

# Trevor de Clercq curriculum vitae

1301 East Main Street, Box 21  
Murfreesboro, TN 37132

office: (615) 898-5821  
tdeclercq@mtsu.edu

## ACADEMIC APPOINTMENTS

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- 2019–present **Middle Tennessee State University**, Murfreesboro, TN. Associate Professor,  
Department of Recording Industry.
- 2013–2019 **Middle Tennessee State University**, Murfreesboro, TN. Assistant Professor,  
Department of Recording Industry.
- 2012–2013 **Ithaca College**, Ithaca, NY. Visiting Assistant Professor, Music Theory.
- 2011–2012 **Hofstra University**, Hempstead, NY. Adjunct Assistant Professor, Music.
- 2011 **Adelphi University**, Garden City, NY. Adjunct Faculty Member, Music.
- 2008–2010 **Eastman School of Music**, Rochester, NY. Instructor, Music Theory.
- 2009 **University of Rochester**, Rochester, NY. Instructor, Electrical and Computer  
Engineering.

## EDUCATION

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- 2020 **Middle Tennessee State University**, Murfreesboro, TN. Completion of calculus-based  
coursework in statistics equivalent to an undergraduate **Minor** in Mathematics.
- 2012 **Eastman School of Music**, Rochester, NY. **Ph.D.**, Music Theory.  
Dissertation: “Sections and Successions in Successful Songs: A Prototype  
Approach to Form in Rock Music.” Primary Advisor: David Temperley.
- 2008 **Eastman School of Music**, Rochester, NY. **M.A.**, Music Theory.  
Theory with Matthew Brown, John Covach, Dave Headlam, Steven Laitz, William  
Marvin, Marie Rolf, David Temperley, Dariusz Terefenko, and Robert Wason.  
Composition with Robert Morris.
- 2004 **Cleveland Institute of Electronics**. Cleveland, OH. **A.A.S.**, Electronics Engineering  
Technology.
- 2000 **New York University**, New York, NY. **M.M.**, Music Technology.  
Stephen F. Temmer *Tonmeister* Honors sequence.  
Thesis: “A More Realistic View of Mid/Side Stereophony.”
- 1996 **Cornell University**, Ithaca, NY. **B. A.**, Music Theory and Composition.  
*Cum Laude* in Music Composition, Distinction in All Subjects (top 10% of class).  
Music theory with Kofi Agawu, Edward Murray, and James Webster.  
Composition with David Borden, Roberto Sierra, and Steven Stucky.

## AWARDS and GRANTS

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- 2016 Faculty Research and Creative Activity Grant, Middle Tennessee State University.
- 2015 Society for Music Theory Publication Subvention Grant.
- 2006–2008 Robert L. and Mary L. Sproull University Fellowship, University of Rochester.
- 1994–1996 Ellen Gussman Adelson Scholarship, Cornell University.

**PUBLICATIONS: Books**

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- In preparation *The Practice of Popular Music: Understanding Harmony, Melody, Rhythm, and Form in Commercial Songwriting* (Undergraduate textbook).  
2015 *The Nashville Number System Fake Book*. Milwaukee, WI: Hal Leonard Corporation.

