

CONTRIBUTORS

Hannah Benoit is a Ph.D. Candidate in music theory at McGill University and currently serves as an adjunct instructor of music theory at Bunker Hill Community College in Boston, Massachusetts. Her forthcoming dissertation is the first large-scale study of critical pedagogy within the context of music theory, which has received grant funding from the Fonds de Recherche du Quebec. Hannah's other research interests include the analysis of form in Electronic Dance Music. She has made appearances at several conferences including Music Theory Midwest, The Society for Music Theory, and Pedagogy into Practice.

Jenine Brown is Associate Professor of Music Theory and Coordinator of Ear Training at the Peabody Conservatory of the Johns Hopkins University. She has published on topics such as aural skills pedagogy (*Journal of Music Theory Pedagogy and Engaging Students*), the perception of harmonic function (*Music Perception and Music Theory Online*), and hearing structure in post-tonal music (*Music Theory Spectrum*, *Music Perception*, and the *Journal of New Music Research*).

Timothy Chenette teaches aural skills and music theory in Utah State University's Caine School of the Arts. He is dedicated to empowering his students through inclusivity, accessibility, creativity, and care for the individual. In 2021 he was named USU's Honors Outstanding Professor of the Year. He is the primary author of *Foundations of Aural Skills*, an online, freely-available aural skills textbook designed to facilitate curriculum reform.

Stacey Davis is Associate Director of the School of Music and Professor of Music Theory at the University of Texas at San Antonio. Her research is centered around making connections between the analysis of musical structure, empirical research in music cognition and perception, studies of expressive performance, and music theory pedagogy. Published articles appear in *Journal of Music Theory Pedagogy*, *Music Perception*, *Psychology of Music*, *Musicae Scientiae*, *Music Theory Online*, *BACH: Journal of the Riemenschneider Bach Institute*, and *Understanding Bach*.

Michèle Duguay (she/her) is a Lecturer on Music at Harvard University. Her research focuses on popular music, gender studies, and computer-assisted music analysis. She earned a Ph.D. in music theory from the CUNY Graduate Center, where she also completed a Certificate Program in Women's Studies. Michèle is a former faculty member at the Indiana University Jacobs School of Music, and has taught music theory at the City College of New York and Lehman College.

Philip Duker is Associate Professor of Music at the University of Delaware where he researches pedagogy, analytical systems, and repetition in Twentieth-Century music. He has published a handful of articles and book chapters, most recently in the *Journal of Music Theory Pedagogy*, and the Routledge Companions to *Music Theory*

Pedagogy and *Aural Skills Pedagogy*. He served as the lead organizer for *Engaging Students: Essays in Music Pedagogy* from 2014–2020 and is currently Director of the Institute for Transforming University Education at the University of Delaware.

Leah Frederick is Assistant Professor of Music Theory at the University of Colorado Boulder. Her research concerns mathematical approaches to music theory, instrumental spaces, and music theory pedagogy. Her articles employing transformational and geometric techniques appear in the *Journal of Music Theory* (2019; 2024), *Music Theory Spectrum* (2024), and *Music Analysis* (forthcoming). In her pedagogy-related scholarship, she is especially interested in connections between music theory pedagogy and the broader literature on teaching and learning. She holds a Ph.D. from Indiana University, where she was also awarded the Wennerstrom AI Fellowship for outstanding teaching.

Ryan Galik is currently a second-year PhD student studying music theory at the Eastman School of Music in Rochester, New York. He earned two master's degrees in music theory and composition from Michigan State University after teaching elementary music for three years in central New Jersey. He has presented at regional and national conferences on ambient music, interdisciplinary approaches to music cognition, and diegetic hierarchies in cinematic music.

David Geary is Assistant Professor of Music at Wake Forest University. His research focuses on popular music, rhythm and meter, and music theory pedagogy. His work is published in *Music Theory Online*, the *Journal of Music Theory Pedagogy*, and several edited collections, including *Expanding the Canon: Black Composers in the Music Theory Classroom* and *The Routledge Companion to Music Theory Pedagogy*. He earned his PhD from Indiana University and currently serves on the editorial board for SMT-V.

