

2024 Pedagogy into Practice Presenter Bios

Rosa Abrahams (she/her) is an Associate Professor of Music at Ursinus College, where she coordinates the music theory curriculum. Her interdisciplinary research centers around analytical approaches to oral tradition musics. She studies embodied musical experiences in Jewish and Greek Orthodox liturgical settings, theory pedagogy, music cognition, and music philosophy.

Sophie Andersen is a third-year undergraduate studying Music Education at the University of Texas–San Antonio. She is President of the UTSA Music Theory Club and presented at the 2023 TSMT poster session and the 2023 UTSA Spring Research Conference. She also serves as an undergraduate TA for the music theory department. Sophie plans to pursue graduate degrees in Music Theory.

Sara Bakker (S | H) is Associate Professor of Music at Utah State University, where she also serves as Assistant Department Head and Departmental Honors Advisor in Music. She teaches undergraduate and graduate classes in music theory and aural skills, where she thoughtfully integrates music by women and composers of color and intentionally emphasizes student development around issues of access, representation, and equity. Her research relies on both qualitative and quantitative techniques in the areas of evidence-based pedagogy, analytical connections between music and language, and interpretations of music through the lens of disability studies.

Lydia Bangura - Lydia Bangura (she/her) is a singer and a doctoral student in music theory at the University of Michigan. She is the founder and host of the music research podcast series, *Her Music Academia*, and is on the editorial board for the Society for Music Theory's official podcast, *SMT–Pod*. Bangura also currently serves as the student representative on SMT's Standing Committee on Race and Ethnicity. Her research interests include the intersection of performance and analysis, theory pedagogy, Black feminism/womanism in Black women's music, and the music of Florence Price.

Daniel Barolsky (he/his) is a Professor of Music at Beloit College. He first found his place in academia as a scholar of performance and analysis but increasingly expanded his research to include the study of music history and theory pedagogy. As he approaches 50-years old, he is running out of ideas and, instead, as co-editor of *Open Access Musicology*, does his best to promote the work of his colleagues.

Jennifer Beavers is Associate Professor of Music Theory at UTSA where she is the Area Coordinator of Music Theory, Co-Director of the Music Theory Pedagogy Certificate and Institute of Music Research. She is the Editor for SMT-Pod and President Elect for the Texas Society for Music Theory.

Owen Belcher is assistant professor of music theory at the University of Missouri–Kansas City. His research focuses on the analysis of J.S. Bach’s vocal music, transformational approaches to 19th- and 20th-century theories of harmony, public music theory and its pedagogy, and the music of Caroline Shaw.

Hannah Benoit is a Ph.D. candidate in music theory at McGill University, funded by the Fonds du recherche du Quebec. Originally from a small town in rural Massachusetts, she completed her Master of Music in music theory at Boston University. Prior to this, she earned her Bachelor of Music degree in piano performance from Keene State College in New Hampshire. Hannah’s primary research focuses on the application critical pedagogy to the undergraduate music theory classroom. In addition, she also researches electronic dance music’s unique use of formal paradigms. Outside of academia, Hannah enjoys her free time as an avid rock climber.

Kaylee Bernard is a first year PhD student at the Eastman School of Music. Her research interests include student-centered learning, curricular design, performance and analysis, and identity in music.

Stefanie Bilidas is a PhD candidate in music theory at the University of Texas at Austin. Their dissertation discusses the intersection of timbre and genre in cover songs. Her other research interest focuses on rhythm tap dance improvisation, where she examines how movement informs perspectives of rhythm, meter, and form. In their spare time, they are a tap dancer and Scottish highland dancer.

Christine Boone is Associate Professor of Music at the University of North Carolina Asheville and Visiting Associate Professor of Music at St. Olaf College. Christine’s research interests are centered around popular music. She has presented papers on the Beatles in both the United States and the United Kingdom. Her current research focuses on mashups and AI, and her work on these subjects has been published in both books and articles. Throughout her career as a music theorist, Christine, a lyric soprano, has remained active as a professional soloist in major works. In addition, she has put her musical knowledge to work on NPR’s classical music game show, “Piano Puzzler.”

Patricia Burt teaches music theory and analysis at The Juilliard School. Her theory pedagogy research interests include ungrading, the use of play in the theory classroom, the cultivation of fundamentals fluency in first-year music majors, and approaches to large-scale design at the outset of the theory core.