**PUBLICATIONS: Journal Articles and Book Chapters**

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- In Revision “The Logic of Six-Based Minor for Analyses of Harmony in Popular Music.” *Music Theory Online*.  
Resubmitted “Tempo Versus Average Rates of Harmonic Rhythm in Popular Music: A Study of Three Corpora.” *Musicae Scientiae*.  
Forthcoming Fleshner, Nathan and ———. “Technology Inside, Outside, and as the Aural Skills Classroom.” *The Companion to Aural Training in Music Education*. Edited by Paul Fleet and Kent Cleland. New York, NY: Routledge.  
Forthcoming “A Corpus Analysis of Harmony in Country Music.” In *The Oxford Handbook of Music and Corpus Studies*. Edited by Daniel Shanahan, Ashley Burgoyne, and Ian Quinn. New York, NY: Oxford University Press.  
2020 “Rhythmic Influence in the Rock Revolution.” In *The Cambridge Companion to Rhythm, 182–195*. Edited by Russell Hartenberger and Ryan McClelland. Cambridge, UK: Cambridge University Press.  
2020 “Rock and Computational Musicology.” In *The Bloomsbury Handbook of Rock Music Research, 149–164*. Edited by Allan Moore and Paul Carr. New York, NY: Bloomsbury Press.  
2020 “A Music Theory Curriculum for the 99%.” *Engaging Students: Essays in Music Pedagogy* 7.  
2019 “The Nashville Number System: A Framework for Teaching Harmony in Popular Music.” *Journal of Music Theory Pedagogy* 33: 3–28.  
2019 “The Harmonic-Bass Divorce in Rock.” *Music Theory Spectrum* 41 (2): 271–284.  
2018 “Some Reharmonization Techniques for Popular Music: Melodic Skeletons, the Melodic-Harmonic Divorce, and Meta-Schemas.” *Engaging Students: Essays in Music Pedagogy* 6. Edited by Philip Duker, Anna Gawboy, Bryn Hughes, and Meghan Naxer.  
2018 ——— and Elizabeth Hellmuth Margulis. “A Psychological Perspective on Repetition in Popular Music.” In *Over and Over: Exploring Repetition in Popular Music, 147–161*. Edited by Christophe Levaux and Olivier Julien. New York, NY: Bloomsbury Press.  
2017 “Interactions between Harmony and Form in a Corpus of Rock Music.” *Journal of Music Theory* 61 (2): 143–170.  
2017 “Swing, Shuffle, Half-Time, Double: Beyond Traditional Time Signatures in the Classification of Meter in Pop/Rock Music.” In *Coming of Age: Teaching and Learning Popular Music in Academia, 139–167*. Edited by Carlos Xavier Rodriguez. Ann Arbor, MI: Maize Books.  
2017 “Embracing Ambiguity in the Analysis of Form in Pop/Rock Music, 1982–1991.” *Music Theory Online* 23 (3).

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- 2017 Temperley, David and ———. “Musical Structure: Melody and Harmony in Popular Music.” In *The Routledge Companion to Music Cognition*, 165–177. Edited by Richard Ashley and Renee Timmers. New York, NY: Routledge.  
• This collection of essays was awarded the “Citation of Special Merit” by the Society for Music Theory in 2019.
- 2016 “Measuring a Measure: Absolute Time as a Factor for Determining Bar Lengths and Meter in Pop/Rock Music.” *Music Theory Online* 22 (3).
- 2016 “Deconstructing the Blues in the Beatles’ ‘Taxman’.” *Music Theory and Analysis* 3 (1): 58–70.
- 2015 “A Model for Scale-Degree Reinterpretation: Melodic Structure, Modulation, and Cadence Choice in the Chorale Harmonizations of J. S. Bach.” *Empirical Musicology Review* 10 (3): 188–206.
- 2014 “Grooves, Drones, and Loops: Enhancing Aural Skills Exercises with Rock Music Contexts.” *Engaging Students: Essays in Music Pedagogy* 2.
- 2013 Temperley, David and ———. “Statistical Analysis of Harmony and Melody in Rock Music.” *Journal of New Music Research* 42 (3): 187–204.
- 2013 “Towards a Flipped Aural Skills Classroom: Harnessing Recording Technology for Performance-Based Homework.” *Engaging Students: Essays in Music Pedagogy* 1.
- 2011 ——— and David Temperley. “A Corpus Analysis of Rock Harmony.” *Popular Music* 30 (1): 47–70.

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### **PUBLICATIONS: Reviews, Commentaries, Proceedings, Appendices, and Encyclopedia Entries**

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- Forthcoming “How Should Corpus Studies of Harmony in Popular Music Handle the Minor Tonic?” In *Proceedings of the Future Directions of Music Cognition Conference*.
- 2020 “Popular Music Analysis Too Often Neglects the Analysis of Popular Music: Review of Ciro Scotto, Kenneth Smith, John Brackett, eds. *The Routledge Companion to Popular Music Analysis: Expanding Approaches* (Routledge, 2019).” *Popular Music* 39 (2): 339–344.
- 2020 “Meludia: Innovative Aural Skills and Ear Training Exercises without Staff Notation.” *College Music Symposium* 60 (1).
- 2019 “1Chart: Software for Creating Nashville Number System Charts.” *College Music Symposium* 59 (2).
- 2019 “Review of Lori Burns and Serge Lacasse, eds. *The Pop Palimpsest: Intertextuality in Recorded Popular Music* (University of Michigan Press, 2018).” *Notes, The Quarterly Journal of the Music Library Association*, September: 127–130.
- 2018 “Review of Christopher Doll, *Hearing Harmony: Toward a Tonal Theory for the Rock Era* (University of Michigan Press, 2017).” *Music Theory Online* 24 (1).
- 2017 “Pitfalls and Windfalls in Corpus Studies of Pop/Rock Music.” In *Proceedings of the Ninth European Music Analysis Conference*. Edited by Pierre Couprie, Alexandre Freund-Lehmann, Xavier Hascher, and Nathalie Hérold.
- 2016 “Big Data, Big Questions: A Closer Look at the Yale–Classical Archives Corpus (c. 2015).” *Empirical Musicology Review* 11 (1): 59–67.

