

## CURRICULUM VITAE

Clifton Callender  
Associate Professor of Composition  
Associate Editor, *Perspectives of New Music*  
College of Music  
Florida State University  
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### *EMPLOYMENT*

*Florida State University*, Assistant Professor of Composition, 2002 – present.  
Responsibilities include composition lessons, orchestration, counterpoint and other theory courses, and serving as Artistic Director of the New Music Ensemble.

*Northern Illinois University*, Assistant Professor of Theory and Composition, 2000 – 2002. Responsibilities included teaching first- and second-year theory and aural skills and composition lessons.

### *EDUCATION*

*The University of Chicago*, Illinois, Ph.D. in composition with a minor in theory, December 1999. Composition studies with Shulamit Ran, Andrew Imbrie, and Marta Ptaszynska.

*The Peabody Institute of the Johns Hopkins University*, Baltimore, Maryland, 1993 – 1994. Studies in electronic and computer music composition with Geoff Wright and McGregor Boyle.

*The Peabody Institute of the Johns Hopkins University*, Baltimore, Maryland, Master of Music in Composition, 1993. Composition studies with Jean Eichelberger Ivey.

*King's College*, London, attended 1989 – 1990. Composition studies with Peter Dickenson.

*Tulane University*, New Orleans, Louisiana, Bachelor of Fine Arts (summa cum laude), 1991. Composition studies with Barbara Jazwinski and piano studies with Faina Lushtak.

## *AWARDS AND FELLOWSHIPS*

Mannes Institute for Advanced Studies in Music Theory, 2009 Institute on Music and the Mind, Mannes College of Music.  
Winner, *fourpaws*, 2008 Forecast Music Call for Scores.  
Honorable Mention, *Chamber Concerto*, 2008 Millennium Chamber Players Call for Scores.  
Second-Prize Winner, New Ariel Foundation Piano Composition Competition, 2007.  
Featured composer, Asolo Song Festival, 2007.  
Committee on Faculty Research Support Summer Award, Florida State University, 2007.  
Mannes Institute for Advanced Studies in Music Theory 2006 Institute on Chromaticism, Yale University, New Haven, Connecticut.  
Mannes Institute for Advanced Studies in Music Theory 2003 Institute on Transformational Theory and Analysis, Mannes College of Music.  
First-Year Assistant Professor Summer Award, Florida State University, 2003.  
Honorable Mention, Philadelphia Orchestra Centennial Composition Competition, *Visage*, 2000.  
First Prize, National Association of Composers USA Young Composers Competition, *Luminous Signals*, 1999.  
Fellow, Composers Conference at Wellesley College, 1999.  
Fellow, Ernest Bloch Festival Composers' Symposium, 1999.  
Prize Winner, The Centennial Composition Competition, Northern Arizona University, for *Chamber Concerto*, 1999.  
Whiting Dissertation-Year Fellowship, 1998 – 1999.  
*Visage* selected for the Whitaker New Music Reading Sessions, 1998.  
Arthur Komar Award for best student paper at the Music Theory Midwest Annual Conference, 1997.  
First Prize, Piano Composition Competition, Chicago Union League Civic & Arts Foundation for *Etudes for Piano*, 1995.  
Dolores Zohrab Liebmann Fellowship, 1995 – 1998.  
Century Scholarship, *The University of Chicago*, 1994 – 1995.  
Fellowship, Centre Acanthes Composition courses, Avignon, France, 1993.  
Pi Kappa Lambda, 1993.  
P. Bruce Blair Award in composition, *Peabody Conservatory*, 1993.  
Prize Winner, The Virginia Dilelo Composition Competition, for *Etudes for Timpani*, 1991.  
Tuition Scholarship/Graduate Assistantship, *Peabody Conservatory*, 1991 – 1993.  
Outstanding Music Student, *Tulane University*, 1991.  
Dean's Honor Scholarship, *Tulane University*, 1987 – 1991.