Michael Callahan (he/him) is Associate Professor and Chairperson of Music Theory at Michigan State University, where he sometimes teaches aural skills. A winner of MSU's Teacher-Scholar Award and Withrow Excellence-in-Teaching Award, he has published research on music theory pedagogy and the Scholarship of Teaching and Learning, texted music, and improvised music.

Don Chaffer is an artist-in-residence, full-time faculty at Lipscomb University, where he coordinates songwriting and commercial ensemble programs, and teaches commercial music courses. He also writes and produces music for theater, other recording artists, and for his band, Waterdeep, which he co-leads with his wife, Lori.

Timothy Chenette - Timothy Chenette teaches aural skills and music theory in Utah State University's Caine College of the Arts. In 2021 he was named USU's Honors Outstanding Professor of the Year. Tim's aural skills pedagogy research explores cognitive foundations, innovative methods, and particularly how to teach the elusive skill of identifying chords within a progression. He is the author of *Foundations of Music Theory*, a freely available online aural skills textbook designed to facilitate curriculum change.

David Dies is Assistant Professor of Music Theory and Composition at the University of Wisconsin-La Crosse. As a theorist, his interests are eclectic, having presented and published on the music of Arvo Pärt and spiritual minimalism, but more recently is co-editor on a pair of annotated editions of Milton Babbitt's music written for voice and electronic sounds (*Vision and Prayer*, *Philomel*). Primarily a composer, his music is consistently animated by speech rhythms—even in pieces without texts—and is currently composing an evening-length song cycle on poetry in Spanish by Federico García Lorca for the tenor James N. Kryshak.

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 on pedagogy, 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. Adding to this evidence that he has fallen into the trap of service, Phil was awarded the “2021 SMT Volunteer of the Year Award” for his work as chair of the IT/Networking committee.

Neal Endicott is an educator, composer, saxophonist, and music theorist currently on the faculty of East Tennessee State University, where he teaches music theory, aural skills, and composition and co-directs the ETSU New Music Ensemble. As a theorist, his primary area of research is in the area of music theory pedagogy – with particular focus on modernizing the undergraduate theory curriculum and bolstering student engagement – though he is also actively pursuing research on intertextuality in jazz and on musical cryptography.

Philip Ewell is a professor of music theory at Hunter College of the City University of New York. His specialties include Russian music theory, Russian opera, modal theory, set theory, rap and hiphop, and race studies in music.

Collin Felter - Collin Felter is a second year PhD student in Music Theory and History at the University of California, Irvine. He found his initial musical identity cutting his teeth in the Nashville scene as a session trombonist and guitarist and continues to perform in LA as a jazz and funk musician. Collin’s research seeks to draw on his performance experience to produce scholarship that focuses on the analysis and pedagogy of jazz, funk, and popular music.

Amy L. Fleming - Amy Fleming is a Senior Lecturer in Music Theory at Baylor University. Her research interests lie primarily in the music of the 20th and 21st centuries and in theory and aural skills pedagogy. Her work has been published in the *Journal of Music Theory Pedagogy* and *Expanding the Canon: Black Composers in the Music Theory Classroom*. She received the Teaching Assistant Prize for Excellence in Teaching from the Eastman School of Music in 2017 and the Outstanding Teaching Award from Baylor in 2024.

Leah Frederick is currently Assistant Professor at the University of Michigan; she will join the theory faculty at the University of Colorado-Boulder this fall. Leah previously taught at Oberlin Conservatory, where she was involved in the redesign and launch of Oberlin's new undergraduate theory curriculum. Her research on transformational and geometric approaches to voice leading has been recognized by Music Theory Midwest's Komar Award and the Society for Music Theory's SMT-40 Dissertation Fellowship. She holds a Ph.D. from Indiana University, where she was also awarded the Wennerstrom AI Fellowship for outstanding teaching.

Andrew Gades is an Associate Professor of Music Theory and an Associate Dean at the College of Idaho. His recent presentations and publications as well as administrative work focus on pedagogy, curriculum, and assessment. He has presented work in this and other research areas at regional and national conferences.

Ryan Galik recently completed his master's studies at Michigan State University in music theory and composition. Formerly an elementary music teacher from New Jersey, he takes a strong interest in the pedagogy of collegiate aural skills. His recent presentation on ambient music at the 2023 SMT conference was awarded the student presentation award.

