

PETER H. SMITH
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EDUCATION

- Ph.D. in Music Theory, Yale University, December 1992
Dissertation: “Formal Ambiguity and Large-Scale Tonal Structure in Brahms's Sonata-Form Recapitulations” (Prof. Robert P. Morgan, adviser)
- M.Phil. in Music Theory, Yale University, May 1989
- M.A. in Music Theory, Yale University, December 1987
- M.M. in Viola Performance, The Juilliard School, May 1986
- B.M. in Viola Performance, The Juilliard School, May 1986

TEACHING EXPERIENCE

- Full Professor, University of Notre Dame, 2011 - present
- Visiting Associate Professor, University of Chicago, 2004 (winter and spring)
- Associate Professor, University of Notre Dame, 1998 - 2011 (tenure awarded 5/98)
- Assistant Professor, University of Notre Dame, 1992 - 98
- Instructor, University of Notre Dame, 1991 - 1992
- Courses Taught: Theory I, II, and III, Theory V, Counterpoint, Orchestration, Musicianship III - IV, Tonal Forms, The Chamber Music of Schubert, Schumann, Brahms, and Dvořák, Schenkerian Analysis, Aspects of Rhythm, Harmony, and Form in 19th-Century Music, Analytic Topics: The Chamber Music of Johannes Brahms, Analytic Topics: Performance and Analysis, Theory for Non-majors, USEM
- Instructor, Yale University, 1988 - 1990
- Undergraduate Courses: Elementary Studies in Analysis and Composition I and II, Introduction to the Elements of Music I, Ear-Training Lab

WORKS IN PROGRESS

Dvořák: Violin Concerto. Monograph in preparation for the New Cambridge Music Handbooks series, Cambridge University Press. Contract awarded November 2023.

“Truncated First Movements, Displaced Slow Movements, and Two-Dimensional Forms: Strategies of Cyclic Continuity in the Nineteenth-Century Violin Concerto.” Paper in preparation for the conference Tradition and Innovation: New Perspectives on the Violin Concerto in the Long Nineteenth Century, University of Notre Dame, 5 - 6 April 2024.

“Corpus Studies, Sonata Typology, and the 19th-Century Violin Concerto: Viotti, Saint-Saëns, and the Challenge of Recapitulatory Compression.” Article in final stages of preparation for submission to *Music Theory Spectrum* for editorial review. Co-authored with Julian Horton.

BOOKS

Expressive Forms in Brahms's Instrumental Music: Structure and Meaning in His Werther Quartet. Bloomington: Indiana University Press, 2005.

Reviewed in:

Die Musikforschung 64 (2011), *Zeitschrift der Gesellschaft für Musiktheorie* 6 (2009), *Music Theory Spectrum* 31 (2009), *Journal of Schenkerian Studies* 3 (2008), *Music Theory Online* 13 (2007), *Theoria* 14 (2007), *Theory and Practice* 31 (2006), *Journal of the Royal Musical Association* 131 (2006), *Notes* 63 (2006), *The Musical Times* 147 (2006), *Strings* 20 (2006), *Journal of Music Theory* 48 (2004)

EDITED VOLUMES

Music Analysis: Special Issue on Sonata Typology 40/3 (October 2021). Co-edited with Julian Horton.

Expressive Intersections in Brahms: Essays in Analysis and Meaning. Bloomington: Indiana University Press, 2012. Co-edited with Heather Platt.

Reviewed in:

Nineteenth-Century Music Review 12 (2015), *Music Theory Online* 20 (2014), *Notes* 70 (2014)