Fred Hosken is an Assistant Professor of Music Theory at Butler University, where he is the coordinator of the music theory and aural skills curriculum. His research specializes in the perception and production of groove and focuses on how musicians create and manipulate unique “feels,” such as “laid back” and “tight,” through their performances. This approach to music theory, analysis, and interpretation allows for a deeper understanding of how subtle timing variations contribute to the overall character of musical grooves.

Alexandrea Jonker is an Assistant Professor of Music Theory at the Crane School of Music at SUNY Potsdam. She received a PhD in music theory from McGill University in 2024. Her dissertation proposes an analytical methodology for Johanna Beyer's four earliest compositions that intertwines aspects of transformational theory and queer theory. Alexandria was a two-time winner of the Innovative Teaching and Learning in Music Award at McGill University. Her work on inclusive aural skills pedagogy was recognized with a Best Student Paper award from the Rocky Mountain Society for Music Theory and the Music Theory Society of the Mid-Atlantic.

Noah Kahrs is an Assistant Professor of Music Theory at the Indiana University Jacobs School of Music. His research connects analysis of twentieth- and twenty-first century musics to theories of acoustics, perception, and technology. He earned degrees from the Eastman School of Music and the University of Chicago, and he previously taught at Northern Arizona University.

Steve Laitz is a distinguished pedagogue, scholar, and performer who recently retired after nearly 50 years of teaching. He served as Chair and Professor of Music Theory at both The Juilliard School and the Eastman School of Music, and currently co-directs the Gail Boyd de Stwolinski Center for Music Theory Pedagogy at the University of Oklahoma. A leading voice in theory pedagogy, he has published widely on analysis, Schubert, and performance, and co-authored major textbooks including *The Complete Musician*. His current projects explore Brahms, musical symmetry, and integrated approaches to musicianship for young learners.

Rachel E. Mann is Associate Professor of Music Theory at the University of Texas Rio Grande Valley. Her research includes the music and writings of Roberto Gerhard, music theory pedagogy, and educational technology. She is the Senior Content Developer for the part-writing and analysis app, *Harmonia* by Illiac Software, and her work is published by Ashgate, Cambridge Scholars Press, University of Huddersfield Press, Routledge, and the *Journal of Music Theory Pedagogy*. With Monty Adkins, she was co-editor of *Roberto Gerhard: Re-Appraising a Musical Visionary in Exile*, published for the British Academy by Oxford University Press.

Elizabeth West Marvin is the Minehan Family Professor Emerita in the Department of Music Theory, Eastman School of Music. She is a past president of the Society for Music Theory and the Music Theory Society of New York State, and past co-chair of the AP Music Theory Test Development Committee. Marvin is the 2013 recipient of the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship, and co-author of *The Musician's Guide* textbooks (W.W. Norton), now in their fifth edition.

Nathaniel D. Mitchell is a Philadelphia-based music theorist whose research explores the cognitive foundations of musical creativity in eighteenth-century opera, bluegrass, and video games. He is a recipient of the 2025 Emerging Scholar Award from the Society for Music Theory as well as the 2023 Roland Jackson Prize from the American Musicological Society. He is presently an Adjunct Assistant Professor of Music Theory at the University of Delaware.

Barbara Murphy is an Associate Professor of Music Theory at the University of Tennessee, Knoxville. She teaches undergraduate classes in the core music theory sequence and graduate classes in Theory Pedagogy and Analytical Techniques. Her research focuses on theory pedagogy and technology in music theory. Recent research projects include the incorporation of theatrical improvisation in pedagogy classes and jazz topics in undergraduate theory classes, and the development and use of Open

Educational Resources (OERs) in music. Barbara, along with Brendan McConville, has published an e-book, *Foundations of Music Theory (Kendall-Hunt)*. She has published articles in *College Music Symposium*, *Sacred Music*, the *Journal of Research in Music Pedagogy*, and the *Journal of Research in Music Education* and has presented at national conferences including College Music Society and the Association for Technology in Music Instruction (ATMI).