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- 2016 “Review of Ralf von Appen, André Doehring, Dietrich Helms, and Allan Moore, eds. *Song Interpretation in 21st-Century Pop Music* (Ashgate, 2015).” *Music Theory Online* 22 (1).
- 2015 “Improvised Jazz Counterpoint: The Stylistic Characteristics of Freddie Green’s Rhythm Guitar Playing.” In *Rhythm is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound*. Edited by Al Green. Lanham, MD: Rowman and Littlefield.
- 2015 “Corpus Studies of Harmony in Popular Music: A Response to Lèveillé Gauvin.” *Empirical Musicology Review* 10 (3): 239–244.
- 2013 “A Pop-Rock Theory for the Future: A Response to Christopher Doll and Joseph Swain.” *Dutch Journal of Music Theory* 18 (3): 173–179.
- 2013 “One-Hit Wonders.” In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped Our Culture*, 819–821. Edited by Jacqueline Edmondson. Santa Barbara, CA: ABC–CLIO.
- 2013 “Opening Tracks.” In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped Our Culture*, 821–822. Edited by Jacqueline Edmondson. Santa Barbara, CA: ABC–CLIO.

### **PRESENTATIONS: Conferences and Symposiums, National and International**

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- 2020 “How Should Corpus Studies of Harmony in Popular Music Handle the Minor Tonic?” Future Directions of Music Cognition Conference. Virtual (March 6–7).
- 2020 “The Musicians Behind the Monsters.” Popular Music Interest Group Meeting (PMIG), Society for Music Theory Conference. Virtual (November 14).
- 2019 “A Devil’s Advocate Approach to the Imposter Syndrome in Computational Music Research.” Music Informatics Interest Group Meeting, Society for Music Theory Conference. Columbus, OH (November 7).
- 2019 Jenkins, Daniel and ———. “Fluency Without Literacy: Teaching Music Theory to Students Who Cannot Read Music.” Campfire Discussion. College Music Society Conference. Louisville, KY (October 25).
- 2018 “Do Chords Last Longer as Songs Get Slower?: Tempo Versus Harmonic Rhythm in Four Corpora of Popular Music.” Music Informatics Interest Group Meeting. Society for Music Theory Conference. San Antonio, TX (November 3).
- 2018 “The Harmonic-Bass Divorce in Rock.” Society for Music Theory Conference. San Antonio, TX (November 2).
- 2018 “Some Reharmonization Techniques for Popular Music: Melodic Skeletons, the Melodic-Harmonic Divorce, and Meta-Schemas.” Association for Popular Music Education Conference. Middle Tennessee State University: Murfreesboro, TN (June 25).
- 2018 “‘Three Chords and the Truth’?: A Corpus Analysis of Harmony in Country Music.” International Country Music Conference. Belmont University: Nashville, TN (May 31).
- 2018 “‘Three Chords and the Truth’?: A Corpus Analysis of Harmony in Country Music.” International Association for the Study of Popular Music (US) Conference. Vanderbilt University: Nashville, TN (March 9).