CHAPTERS IN ESSAY COLLECTIONS

- “Cyclic Unity in Dvořák’s Later Chamber Music: A Reinvigoration of Classical Strategies in the Late Nineteenth Century” in *The Oxford Handbook of Musical Variation and Thematic Techniques*, ed. Jeffrey Swinkin. Oxford: Oxford University Press, 2024. (manuscript completed and approved by editor; currently in production)
- “Compositional Range versus Compositional Ideal Type: Some Reflections on Brahms and Dvořák” in *Rethinking Brahms*, ed. Nicole Grimes and Reuben Phillips. Oxford: Oxford University Press, 2022, 249 - 277.
- “Editors’ Introduction: Sonata Types and Theoretical Dialogues” in *Music Analysis: Special Issue on Sonata Typology* 40/3 (October 2021): 303 - 311. Co-authored with Julian Horton.
- “‘The Wondrous Transformation of Thought into Sound’: Some Preliminary Reflections on Musical Meaning in Brahms” in *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, ed. Heather Platt and Peter H. Smith. Bloomington: Indiana University Press, 2012, 3 - 18. Co-authored with Heather Platt.
- “The Drama of Tonal Pairing in Chamber Music of Schumann and Brahms” in *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, ed. Heather Platt and Peter H. Smith. Bloomington: Indiana University Press, 2012, 252 - 290.
- “Associative Harmony, Tonal Pairing, and Middleground Structure in Schumann’s Sonata Expositions: The Role of the Mediant in the First Movements of the Piano Quintet, Piano Quartet, and *Rhenish* Symphony” in *Rethinking Schumann*, ed. Laura Tunbridge and Roe-Min Kok. Oxford: Oxford University Press, 2011, 235 - 264.

REFEREED ARTICLES

- “Dvořák’s Violin Concerto Reconsidered: Joachim’s Influence, Bruch’s Model and Romantic Innovations in Sonata Practice” in *Music Analysis* 41/1 (March 2022): 3 - 49.

REFEREED ARTICLES (cont.)

- “Parallel Binary or Tripartite? Formal Hybridisation of Sonata Types in the Nineteenth Century” in *Music Analysis* 40/3 (October 2021): 534 - 578.
- “Dvořák and Subordinate Theme Closure: ‘Positive’ Analytical Results for a ‘Negative’ Approach to Romantic Form” in *Journal of Music Theory* 64/2 (Fall 2020): 203 - 240.
- “The Type-2 Sonata in the Nineteenth Century: Two Case Studies from Mendelssohn and Dvorak” in *Journal of Music Theory* 63/1 (Spring 2019): 103 - 138.
- “Form and the Large-Scale Connection: Motivic Harmony and the Expanded Type-1 Sonata in Dvořák’s Later Chamber Music” in *Music Theory Spectrum* 40/2 (Fall 2018): 248 - 279.
- “Schumann’s A-minor Mood: Late-Style Dialectics in the First Movement of the Cello Concerto” in *Journal of Music Theory* 60/1 (Spring 2016): 51 - 88.
- “Cadential Content and Cadential Function in the First-Movement Expositions of Schumann’s Violin Sonatas” in *Music Theory and Analysis* 3/1 (Spring 2016): 27 - 57.
- “*Hausmusik* for Cognoscenti: Some Formal Characteristics of Schumann’s Late-Period Character Pieces for Instrumental Ensemble” in *Music Theory Spectrum* 37/1 (Spring 2015): 51 - 70.
- “Schumann’s Continuous Expositions and the Classical Tradition” in *Journal of Music Theory* 58/1 (Spring 2014): 25 - 56.
- “Hierarchy, Interruption, and Interpretation of ABA’ Forms” in *Journal of Schenkerian Studies* 7 (Summer 2013): 1 - 30.
- “Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms” in *Music Theory Spectrum* 35/1 (Spring 2013): 77 - 102.

REFEREED ARTICLES (cont.)

- “Harmonies Heard from Afar: Tonal Pairing, Formal Design, and Cyclical Integration in Schumann’s A-minor Violin Sonata, op. 105” in *Theory and Practice* 34 (2009): 47 - 86.
- “Brahms’s Motivic Harmonies and Contemporary Tonal Theory: Three Case Studies from the Chamber Music” in *Music Analysis* 28/1 (March 2009): 63 - 110.
- “New Perspectives on Brahms’s Linkage Technique” in *Intégral* 21 (2007): 109 - 154.
- “Harmonic Cross-Reference and the Dialectic of Articulation and Continuity in Sonata Expositions of Schubert and Brahms” in *Journal of Music Theory* 50/2 (Fall 2006): 143 - 179.
- “You Reap What You Sow: Some Instances of Rhythmic and Harmonic Ambiguity in Brahms” in *Music Theory Spectrum* 28/1 (Spring 2006): 57 - 97.
- “Brahms and Subject/Answer Rhetoric” in *Music Analysis* 20/2 (July 2001): 193 - 236.
- “Brahms and the Shifting Barline: Metric Displacement and Formal Process in the Trios with Wind Instruments” in *Brahms Studies*, vol. 3, ed. David Brodbeck. Lincoln and London: University of Nebraska Press, 2001, 191 – 229.
- “Outer-Voice Conflicts: Their Analytical Challenges and Artistic Consequences” in *Journal of Music Theory* 44/1 (Spring 2000): 1 - 43.
- “Brahms and the Neapolitan Complex: \flat II, \flat VI, and Their Multiple Functions in the First Movement of the F-Minor Clarinet Sonata” in *Brahms Studies*, vol. 2, ed. David Brodbeck. Lincoln and London: University of Nebraska Press, 1998, 169 - 208.
- “Brahms and Motivic 6/3 Chords” in *Music Analysis* 16/2 (July 1997): 175 - 217.
- “Structural Tonic or Apparent Tonic? Parametric Conflict, Temporal Perspective, and a Continuum of Articulative Possibilities” in *Journal of Music Theory* 39/2 (Fall 1995): 245 - 283.