## COMPOSITIONS

*Metamorphoses II*, for violin and piano, commissioned by the Florida State Music Teachers Association and the Hanna-Yang duo, 2009.

*gegensein*, for solo violin, commissioned by Piotr Szewczyk for *Violin Futura II*, 2009.

*Scat! für Ligeti*, for clarinet, violin, and piano, commissioned by the Verdehr Trio, in progress.

*Times curves*, commissioned by the Lithium Saxophone Quartet, in progress.

*Clarinet Concerto*, commissioned by Gregory Barrett and the Northern Illinois University Wind Ensemble, in progress.

*Reasons to Learn to Sing*, 2008, for mixed choir, commissioned by College Music Society for the Society's 50th Anniversary, to be premiered at the 2010 CMS Annual Conference in Minneapolis.

*Metamorphoses*, Canon a 3 for solo cello and computer-assisted delay or cello trio, 2007.

*Point and Line to Plane*, for piano, 2006.

*tre balli*, for alto saxophone, tenor saxophone and piano, commissioned by the Trio Bel Canto, 2005.

*Patty, My Dear* for piano solo, 2000.

*chansons innocentes* 1 and 2 for soprano and violin, 1999.

*Luminous Signals* for string quartet with click track, 1999.

*Meditation* for organ solo, 1999.

*Visage* (revised) for standard orchestra, 1997.

*reflections on the nature of light* for piano solo, 1997.

*Cadenza* for alto saxophone solo, 1996.

*Chamber Concerto* for eight players, 1996.

*Etudes for Piano*, 1995.

*Canon* for MIDI-controlled acoustic piano, 1994.

*Visage* for orchestra and eight female voices, 1993.

*Les Couleurs Spectrales* for two harps, 1992.

*Chaconne* for horn and marimba, 1992.

*Etudes for Timpani*, 1991.

*Fantasia and Fugue* for orchestra, 1991.

*Two Studies for Piano*, 1990.

*The Pilgrim's Dance* for string quartet, 1990

*Spirit Celebration!* for piano solo, 1989.

*Three Movements* for trumpet, horn, piano, and percussion, 1989.

String Quartet, 1988.

#### ***SELECTED PERFORMANCES, BROADCASTS, AND RECORDINGS***

*Point and Line to Plane*, to be recorded by Jeffrey Jacob and released by Capstone Records.

*Patty, My Dear*, recorded by Jeri-Mae Astolfi as part of the SCI Performer's Series #2 and released by Capstone Records in 2006.

*Reasons to Learn to Sing*, CMS National Conference, Minneapolis, MN, October 23–26, 2010.

*fourpaws*, Forecast Music concert series, New York, NY, December 4, 2009.

*Metamorphoses II*, National Association of Composers, San Francisco Chapter, Composers Performance Ensemble Concert, Monika Gruber and Chin Beckman, November 14, 2009.

*Metamorphoses II*, Florida State Music Teachers Association Annual Conference, Emily Hanna Crane and Hui-Ting Yang, June 21, 2009.

*tre balli*, San Jose State University, CA, April 26, 2009.

*tre balli*, Composers, Inc. concert series, San Francisco, March 10, 2009.

*Metamorphoses*, Evan Jones, CMS Southern Regional Conference, University of Central Florida, Orlando, FL, February 26, 2009.

*Metamorphoses*, Evan Jones, Spark Festival, Minneapolis, MN, February 19, 2009.

*Metamorphoses*, Evan Jones, Florida State University Festival of New Music, Tallahassee, January 31, 2009.

*Point and Line to Plane*, Hui-Ting Yang, College Music Society National Conference, Atlanta, GA, September 27, 2008.

*Metamorphoses*, Evan Jones, SCI Region VI Conference, Sam Houston State University, Huntsville, TX, April 16-19, 2008.

*Point and Line to Plane*, Chung-Ha Kim, Western Illinois University New Music Festival, March 4, 2008.

