

Education

- 2018 Ph.D. Music Theory
Indiana University, Jacobs School of Music, Bloomington, IN
Dissertation: “Musical Pleasure in Rossinian Opera” (Roman Ivanovitch, chair)
➤ 2019 *Dean’s Dissertation Prize*, Jacobs School of Music
Minors: Musicology & Germanic Studies—CEFR level C1 knowledge of German
➤ Oral qualifying examination passed with special commendation
- 2011 M.M. Music Theory
Indiana University, Jacobs School of Music, Bloomington, IN
- 2009 B.M. Music Theory, *summa cum laude* with Honors
University of Georgia, Athens, GA
Thesis: “Sonata Reinvented: Form in Richard Wagner’s *Siegfried Idyll*” (Adrian Childs, reader)
Trumpet studies with Fred Mills and Ed Sandor

Employment

- 2024–present Assistant Professor of Teaching, Oregon State University
2018–2024 Assistant Professor, University of Alabama
2017–2018 Adjunct Lecturer, Indiana University
2009–2014 Associate Instructor, Indiana University

Refereed Journal Articles and Book Chapters

- 2025 “Rossinian *Reiz*: Strategic Musical Irritation and the Capturing of Attention.”
Music Theory Spectrum 47/2 (*in press*) [10000 words]
- 2025 “A *Lazzarone* Figaro? Musical Topics and Class in Rossini’s *Il Barbiere di Siviglia*.” *Intégral* 38/1 (*in press*) [10000 words]
- 2025 “Reading Mozart’s Rondòs” in *Analyzing Mozart’s Operas*, edited by Lauri Suurpää, Nathan John Martin, and John Koslovsky (Leuven, Belgium: Peeters Publishers). (*in press*) [14000 words] ***accepted May 2020***
- 2024 “A Thread of Recitative Ruffs: Schemas and Schenker’s Analysis of ‘Erbarm es Gott’.” *Music Theory Online* 30/2. [with Paul Sherrill]
<https://doi.org/10.30535/mt0.30.2.1> [13500 words]

- 2024 “The Serenade Topic, the Serenade Construction, and the Creation of Amorous Sweetness in *ottocento* Opera.” *Journal of Music Theory* 68/1: 1–35.
<https://doi.org/10.1215/00222909-10974683> [10500 words]
- 2017 “Johann Georg Sulzer’s ‘Recitativ’ and North German Musical Aesthetics: Context, Translation, Commentary.” *Music Theory Online* 23/2.
<https://doi.org/10.30535/mto.23.2.1> [31500 words total, article portion 9000 words]
- 2015 “Galant Recitative Schemas.” *Journal of Music Theory* 59/1: 1–61. [with Paul Sherrill] <https://doi.org/10.1215/00222909-2863382> [19500 words]
 ➤ 2017 *Emerging Scholar Award (article)*, The Society for Music Theory
 ➤ 2016 *David Kraehenbuehl Prize*, Journal of Music Theory

Book Reviews

- 2023 Review of *Journeys Through Galant Expositions* by L. Poundie Burstein (Oxford University Press, 2020). *Indiana Theory Review* vol. 38: 119–131.
<https://doi.org/10.2979/itr.2023.a892241> [3500 words]

Book Manuscript in Progress

Clamoring for Attention: Irritating Music, Sonic Presence, and Engrossed Listening

Articles in Progress

- in preparation* “Begging Cadences, or The Rossinian Art of Pandering”
- in preparation* “Rossinian Closure, Begging Cadences, and the ‘Turkish’ Finale of Beethoven’s 9th Symphony”
- in preparation* “Genre and Form in ‘Se cerca, se dice’ and Two-Tempo Rondòs”
 [with Nathaniel Mitchell]
- in preparation* “Horror as Immersion: The Soundscapes of Sierra Online’s Early Graphical Adventures”

Conference Papers

- 2024 “Rossinian Closure, Begging Cadences, and the ‘Turkish’ Finale of Beethoven’s 9th Symphony”
Gesellschaft für Musiktheorie Jahreskongress, Cottbus, Germany (Oct. 4, 2024).
Music Theory Midwest, Muncie, IN. (May 11, 2024)

