

CURRICULUM VITAE  
CALEB MUTCH

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**ACADEMIC EMPLOYMENT**

2020–present: **Max Planck Institute for Empirical Aesthetics**, Frankfurt am Main, Germany  
Research Scientist, 2022–present; Postdoctoral Research Fellow, 2020–22

2017–19: **Indiana University**, Bloomington, Ind.  
Visiting Assistant Professor, 2019–20; Postdoctoral Resident Scholar, 2017–19

2015–17: **Columbia University, Graduate School of Arts and Sciences**, New York, N.Y.  
Core Lecturer in the Humanities, 2015–17

**EDUCATION**

**Columbia University, Graduate School of Arts and Sciences**, New York, N.Y.  
**Ph.D.** in Music Theory (2015)

Dissertation: “Studies in the History of the Cadence”

Dissertation advisors: David E. Cohen, Ph.D. and Benjamin Steege, Ph.D.

**Certificate** in Medieval & Renaissance Studies (2015); **M.Phil.** (2011); **M.A.** (2010)

**University of British Columbia**, Vancouver, B.C.

**B.Mus.** in Music Scholarship, Minor in Latin (2008)

**Royal Conservatory of Music**, Toronto, Ont.

**A.R.C.T.** (Associate degree) in Piano Performance (2004)

**PUBLICATIONS**

**Peer-reviewed Articles**

1. “Re-quantifying W. C. Printz’s Concept of *Quantitas Intrinseca*.” *Music Theory and Analysis*, forthcoming
2. “An Emendation to Pseudo-Aristotle, *Problemata* 19.4.” *Classical Quarterly*, forthcoming
3. “How the Triad Took (a) Root.” *Journal of Music Theory* 66, no. 1 (2022): 43–62  
\*Winner of the David Kraehenbuehl Prize 2022–23
4. “‘Something Else is Possible’: Transcultural Collaboration as Anti-Apartheid Activism in the Music of Juluka.” *Popular Music* 40, no. 3–4 (2021): 450–69
5. “Canons and Contestable Cadences in Brahms’ Op. 118, No. 4.” *Music Theory and Analysis* 8, no. 1 (April 2021): 143–52
6. “The Triad in Dispute: Johannes Lippius, His Audiences, and the *Disputatio* Genre.” *Music Theory Spectrum* 42, no. 2 (Fall 2020): 247–59
7. “Pedagogy and Authority in Sixteenth-Century German Music Theory Textbooks.” *Theoria* 26 (2020): 25–54

8. "Mathematical Approaches to Defining the Semitone in Antiquity." *Journal of Mathematics and Music* 14, no. 3 (2020): 292–306
9. "The Formal Function of Fortspinnung." *Theory & Practice* 43 (2018): 1–32
10. "Blainville's New Mode, or How the Plagal Cadence Became 'Plagal.'" *Eighteenth-Century Music* 12, no. 1 (March 2015): 69–90

#### **Book Chapter**

"From Juluka to Savuka: Johnny Clegg's Changing Compositional Practices." In *There's a Song to be Sung: Critical Reflections on the Music and Influence of Johnny Clegg*. Wits University Press (Johannesburg). Forthcoming

#### **Digital Humanities**

"Pietro d'Abano on pseudo-Aristotle on Music: A Digital Critical Edition." Under review. Critical edition coded in XML following Text Encoding Initiative standards, with ability to hide and swap textual variants

"Towards a Global History of Music Theory." In progress. Digital director of the project. Overseeing digitization of global theory materials (including western and non-western languages, audio and visual sources) and their incorporation into a database.

#### **Articles in Process**

"Against the Monochord: Numbers, String Lengths, and the History of Music Theory." Under review

"Mbaqanga in the Classroom: Teaching Harmonic Function through South African Music" Revise and resubmit

"Early Modern Music Cognition: The Case of W. C. Printz." Ready to submit as part of a special journal issue

"Particula XIX: De Harmonia." In *Problemata: Translatio Bartholomaei*. Critical edition. Expression of interest received to be published in the *Aristoteles Latinus* series

#### **Edited Volume in Progress**

Editor at Large of *Thinking Music: Global Sources for the History of Music Theory*, ed. Thomas Christensen, Lester Hu, and Carmel Raz

#### **CONFERENCE PRESENTATIONS**

"Enter the Prechorus: Producing Intensification in Two Recent Taylor Swift Songs." Paper to be presented at the annual conference of the Society for Music Theory. Jacksonville, Fla., November 7–10, 2024

"'Something Else is Possible': Transcultural Collaboration as Anti-Apartheid Activism in the Music of Juluka." Paper presented at the annual conference of the Music Theory Society of New York State. Online, Summer 2021

"Against the Monochord: Numbers, String Lengths, and the History of Music Theory." Paper presented at the annual conference of the American Musicological Society. Online, November 15, 2020

"A Radical Theory: Lippius's Misunderstood Theory of Roots." Paper presented at the annual conference of Music Theory Midwest. Online, July 3, 2020