Katrina Roush is an Associate Professor of Music Theory at The University of Texas Rio Grande Valley. She earned a PhD in music theory from Indiana University, an MM in music theory from Michigan State University, and a BA in piano from Indiana Wesleyan University. Katrina's current research interests include music theory pedagogy, analysis of individual listening experiences, information literacy, and collaboration with librarians. Katrina has been published in the *Journal of Music Theory Pedagogy*, *SMT-Pod*, and *Notes*, as well as the book *Music Information Literacy: Inclusion and Advocacy*. She has presented at a variety of regional, national, and international music theory and music librarianship conferences.

Akira Sato teaches at Plano West Senior High School where he teaches multiple sections of AP Music Theory. As an AP teacher, he has had over 1200 students go through his program since 2014. Prior to then, he was a faculty member at Southern Methodist University and University of North Texas where he directed jazz ensembles and taught courses in jazz arranging, improvisation, and pedagogy. Akira is an endorsed consultant for the College Board and presents workshops for AP teachers throughout the country. He has also served on the AP Test Development Committee and has been a Reader for the exam since 2015.

Nicholas Shea is an interdisciplinary music theorist who investigates practitioner-centered perspectives on musical organization and meaning. Practitioner perspectives also inform his approach to music theory pedagogy, where he aims to develop curricular systems that support a wide range of student abilities and backgrounds. Nick is currently an assistant professor of music theory at Middlebury College, formerly Arizona State University.

Sean R. Smither is a music theorist and jazz drummer from New Jersey. He is an Instructor of Jazz Theory at the Juilliard School, a Lecturer at Yale University, and a Part-Time Lecturer at Mannes School of Music. He has also taught at Rutgers University, where he received his Ph.D. in music theory, and holds a degree in jazz studies from the New School for Jazz and Contemporary Music. His research focuses on the cognitive processes of improvisation, the analysis of jazz, rhythm and microtiming, and musical work ontology. He has presented his work at regional, national, and international conferences and has published in such journals as *Music Theory Online*, *Theory and Practice*, *Jazz Perspectives*, and *Revue Musicale OICRM*. He previously served as chair of the Society for Music Theory's Improvisation Interest Group and currently serves as chair of the Jazz Interest Group.

Daniel Stevens is Director of the University of Delaware School of Music. His research in music theory pedagogy explores innovative approaches to aural skills and analysis, integrating student-centered learning, creative thinking, and active listening. An accomplished pianist and cellist, his other research examines the interrelationship between compositional processes and performer's gestures. Committed to public engagement and socially conscious teaching, Stevens' students have created music theory projects serving a local early memory loss program, a physical therapy clinic, an under-resourced high school, and children with autism.

Leigh VanHandel is Associate Professor of Music Theory at the University of British Columbia. Her primary research areas are music theory pedagogy, music cognition, the relationship between language and music, and computer-assisted research. Her cognition research focuses on tempo perception, and her music theory pedagogy research focuses on adapting recent research on the cognition of teaching and learning into the music theory classroom. She edited and contributed to the *Routledge Companion to Music Theory Pedagogy* (2020) and has published in journals such as *Music Perception*, *Journal of New Music Research*, *Empirical Musicology Review*, and *Journal of Music Theory Pedagogy*.

Mary Wennerstrom is Professor Emerita at the Jacobs School of Music, Indiana University Bloomington, where she taught undergraduate and graduate music theory courses, was chair of the music theory department, and was an Associate Dean for Instruction. For the *Journal of Music Theory Pedagogy* she was the first chair of the editorial board and the second editor. In 2006 she received the Gail de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship.

