

Curriculum Vitae
KEITH WATERS

Education

Ph.D., Eastman School of Music, University of Rochester (1997).

Ph.D., Music Theory, Minor in Music History.

M.Mus., New England Conservatory of Music (1985).

Jazz Studies/Piano.

B.Mus., University of North Carolina-Greensboro (1982).

Applied Piano, Minor in History/Classical Civilization.

Teaching

Professor, University of Colorado at Boulder (2012-present)

Associate Professor, University of Colorado at Boulder (2003-2012)

Assistant Professor, University of Colorado at Boulder (1997-2003).

Instructor, University of Colorado at Boulder (1995-1997).

(Tenure-track hire, promotion to Assistant Professor upon completion of Ph.D. degree.)

Instructor, Eastman School of Music (1994-5).

Teaching Assistant, Eastman School of Music (1990-94).

Instructor in Jazz Piano, Private Studio, Washington DC (1985-90).

Publications (peer-reviewed publication)

Books

- *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea* (in press, Oxford University Press).
- *The Studio Recordings of the Miles Davis Quintet* (Oxford University Press, 2011).
- *Jazz: The First Hundred Years*, co-authored with Henry Martin (Belmont, California: Schirmer Publications, 2001; Second edition 2006, 3rd edition 2010).
- *Essential Jazz: The First Hundred Years*, co-authored with Henry Martin (Belmont, California: Schirmer Publications, 2005; Second edition 2008, Third Edition, 2012).
- *Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger* (London: Ashgate Press, 2002).

Articles and Essays

- Review of *Pat Metheny: The ECM Years, 1975-1984*, in *Music and Letters* 99/2 (May 2018): 315-317.
- Translation of Ekkehard Jost, "New Awakenings Everywhere: Free Jazz Pathways through Western Europe" (Chapter 15 of Jost's *Jazzgeschichte aus Europa*), *Jazz Perspectives* 10/2-3 (2018): 159-184 (11,000+ words).
- "Chick Corea and Postbop Harmony," *Music Theory Spectrum* 38/1 (Spring 2016): 37-57.
- "Circular Thinking: A Roundtable on 'Blue in Green' and 'Nefertiti,'" *Journal of Jazz Studies* 11/1 (2016): 105-120. (Lead author on co-authored paper).
- Entries for *Routledge Encyclopedia of Modernism* ("Miles Davis," "Arthur Honegger," Routledge Press, 2016).
- Entries for 2nd edition of *Grove Dictionary of American Music* ("Modal Jazz," "Postbop," "McCoy Tyner," "Cedar Walton," "Larry Young," Oxford University Press, 2013).
- "Other Good Bridges: Continuity and Debussy's 'Reflets dans l'eau,'" *Music Theory Online* 18/3 (2012).
- "Giant Steps and the ic4 Legacy," *Intégral* 24 (2010): 135-162.
- "Modeling Diatonic, Acoustic, Hexatonic, and Octatonic Harmonies and Harmonic Progressions in 2- and 3-Dimensional Pitch Spaces; or Jazz Harmony after 1960," *Music Theory Online* 16/3 (2010), with interactive online examples by Kent Williams.
- "Modes, Scales, Functional Harmony, and Nonfunctional Harmony in the Compositions of Herbie Hancock," *Journal of Music Theory* 49/2 (Fall 2005): 333-357.