*Point and Line to Plane*, Hui-Ting Yang, CMS Southern/South Central SuperRegional Conference, Louisiana State University, Baton Rouge, February 29, 2008.

*Point and Line to Plane*, Hui-Ting Yang, SCI National Conference, Georgia State University, Atlanta, February 21, 2008.

*relativity*, broadcast on FOLDOVER, WOBC 91.5 FM, Oberlin, Ohio, February 20, 2008.

*Point and Line to Plane*, Hui-Ting Yang, Troy University, Alabama, February 3, 2008.

*Metamorphoses*, Evan Jones, Electronic Music Midwest, Kansas City, October 11, 2007.

*chansons innocentes*, Chris Swanson and Tad Hardin, Asolo Song Festival, Italy, June 2007.

*Metamorphoses*, Evan Jones, Florida Electroacoustic Music Festival, University of Florida, Gainesville, April 12-14, 2007.

*Point and Line to Plane*, Hui-Ting Yang, Florida State University Festival of New Music, Tallahassee, February 2, 2007.

*Patty, My Dear*, Jeri-Mae Astolfi, SCI and CMS Joint National Conference, University of Texas at San Antonio, September 14-16, 2006.

*chansons innocentes*, Chris Swanson, SCI and CMS Joint National Conference, University of Texas at San Antonio, September 14-16, 2006. (*fourpaws*)

*Patty, My Dear*, Jeri-Mae Astolfi

University of South Florida, Tampa, September 11, 2006.

Florida State University, Tallahassee, September 9, 2006.

Pensacola Junior College, Pensacola, Florida, September 8, 2006.

Henderson State University, Arkadelphia, Arkansas, August 31, 2006.

University of Arkansas, Little Rock, June 22, 2006.

Henderson State University, Arkadelphia, Arkansas, June 19, 2006.

Henderson State University, Arkadelphia, Arkansas, April 27, 2006.

*tre balli*, Trio Bel Canto, First Biennial FSU Alumni Saxofest, Florida State University, Tallahassee, March 18, 2006.

*Etudes for Piano*, Adrian Childs, Southeastern Composers League Annual Conference, Converse College, Spartanburg, South Carolina, March 17, 2006.

*tre balli*, Trio Bel Canto, Biennial Conference of the North American Saxophone Alliance, University of Iowa, February 16, 2006.

*tre balli*, Trio Bel Canto, Cardinal Saxophone Workshop, University of Louisville, July 14, 2005.

*Canon*, Florida Electroacoustic Music Festival, University of Florida, Gainesville, April 8, 2005.

*Canon*, SCI Region VI Conference, University of Texas at San Antonio, February 26, 2005.

*tre balli*, Trio Bel Canto, Florida State University Festival of New Music, Tallahassee, February 2, 2005.

*Cadenza*, Patrick Meighan, Birmingham, AL, April 6, 2004.

*Patty, My Dear*, Hui-Ting Yang, Beyond the Pale, Tallahassee, April 4, 2004.

*Cadenza*, Patrick Meighan, Beyond the Pale, Tallahassee, April 4, 2004.

*Patty, My Dear*, Janette Suderth, SCL Conference, Milsaps College, March 27, 2004.

*Canon*, Tenth International Electroacoustic Music Festival "Primavera la Habana," Havana, Cuba, March 20, 2004.

*Patty, My Dear*, Jeri-Mae G. Astolfi, SCI National Conference, University of Central Oklahoma, March 6, 2004.

*Cadenza*, SCI Region VI Conference, Arkansas State University, January 29, 2004.

*Cadenza*, Jenny Lanier, Southeastern Composers' League Annual Conference, University of Georgia, March 6, 2003.

*Patty, My Dear*, Jeri-Mae G. Astolfi, SCI Region VI Conference, Henderson State University, February 14, 2003.

*reflections on the nature of light*, Donald Berman, Festival of New Music, Florida State University, February 1, 2003.

*Canon*, Northern Illinois University, April 17, 2002.