REFEREED ARTICLES (cont.)

“Liquidation, Augmentation, and Brahms's Recapitulatory Overlaps” in *19th-Century Music* 17/3 (Spring 1994): 237 - 261.

“Brahms and Schenker: A Mutual Response to Sonata Form” in *Music Theory Spectrum* 16/1 (Spring 1994): 77 - 103.

CONFERENCE PRESENTATIONS AND GUEST LECTURES

“Corpus Studies, Sonata Typology, and the 19th-Century Violin Concerto: Viotti, Saint-Saëns, and the Challenge of Recapitulatory Compression.” Read at the Annual Meeting of the Society for Music Theory, 11 November 2023; and the Annual Conference of the UK Society of Music Analysis (OxMAC), 7 July 2023.

“Analysis as Discursive Practice: A Collaborative Approach to Gade’s Piano Sonata, op. 28.” Participant in this peer-reviewed themed session at the Annual Conference of the UK Society of Music Analysis (OxMAC), 8 July 2023.

“Demystifying the Peer Review Process.” Panelist on this special session at the Annual Meeting of the Society for Music Theory, 7 November 2021.

“Compositional Range versus Compositional Ideal Type: Some Reflections on Brahms and Dvořák.” Read at the Tenth European Music Analysis Conference, Moscow, Russia. Originally scheduled for September 2020; postponed until 22 September 2021 due to the coronavirus pandemic.

“Roundtable: *Formenlehre* and Canonicity.” Participant in this roundtable discussion at the International Conference on Musical Form sponsored by the Society for Music Analysis (UK), 23 June 2021.

“Dvořák and Subordinate Theme Closure: ‘Positive’ Analytical Results for a ‘Negative’ Approach to Romantic Form.” Read at the Annual Meeting of the Society for Music Theory, 14 November 2020.

“Interactions of Motive, Tonal Structure, and Form in the First Movement of Beethoven’s *Appassionata* Sonata.” Read at Beijing University (invited guest lecturer), 15 June 2019.

CONFERENCE PRESENTATIONS (cont.)

“The ‘Type-2’ Sonata in the Nineteenth Century: A Case Study from Mendelssohn’s Octet.” Read at the University of Oxford, UK (inaugural lecture for Oxford Seminar in Music Theory & Analysis), 17 October 2018; Durham University, UK (invited guest lecturer), 16 October 2018; and University of Birmingham, UK (invited guest lecturer), 10 October 2018.

“Form and the Large-Scale Connection: Motivic Harmony and the Expanded Type-1 Sonata in Dvořák’s Later Chamber Music.” Read at the Ninth European Music Analysis Conference, Strasbourg, France, 1 July 2017; and at Duke University (invited guest lecturer), 20 January 2017.

“Cadential Content and Cadential Function in the First Movement Expositions of Schumann’s Violin Sonatas.” Read at the University of Wisconsin, Madison (invited guest lecturer), 4 December 2015; and the Annual Meeting of the Society for Music Theory, 1 November 2015.

“Robert Schumann and Johannes Brahms: Friends and Fellow Romantics.” Invited guest lecture, the Asia Society, Hong Kong, 22 October 2015; Minzu University, Beijing, 20 October 2015; Beijing University, 17 October 2014.