- 2022 “Rossini’s *reizend* Melodies: Strategic Musical Irritation and the Capturing of Attention”
Society for Music Theory Annual Meeting, New Orleans (Nov. 10, 2022).
Music Theory Midwest, Lawrence, KS. (May 7, 2022)
- 2022 “Begging Cadences, or the Rossinian Art of Pandering”
Society for Music Analysis Annual Conference (NewMAC), Newcastle University,
 Newcastle, UK (July 12, 2022).
- 2021 “Rossini’s *reizend* Coloratura: Irritation, Voice Leading, and the Capturing of Attention”
 University of Alabama Music Research Colloquium (Dec. 3, 2021)
- 2020 “Begging Cadences, or the Rossinian Art of Pandering”
Society for Music Theory Annual Meeting, Virtual Conference (Nov. 14, 2020).
- 2019 “Attending to Fragmented Serenade Topics.”
American Musicological Society Annual Meeting, Boston, MA (Nov. 1, 2019)
 University of Alabama Music Research Colloquium (Sept. 13, 2019)
Music Theory Midwest, Cincinnati, OH. (May 11, 2019)
- 2019 “Recognition, Reversal, and Style Change in ‘Se cerca, se dice’.” [with Nathaniel
 Mitchell & Paul Sherrill]
American Handel Society Conference, Bloomington, IN. (February 8, 2019)
- 2018 “‘Se cerca, se dice’ and Rondò Arias.”
Music Theory Midwest, London, ON. (May 19, 2018)
- 2017 “Harmonic Materialities: Syntactic and Statistical.”
Society for Music Theory Annual Meeting, Arlington, VA. (Nov. 5, 2017)
European Musical Analysis Conference IX, Strasbourg, France. (June 30, 2017)
- 2014 “Textual Rotations and the Two-Tempo Rondò.”
European Musical Analysis Conference, Leuven, Belgium. (Sept. 20, 2014)
West Coast Conference of Music Theory & Analysis, Irvine, CA (March 16, 2013)
- 2011 “Galant Recitative Schemas.” [with Paul Sherrill]
Society for Music Theory Annual Meeting, Minneapolis, MN. (Oct. 29, 2011)
New England Conference of Music Theorists, Waltham, MA. (April 16, 2011)

Invited Presentations

- 2025 Invited Panelist: “Analyzing Opera Seria,” a virtual panel in the Society for Eighteenth-Century Music’s *Encounters with Eighteenth-Century Music* Series, Season 4 (March 7, 2025).

- 2023 Invited Lecture: Seminar discussion of my “The Serenade Topic, the Serenade Construction and the creation of Amorous Sweetness in *ottocento* Opera” (*Journal of Music Theory*)
for MUS 707-01: “Schematic Thought and the Musical Imagination”
University of North Carolina, Greensboro, Prof. Nathaniel Mitchell
(September 27, 2023).
- 2023 Invited Lecture: Seminar discussion of my “Sulzer’s ‘*Recitativ*’ and North German Musical Aesthetics” (*Music Theory Online*)
for MUSC 6536: “History of Western Music Theory”
University of Utah, Prof. Paul Sherrill (March 15, 2023).
- 2020 Invited Lecture: “Metastasio and *opera seria*”
for MUS 550: “Prosem Music Classic Era”
University of Alabama, Prof. Joanna Biermann (Feb. 10, 2020).
- 2019 Invited Panelist: “Music Theory Alumni on Navigating the Job Market”
Indiana University Music Theory Colloquium
Indiana University, Zoom Meeting (Nov. 13, 2019).
- 2015 Invited Lecture: “Analysis with Recitative Schemas”
for MUSC 391: “Texted Music: Meaning, Analysis, Interpretation”
Kenyon College, Prof. Chelsey Hamm (April 7, 2015).