- “Architectural and Pitch Organization in Arthur Honegger’s Works for String Quartet”. Essay contained in *Das Streichquartett in der ersten Hälfte des 20. Jahrhunderts*, ed. Beat Föllmi and Michael Baumgartener (Tutzing, Switzerland: Verlegt bei Hans Schneider, 2004), 259-278. (Proceedings of the Third Annual Othmar Schoeck Symposium: The String Quartet in the First Half of the Twentieth Century, October 2001.)
- “Motivic and Formal Improvisation in the Miles Davis Quintet 1964-68,” *Tijdschrift voor Muziektheorie* 8/1 (February 2003): 25- 39.
- "Outside Forces: Autumn Leaves in the 1960s," *Current Musicology* 71-73 (Spring 2001-Spring 2002): 276-302. Commissioned for Mark Tucker Festschrift issue.
- “Bibliography of Scholarly Jazz Articles in Non-Jazz Journals,” co-authored with Jason Titus, *Annual Review of Jazz Studies* 12 (2002): 235-238.
- “Out Front: The Art of Booker Little,” co-authored with former University of Colorado Masters student David Diamond, *Annual Review of Jazz Studies* 11 (2000-2001): 1-38.
- “Bibliography of Scholarly Jazz Articles in Non-Jazz Journals,” co-authored with Jason Titus, *Annual Review of Jazz Studies* 11 (2000-2001): 283-286.
- “What is Modal Jazz?,” *Jazz Educator’s Journal* 33/1 (July 2000): 53-55.
- "Introducing Pitch-class Sets in the Music of Coltrane and Harbison," *Gamut* 9 (1999): 83-90.
- “Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock,” *Annual Review of Jazz Studies* 8, Special Edition on Jazz Theory (1996): 19-38.

Non-peer Reviewed Essays

- “Foreword,” *Engaging Students: Essays in Music Pedagogy* 4 (2016), Online Journal.
- “Arthur Honegger,” chapter in *Les Six Companion*, ed. Robert Shapiro (London: Peter Owen Press, 2011), 159-86.
- "Playing Inside and Outside the Meter: Metric Ambiguity and Displacement," *Jazz Player* 3/6 (October/November 1996): 47-48.
- "Bibliography of American Scholarly Sources on Arthur Honegger," *Bulletin of Association Arthur Honegger* 3 (1996): 32-34.
- "Rhythm and Meter in an Early Composition of Arthur Honegger," *Mitteilungen der Paul Sacher Stiftung* 8 (March 1995): 22-24.
- "Arthur Honegger et contrepoint," *Bulletin of the Association Arthur Honegger* 2 (1995): 4-6.

Paper/Lecture Presentations

Invited Lectures

- New England Conservatory of Music. April 2016. Colloquium on Miles Davis and His Circle (with former Miles Davis bassist Dave Holland and musicologist Ingrid Monson).
- Graz University of Music and Performing Arts (Austria). March 2015. “Utopian Visions in Popular Music.”
- Leuven Belgium, European Music Analysis Conference. September 2014. “Postbop Grammars.” (Invited International Panel on Jazz Harmony, convened by Barbara Bleij, Amsterdam Conservatory).
- Washington University (St. Louis). September 2013. Lecture Series. “Jazz’s Second Practice and the Postbop Compositions of Hancock, Shorter, and Corea.”
- University of British Columbia. May 2012. Analytical Approaches to World Music Conference. “Form and the Miles Davis Quintet of the mid-1960s.”
- University of Oregon. March 2012. West Coast Conference of Music Theory and Analysis. “Other Good Bridges: Continuity and Debussy’s ‘Reflets dans l’eau.’”
- Seton Hall. March 2012. Distinguished Lecture Series. Lecture and Jazz Quartet Performance (with former Miles Davis saxophonist Dave Liebman).
- University of North Carolina-Greensboro. June 2008. Lecture for UNC-Greensboro’s Biannual FOCUS on Piano Literature Series (Paris in the 1920s): “Paris in the 1920s and the Art of the Everyday: Jazz,

Neoclassicism, and Postwar Modernism.”

- University of Oregon. May 2007. Theory/Musicology Symposium Lecture/performance; Part of weeklong residency: “Chick Corea’s Trio for Flute, Bassoon, and Piano.”
- New England Conservatory of Music. November 2005. Lecture/performance: “Conversations with Monk and Evans.”
- University of North Carolina-Chapel Hill. February 2005. “Controlled Freedom, or the Madness of the Miles Davis Quintet 1963-68.”
- University of Oregon. May 2004. Theory/Musicology Symposium Lecture; Part of weeklong residency. “Bill Evans and Beat Sets.”
- West Coast Conference of Music Theory and Analysis, University of California Santa Barbara. April 2004. “Conversations with Monk and Evans.” Invited Guest Lecture/Performance with Steve Larson.
- Sorbonne (Paris, France). March 2002. “Improvisational and Compositional Strategies in the Music of Herbie Hancock.”
- Amsterdam Conservatory (Netherlands). March 2002. “Improvisational and Compositional Strategies in the Music of Herbie Hancock.”
- Institute of Jazz Studies (Rutgers University). September 2000. “Out Front: The Art of Booker Little,” presented with David Diamond.
- University of Oregon, April 2000. “Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock,” West Coast Conference of Music Theory and Analysis.
- University of New Mexico, April 1998. “Outside Forces: Autumn Leaves in the 1960s,” Donald Robb Composer's Symposium.
- Paul Sacher Foundation, Basel Switzerland, August 1994. “Rhythm and Meter in the Instrumental Compositions of Arthur Honegger.”