Aaron Galliher is a Ph.D. Candidate in Interdisciplinary Learning and Teaching at UT San Antonio. His focus on interdisciplinarity places him in a unique position to bring together multiple disciplines and move education pedagogy forward. Aaron's background involves teaching first-year experience education courses and masterclasses in trumpet performance.

Anna Gawboy is Associate Professor of Music Theory at Ohio State University. Her writing on pedagogy has appeared in *Journal of Music Theory Pedagogy*, *Engaging Students*, *Music Theory Online*, and the *Norton Guide to Teaching Music Theory*. She has served on the editorial boards of *Engaging Students* and *Journal of Music Theory Pedagogy*.

Susan de Ghizé (she/her) is a Professor of Music Theory at Texas A&M University-Corpus Christi, where she is also Program Coordinator and Theory & Aural Training Coordinator. She has won several teaching awards at TAMU-CC, including the Digital Innovator of the Year, Excellence in Disability Access and Inclusions Award, and University Excellence Award in Teaching.

Cynthia I. Gonzales is the Associate Director for Curriculum and Assessment at the Texas State University School of Music. A past recipient of a Presidential Award for Excellence in Teaching, she was awarded the rank of Regents' Teacher by the Texas State University System. She is the author of *The Listen-Sing Method*, the first collection of aural skills exercises published in MakeMusic Cloud (formerly SmartMusic®).

Benjamin Graf is Principal Lecturer of Music Theory and Coordinator of Aural Skills at the University of North Texas. He has presented papers at various conferences including SMT and TSMT, and he co-hosts the Note Doctors Podcast. His research interests include motivic, popular, and film music analysis.

S. Andrew Granade is Professor of Musicology at the University of Missouri - Kansas City. Although he began his career with research on the American experimental tradition (particularly Harry Partch), of late he has returned to his middle school passions of the wind band and science fiction television and movies. He is also co-host of the podcast "Hearing the Pulitzers."

Tanner Harrod is Assistant Professor of Music at Peru State College, where he teaches music theory and popular music surveys for non-music majors. He is a composer and guitarist, and can often be found playing in musical theatre pits in the Omaha metropolitan area. Harrod serves as the Co-Chair of Region VI of the Society of Composers, Inc., as well as the Deputy Province Governor of Province 6 (Nebraska & Western Iowa) for Phi Mu Alpha Sinfonia.

Amy Hatch is Assistant Professor of Instruction at the University of Texas at Arlington where she teaches undergraduate and graduate music theory courses. Her research interests include Russian music theory, Tejano music, theme park music, and theory pedagogy. She earned a teaching certification from the Association of College and University Educators (ACUE) and participates in public music theory by creating "how-to" videos on social media.

Leonardo Huerta-Lima is a third-year undergraduate studying music composition at the University of Texas-San Antonio. He's a dedicated member of UTSA's Music Theory Club, and his primary instrument is piano.

Samantha M. Inman is an Associate Professor and the Coordinator of Music Theory at Stephen F. Austin State University. She specializes in eighteenth century music, literature for winds, and contemporary worship music. Her research entails form, Schenkerian analysis, and music theory pedagogy.

Alexandrea Jonker is a doctoral candidate in Music Theory at McGill University. Her dissertation focuses on dissonant counterpoint and gender in the music of female ultra-modernist composer Johanna Beyer. Alexandra has presented research at the Society for Music Theory annual meeting, the Pedagogy into Practice conference, and several regional and graduate student conferences. She is a two-time winner of the Innovative Learning and Teaching in Music award and has won Best Student Paper awards from the Rocky Mountain Society for Music Theory and the Music Theory Society of the Mid-Atlantic for her work on inclusive aural skills pedagogy.

Lisa Kacos is an artist, educator, and multi-instrumentalist. She teaches music theory and aural skills at Lipscomb University and Belmont University, and also teaches classes for songwriters and music producers. In addition to teaching, she writes and produces her own music and performs with other artists.

Donna King is associate professor of music at Lipscomb University where she teaches history and theory and coordinates the musicianship core. When time allows, she climbs up stairs to play the university carillon, or down stairs to the University Archive for research on turn-of-the-century hymnal printing.