Awards, Fellowships, and Grants (*selected*)

- 2025–2027 *Academy for Academic Program Renovation (AAPR)*, Division of Academic Affairs, Oregon State University [co-project leader with Kimary Fick] (\$100,000)
AAPR grant funds are allocated to support a redesign of the music theory and musicology curriculum with an emphasis on making it more inclusive and offering more flexible curricular pathways. AAPR will also support the renovation of music classroom spaces in Community Hall to optimize accessibility and active learning.
- 2021 *Arts & Sciences Program for Intensive Research (ASPIRE)* Semester, Fall 2021, College of Arts & Sciences, University of Alabama
- 2019 *Dean’s Dissertation Prize*, Jacobs School of Music, Indiana University (\$1000)
- 2017 *Emerging Scholar Award (article)*, The Society for Music Theory (\$250)
*The winners of the Emerging Scholar (Article) Award offer a landmark extension of music theory into a repertory where few theorists had previously thought to tread. Their approach combines close attention to melodic contour and expressive meaning with more habitual music-theoretical concerns for harmonic contexts and formal plans. Drawing on the work of historical musicologists and keeping in close contact with the semantic and dramatic dimensions appropriate to analyzing textured music, the authors (both of whom were graduate students when this article was published) provide an invaluable extension to Robert Gjerdingen’s schema theory that incorporates various elements from William Caplin’s theory of formal functions. Their work provides what will surely prove to be an indispensable framework for analyzing recitative, whether secco or accompanied, together with a series of exemplary analyses culminating in their reading of extended scenes from Mozart’s *Così fan tutte*.*

2016 *David Kraehenbuehl Prize, Journal of Music Theory (\$1000)*

*Some of us might have a tendency to drift off during those “notoriously formulaic” recitative passages especially within opera performances, while looking forward to the next gorgeous aria or ensemble. Thanks to the work of Sherrill and Boyle, we’ll be listening to recitatives more carefully at the next opportunity. Their very readable account provides an immediately useful typology of recitative gestures. As the authors thoroughly acknowledge, individual recitative gestures have been identified by others; Sherrill and Boyle are the first to create an inventory of the fifteen most common stock formulas, or schemas, that arise in recitatives from diverse vocal and instrumental genres in music ranging from Cesti, Carissimi, Handel, Galuppi, Gluck, Haydn, and Mozart to Beethoven, Rossini, Bellini, Mendelssohn, Wagner, and Stravinsky. The authors lay forth prototypical schema characteristics as bases for their categorizations—morphological (contour) features, types of harmonic (continuo) support, semantic associations (for a few cases), and syntactic roles within phrase structures expressing initiatory, medial, and closing functions. They range widely through many relevant topics, including discussions of poetic meter, libretti, symbolism, repertoire, and contemporary treatises, and their scholarly apparatus references a wide range of scholarship, both historical and theoretical. They make the character of the schemas vivid by colorful, text-associated names and typical schema roles, placed in playful analogy with actions (ruff and finesse) in old-fashioned card games. The gestures are clear and so recognizable, and so immediately applicable, that we imagine the article will be frequently cited. Sherrill and Boyle’s fine analysis of scenes from the first act of Mozart’s *Così fan tutte* demonstrates what can happen to this distinct, “forgotten” recitative language in the dramatic imagination of an ingenious composer.*

- 2015–2016 *Dissertation-Year Fellowship in Music Theory, Jacobs School of Music, Indiana University*
 2014 *Mary Wennerstrom Music Theory Associate Instructor Fellowship, Jacobs School of Music, Indiana University*
 2011–2015 *Barbara and David Jacobs Fellowship, Jacobs School of Music, Indiana University*
 2009 *Louis P. Artau Music Scholarship, Hugh Hodgson School of Music, University of Georgia*
 2008 *Pi Kappa Lambda*
 2008 *Director’s Excellence Award, Hugh Hodgson School of Music, University of Georgia*
 2006 *Albert Ligotti Trumpet Award and Scholarship, Hugh Hodgson School of Music, University of Georgia*

Courses Taught2024–present Oregon State University (*quarters*)

* = beyond OSU course

Freshman Music Theory I	MUS 123	S25
Sophomore Music Theory II	MUS 221	F24
Sophomore Music Theory II	MUS 222	W25
Sophomore Music Theory II	MUS 223	S25
Freshman Aural Skills I	MUS 134	F24
Freshman Aural Skills II	MUS 135	W25
Freshman Aural Skills I*	MUS 136	S25

Sophomore Aural Skills II	MUS 234	F24
Sophomore Aural Skills II	MUS 235	W25
Sophomore Aural Skills II	MUS 236	S25

2018–2024 University of Alabama (*semesters*)

