<p>Eastman School of Music, University of Rochester, Department of Music Theory Graduate Instructor, part-time</p> <p>2005 fall Th205: theory, analysis, composition, and aural skills of 20th century music 2003 fall Th262: sight-singing and dictation for 20th century music 2001-2002 Supervised and taught Th102 and Th101 2000-2001 Th201-202: chromatic harmony; sonata form; atonal; 12-tone 1999-2000 Th101-102: basic counterpoint; harmony; form</p> <p>Eastman School of Music, University of Rochester, Writing Center</p> <p>2004 Tutored graduate and undergraduate students in writing essays for all subjects</p>
Other employment	<p>Department of Music Theory, Eastman School of Music, University of Rochester</p> <p>1997-1999 Computer administrator and technician for the Music Research Lab (ESM70)</p> <p>Strang Cancer Prevention Center (affiliated with Cornell and Rockefeller Universities), NYC Biostatistician's Assistant</p> <p>1995-1997</p> <ul style="list-style-type: none"> • Designed and implemented scanning technology for data collection • Assisted with statistical data analysis • Managed medical research databases and assisted with administrative tasks • Co-authored paper: "Dose-ranging study of Indole-3-Carbinol for breast cancer prevention" <i>Journal of Cellular Biochemistry</i> v 67/S28-29, 1997 (authors: G Y.C. Wong, L. Bradlow, D. Sepkovic, S. Mehl, J Mailman, M. P. Osborn)
Awards	<p>2014 Columbia University Institute for Medieval Japanese Studies grant to study Gagaku in Tokyo 2012 NYU travel grant for the ICMPC-ESCOM joint conference in Thessaloniki, Greece 2008 Best paper prize: Music Analysis 25th Anniversary Competition 2002 Honorable mention, Jerald Graue award for excellence in musicology, Eastman School 2001 Eastman professional development travel grant for Schoenberg course, Vienna, Austria 1997 Mellon, Woodrow Wilson fellowship for Humanistic Studies, Columbia University</p>
Media appearances	<ul style="list-style-type: none"> • ABC News <i>Nightline</i>, TV segment "Why some songs make us sad" February 24, 2015 • Makemusicny.org, podcast about Gagaku music (includes hichiricki performance), October 21, 2014
Style compositions	<ul style="list-style-type: none"> • Baroque: Invention in C and Three-voice Fugue exposition in A minor • Viennese Classical: Ländler in A, Sonatina in C, and Allegretto (rounded binary) in C • Romantic: Brahmsian fragment, Schumann-esque character piece (<i>The Pensive Rabbitt</i>), four-voice embellished setting of a mystery melody (for organ), and post-romantic lied (setting of a poem by Georg Trakl) • Early modern: <i>Atonally Fantastique</i> (Berlioz in Second Viennese School pitch language)
<p>Contemporary music & multimedia works, and interactive music are on the following three websites: www.joshuabanksmailman.com http://soundcloud.com/joshua-banks-mailman http://vimeo.com/channels/fluxations/</p>	
Skills	<ul style="list-style-type: none"> • Languages: working knowledge of German, and basic knowledge of French • Musical instruments: keyboard (piano and organ), viola (high school and college orchestras), guitar (classical, jazz, and rock/pop), tenor recorder, hichiriki in Gagaku ensemble • Singing: bass and tenor in the Cornerstone Chorale, NYC • Computer programming languages: C++, C, Java, Basic, Logo turtle graphics, Processing, Html • Computer music technology: RTcmix, Max/MSP, iPhone app development
Notable performances	<ul style="list-style-type: none"> • NY Philharmonic Biennial / New York City Electroacoustic Music Festival, June 7, 2016 at National Sawdust: interactive dance (full-body computer music and live-graphics controller) within audio-visual improvisational trio <i>Material Soundscapes Collide</i> • Miller Theatre, NY, March 29, 2015: hichiriki (Japanese double reed) in John Cage's <i>Ryoanji</i> (presented by the Institute for Japanese Medieval Studies, Columbia University) • ICASP-McGill Center for the Critical Study of Improvisation, Skin—Surface—Circuit: Embodying the Improvisatory, Montreal, June 14-16, 2012: <i>Fluxations</i> solo interactive dance (full-body computer music and live graphics controller)
Administrative service	<ul style="list-style-type: none"> • co-chair, Society of Music Theory's Post-1945 Music Analysis Interest Group, 2015-17 • proctored graduate placement exams, Univ. of Alabama School of Music, January 2017 • proctored and graded graduate placement exams, UCSB Dept. of Music, Fall 2012 • prepared online semi-annual newsletter of the Society of Music Theory's, 2001-2003 • served on the Society of Music Theory's Networking Committee, 2000-2002