Matthew Kiple is an Assistant Professor of Music Theory at the University of Delaware. He has presented research at numerous regional, national, and international conferences—New England Conference of Music Theorists, Music Theory Society of New York State, Society for Music Theory, Pedagogy Into Practice, and AEMC Conference on Music, Communication, and Performance—and his paper “Collection Space: Systematizing Parsimonious Transformations in French Scalar Tonality” received the Dorothy Payne Award for best graduate student paper at the Music Theory Society of the Mid-Atlantic. Matt is also an accomplished pianist and has performed in recitals as part of the International Keyboard Institute and Festival, New York Piano Festival and Competition, World Piano Conference, and Princeton Festival Piano Competition.

Peter Lea is an Associate Teaching Professor of Music Theory and Director of Undergraduate Studies in the School of Music at the University of Missouri. He holds a PhD in Music Theory from the

University of Western Ontario and a MM and BM in Piano Performance from Brandon University. His research interests include music theory pedagogy, performance and analysis, and the music of George Crumb.

Rachel E. Mann is an Associate Professor at the University of Texas Rio Grande Valley and Senior Content Developer for the NSF-funded software app, Harmonia by Illiac Software. Her research interests include the music and writings of exiled Catalan composer, Roberto Gerhard; DEIB issues in the theory classroom; and educational technology. In her free time, she sings in the Brownville Festival Chorus and plays electric guitar/bass in the UTRGV faculty rock band, The Minör Revisions.

Brendan McEvoy is a recent graduate of the M.M. in theory program at Michigan State University, where his TA responsibilities included teaching in the theory core as well as a class for non-music majors. His research interests include theory pedagogy, SOTL and curricular theory, and musical narrative and meaning. In addition to theory, Brendan holds a B.M. in composition and is an active violinist and violist. He also enjoys baking, meeting new feline friends, and losing at chess.

Jeff McPherson is an assistant professor at Lipscomb who teaches music technology, theory, songwriting and additionally coordinates the Production degree tracks. He is actively creating, releasing and arranging music as well as writing on audio equipment and its applications.

Paul Miller is an Assistant Professor of Musicianship at Duquesne University. He earned a Ph.D. in Music Theory from the Eastman School of Music, a Master's in Viola Performance from Eastman, and a Bachelor's degree from Vassar College.

Tristan Mukherjee is a student at Duquesne University pursuing a degree in music performance with a concentration in vocal performance.

Mitchell Ohriner is an Associate Professor of music theory at the University of Denver where he teaches the second year of the core sequence, seminars on modal counterpoint, music theory pedagogy, rhythm and meter, and popular music analysis, and non-major courses on hip-hop and the psychology of music preference. His book *Flow: The Rhythmic Voice in Rap Music* received the SMT's Wallace Berry Book Award in 2022. Other writings can be found in *Music Theory Online*, *Empirical Musicology Review*, *The Journal of New Music Research*, and several edited handbooks. From 2020–22, he served as the Editor-in-Chief of *Music Theory Online*.

Jeremy Orosz is an Associate Professor of Music Theory at the University of Memphis. He earned an M.A. and Ph.D. in Music at the University of Minnesota, where he also pursued a master's degree in linguistics. His research interests include the study of musical borrowing, music for television and film, and form in popular music. He has read papers at academic conferences across North and South America, and published articles and essays in a wide range of scholarly and public-facing venues. He currently serves on the editorial board for *Music Theory Pedagogy*.

David Orvek is an Instructor of music theory at Butler University and a PhD candidate in music theory at Indiana University. He holds degrees in music theory from Southern Adventist University and The Ohio State University. The topic of his dissertation is the music of Brian Ferneyhough. He has presented research on pedagogy, the music of Elizabeth Maconchy, and mathematical music theory at regional, national, and international conferences. David serves as an editorial assistant for *Music Theory Spectrum* and has served as a co-editor for *Indiana Theory Review* and the chair of the technology committee for Music Theory Midwest.

Brad Osborn is Professor of Music theory and affiliated faculty in American Studies at the University of Kansas. He is the author of the monograph *Everything in its Right Place: Analyzing Radiohead* (Oxford University Press, 2017). Osborn's other research on post-millennial popular music is published in *Music Theory Spectrum*, *Perspectives of New Music*, *Music Analysis*, *Music Theory Online*, *Current Musicology*, and *Intégral*. Brad is the author of three textbooks: *Interpreting Music Video: Popular Music in the Post-MTV Era* (Routledge, 2021); *Music Theory Matters*, forthcoming from Oxford University Press, which is co-authored with Christine Boone; and *American Popular Music* (6th Ed. Oxford, 2021), which he wrote alongside Larry Starr and Christopher Waterman. Brad writes and records shoegazey music as the artist D'Archipelago.