“*Hausmusik* for Cognoscenti: Some Formal Characteristics of Schumann’s Late-Period Character Pieces for Instrumental Ensemble.” Read at the Eighth European Music Analysis Conference, Leuven, Belgium, 18 September 2014. The presentation was part of a special session “Form, Linear Analysis, and Interpretive Context.”

Participant in “Round-table: MC, S Theme, and Continuous Exposition,” a response to two keynote addresses at the Seventh International Conference on Music Theory, Tallinn and Pärnu, Estonia, 10 January 2014.

“Schumann’s Continuous Expositions and the Classical Tradition.” Read at Brandeis University (invited guest lecturer), 21 March 2014, and the Seventh International Conference on Music Theory, Tallinn and Pärnu, Estonia, 10 January 2014.

“Tonal Pairing and Cyclical Integration in the Violin Sonatas of Schumann and Brahms.” Read at Fu Jen Catholic University, Taipei, Taiwan, 14 October 2013 and at the National Taipei University of Education, Taipei, Taiwan, 15 October 2013.

CONFERENCE PRESENTATIONS (cont.)

- “Hierarchy, Interruption, and Interpretation of ABA’ Forms.” Read at the Fifth International Schenker Symposium at the Mannes College of Music, 17 March 2013.
- “Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms.” Read at the Annual Meeting of the Society for Music Theory, 7 November 2010.
- “Associative Harmony, Tonal Pairing, and Middleground Structure in Schumann’s Sonata Expositions: The Role of the Mediant in the First Movements of the Piano Quintet, Piano Quartet, and *Rhenish* Symphony.” Read at the University of Kansas, Lawrence (invited guest lecturer), 28 April 2009; Bowling Green State University (invited guest lecturer), 27 March 2009; and the Annual Meeting of the Society for Music Theory, 9 November 2008.
- “Harmonies Heard from Afar: Tonal Pairing, Formal Design, and Cyclical Integration in Schumann’s A-minor Violin Sonata, op. 105.” Read at the Annual Meeting of the Society for Music Theory, 18 November 2007.
- “Brahms’s Motivic Harmony and Contemporary Tonal Theory.” Keynote address for the conference "Brahms: Love, Life, and Spirit" at the University of Nebraska, 9 April 2007.
- “New Perspectives on Brahms’s Linkage Technique.” Read at the Annual Meeting of the Society for Music Theory, 2 November 2006.
- “Harmonic Cross-Reference and the Dialectic of Articulation and Continuity in Sonata Expositions of Schubert and Brahms.” Read at the Theory Forum of the Department of Music at the University of California, Santa Barbara (invited guest lecturer), 9 March 2007; at the Fourth International Schenker Symposium at the Mannes College of Music, 17 March 2006; and at the conference *Cross-Currents: Explorations in the History and Theory of Music* at Yale University, 9 December 2005.

CONFERENCE PRESENTATIONS (cont.)

- “You Reap What You Sow: Some Instances of Harmonic and Metric Ambiguity in Brahms.” Read at the Annual Meeting of the Society for Music Theory, 11 November 2004, as part of the special session *Analyzing Brahms's Ambiguities*.
- “The Sorrows of Young Brahms? On the Intersection of Structure and Tragic Expression in the C-minor Piano Quartet.” Read at the Annual Meeting of the Society for Music Theory, 2 November 2002; and at the Annual Meeting of Music Theory Midwest, 18 May 2002.
- “Brahms's Sonata Form, Schenker's *Formenlehre*, and the Idea of Dimensional Counterpoint.” Read at the Annual Meeting of the Society for Music Theory, 9 November 2001; and at the Annual Meeting of Music Theory Midwest, 21 April 2001.
- “Another Look at Brahms's Three-Key Expositions.” Read at the Annual Meeting of the Society for Music Theory, 4 November 2000; and at the Annual Meeting of Music Theory Midwest, 20 May 2000.
- “Outer-Voice Conflicts: Their Analytical Challenges and Artistic Consequences.” Read at the Third International Schenker Symposium at the Mannes College of Music, 14 March 1999.
- “Brahms and Subject/Answer Rhetoric.” Read at the Annual Meeting of the Society for Music Theory, 3 December 1998; and at the Annual Meeting of Music Theory Midwest, 16 May 1998.
- “Brahms and the Shifting Barline: Metric Displacement and Formal Process in the Trios with Wind Instruments.” Read at the University of Chicago Music Department Lecture Series (invited guest lecturer), 20 February 1998; at the Annual Meeting of the Society for Music Theory, 30 October 1997; at the Annual Meeting of Music Theory Midwest, 18 May 1997; and at the University of Cincinnati, College Conservatory of Music (invited guest lecturer), 9 May 1997.