National and International Conferences

- “Hierarchy and Heterarchy in Two Compositions by Wayne Shorter,” National Conference of the Society for Music Theory, November 2017 (co-presented with Henry Martin).
- “Chick Corea, Postbop Harmony, and Jazz’s Second Practice,” National Conference of the Society for Music Theory, Charlotte, NC, November 2013.
- “Circular Thinking: A Roundtable on ‘Blue in Green’ and ‘Nefertiti,’” National Conference of the Society for Music Theory, Montreal, October 2009 (co-authored presentation).
- “Chick Corea’s Trio for Flute, Bassoon, and Piano” (Lecture/Performance), College Music Society International Conference, Kasetsart University, Bangkok Thailand, July 2007.
- “Formal Processes in the Miles Davis Quintet,” National Conference of the Society for Music Theory, Los Angeles, November 2006.
- “Meter, Form, and Time in the Miles Davis Quintet,” College Music Society National Conference, San Antonio, September 2006.
- “Riffing on [0148]: Maj7#5, The *Tonnetz*, and Hexatonic and Acoustic Systems,” National Conference of the Society for Music Theory, Seattle, November 2004.
- “Honegger and *Les Six*,” Music in France 1830-1940 Conference, University of Melbourne, Australia, July 2004.
- “Architectural and Pitch Organization in Arthur Honegger’s Works for String Quartet,” Third Annual Othmar Schoeck Symposium: The String Quartet in the First Half of the Twentieth Century, Musikhochschule Winterthur-Zürich, Switzerland, October 2001.
- “Modal Jazz: Problems and Inconsistencies,” College Music Society International Conference, University of Limerick, Ireland, July 2001.
- “Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock,” Music Analysis Conference, Oxford University, United Kingdom, September 2000.
- “Scales, Modes, Functional Harmony, and Non-functional Harmony in the Compositions of Herbie Hancock,”

National Conference of the Society for Music Theory, Toronto, Canada, November 2000.

- "Metrical Conflict in Jazz Improvisation," European Music Analysis Conference, Rotterdam Conservatory, The Netherlands, October 1999.
- "Outside Forces: 'Autumn Leaves' in the 1960s," National Conference of the Society for Music Theory, Chapel Hill, NC, November 1998.
- "Introducing Pitch-Class Sets in Coltrane and Harbison," National Conference of the Society for Music Theory, Phoenix, AZ, November 1997.
- "The Vocal Music of Arthur Honegger," Symposium on Art Song in the Twentieth Century, Duke University, March 1996
- "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock," National Conference of the Society for Music Theory, New York 1995.

Regional Conferences

- "Hierarchy and Heterarchy in Two Compositions by Wayne Shorter," Music Theory Society of New York State, April 2016 (co-presented with Henry Martin).
- "Circular Thinking: A Roundtable on 'Blue in Green' and 'Nefertiti,'" Music Theory Society of the Mid-Atlantic, March 2008 (with Steve Larson, Henry Martin, and Steve Strunk).
- "Conversations with Monk and Evans" (Plenary Lecture/Performance), Music Theory Society of New York State, April 2006.
- "Motivic and Formal Improvisation in the Miles Davis Quintet 1964-68," Rocky Mountain Society for Music Theory, April 2002.
- "Contrapuntal Structures and Symmetries in the Music of Arthur Honegger," Rocky Mountain Society for Music Theory, April 1996.
- "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock," West Coast Conference of Music Theory and Analysis, April 1995; and Music Theory Society of New York State, April 1995.
- "Metric Organization and Conflict in the Music of Arthur Honegger," Music Theory Southeast Conference, March 1995.