^w = writing proficiency course

Undergraduate Courses

Music Theory I (and Aural Skills I)	F23
Renaissance Counterpoint	S23, S22, F20, F19
Readings in Music Theory	F22
Form and Analysis ^w	S24, S21, S20, S19

Cross-listed Courses

Eighteenth-Century Counterpoint I	F23
Eighteenth-Century Counterpoint II	S24
Analysis of Twentieth-Century Music	F23, F20, F19, F18
Schenkerian Analysis	F18

Graduate Courses

Analysis of Tonal Music	S24, S23, S22, S21, S20, S19
Music Theory Research	F22
Analyzing 18 th -Century Italian Opera	F22
19 th -Cen. Music & the Body: Illness, Gender, & Race	S22
Analyzing Opera Buffa	F20
Mahler's Songs and Symphonies	F19
Experiencing Italian Opera	F18

2013–2018 Indiana University, Jacobs School of Music

Spring 2018	Aural Music Theory Review for Graduate Students
Spring 2018	Sight-Singing Review for Graduate Students
Spring 2018	Music Theory & Literature V
Fall 2017	Written Music Theory Review for Graduate Students
Fall 2017	Music Theory & Literature V
Spring 2014	Music Theory & Literature IV (<i>honors</i>)
Fall 2013	Music Theory & Literature III (<i>honors</i>)

2009–2013 Indiana University, Jacobs School of Music, as teaching assistant

Summer 2013	Music Theory & Literature V
Spring 2013	Music Theory & Literature IV
Fall 2012	Music Theory & Literature V
Spring 2012	Music Theory & Literature IV
Fall 2011	Music Theory & Literature III
Spring 2011	Music Theory & Literature II
Fall 2010	Musical Skills II

Spring 2010 Musical Skills I
 Fall 2009 Music Theory & Literature I

Graduate Advisor (Major Professor and Research Director)

2023–2024 University of Alabama

1. 2023–2024 MM student in Music Theory: Adriana Ezekiel
 - ❖ Thesis: “Conceptualizing Coziness: *Iyashikei*, the Pastoral Topic, *Furusato*, and Seasons in Cozy Video Game Music”

Graduate Advising Committees (Advisory Committee Member)

2018–2024 University of Alabama

Completed DMA committees with dissertation:

16. 2021–2024 DMA committee, voice: Ziwei Cen
 - ❖ Dissertation: “The Life and Works of Clara Kathleen Rogers”
15. 2021–2024 DMA committee, composition: Jeremy Smith
 - ❖ Dissertation: “Sad Songs: Volume I for Mezzo-Soprano, Flute, Clarinet, and Cello”
14. 2020–2023 DMA committee, composition: Warren Ertle
 - ❖ Dissertation: “A Jazz History of the World”
13. 2020–2023 DMA committee, composition: James T. Jones
 - ❖ Dissertation: “How do you sift through time?”
12. 2020–2023 DMA committee, piano: Jianing Ling
 - ❖ Dissertation: “The Influence of Traditional Chinese Instruments, Theory, and Culture on *Twelve Animal Zodiac* by Yao HengLu”
11. 2020–2023 DMA committee, cello: Thomas Maternik Piret
 - ❖ Dissertation: “The Influence of Poetry, Lyrics, and Vocal Conception in the Instrumental Works for Cello of Tobias Picker”
10. 2020–2023 DMA committee, voice: Keying Xu
 - ❖ Dissertation: “Spanish Nationalism and Catalanism: An Analysis of Songs by Granados, Vives, Mompou, and Toldrà”
9. 2019–2022 DMA committee, composition: Colin Kemper
 - ❖ Dissertation: “Walk as Though to Wake the Earth: For Flute, Clarinet, and Electronics”
8. 2019–2022 DMA committee, trombone: Alex Mayhew
 - ❖ Dissertation: “The Process of Arranging Musical Works for Ensembles that Include the Trombone”
7. 2019–2022 DMA committee, voice: Laura Pritchard