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- 2017 “Pitfalls and Windfalls in Corpus Studies of Pop/Rock Music.” The Ninth European Music Analysis Conference. University of Strasbourg: Strasbourg, France (June 30).
- 2017 “The Nashville Number System: A Pop(ular) Alternative to Roman Numerals and Figured Bass.” Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century. Lee University: Cleveland, TN (June 2).
- 2017 “Swing, Shuffle, Half-Time, Double: Beyond Traditional Time Signatures in Meter Classification for Pop/Rock Music.” Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century. Lee University: Cleveland, TN (June 1).
- 2017 “‘Is She Weird’: Subverting Cultural and (Hyper)Metric Norms in the Music of the Pixies.” International Association for the Study of Popular Music (US) Conference. Case Western Reserve University: Cleveland, OH (February 24).
- 2016 “Tempo Versus Harmonic and Melodic Pacing in a Corpus of Rock Music.” Cognitively Based Music Informatics Research Seminar, International Society for Music Informatics Research Conference. Columbia University: New York, NY (August 12).
- 2015 “Measuring a Measure: Absolute Time as a Factor in Meter Classification for Pop/Rock Music.” Ann Arbor Symposium IV: Teaching and Learning Popular Music. University of Michigan: Ann Arbor, MI (November 20).
- 2015 “The Nashville Number System: A Method for Notating Harmony and Form.” Popular Music Interest Group Meeting, Society for Music Theory Conference. St. Louis, MO (November 1).
- 2015 Temperley, David, ———, and Adam Waller. “Changes in Rock Melody, 1954–2009.” Society for Music Perception and Cognition Conference. Vanderbilt University: Nashville, TN (August 4).
- 2014 “A Model for Scale-Degree Reinterpretation: How Melodic Structure, Modulation, and Cadence Choice Interact in the Chorale Harmonizations of J. S. Bach.” Society for Music Theory Conference. Milwaukee, WI (November 7).
- 2014 “Typical Chords in Typical Song Sections: How Harmony and Form Interact in a Corpus of Pop/Rock Music.” The Eighth European Music Analysis Conference. University of Leuven: Leuven, Belgium (September 19).
- 2011 Temperley, David and ———. “Key-Finding Algorithms for Popular Music.” Society for Music Perception and Cognition Conference. Eastman School of Music: Rochester, NY (August 13).
- 2010 Temperley, David and ———. “A Corpus Analysis of Rock Harmony.” International Conference for Music Perception and Cognition Conference. Seattle, WA (August 25).

### **PRESENTATIONS: Conferences and Symposiums, Regional**

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- 2020 “Lobbying for a La-Based Approach to the Minor Tonic in Popular Music Harmony.” South Central Society for Music Theory Conference. Vanderbilt University: Nashville, TN (February 28).

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- 2018 “A Corpus Analysis of Harmony in Country Music.” South Central Society for Music Theory Conference. University of Southern Mississippi: Hattiesburg, MS (March 23).
- 2016 “Tempo Versus Harmonic and Melodic Pacing in a Corpus of Rock Music.” Science of Song Symposium. Vanderbilt University: Nashville, TN (September 12).
- 2016 “The Harmonic-Bass Divorce in Rock: A Method for Conceptualizing the Organization of Chord Extensions.” Music Theory Midwest Conference. University of Arkansas: Fayetteville, AR (May 6).
- 2016 “Measuring a Measure: Absolute Time as a Factor in Meter Classification for Pop/Rock Music.” Joint Conference of Music Theory Southeast and the South Central Society for Music Theory. Kennesaw State University: Kennesaw, GA (April 2).
- 2014 “Ionian Tonic Arrivals as Generators of Chorus Quality in Pop/Rock Songs.” Music Theory Midwest Conference. Lawrence University: Appleton, WI (April 25).
- 2014 “Ionian Tonic Arrivals as Generators of Chorus Quality in Pop/Rock Songs.” South Central Society for Music Theory Conference. University of Mississippi: Oxford, MS (March 28).
- 2013 “How Melody Engenders Cadence in the Chorales of J. S. Bach: A Corpus Study.” Midwestern Music Cognition Symposium. Ohio State University: Columbus, OH (May 25).
- 2013 “How Melody Engenders Cadence in the Chorales of J. S. Bach: A Corpus Study.” Northeastern Music Cognition Group Conference. New York University: New York, NY (April 27).
- 2013 “How Melody Engenders Cadence in the Chorales of J. S. Bach: A Corpus Study.” Music Theory Society of the Mid-Atlantic Conference. Temple University: Philadelphia, PA (March 15).
- 2012 ——— and David Temperley. “A Corpus of Melodic Transcriptions for Rock Songs.” Northeast Music Cognition Group Conference. Yale University: New Haven, CT (April 28).
- 2012 “A Taxing of the Taxonomy in the Beatles’ ‘Taxman’: Beyond the AAB Phrase Model of the 12-bar Blues.” Music Theory Society of the Mid-Atlantic Conference. University of Delaware: Newark, DE (March 31).
- 2012 Temperley, David and ———. “A Corpus of Melodic Transcriptions for Rock Songs.” ESM/UR/Cornell Music Cognition Symposium. Eastman School of Music: Rochester, NY (February 13).
- 2010 ——— and David Temperley. “A Corpus Analysis of Rock Harmony.” Northeast Music Cognition Group Conference. Berklee College of Music: Boston, MA (October 23).