Scholarly activities & service	Editing	<ul style="list-style-type: none"> • guest co-editor of <i>Perspectives of New Music</i> v.52/2 (2014) • contributing editor of <i>Open Space Magazine</i>, since 2012 • Reviews Editor of the music theory journal <i>Intégral</i> (v.16-19)
	Referee-reviewing	<ul style="list-style-type: none"> • for Cambridge Univ. Press journal <i>Twentieth Century Music</i>, summer-fall 2012 • for <i>Music Theory Spectrum</i>, summer 2013 and summer 2016 • for the book <i>Music Theory and Its Methods: Structures, Challenges, Directions</i>. Peter Lang Publishers, 2013, Denis Collins (ed.) • for <i>Frontiers in Theoretical and Philosophical Psychology: Music and the Embodied Mind</i>, winter 2014 • for <i>Journal of Pragmatics</i>, spring 2014 • for <i>Elliott Carter Studies Online</i>, fall 2015 • for <i>Music Theory and Analysis (Dutch Journal of MT)</i>, fall 2016 • for <i>GAMUT</i> (Journal of the MT Society of the Mid-Atlantic), spring 2017 • for <i>Contemporary Music Review</i>, issue on Sacher Archive studies, spring 2017 • “recommendations” reviewer for academia.edu, since summer 2015
	Participation & leadership	<ul style="list-style-type: none"> • Conducted preconcert interviews with composers Michael Finnissy, Ben Boretz, Robert Morris, Andrew Mead for Collide-o-Scope at Spectrum, NYC • peer-learning workshop on Listening to and Analyzing Aggregate Music led by Andrew Mead, Society of Music Theory, November 2014 • chaired session on Representations in ElectroAcoustic Music Analysis EuroMAC (European Music Analysis Conf), Leuven, Belgium, September 2014 • chaired session on Form in 20th Century Classics, Seventh International Conference on Music Theory, Tallinn-Pärnu, Estonia, January 2014 • chaired session on Agential Strategies in British Music, 8th International Conference on Music Since 1900, Liverpool, UK, September 2013 • interviewed Benjamin Boretz for videorecorded session as part of the UC San Diego Music Department’s <i>SpringFest</i>, 2013 • participated (by invitation) in two-day workshop on Narrative and Music, 6th Biennial International Conference on Music Since 1900, Keele Univ., UK July 2009 • chaired session on Pitch Centricity and Salience, Society for Music Analysis, Cardiff, Wales, United Kingdom, September 2008

References

Primary references

Robert D. Morris	Eastman School of Music	rmorris@esm.rochester.edu	(585) 274-1108
Clarence Barlow	U. of California, Santa Barbara	barlow@music.ucsb.edu	(805) 696-6407
Elaine Sisman	Columbia University	es53@columbia.edu	(212) 854-3825
Thomas Robinson	University of Alabama	trobinson@ua.edu	(205) 348-1481
Brad Garton	Columbia University	brad@music.columbia.edu	(212) 854-3825
John Roeder	University of British Columbia	john.roeder@ubc.ca	(604) 822-3113
Stephen Peles	University of Alabama	speles@ua.edu	(205) 348-1472
Andrew Mead	Indiana University	awmead@indiana.edu	(812) 855-1757
Laura Emmery	Emory University	laura.emmery@emory.edu	(404) 727-8385
Severine Neff	U. of N. Carolina, C.H. (emeritus)	sevneff@aol.com	(805) 681-9705
Benjamin Boretz	Bard College (emeritus)	boretz@bard.edu	(845) 417-5488
Noah Creshevsky	Brooklyn College (emeritus)	noahcreshevsky@hotmail.com	(212) 247-0265
Andrew Dewar	University of Alabama, New College	adewar@ua.edu	(205) 348-9928

Other references

Fred Lerdahl	Columbia University	awl1@columbia.edu	(212) 854-3825
Pieter van den Toorn	U. of California, Santa Barbara	vandento@music.ucsb.edu	(415) 897-4473
Dora Hanninen	University of Maryland	dhann@umd.edu	(301) 405-5467
Jeffrey Kresky	William Paterson University	kreskyj@wpunj.edu	(973) 720-3470