- ❖ Dissertation: “Operatic Adaptations of Émile Zola’s *Thérèse Raquin*: A Study and Comparative Analysis”
- 6. 2019–2021 DMA committee, piano: Chuqiao Guo
 - ❖ Dissertation: “Chinese and Other Asian Influences in Debussy’s Piano Music”
- 5. 2018–2021 DMA committee, trumpet: Benjamin Bruflat
 - ❖ Dissertation: “21st-Century Music That Embodies a Positive Relationship between Trumpet and Piano”
- 4. 2018–2021 DMA committee, wind conducting: Joseph Glaeser
 - ❖ Dissertation: “Reference Recordings of Advanced Flexible-Instrumentation Literature for Wind Band”
- 3. 2019–2021 DMA committee, trombone: William Rosati
 - ❖ Dissertation: “Notes on a Recital of Standard Undergraduate Trombone Solos”
- 2. 2018–2020 DMA committee, flute: Ruth Mayhew
 - ❖ Dissertation: “A Performance Guide to Daniel Dorff’s Solo Flute and Piccolo Literature”
- 1. 2018–2019 DMA committee, composition: Filipe Leitao
 - ❖ Dissertation: “Isaac’s World”

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Completed MM committees with thesis:

- 6. 2023–2024 MM committee, music theory: Emma Mehigan
 - ❖ Thesis: “Sentimentality and Modernity in the Early Twentieth Century: A Stylistic Survey of the Anthems of Edward C. Bairstow”
- 5. 2020–2021 MM committee, music theory: Hannah Saunders
 - ❖ Thesis: “Lesson Planning for the Undergraduate Music Theory Classroom: Using Bloom’s Taxonomy of Learning and Tacit Knowledge”
- 4. 2019–2020 MM committee, composition: Benjamin Holloway
 - ❖ Thesis: “Dream Diary”
- 3. 2018–2019 MM committee, composition: Henry Diggins
 - ❖ Thesis: “Колокола собора” (for solo guitar)
- 2. 2018–2019 MM committee, composition: Tyler Jones
 - ❖ Thesis: “Dancing Out of the Earth: Two Movements for String Quartet”
- 1. 2018–2019 MM committee, composition: Colin Kemper
 - ❖ Thesis: “My State with Kings for Unaccompanied Mezzo-Soprano”

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Completed MM committees with no thesis:

15. 2023–2024 MM committee, percussion: Michael Rivera Gonzalez
14. 2023–2024 MM committee, voice: Bonnie Blackwell
13. 2022–2023 MM committee, percussion: Colin Crouch
12. 2023–2023 MM committee, percussion: Cameron Bright
11. 2020–2021 MM committee, voice: Elijah Brown
10. 2020–2021 MM committee, voice: Evan Fleming
9. 2020–2021 MM committee, horn: Matthew Meadows
8. 2020–2021 MM committee, percussion: Nathan Rearick
7. 2020–2021 MM committee, choral conducting: Earl (Skip) Stradtman
6. 2019–2020 MM committee, voice: Jamie Balter
5. 2019–2020 MM committee, voice: Megan Saslow
4. 2019–2020 MM committee, piano: Mimi Zhang
3. 2018–2019 MM committee, flute: Julia Gundacker
2. 2018–2019 MM committee, viola: Amaro Neto
1. 2018–2019 MM committee, piano: Scott Santoro

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Graduate Exam Committees:

3. 2022–2024 DMA committee, piano: Junru Chen
2. 2022–2024 DMA committee, voice: Alissa Plenzler
1. 2019–2024 DMA committee, flute: Paula Bekker

Independent Research Mentoring

2018–2024 University of Alabama

Spring 2023 MUS 498 Independent Research:

Undergraduate Music Theory Major

❖ Project: “Ecomusicological Research: Instrumental Sustainability”

Spring 2023 MUS 598 Independent Research:

Doctoral Cello Student

❖ Project: “Evolution of the Guitar from Baroque to its Early Romantic Form”

Spring 2021 MUS 307 Form and Analysis:

Honors by Contract—Jessalyn Miller

❖ Project: “*Rhapsody in Blue*: Appropriation or Appreciation?”