### **PRESENTATIONS: Invited Talks, Workshops, and Lectures**

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- 2020 “Presumptions, Limitations, and Misrepresentations in Roman Numeral Analyses of Popular Music Harmony.” Graduate Student Workshop Leader. Music Theory Southeast Conference. Virtual (July 28).

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- 2019 “Attending to Ambiguity in the Analysis of Anglo-American Popular Music.” Scholar’s Week Presentation. Middle Tennessee State University: Murfreesboro, TN (March 20).
- 2019 “The Certain Uncertainty in Popular Music Analysis.” Plenary Presentation. South Central Society for Music Theory Conference. Louisiana State University: Baton Rouge, LA (March 16).
- 2019 “Tonal and Harmonic Ambiguity in the Analysis of Popular Music.” Peer Learning Workshop Leader. South Central Society for Music Theory Conference. Louisiana State University: Baton Rouge, LA (March 16).
- 2018 “Teaching Rhythmic Organization and Meter in Popular Music.” Center for Popular Music, Middle Tennessee State University: Murfreesboro, TN (September 20).
- 2017 “The Nashville Number System: A Pop(ular) Alternative to Roman Numerals and Figured Bass.” University of Tennessee: Knoxville, TN (November 29).
- 2017 “Swing, Shuffle, Half-Time, Double: Beyond Traditional Time Signatures in Meter Classification for Pop/Rock Music.” Bates College: Lewiston, ME (April 28).
- 2013 “The RS 200 Corpus of Rock Songs and Its Potential for Music Information Retrieval projects.” Music and Audio Research Lab graduate colloquium series. New York University: New York, NY (May 10).
- 2012 “Corpus Analysis of Rock Music.” BIOL 22020: Honors Seminar in Biology, *The Neurobiology and Mathematics of Music*. Ithaca College: Ithaca, NY (December 11).
- 2011 ——— and David Temperley. “Harmony and Key in Rock: A Corpus Study.” CIRMMT and CRLMB research workshop. McGill University: Montreal, PQ (February 18).

### **CREATIVE ACTIVITY: Incidental Music and Soundtrack Composition**

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- 2016 Palmer, Jeffrey. *Split Costs* [Motion Picture]. Flicker Pictures.
- 2010 Frank, Hillary. “The Longest Shortest Time” [Podcast]. WYNC.
- 2007 Frank, Hillary. “On the Road” [Radio Broadcast]. *Studio 360*. Public Radio International (September 4).
- 2006 Frank, Hillary. “Narcoleptic Christmas” [Radio Broadcast]. *Weekend America*. National Public Radio (December 23).
- 2004 Frank, Hillary. “Looking for God in All the Wrong Places” [Radio Broadcast]. *Weekend America*. National Public Radio (July 10).
- 2004 Wizemann, Bryan. *Losing Ground* [Motion Picture]. Ballast Films.
- 2004 Frank, Hillary. “All My Stuff in Bags” [Radio Broadcast]. *Chicago Matters*. Chicago Public Radio. (May 13).
- 2004 Frank, Hillary. “Sad, Sad, Sad” [Radio Broadcast]. *Chicago Matters*. Chicago Public Radio (4/20).
- 2003 Vogel, Paula. *Desdemona: A Play About a Handkerchief* [Stage Play]. New York: Theater 54 (June).
- 2002 Frank, Hillary. “A Disabled Person Looks for a Home” [Radio Broadcast]. *Chicago Matters*. Chicago Public Radio (May 16).
- 2001 Vining, David. *The Last Menagerie* [Stage Play]. New York: HERE Arts Center (January–February).

## Trevor de Clercq curriculum vitae

- 2001 Palmer, Jeffrey. *The Fringe* [Motion Picture]. Flicker Pictures.  
1998 Wizemann, Bryan. *Sense* [Motion Picture]. Ballast Films.  
1996 Cutler, Maximilian and Zach Cutler. *The Killing Jar* [Motion Picture]. Red Rabbit Productions.

### CREATIVE ACTIVITY: Songwriting

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- 2013 *Songs for a Girl Far Away* [12-song CD]. Ithaca, NY: Clevor.  
2006 Secretariat. *Country Christmas Carols* [11-song CD]. Brooklyn, NY: Desafinado.  
2005 Secretariat. *Acre Maker* [11-song CD]. Brooklyn, NY: Desafinado.  
2002 Secretariat. *Secretariat* [8-song CD]. Brooklyn, NY: Desafinado.  
2000 *Hypersuper* [15-song CD]. Brooklyn, NY: Clevor.  
1998 *The Besides* [15-song CD]. Boston, MA: Clevor.  
1998 *Subtonic* [13-song CD]. Boston, MA: Clevor.  
1996 *NW/SE* [22-song CD]. Easthampton, MA: Clevor.  
1995 *Watermargin* [38-song CD]. Ithaca, NY: Clevor.  
1994 Daughters of Albion. *So Am I* [12-song CD]. Ithaca, NY: Garfunkak.