*Cadenza*, Christopher Blossom, 2002 Biennial Conference of the North American Saxophone Alliance, University of North Texas, March 6, 2002.

*chansons innocentes*, Diane Ragains and Mathias Tacke, Northern Illinois University, February 19, 2002.

*Luminous Signals*, iChamber, Arizona State University, February 3, 2002 (*relativity*).

*Patty, My Dear*, William Koehler, Northern Illinois University, March 26, 2001.

*reflections on the nature of light*, Eugene Gaub, SCI region V conference, October 2, 1999.

*Chamber Concerto*, Composers Conference, Wellesley College, July 1999.

*chansons innocentes*, Ernest Bloch Festival Composers' Symposium, July 1999.

*Luminous Signals*, Pacifica Quartet, radio broadcast on National Public Radio's *Performance Today* (excerpt), June, 1999.

*Luminous Signals*, Pacifica Quartet, Contemporary Chamber Players, The University of Chicago, May 9, 1999.

*reflections on the nature of light*, Katia Kostova, ppIANISSIMO festival, Sofia, Bulgaria, April 3, 1999.

*Meditation*, Gregg Punswick, Unitarian Church, Hyde Park, Chicago, March 6, 1999.

*Cadenza*, Jeremy Justeson, Society for Composers, Inc. (SCI) National Student Conference, University of Texas at Austin, February 27, 1999.

*reflections on the nature of light*, Amy Dissanayake

Northwestern University, February 28, 1999.

DePaul University, February 25, 1999.

“Melomania” concert series, Benedictine College, February 4, 1999.

Contemporary Chamber Players, the University of Chicago, May 1, 1998.

*Visage* (revised), American Composers Orchestra, Whitaker New Music Reading Sessions, New York, May 19, 1998.

*Canon*, Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, Dartmouth College, April 18, 1998.

*Cadenza*, Russell Grazier, New Music Ensemble, The University of Chicago, February, 1998.

*Etudes for Piano*, Adrian Childs, Chicago Union League Civic & Arts Foundation Award Ceremony, October 18, 1996.

*Chamber Concerto*, Contemporary Chamber Players, The University of Chicago, May 16, 1996.

*Etudes for Piano*, Adrian Childs, “Loop Dreams” concert series, The School for the Art Institute, Chicago, 1995.

*Etudes for Piano*, Adrian Childs, New Music Ensemble, The University of Chicago, 1995.

*Les Couleurs Spectrales*, Ruth and Sonja Inglefield, Fifth World Harp Congress, Copenhagen, Denmark, July 22, 1993.

*Chaconne*, Peter Langren and Patricia Johnson, faculty recital series, Mandel Hall, Peabody Conservatory, Baltimore, MD, 1993.

## **PUBLICATIONS**

- “Continuous harmonic spaces,” *Journal of Music Theory* 51.2, forthcoming.
- “Generalized voice-leading spaces,” co-authored with Ian Quinn and Dmitri Tymoczko, *Science* 320, 2008.
- “Voice-distance as a measure of similarity,” in progress. Draft is available at <http://music.fsu.edu/~ccallend/voicelistingdistance.pdf>
- “Interactions of the lamento motif and jazz harmonies in György Ligeti’s *Arc en ciel*,” *Intégral* 21, 2007.
- “Judgments of distance between trichords,” co-authored with Nancy Rogers, *Proceedings of the International Conference of Music Perception and Cognition*, 2006. Available at <http://www.escom-icmpc-2006.org/pdfs/577.pdf>.
- “Continuous transformations,” *Music Theory Online*, 10.3, 2004. Available at <http://mto.societymusictheory.org/issues/mto.04.10.3/mto.04.10.3.callender.pdf>.
- “Formalized accelerando: An extension of rhythmic techniques in Nancarrow’s acceleration canons,” *Perspectives of New Music*, 39.1, 2001.
- “Voice-leading parsimony in the music of Alexander Scriabin,” *Journal of Music Theory*, 42.2, 1998.