- "The Triad in Dispute: Genre and Audience in the Writings of Johannes Lippius." Paper presented at the annual conference of the Society for Music Theory. Arlington, Va., November 2, 2017
- "Comparing Bodies: Organicism and the Rise of Romantic *Formenlehre*." Paper presented at the annual conference of the Music Theory Midwest. Rochester, Mich., May 8, 2015 and the annual Pacific Northwest Graduate Music Conference. Vancouver, B.C., February 21, 2015
- "Cadence Systematized: Printz's Doctrine of the *Clausula formalis*." Paper presented at the annual conference of the Society for Music Theory. Charlotte, N.C., October 31, 2013
- "'L'art ne progresse pas, mais il se transforme': Reconsidering Teleology in Fétis's Historiography." Paper presented at the annual conference of the Music Theory Society of New York State. Stony Brook, N.Y., April 7, 2013
- "Towards a Freer Form of Interruption." Paper presented at the second annual Mannes Graduate Student Theory Conference. New York, N.Y., January 15, 2012
- "A Major Step Forward: Changing Conceptions of Whole Tone and Scale Step in Ancient and Medieval Theory." Paper presented at the annual conference of the Society for Music Theory. Minneapolis, Minn., October 28, 2011, and the annual Princeton-Columbia-Penn-Cornell Graduate Student Conference. New York, N.Y., April 11, 2009

#### INVITED TALKS

- "Early Modern Music Cognition?: The Case of J. W. C. Printz." Paper presented to the Max Planck Institute for Empirical Aesthetics. Frankfurt, Germany, October 25, 2022
- "The Problem of Beginnings in Baroque Form." Paper presented to the Indiana University Graduate Theory Association's Symposium of Research in Music Theory. Bloomington, Ind., February 8, 2019
- "The Printing Press as an Agent of Music-Theoretical Change." Paper presented to the Max Planck Institute for Empirical Aesthetics. Frankfurt, Germany, July 19, 2018
- "From Cadence to Form: How Biology Affected Romantic Music Theory." Paper presented to the Rutgers University Musicology Society. New Brunswick, N.J., March 23, 2016

#### AWARDS AND SCHOLARSHIPS

- David Kraehenbuehl Prize 2022–23 for "How the Triad Took (a) Root," *Journal of Music Theory*  
Full funding to attend summer workshop on digital critical editions  
Digital Latin Library, University of Oklahoma, 2017
- H.S. Gerstle Travel Fund, Columbia University, 2013 & 2015
- Directors' Scholarship Fund, Rare Book School, 2014
- Dissertation Fellow in Music, Columbia University, 2012–13
- Faculty Fellow in Music, Columbia University, 2008–12
- University of British Columbia Medal (in Music),  
University of British Columbia, 2007 & 2008
- Prize for Musicology, University of British Columbia, 2006
- Harry and Marjorie Anne Slim Memorial Scholarship in Music,  
University of British Columbia, 2005 & 2006

Wallace Berry Memorial Prize in Music Theory, University of British Columbia, 2005

## TEACHING

### INSTRUCTOR OF RECORD: GRADUATE SEMINARS

Indiana University:

*Baroque and Classical Musical Form* (2020, 2018); *Renaissance Counterpoint* (2020, 2019);  
*History of Music Theory I* (2019, 2017); *Graduate Theory Review* (2019);  
*Music and Media Revolutions* (2018)

Rutgers University:

*Study in Music Analysis* (2016)

University of British Columbia:

*Topics in the History of Music Theory* (2013)

### INSTRUCTOR OF RECORD: UNDERGRADUATE COURSES

Columbia University:

*Music Humanities* (2013, 2015–17); *Theory II* (2015); *Theory I* (2014);

University of British Columbia:

*Aural Skills II, III, and IV* (2007–2008) (Co-taught with Dr. William E. Benjamin)

### TEACHING ASSISTANT: UNDERGRADUATE COURSES

Columbia University:

*Chromatic Harmony & Counterpoint* (2010–12); *Diatonic Harmony & Counterpoint* (2009–2010)

University of British Columbia:

*Jazz Theory and Arranging* (2007–2008)

## SERVICE

Editorial board member, *Indiana Theory Review*, 2021–present

Co-chair and founding member, AMS history of theory study group, 2017–2021

Board member, Centre for the History of Music Theory and Literature,  
Indiana University, 2017–2019

Conference session chair, “Spinning Out Bach,” Society for Music Theory annual meeting, 2019;  
“History of Theory: Politics, Practicalities, and Speculation,” Society for Music Theory  
annual meeting, 2018

Co-organizer, “Instruments of Music Theory” conference, November 8–9, 2017

Manuscript reviewer, *Music Theory Spectrum*, 2023; *Music Theory Online*, 2023 & 2017; *Journal of  
Musicology*, 2022; *GAMUT: Journal of the Music Theory Society of the Mid-Atlantic*, 2022;  
*Music Theory and Analysis*, 2021; *Journal of Music Theory*, 2020 & 2019

Submissions editor, *Current Musicology*, 2011–15

## LANGUAGES

Reading and translation competence in Latin, French, German, Italian, and Ancient Greek