Other Paper and Conference Presentations

- "Bernstein as Teacher: Exploring the Language of Music," co-presented with Steven Bruns and Philip Chang, CU on the Weekend, September 2018.
- "Gershwin Meets Schubert: Words, Music, and Song," co-presented with Yonatan Malin, CU on the Weekend, October 2015.
- "Jazz in the American Century," CU on the Weekend, October 2012.
- Panel: "Westernness as Freedom and Limit," from "Listening to the West," Center for the American West Conference, University of Colorado at Boulder, August 2000.
- "Temporal Structure in Jazz Music, or, the Myth of the Eternal Return," Center for the Humanities and the Arts 2000 Symposium, University of Colorado at Boulder, March 2000.
- "Tonal Architecture in the Symphony of César Franck," Eastman School of Music, March 1993.
- "A History of Solo Jazz Piano," Lecture-Demonstration, UNC-Greensboro, March 1982.

Guest Teaching (and Residencies = *)

- New England Conservatory. March 2017. Jazz History Graduate Seminar (via Skype from Germany).
- *Catholic University (Lima, Peru). May 2016. Weeklong rehearsals with University Big Band and performance at National Theater (Lima) and "Techniques of Jazz Improvisation" Workshop.
- *New England Conservatory. April 2016. Graduate class on Miles Davis and John Coltrane.
- New England Conservatory. October 2015. Graduate course on Readings in Jazz: Skype discussion of Chapter 2 from Miles Davis book, and article "Outside Forces: 'Autumn Leaves' in the 1960s."
- University of Illinois-Chicago. March 2015. Undergraduate course on Analytical Styles: Skype discussion of

article “Outside Forces: ‘Autumn Leaves’ in the 1960s.”

- *Elon University, February 2015. Jazz Artist for University Jazz Festival, and lecture for two undergraduate Music Theory classes.
- Rutgers University (Newark), October 2012. Long-distance lecture for class on Miles Davis and Wayne Shorter.
- *Berklee College of Music, October 2011. Classes on Harmony, Postbop Harmony, and talk for Faculty Development Dinner.
- *University of North Texas. November 2011. Lecture on Miles Davis 2nd Quintet for graduate course in Jazz Theory and combined graduate and undergraduate Jazz History course.
- Catholic University, April 2011. Lecture for undergraduate course in Semester 3 Harmony.
- University of North Carolina-Greensboro. October 2010. Lecture for graduate course on American Popular Song.
- Rutgers University (Newark), March 2009. Lecture for graduate course on Jazz Theory.
- Seton Hall University, March 2009. Lecture for course in Jazz History.
- George Washington University, March 2008. Lecture for courses on Jazz History and Jazz Improvisation.
- University of Oregon, May 2007. Lecture for graduate course on Schenkerian Analysis of Jazz.
- University of South Florida, April 2007. Lecture for course on Jazz Improvisation.
- New England Conservatory, November 2005. Lecture for course on Jazz Styles and Composition.
- Brandeis University, November 2005. Lecture for course on Jazz Improvisation.
- Cornell University, October 2005. Lecture on Arthur Honegger and *Les Six* for course entitled Music in *Fin de siècle* Paris
- *University of Oregon, May 2004. Lectures for courses in 20th Century Counterpoint, Schenkerian Analysis of Jazz.
- Amsterdam Conservatory, March 2002. Student Colloquium, “Playing Inside and Outside: Meter and Harmony.”