## **PRESENTATIONS**

- “Crystallography and the structure of Z-related sets,” co-authored with Rachel Hall, presented at the Society for Music Theory and American Musicological Society Joint Annual Conference, Nashville, Tennessee, November 6-9, 2008. (Clifton Callender presenting.)
- “Geometrical chord spaces,” co-authored with Ian Quinn and Dmitri Tymoczko, presented as part of the special session “An introduction to geometrical music theory” at the Society for Music Theory Annual Conference, Baltimore, November 16, 2007. (Clifton Callender presenting.)
- “Generalized set theory,” co-authored with Ian Quinn and Dmitri Tymoczko, presented as part of the special session “An introduction to geometrical music theory” at the Society for Music Theory Annual Conference, Baltimore, November 16, 2007. (Dmitri Tymoczko presenting.)
- Invited guest presentation on *Metamorphoses* and other works at the Peabody Conservatory Computer Music Studios, November 14, 2007.

“On the Z-relation problem,” coauthored with Rachel Hall, presented at the Music Theory Southeast Annual Conference, University of Georgia, March 3-4, 2007. (Clifton Callender presenting.)

“Homometric sets and Z-related chords,” coauthored with Rachel Hall, presented at the American Mathematical Society and Mathematical Association of American Joint National Conference, New Orleans, January 5-8, 2007. (Clifton Callender presenting.)

Interview with co-author Nancy Rogers on our Society for Music Theory presentation “More than parsimonious voice leading: A perceptual study of trichordal distance,” *Am steg*, 2007. A podcast of the interview is available at [amsteg.org](http://amsteg.org).

“More than parsimonious voice leading: A perceptual study of trichordal distance,” coauthored with Nancy Rogers, to be presented at the Society of Music Theory and American Musicological Society Joint Annual Conference, Los Angeles, November 2-5, 2006.

“Judgments of distance between trichords,” co-authored with Nancy Rogers, to be presented at the International Conference on Music Perception and Cognition, Bolgna, Italy, August 22-26, 2006. (Nancy Rogers presenting.)

“Some thoughts on measuring voice-leading distance,” presented at the Society for Music Theory Annual Conference, Boston, 2005. An earlier version also presented at the Music Theory Southeast Annual Conference, University of Miami, FL, March 5, 2005.

“Generalized chord spaces,” presented in conjunction with Ian Quinn and Dmitri Tymoczko at the John Clough Memorial Conference at the University of Chicago, July 8-10, 2005.

“The lamento motif, jazz harmony, and transformational voice leading in Gyorgy Ligeti's *Arc-en-ciel*,” Society for Music Theory Annual Conference, Seattle, 2004. Also presented at the Florida State University Music Theory Society Annual Conference, Tallahassee, FL, January 15, 2005.

“A geometric model of continuous musical spaces,” American Mathematical Society National Meeting, Phoenix, AZ, January 10, 2004. Invited presentation.

“Continuous functions and musical spaces,” American Mathematical Society Meeting, Baton Rouge, LA, March 15, 2003. Invited presentation.

Invited paper, “Infinitesimal transformations,” discussed at the Atonal Voice Leading Workshop, Joseph Straus, leader, Mannes Institute for Advanced Studies in Music Theory, June 21-24, 2003.

Invited presentation, seminar on Musical Systems at the University of Chicago, May, 16, 2003.

Invited guest presentation on my compositions at the University of Chicago, Department of Music, Colloquium Series, January 13, 2003.

“Voice-leading distances and set-class spaces,” Society for Music Theory Annual Conference, 2002.

“Mental models of gradual transformations in music,” Music Theory Midwest Annual Conference, 2000.

“Voice-leading parsimony in the music of Alexander Scriabin,” Society for Music Theory Annual Conference, 1997.