CONFERENCE PRESENTATIONS (cont.)

- “Brahms and Motivic 6/3 Chords.” Read at the Annual Meeting of the Society for Music Theory, 2 November 1996; and at the Annual Meeting of Music Theory Midwest, 18 May 1996.
- “Brahms and the Neapolitan Complex: \flat II, \flat VI, and Their Multiple Functions in the First Movement of the F-Minor Clarinet Sonata.” Read at the Theory-Musicology Colloquium at the University of Iowa (invited guest lecturer), 5 December 1997; and at the Annual Meeting of the Society for Music Theory, 5 November 1995.
- “Schenkerian Theory and Formal Analysis: Thematic and Tonal Structure, Phenomenological Perspective, and Early Beethoven.” Read at the Annual Meeting of the Society for Music Theory, 4 November 1994; and at the Annual Meeting of Music Theory Midwest, 14 May 1994.
- “Structural Tonic or Apparent Tonic? Parametric Conflict, Phenomenological Perspective, and a Continuum of Articulative Possibilities.” Read at the conference *Critical Perspectives on Schenker: Toward a New Research Paradigm* at the University of Notre Dame, 19 March 1994.
- “Liquidation, Augmentation, and Brahms's Blurring of the Recapitulatory Articulation.” Read at the Annual Meeting of the Society for Music Theory, 6 November 1993; at the Department of Music Lecture Series at the University of Notre Dame, 20 October 1993; at the Annual Meeting of Music Theory Midwest, 15 May 1993; and at the Annual Meeting of the New England Conference of Music Theorists, 3 April 1993.
- “Brahms and Schenker: A Mutual Response to the Sonata-Form Tradition.” Read at the Annual Meeting of the Society for Music Theory, 17 October 1992; at the Department of Music Lecture Series at the University of Notre Dame, 5 October 1992; and at the Theory Forum of the Department of Music at the University of California, Santa Barbara (invited guest lecturer), 3 March 1992.

INSTITUTES AND CONFERENCES

The Mannes Institute for Advanced Studies in Music Theory

Summer Institute in Musical Form. Mannes College of Music, 24 - 27 June 2004.

Summer Institute in Schenkerian Theory and Analysis. Mannes College of Music, 27 - 30 June 2002.

Member-participant in these concentrated programs of continuing professional education for music theorists, conducted through an intensive series of plenary sessions, analytical workshops, conceptual study groups, and panel discussions.

Critical Perspectives on Schenker: Toward a New Research Paradigm. University of Notre Dame, Center for Continuing Education, 19 - 20 March 1994. Co-organized a conference that brought seven guest speakers to Notre Dame. Duties comprised all aspects of conference organization, including selection of speakers, scheduling of sessions, publicity, and local arrangements.

GRANTS, AWARDS, AND FELLOWSHIPS

“Tradition and Innovation: A Corpus Study of First-Movement Form in the Nineteenth-Century Violin Concerto,” Notre Dame - Durham University Seed Grant Program, 2022 - 2024, in collaboration with Julian Horton of Durham University

Learning Beyond the Classroom Grant, University of Notre Dame, 2007

Whiting Fellowship, Yale University, 1990 - 1991

Graduate Fellowship, Yale University, 1987 - 1990

Performance Fellowship, The Waterloo Music Festival, summers of 1984 and 1985

Merit Scholarship (based on jury performance), The Juilliard School, 1983 – 1984

EDITORIAL BOARDS AND MANUSCRIPT REVIEWS

Theory and Practice, 2006 - present

Journal of Schenkerian Studies, 2008 - 2020

EDITORIAL BOARDS AND MANUSCRIPT REVIEWS (cont.)