Tim S. Pack has taught at the University of Oregon since 2005. In addition to publishing articles on topics ranging from music fifteenth through twenty-first centuries, he has given presentations at conferences throughout the Europe, Australia, and the U.S. on popular music of Africa, the Middle East, and South Asia.

Cora S. Palfy is a teacher, researcher, and writer specializing in music cognition and music theory. Palfy earned her undergraduate degree at the University of Georgia, and she earned her Masters and Ph.D. at Northwestern University. She has taught at Northwestern University, the University of North Carolina at Chapel Hill, Elon University, and is now a Visiting Assistant Professor at Washington and Jefferson College. During this time, she developed a passion for teaching writing and mentoring student research.

Palfy's research examines how music expresses and engages human behaviors and traits and the way these phenomena encourage listeners to form relationships with music or the performers playing it. She is author of numerous theoretical and pedagogical journal articles, the book *Musical Agency and the Social Listener* (2021, Routledge Press) and is publishing a textbook with W. W. Norton that embraces an innovative, inclusive pedagogical framework for music theory.

Aidan Ramos is a third-year Music Composition major at the University of Texas at San Antonio with plans to pursue graduate studies in composition later on. He has been a member of the UTSA Music Theory Club since the Fall of 2023 and is the incoming vice-president for Fall of 2024.

Angela Ripley is Assistant Professor of Music Theory at Texas A&M University-Kingsville. Her research focuses on music theory pedagogy, with articles published and forthcoming in journals including the *Journal of Music Theory Pedagogy*, *Engaging Students: Essays in Music Pedagogy*, and *Music Theory Pedagogy Online*. She received the SMT's Music Theory Pedagogy Award in 2023.

Jena Root - In a career that has spanned more than twenty-five years in the music theory and aural skills classroom, Jena Root specializes in ear training, sight singing, composition, improvisation, and integrated keyboard skills. She was recently an invited faculty presenter at the 2023 Workshops in Music Theory Pedagogy at the University of British Columbia. Jena is the author of *Applied Music Fundamentals: Writing, Singing, and Listening* (Oxford University Press, 2014). Her work has appeared in the *Journal of Music Theory Pedagogy*, *The Routledge Companion to Aural Skills Pedagogy*, and *The Routledge Companion to Music Theory Pedagogy*. She has presented papers at the Advanced Placement (AP) National Conference, College Music Society National Conference, The Royal Academy of Music in London, Society for Music Theory (SMT) National Conference, Association for Technology in Music Instruction (ATMI), and the Ann Arbor Symposium. She has served as a Reader and Table Leader for the Advanced Placement Music Theory Exam, and as Resources Editor for the *Journal of Music Theory Pedagogy*. She is also an active composer, specializing in chamber and choral music.

Charles Roush is the Head of Research and Instructional Services (Edinburg) at the University of Texas Rio Grande Valley University Library. He also provides library support to students and faculty at UTRGV's School of Music. Charles holds degrees in Library Science and Information Science from Indiana University, as well as an MM in Clarinet Performance.

Katrina Roush is an Assistant Professor of Music Theory at the University of Texas Rio Grande Valley. She earned a PhD in music theory from Indiana University. Her research interests include information literacy in music theory pedagogy, collaboration with librarians, diversity in the classroom, and analysis of individual listening experiences.

Jessica Rudman is the co-founder of "Teaching Composition: a Symposium on Music Composition Pedagogy" and an Assistant Professor of Composition and Theory at the University of Utah. She has taught at Baruch College, Central Connecticut State University, Eastern Connecticut State University, and The Hartt School. From 2017-2022, she served as the Director of the Hartt Preparatory Academy. She received her doctorate from the City University of New York, where she studied with Joseph Straus and Tania León. More information about Rudman (she/they) and her work can be found at <http://www.jessicarudman.com>.

Alex Sallade is a PhD candidate in music theory at The Ohio State University, where he also previously earned a Master of Music in music theory. He is interested in innovative music theory and aural skills pedagogy that engages students in ways that reflect their world of listening.

Peter Silberman is an associate professor of music theory at the Ithaca College School of Music, Theatre, and Dance and the chair of its Department of Music Theory, History, and Composition. He also serves as the coordinator of academic music instruction at Ithaca College's Summer Music Academy for High School Musicians. His research interests include form in rock music, the theory and analysis of twentieth-century neotonal music, and the pedagogy of music theory and aural skills.