#### *ARTISTIC DIRECTION OF THE FSU NEW MUSIC ENSEMBLE*

##### *Responsibilities*

Artistic Direction of the FSU New Music Ensemble. Responsibilities include selecting repertoire (mostly drawn from very recent works by established and emerging composers), obtaining performers, scheduling rehearsals, chamber music coaching, and promotion of concerts.

##### *Performances*

Festival of New Music, Florida State University, Tallahassee, January 30, 2009.

Douglas Boyce	<i>102<sup>nd</sup> &amp; Amsterdam</i>
Chris Arrell	<i>NARCISSUS/echo</i>
Mark Kilstofte	<i>Ballistic Etude 3.1</i>
David Biedenbender	<i>Stomp</i>
Matthew Van Brink	<i>Sextet</i>
James Romig	<i>Small Worlds</i>

SCI Student Chapter Concert, Florida State University, Tallahassee, April 21, 2008.

Doron Kima	Quintet
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CHASM New Music Festival, Florida State University, Tallahassee, February 2008.

Joni Greene	<i>Ephemera</i>
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Festival of New Music, Florida State University, Tallahassee, February 2007.

Matthew Burtner	<i>Sikuigvik</i>
Alexis Bacon	<i>Lullaby-Fantasia</i>
Mei-Fang Lin	<i>L'image Reconstituée</i>
Andrew Rindfleisch	<i>What Vibes!</i>

New Music Ensemble Concert, Florida State University, Tallahassee, November 2005.

Jennifer Higdon	<i>Celestial Hymns</i>
	<i>Dash</i>
Soo-Jin Cho	<i>Golgotha</i>
Matthew Burtner	<i>Sikuigvik</i>

Festival of New Music, Florida State University, Tallahassee, February 2005.

Emily Doolittle	<i>Four Pieces about Water</i>
Laura Schwendinger	<i>Celestial City</i>
Melissa Mazzoli	<i>Interruptions</i>
Chichun Chi-sun Lee	<i>Concerto for zheng and chamber orchestra</i>
	Haiqiong Deng, zheng

New Music Ensemble Concert, John Anthony Lennon, guest composer, Florida State University, Tallahassee, April 2004.

John Anthony Lennon	<i>Let it Rain</i>
	<i>Forbidden Dances</i>
	<i>Deus ex Machina</i>
Anton von Webern	<i>Cello Sonata</i>
	<i>Three Little Pieces, Op. 11</i>
Daniel Herbert	<i>Concertino</i>

New Music Ensemble Concert, Florida State University, Tallahassee, November 2003.

Thomas McCullough	<i>Fly!</i>
Augusta Read Thomas	<i>Angel Chant</i>
Paul Yeon Lee	<i>String Trio No. 1</i>
John Adams	<i>Road Movies</i>

Festival of New Music, Shulamit Ran, special guest composer, Florida State University, Tallahassee, February 2003.

Dorothy Chang	<i>Wind/Unwind</i>
William Coble	<i>Summer Music</i>
Shulamit Ran	<i>Mirage</i>
Robert Fleisher	<i>Quintet</i>
Michael Timpson	<i>Chasin' Bill</i>

New Music Ensemble Concert, Florida State University, Tallahassee, October 2002.  
Joseph Schwantner                      *Music of Amber*  
George Crumb                              *Voice of the Whale*

### *TEACHING EXPERIENCE*

*Florida State University*, Assistant Professor of Composition, 2002 – present.

Graduate and undergraduate composition lessons.

Eighteenth-century counterpoint 1: Introduction to the principles of tonal counterpoint through a modified species approach, and analysis and composition of choral preludes and two-voice inventions.

Eighteenth-century counterpoint 2: Continuation of tonal counterpoint, focusing on the analysis and composition of three- and four-voice fugues.

Orchestration: Introduction to Instrumentation and Orchestration with an emphasis on in-class performances of transcription projects.

Advanced orchestration: Review of extended instrumental techniques followed by extensive orchestral style study accompanied by in-class performances of transcription projects.