Indiana Theory Review, 2008 - 2019

Music Theory Spectrum, 2006 - 2008 and 2017 - 2020

ad hoc reviews for *Journal of Music Theory*, *Music Analysis*, *Music Theory Online*, *Intégral*, *Gamut*, *Journal of Musicological Research*, *Journal of the Royal Musical Association*, *Music Theory and Analysis* (Belgium), and *Res Musica* (Estonia)

book manuscript reviews for Oxford University Press, Indiana University Press, Routledge Press, and University of Rochester Press

DISSERTATIONS AND SENIOR THESES DIRECTED

Matthew Ingwersen, "New Perspectives on Brahms's Chorale Preludes for Organ, op. 122." Undergraduate honors thesis for theory major at Notre Dame, 2020.

Andrew Krizman, "The Hearing Ear and the Seeing Eye: Organic Coherence in Music and Architecture." Undergraduate honors thesis for theory major at Notre Dame, 2013.

Andrew Malilay White, "Bach Seen in a Reflected Light: Schumann's Accompaniments for Bach's Solo Violin Works." Undergraduate honors thesis for theory major at Notre Dame, 2012.

Thomas Mucchetti, "Analysis and Performance: A Detailed Examination of Brahms's *Warum* Motet." Undergraduate thesis for theory major at Notre Dame, 2006.

Michael Vidmar-McEwen, "Prolongational and Transformational Views of Sonata Rhetoric in the First Movement of Schubert's Piano Sonata in B \flat , D.960." Masters thesis in music theory at Notre Dame, 2006.

Elizabeth Zickgraf, "Sonata Problems and Fugue: Brahms's E-minor Cello Sonata, op. 38." Undergraduate thesis for theory major at Notre Dame, 2004.

DISSERTATIONS AND SENIOR THESES DIRECTED (cont.)

John Harvey, “Constructing a Theory of Motivic Association: Definition and Application of a System of Hierarchical Motivic Analysis.” Masters thesis in music theory at Notre Dame, 2003.

Joel Cummins, “Schubert's Sonata-Form Innovations in Selected Late Movements.” Undergraduate thesis for theory major at Notre Dame, 1998.

Thomas W. Sweder, “Schubert's Innovations in Sonata Form: The First Movement of the E \flat Piano Trio, op. 100.” Undergraduate thesis for theory major at Notre Dame, 1995.

SERVICE

American Brahms Society

Geiringer Scholarship Committee, 2024 - present

Subventions Committee, 2019 - 2021 (committee head)

Finances Committee, 2018 - present

Newsletter Distribution Manager, 2014 - 2023

President (elected), 2012 - 2015

Chair of the Program Committee for the conference *Brahms in the New Century* held at the CUNY Graduate Center, March 2012

Vice President (elected), 2008 - 2011

Geiringer Scholarship Committee, 1997 - 2008

Board of Directors (elected), 1996 – present

Society for Music Theory

Editor-In-Chief, *Music Theory Spectrum*, 2020 - 2024

Publications Committee, 2020 - 2024

Editorial Board, *Music Theory Spectrum*, 2017 - 2020

SERVICE (cont.)

Society for Music Theory (cont.)

Chair for the session “Schenker: History and Analysis” at the 2012 Annual Meeting

Nominating Committee, 2010 - 2011

Subventions Committee, 2007 - 2008

Publications Committee, 2006 - 2008

Editorial Board, *Music Theory Spectrum*, 2006 – 2008

Awards Committee, 2000 – 2002

Society of Music Analysis (UK)

Program Committee, 2024 Annual Conference at University of Edinburgh (EdMAC)

Board of Trustees (elected), 2023 – present

Chair for the session “Perspectives on Form: II” at the 2023 Annual Conference (OxMAC)

Music Theory Midwest

Chair for the session “Nineteenth-Century Form” at the 2020 Annual Meeting

Awards Committee, 2011 Annual Meeting

Program Committee, 2004 Annual Meeting

Chair of the Program Committee, 1999 Annual Meeting

Area Representative (Area II: IL, IN, WI), 1996 - 1998 (elected)

Awards Committee, 1994 Annual Meeting

Tenure and Promotion Evaluations (associate with tenure unless otherwise noted)

Jeffrey Swinkin, University of Oklahoma, August 2019

Julie Hedges Brown, Northern Arizona University, July 2018 (full professor)

Julie Hedges Brown, Northern Arizona University, July 2012

SERVICE (cont.)

Tenure and Promotion Evaluations (cont.)