Disciplinary Service

Journal editorial work:

2019–2022	Editorial Board, <i>Music Theory Online</i> , a Society for Music Theory journal
2011–2016	<i>Indiana Theory Review</i> :
2016	Member of the “Editor Selection Committee”
2014–2015	Circulation Manager
2011–2014	Member of Editorial Staff

Journal peer reviews:

<i>Music Theory Spectrum</i> :	2020 (1), 2024 (1)
<i>Music Theory Online</i> :	2019 (3), 2020 (3), 2021 (6), 2022 (2), 2023 (1), 2025 (1)

Conference organization committees:

2022	Chair, graduate student paper award committee for the 2022 annual meeting of the South-Central Society for Music Theory (SCSMT)
2021–2022	Chair, conference program committee for the 2022 annual meeting of the South-Central Society for Music Theory (SCSMT)
2020–2021	Conference program committee member for the 2021 annual meeting of the South-Central Society for Music Theory (SCSMT)

Conference session chair:

2022	Session Chair for “Meanings of Musical Conventions” at the 2022 annual meeting of the South-Central Society for Music Theory (SCSMT)
2020	Session Chair for “The Romantic Lied” at the 2020 joint meeting of the South-Central Society for Music Theory (SCSMT) and College Music Society South at Vanderbilt University, February 29, 2020.

2009–2018 Indiana University Graduate Theory Association:

2013–2014	Treasurer
2010–2013	Member of program planning committee for annual symposium
2012–2013	Graduate and Professional Student Organization representative

Oregon State University Service—College of Liberal Arts

2025	Fellowship Application Committee, OSU Center for the Humanities
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Oregon State University Service—School of Visual, Performance and Design Arts

2024–2025	Designed, with Bob Brudvig, Beyond OSU I and II proposals
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University of Alabama Service

2023	Organizer of teaching training for UA music theory graduate teaching assistants (Aug. 23, 2023).
2023	Organizer of neurodiversity teaching training for UA music theory graduate teaching assistants (Jan. 11, 2023).
2023–2024	Leader of UA Music Theory Reading Group for BM and MM Students

2022–2024	Faculty Senate Alternate
2022	Instructor of Musicology (I2) Search Committee (Fall 2022)
2022	Instructor of Musicology (I2) Search Committee (Summer 2022)
2022	Instructor of Music Theory (I2) Search Committee (Summer 2022)
2019–2023	Co-leader of UA Music Research Colloquium Series
2019–2021	Co-leader of UA Music Theory Reading Group for Graduate Students
2020	Prepared Graduate Diagnostic Exam in Music Theory for Blackboard delivery
2020	Jury Member, <i>Dance Alabama Film Festival</i>
2019	Revised Graduate Diagnostic Exam in Music Theory
2019	FTTI Composition and Theory Search Committee
2018–2019	Tenure-Track Composition Search Committee—Academic Area Representative

University of Alabama Initiatives

2019–2020	Publisher-in-Residence Program
2018	Active Learning Initiative Fall 2018 Workshop, College of Arts and Sciences

Selected Performance Activities

2023	Continuo keyboard in Georg Frideric Handel German Aria No. 6: “ Meine Seele hört im Sehen ,” HWV 207 <i>Siroe, re di Persia</i> : “ Mi lagnerà tacendo ,” HWV 24 University of Alabama Early Chamber Music Ensembles (April 27)
2022	Continuo keyboard in Johann F. Fasch, Trio Sonata in E minor , FaWV N:e1 University of Alabama Early Chamber Music Ensembles (November 14)
2022	Continuo keyboard in Johann P. Kirnberger, Oboe Sonata in B-flat major University of Alabama Early Chamber Music Ensembles (April 15)

Selected Public Music Theory

2009	Atlanta Symphony Orchestra Intern.
2009	“Beethoven and the Heiligenstadt Testament.” Program notes for the Atlanta Symphony Orchestra’s <i>Beethoven Blockbusters</i> Concert, Verizon Wireless Amphitheater, Alpharetta, GA (July 25).

Other Teaching Experience

2016–2017	United States Teaching Assistant—Instructor of English
	<ul style="list-style-type: none"> Bundesgymnasium und Bundesrealgymnasium, Tulln an der Donau, Niederösterreich Höhere Bundeslehranstalt für wirtschaftliche Berufe, Tulln an der Donau, Niederösterreich

Languages

English	Native	
German	CEFR level C1	(June 2017)
French	Advanced reading knowledge, conversational speaking	
Italian	Advanced reading knowledge, basic speaking	

References

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