Honors and Awards

- Kayden Grant (University of Colorado-Boulder), Subvention Grant for *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock, and Chick Corea* (in press, Oxford University Press) (Awarded Spring 2018).
- Society for Music Theory, Grant for Publication Subvention Costs for “Chick Corea and Postbop Harmony,” *Music Theory Spectrum* (October 2014).
- Graduate Commission on Humanities and the Arts (University of Colorado-Boulder), Travel Grant for Research at the Library of Congress (Spring 2014).
- For *The Studio Recordings of the Miles Davis Quintet, 1965-68* (Oxford University Press, 2011)
 - Association of Recorded Sound Collections, 2012 Award for Excellence in Historical Recorded Sound Research.
 - Best of 2011, Jazz Journalists Association.
 - Best of 2011, *New York City Jazz Record*.
 - 2011 Kayden Award (Honorable Mention), University of Colorado at Boulder, University-wide Publication Award.
 - 2011 Jazz Scholarship Award from the Jazz Interest Group of the Society for Music Theory.
 - *Down Beat* Editor’s Pick, April 2011.
- Kayden Grant (University of Colorado-Boulder), Subvention Grant for *The Studio Recordings of the Miles Davis Quintet, 1965-68* (Oxford University Press, 2011) (Spring 2010).
- Graduate Commission on Humanities and the Arts (University of Colorado-Boulder), Travel Grant for Research at the Library of Congress (Spring 2008).
- Fellow, Mannes Institute for Advanced Study in Music Theory (Summer 2005).
- Research Sabbatical, University of Colorado at Boulder (Academic Year 2003-4).
- University of Colorado Graduate Commission on the Arts and Humanities. Foreign Travel Grant (Spring 2002).

Grant for research at Paul Sacher Foundation (Basel Switzerland) and Muzikhochschule Winterthur- Zürich.

- Fellow, Center for the Humanities and the Arts, University of Colorado at Boulder (Academic Year 1999-2000).
- Junior Faculty Development Award (1997). University of Colorado Graduate Commission on the Arts and Humanities. Research award for research at Library of Congress, Institute of Jazz Studies.
- Piano solo from recording of "Afterthought" featured and analyzed in *Jazz Player* (Dec. 1996/January 1997).
- Research Grant, Paul Sacher Foundation, Basel Switzerland (1994). Three-month grant for researching compositional sketches and studies of Arthur Honegger at the Sacher Foundation.
- Teaching Assistant Award, Eastman School of Music (1993-94). Award in recognition of excellence in classroom teaching.
- Curtis Peck Teaching Award nominee, University of Rochester (1993-94). University-wide award in recognition of excellence in teaching.
- Roster Artist, Jazz Piano, North Carolina Resident Artist Program (1993-1995).
- Semi-finalist, Thelonious Monk International Jazz Piano Competition, Washington DC (1989).
- Jazz Ensemble Service Award, UNC-Greensboro (1981).

Selected Jazz Performances

1987-Present

Big Band of Catholic University of Lima, Peru (National Theater, Lima, 2016); Miles Davis 2nd Quintet Repertory with Dave Liebman (Seton Hall University, 2012); Kind of Blue (University of Colorado-Boulder, 2011); Birth of the Cool (University of Colorado-Boulder, 2009); Oklahoma City Philharmonic Orchestra (Oklahoma City, 2008); Jazz Piano Collective (University of Oregon 2007 and 2005), USF Jazztet (University of South Florida, 2007), Judith Coe (University of Limerick and Mary Immaculate College, Ireland, 2007), Bill Evans/Jim Hall Tribute Concert (University of Colorado and Greensboro College, 2006), Bill Evans/Stan Getz Tribute Concert (University of Colorado and Broomfield Auditorium, 2004), Judith Coe (Janacek Academy of the Performing Arts and University of Ostrava, Czech Republic, 2004), Hot Tomatoes Dance Orchestra (Glen Miller Festival and Sun Valley Jazz Festival, 2002 and 2000), Booker Little/Eric Dolphy Tribute Concert (with trumpeter Ron Miles, Denver Colorado, 2001), Maria Schneider (University of New Mexico and Denver Colorado, 1998 and 1999), Jon Metzger Quartet (East Coast Jazz Festival, 1999, 1998, and 1996), James Moody (Kennedy Center, DC, 1988), Bobby Hutcherson, Eddie Harris, Washington DC Jazz All-Stars, Iris Benjamin (Blues Alley, DC, 1987-1988), Chris Connor, Sheila Jordan (Top of the Town, DC, 1989), Jon Metzger (Blue Note, New York; Montpelier Jazz Festival, DC, 1989 and 1988), Howard Howland Ensemble (Corcoran Art Gallery, DC, 1987), Buck Hill Quartet (Dumbarton Oaks Church, 1988, Blues Alley, 1988, One Step Down, 1988). Synthesist for world premiere of musical "Elmer Gantry" (Ford's Theater, DC, 1987).