Jan Miyake, Oberlin College, October 2009

Ryan McClelland, University of Toronto, December 2008

Frank Samarotto, Indiana University, Bloomington, May 2006

University of Notre Dame

Fine Arts and Literature Core Curriculum Subcommittee, 2019 - 2024

Building Bridges Mentoring Program, 2019 - 2024

Department Chairs Advisory Group, 2014 - 2016

Arts and Letters College Council Undergraduate Studies Committee, 2015 - 2016

Arts and Letters College Council Agenda Committee, 2014 - 2015

CCP: South Building Club Space Committee, 2014 - 2016

CCP: South Building Subcommittee, 2013 - 2017 (committee head)

Arts and Letters Undergraduate Studies Committee, 2012 - 2014

Arts and Letters Undergraduate Studies Committee, 2011 - 2012

Joyce Awards: Fine Arts Sub-committee, 2009 - 2010

Music Subcommittee on the Hesburgh Library Renovation, 2009 - 2010

Joyce Awards: Fine Arts Sub-committee, 2007 - 2008

Faculty Senate, 2005 - 2006

Committee on the Rationale and Learning Goals for the University Requirement in
Arts, 2003 - 2004

SERVICE (cont.)

University of Notre Dame, Department of Music

College Council Representative, 2023 – 2024 (elected)

Postdoctoral Fellow Search Committee, 2022 – 2023 (committee head)

Concert, Convocation, and Colloquium Committee, 2022 – 2024 (committee co-head)

Committee on Reappointment and Promotion Criteria for Performance Faculty, 2022
– 2023 (committee head)

Honesty Committee, 2022 – 2024

Faculty Mentor for Assistant Professor Johanna Frymoyer, 2021 – present

Covid-19 Task Forces: Recitals and Public-Facing Events, 2021 – 2022

Committee on Reappointment, Promotion, and Tenure, 2020 – 2024 (also Executive
Committee and Full-Professors Executive Committee [elected])

Undergraduate Studies Committee, 2020 – 2022

Honesty Committee, 2020 – 2022

Chamber Music Series Committee (joint with DPAC), 2019 – 2022

Boehnen Summer Scholarship Committee, 2019 – 2022

Music Theorist Search Committee, 2018 - 2019 (committee head)

Music Theorist Search Committee, 2016 - 2017 (committee head)

Composer/Theorist Search Committee, 2014 - 2015 (committee head)

Chair of the Department, 2013 – 2019

Director of Undergraduate Studies, 2007 – 2013

Committee for Appointments and Promotions (CAP), 2012 – 2013

Library Committee, 2012 - 2013

Music Theorist Search Committee, 2011 - 2012 (committee head)

SERVICE (cont.)

University of Notre Dame, Department of Music (cont.)

Full Professors Committee (FPC), 2011 - 2012

Committee for Appointments and Promotions (CAP), 2011 – 2012

Library Committee, 2011 - 2012

Ethnomusicologist Search Committee, 2010 – 2011

Library Committee, 2010 - 2011

Committee for Appointments and Promotions (CAP), 2010 – 2011

Joyce Award Nominating Committee, 2009 – 2010

Committee for Appointments and Promotions (CAP), 2009 – 2010

Music Theorist Search Committee, 2008 - 2009 (committee head

Concert Committee, 2008 – 2009

Medievalist Search Committee, 2006 – 2007 (committee head)

Outreach Committee, 2005 – 2007

Kaneb Award Nominating Committee, 2004 - 2006

Undergraduate Committee, 2004 - 2005

Graduate Committee, 2002 – 2003

Lecture Committee, 2001 – 2005 (committee head, 2003 - 2005)

Undergraduate Committee, 2001 - 2002

Director of Undergraduate Studies, 1999 - 2001

Kaneb Award Nominating Committee, 1999 – 2001 (committee head, 2000 - 2001)

Graduate Committee, 1999 - 2001

Faculty Secretary, 1998 - 1999

Peter H. Smith

SERVICE (cont.)

University of Notre Dame, Department of Music (cont.)

Lecture Committee, 1995 - 1999 (committee head, 1996 - 1999)

Undergraduate Committee, 1994 - 1999

Library Committee, 1992 – 1994

PROFESSIONAL MEMBERSHIPS

Society for Music Theory

Society of Music Analysis (UK)

American Brahms Society

Music Theory Midwest

College Music Society

American Association of University Professors