Fugue: Graduate course focusing on the composition and analysis of fugues by Bach and other composers.

*Northern Illinois University*, Assistant Professor of Music Theory and Composition, 2000 – 2002.

Music 101: First-year music theory for music majors. Topics covered include scales, key signatures, intervals, rhythm and meter, triads and seventh chords, diatonic triads, normative diatonic progressions, and partwriting.

Music 102: First-year music theory for music majors. Topics covered include first- and second-inversion diatonic triads, diatonic seventh chords, non harmonic tones, first-, second-, and fourth-species counterpoint, and basic formal analysis.

Music 201: Second-year music theory for music majors. Topics covered include secondary dominants and leading-tone chords, modulatory techniques, Neopolitan and augmented sixth chords, modal mixture, enharmonic modulations, and advanced chromatic techniques.

Music 202: Second-year formal analysis for music majors. Topics include basic formal components, binary and ternary forms, imitative polyphony and fugue, theme

and variations, sonata, and rondo and sonata rondo.

Music 103, 104, 203, 204: First- and second-year aural skills for music majors. Skills developed include the ability to sing, play, identify, distinguish, and dictate a wide variety of musical materials: scales, intervals, rhythms, triads and seventh chords, diatonic and chromatic harmonic functions, melodies, and all of these components in context-i.e., combined within brief excerpts from music literature. This course uses the movable *do* solfège system.

Graduate and undergraduate composition lessons.

*The University of Chicago*

Lecturer, Music 251, Theory and Analysis I, 1999. Topics covered include Neapolitan and augmented-sixth chords, modal mixture, enharmonic modulations, model composition, analysis of binary and ternary forms, sonata form and variants, and an introduction to meter and hypermeter.

Lecturer, Music 252, Theory and Analysis II, 1998. Topics covered include modal mixture, enharmonic modulations, third-relations and cycles, analysis of nineteenth-century repertoire, and an introduction to twentieth-century analysis.

Graduate Assistant, graduate-level course in twentieth-century analysis which focused on pitch-class set theory, 1997.

Graduate Assistant, general musicianship, 1995 – 1996.

*The Peabody Conservatory*

Graduate Assistant in Electronic and Computer Music, including introduction to computer music and the psychology of sound and music, 1993 – 1994.

Graduate Assistant in Theory, including harmony, linear analysis, form and analysis, and graduate and undergraduate counterpoint, 1991 – 1993.

### ***PROFESSIONAL ACTIVITIES***

Associate Editor, *Perspectives of New Music*, 2006 – present.  
Assistant to the Composer-in-Residence, Shulamit Ran, Chicago Symphony Orchestra,  
1996 – 1997.

#### *Guest Reviewer*

*Twentieth-Century Music*, 2009.  
Princeton University Press, 2008.  
*Journal of Music Theory*, 2008  
*Theory and Practice*, 2007.  
Oxford University Press, 2006.  
*Music Analysis*, 2006.  
*Music Theory Online*, 2005 – 2008.  
*College Music Symposium*, 2005.

Program Committee, Music Theory Society of the Mid-Atlantic Conference, Penn State,  
2010.

The National Association for Music Education National Conference Composition Project  
Committee for the National Association of College Wind and Percussion Instructors,  
2007.

Selection Committee, Eppes String Quartet Composition Competition, Florida State  
University, 2006.

Selection Committee, Society of Composers, Inc., Florida State University student  
chapter, Solo Piano Competition, 2006.

State Selection Committee, Broadcast Music, Inc. Song Competition, 2006.

Committee Member, Florida State University Festival of New Music, 2002 – present.

Preliminary Selection Committee, Ladislav Kubik International Prize in Composition,  
2002 and 2004.

Sub-Chair (music theory), Program Committee, Midwest Graduate Music Consortium.  
University of Wisconsin, Madison, 1999.

Program Committee, Music Theory Midwest Conference. University of Louisville,  
Kentucky, 1998.

## *REFERENCES*

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