Tours: East-coast tour with Meredith D'Ambrosia (1986), three weeks at the Indiana Repertory Theater with Carol Fredette (1988), one-month tour of Greece (1988) and one week in Moscow (1989) with Washington Jazz Quartet. Solo piano concert tour at the North Carolina School of the Arts, and the University of North Carolina-Greensboro (1989).

Solo Pianist: Private parties for Bolshoi Ballet, Judy Collins, Al Gore, US House of Representatives, William Bennett. Pianist at Willard Hotel, Watergate Hotel, Hay-Adams Hotel, Westin Hotel, Chevy Chase Club, Army-Navy Country Club, Congressional Country Club.

1983-5

Freelance pianist: in Boston area. Performances with Jimmy Giuffre Quartet, Miroslav Vitous. House Pianist at White Elephant Hotel, Nantucket MA (May-October 1984).

1975-83

Freelance pianist: in North Carolina. UNC-G Jazz Ensemble, performances with Eddie Daniels, Marvin Stamm, Red Skelton.

Conference Performances

- Trio for Flute, Bassoon, and Piano by Chick Corea. College Music Society International Conference (Kasetsat University, Bangkok Thailand, July 2007).
- 2-piano performance of transcription of Bill Evans, "Blue Monk," from *Conversations with Myself* (transcription by Steve Larson, Keith Salley, and Keith Waters). Plenary Lecture/Performance at Music Theory Society of New York State (Skidmore College, April 2006), and West Coast Conference of Music Theory and Analysis (University of California Santa Barbara, April 2004).
- Accompanist to singer Judith Coe, for lecture/recital "Politics and Artistry in the French Cabaret Songs of Edith Piaf." College Music Society National Conference (Kansas City, September 2002).
- Multi-piano Performance. West Coast Conference for Music Theory and Analysis (University of Oregon, April 2002).
- Soloist with Maria Schneider. John Donald Robb Composers' Symposium (University of New Mexico, March 1998).

Recordings

- "Carolina Tracks," Keith Waters (2012, JSF Records)
- "Tribute to Chet Baker," Phil Urso/Carl Saunders Quintet (2003, Jazzed Media)
- "Swingin,'" Hot Tomatoes Dance Orchestra (2002, HotTomatoes)
- "Teach Me Tonight," Jon Metzger Quartet (1998, Improvibes)
- CD Recording with Jon Metzger Quartet for *Jazz Player* (1997)
- "The Spinner," Jon Metzger Quartet, (1996, VSOP Records)
- "Buck Hill live at Dumbarton Oaks Church," Buck Hill Quartet (1989, Privately released)
- Pianist/Arranger, "Passing By," Iris Benjamin Quartet, (1988, Indigo Records)

Activities and Professional Service

Member, Society for Music Theory (SMT).

Editorial Board, *Music Theory Online*, online journal of the Society for Music Theory (2019-2020).

Editorial Board, *Music Theory Spectrum*, flagship journal of the Society for Music Theory (2015-2018).

Committee Member, SMT-40 Dissertation Awards Committee (for annual dissertation award, 2016-17).

Editorial Board, *Indiana Theory Review* (2008-).

Peer review reader for essays submitted to *Music Theory Spectrum* (2017, 2016, 2015, 2014, 2009), *Music Theory Online* (2018, 2016); *Indiana Theory Review* (2014, 2009), *Journal of Music Theory* (2008), *Jazz Perspectives* (four articles, 2005-14), *Theory and Practice* (2014, 2005-6), *Gamut* (2017), *Atlantic Studies* (2005).

Guest co-editor for *Journal of Jazz Studies*, upcoming issue devoted to John Coltrane (2017).

Program Committee Member for International Conference of Analytical Approaches to World Music, Thessaloniki, Greece (2018).