Jeremy W. Smith is an Assistant Professor of Music Theory at The Ohio State University. His research is primarily on the analysis of electronic dance music (EDM) and video-game music. He teaches courses in core music theory, as well as analysis of popular music and video-game music. He is also a low-brass performer that has played euphonium and trombone with many local ensembles.

Jennifer Sterling Snodgrass (Lipscomb University) is academic director and chair as well as professor of music theory in the School of Music at Lipscomb University. A past editor for the *Journal of Music Theory Pedagogy*, Snodgrass is the Assistant Director of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy.

Daniel Stevens is Interim Director of the University of Delaware School of Music. As an advocate for problem-based and community-engaged learning, he recently received two grants through the UD Partnership for Arts and Culture and the College of Health Sciences Maggie E. Neumann Research Fund to support interdisciplinary research on young listeners with autism. His research focuses on the development of creative listening techniques and is available in the *Journal of Music Theory Pedagogy*, *Engaging Students: Essays in Music Pedagogy*, *The Routledge Companion to Aural Skills Pedagogy*, *The Routledge Companion to Music Theory Pedagogy*, and the *Oxford Handbook of Public Music Theory*.

Kellin Tasber is a Graduate Assistant in Music Theory at Michigan State University, working toward an MM in Music Theory. As a transgender music theorist, they study the impact of diversity in music, vocal music, jazz, music theory pedagogy, rap and hip-hop, and ludomusicology. They are also a practicing vocalist, performing professionally as a chamber singer, choral singer, and section leader. They currently (happily!) teach aural skills and written theory in the first year of the curriculum and mentor young transgender and genderqueer people outside of their study. For fun, they play video games too much and spend time with their online community.

Edward J.F. Taylor is a Senior Lecturer in Music Theory at Baylor University where he has served since 2006. The recipient of Baylor's 2020 Outstanding Teaching Award, he teaches at both the undergraduate and graduate levels in addition to serving as Freshman Theory Coordinator. He earned a Ph.D. in music theory and composition from Rutgers University under the tutelage of Charles Wuorinen. Taylor's music has been published in *Perspectives of New Music* and premiered at such places as the Juilliard School, Eastman School of Music, Columbia University, N.Y.U., and the American Academy in Rome. He also maintains an active career as a jazz drummer, performing both nationally and internationally.

Paul Thomas is Associate Professor and Coordinator of Music Theory and Composition at Texas Woman's University. His vocal music is published through Hal Leonard, Carl Fischer, E.C. Schirmer, and BriLee Press. Paul was the recipient of the TWU 2020 Innovation in Academia Award and co-hosts the Note Doctors Podcast.

David Thurmaier is associate professor of music theory and director of graduate studies at the University of Missouri–Kansas City. His research focuses on the music of Charles Ives, the Beatles, and music theory pedagogy. He currently serves as co-editor of the *Journal of Music Theory Pedagogy*.

Alexa Valles is a recent graduate from the University of Texas–San Antonio, she graduated with a Bachelor's degree in Music with an emphasis on Composition. She served as President of the UTSA Music Theory Club for two years and was the primary investigator of their group research which was presented in the 2023 TSMT poster session and the 2023 UTSA Spring Research Conference.

Leigh VanHandel is Area Chair and Associate Professor of Music Theory at the University of British Columbia. Her primary research areas are music cognition, music theory pedagogy, the relationship between music and language, computer-assisted research, and how those things all relate to one another. She was editor and contributor to *The Routledge Companion to Music Theory Pedagogy* (Routledge, 2020), which won the SMT Outstanding Multi-Author Publication Award in 2022.

Jennifer Weaver is Professor of Music and Music Theory Division Head at Dallas Baptist University. She earned her Ph.D. and M.M. in Music Theory at University of North Texas and her B.M.E. in Music Education at Cedarville University. Jenn is a co-host of Note Doctors Podcast.

Colin Wood is the Director of Jazz Studies and Assistant Professor of Music at Saginaw Valley State University in Michigan, where he teaches Jazz Ensembles, Music Theory, Aural Skills, and Improvisation. He received his DMA in Saxophone Performance from Ohio State University and studied with Shawn Wallace, Michael Rene Torres, Jim Hill, Paul Scea, and Michael Ibrahim.