Evaluator for book proposal submitted to University of Chicago Press (2017).

Ph.D. dissertation co-advisor, University of Montreal (ongoing).

External evaluator for PhD Dissertation, University of Glasgow (2016).

Guest co-editor for *Journal of Jazz Studies* 11/1 (2016), Festschrift in honor of Steven Strunk.

Editor for Steven Strunk Posthumous Essay, "Tonal and Transformational Approaches to Chick Corea's Compositions of the 1960s," *Music Theory Spectrum* 38/1 (2016).

Evaluator for book manuscript submitted to Oxford University Press (2016).

Evaluator for book manuscript submitted to University of Mississippi Press (2016).

Executive Board Member, Society for Music Theory (2013-15)

Outside reader and developmental consultant for *Jazz Theory: From Basic to Advanced*, Routledge Press (2014).

Outside reader and developmental consultant for *The Berklee Book of Jazz Harmony*, Berklee Press (2013).

Guest co-editor for *Music Theory Online* issue 18.3, Festschrift for Steve Larson (2012).

Chair, Jazz Special Interest Group, Society for Music Theory (2008-11)

Outside evaluator for Promotion to Full Professor, Eastman School of Music (2015).
 Outside evaluator for Tenure and Promotion, Eastman School of Music (2014).
 Outside evaluator for Tenure and Promotion, University of Massachusetts-Amherst (2012).
 Program Committee (and Session Chair), West Coast Conference of Music Theory and Analysis (2011).
 Session Chair, Rocky Mountain Conference of Music Theory and Analysis (2011).
 Session Chair, Society for Music Theory National Meeting (Indianapolis, 2010).
 Chair, Publication Awards Committee, Society for Music Theory (2009-10)
 Outside evaluator for tenure/promotion, department of Music, University of Arizona (2009).
 Outside evaluator for tenure/promotion, department of Music, Baldwin/Wallace College (2009).
 Reader, College Board Advanced Placement Test in Music Theory (2009, 2007, 2005, 2004).
 Outside reader/advisor for dissertation at Elder Conservatorium of Music, University of Adelaide, Australia (2008).
 Member, Publication Awards Committee, Society for Music Theory (2008-11).
 Participation in College Board Faculty Colloquium for Advanced Placement Test in Music Theory (2008).
 Evaluator for book manuscript submitted to University of Michigan Press (2007).
 Outside evaluator for tenure/promotion, Department of Music, University of Vermont (2007).
 Committee member, Committee for Professional Development, Society for Music Theory (2005-08, included
 arranging yearly CV Review Sessions at SMT National Conferences).
 Spearheaded establishing of Masters degree program in Music Theory at the University of Colorado-Boulder (2005).
 Program committee, West Coast Society for Music Theory and Analysis/Rocky Mountain Society for Music Theory
 (2004-5).
 Outside evaluator for tenure/promotion, Department of Music, University of Northern Illinois (2004).
 Committee member, Performance Board, College Music Society (2004-2007).
 Textbook/Prospectus reviewer, Prentice-Hall Publishing (1995-present).
 Coordinator and/or peer reviewer, Jazz Analysis Special Interest Group of Society for Music Theory (for SMT
 National Conferences 1997, 1998, 2001, and 2006).
 Program committee, Rocky Mountain Society for Music Theory (2002).
 Judge, Colorado Book Awards (2001-2004)
 Member, Colorado Public Radio Community Advisory Board (2002-4).
 Judge, Composition Competition of the National Flute Association (1997).
 Compiled and published research bibliographies in the *Bulletin of the Association Arthur Honegger* and instituted
 an ongoing bibliography project in the *Annual Review of Jazz Studies*.
 Coordinator, Eastman School Music Theory Symposia (1993-1995).

Book Jacket Blurbs for:

Terefenko, Dariusz. *Jazz Harmony: From Basic to Advanced Study*, 2nd edition. New York, Routledge, 2017.
 Hojnacki, Tom and Joseph Mulholland. *The Berklee Book of Jazz Harmony*. Boston: Berklee Press, 2013.
 Givan, Ben. *The Music of Django Reinhardt*. Ann Arbor: University of Michigan Press, 2009.