### TEACHING

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- 2013–present **Middle Tennessee State University**, Murfreesboro, TN.  
RIM 4200: Digital Audio Technology (Juniors)  
RIM 4100: Audio Signals and Systems (Juniors)  
RIM 3450: Advanced Commercial Musicianship (Sophomores)  
RIM 1230: Commercial Musicianship (Freshmen)
- 2012–2013 **Ithaca College**, Ithaca, NY.  
MUTH 23300: Advanced Sightsinging I (Sophomores)  
MUTH 22100: Music Theory II (Sophomores)  
MUTH 12200: Music Theory I (Freshmen)  
MUTH 13400: Sightsinging II (Freshmen)  
MUTH 13300: Sightsinging I (Freshmen)
- 2011–2012 **Hofstra University**, Hempstead, NY.  
MUS 072(k): Keyboard Harmony Lab (Sophomores)  
MUS 064: Advanced Ear Training II (Sophomores)  
MUS 063: Advanced Ear Training I (Sophomores)  
MUS 062: Elementary Ear Training II (Freshmen)  
MUS 069(a): Music Fundamentals and Species Counterpoint (Freshmen)
- 2011 **Adelphi University**, Garden City, NY.  
MUA 109: Fundamentals of Music (non-majors and majors requiring remediation)  
MUA 112: Aural Skills and Musicianship I (Freshmen)
- 2008–2010 **Eastman School of Music**, Rochester, NY.  
TH 205: Model Composition and Post-Tonal Analysis (Juniors)  
TH 262: Aural Musicianship IV (Sophomores)  
TH 261: Aural Musicianship III (Sophomores)



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TH 162: Aural Musicianship II (Freshmen)  
TH 161: Aural Musicianship I (Freshmen)  
2009 **University of Rochester**, Rochester, NY.  
ECE 479: Theory and Practice of Audio Recording (Graduate students)

## THESIS ADVISING

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2020 Second Reader, MFA Committee, Peter Tissot.  
2020 Second Reader, BA Honors Thesis, Frank Merlock.  
2019 Second Reader, MFA Committee, Gleb Iarovoi.  
2017 Second Reader, MFA Committee, Sam Mentzer.  
2017 Second Reader, MFA Committee, Sarah Bailey.  
2017 Outside Examiner, Bates College undergraduate thesis, Madeline McLean.  
2016 Second Reader, MFA Committee, Zak Denham.

## SERVICE: University

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2020–2021 Office of Communication Research Funds Committee (College level, MTSU).  
2020–2021 Ad Hoc Committee on Online Course Development (Department level, MTSU).  
2020–2021 Ad Hoc Committee on Departmental Technical Standards (Department level, MTSU).  
2020–2021 Promotion and Tenure Committee (College level, MTSU).  
2020–2021 Grade Appeals Subcommittee for College of Liberal Arts (MTSU).  
2019–2021 Chair, Non-Instructional Assignment Committee (University level, MTSU).  
2018–2021 Faculty Senator (University level, MTSU).  
2019–2021 Promotion and Tenure Committee (Department level, MTSU).  
2018–2020 Finance and Personnel Subcommittee, Faculty Senate (University level, MTSU).  
2017–2020 Major Field Test Coordinator (Department level, MTSU).  
2017–2020 New Faculty Orientation Committee (Department level, MTSU).  
2017–2020 MT Engage Scholarship Committee (College level, MTSU).  
2015–2020 MFA Advisory Board (Department level, MTSU).  
2014–2020 Institutional Effectiveness Committee (Department level, MTSU).  
2013–2020 Chair, Recording Industry Scholarship Committee (Department level, MTSU).  
2018–2019 Faculty Learning Community, General Education Redesign (University level, MTSU).  
2016–2019 Academic Misconduct Committee (University level, MTSU).  
2017–2018 Dean’s Research Committee (College level, MTSU).  
2017–2018 Chair, Grade Appeals Subcommittee (College level, MTSU).  
2017–2018 Ad Hoc Promotion and Tenure Policy Review Committee (Department level, MTSU).  
2017–2018 Association for Popular Music Education (APME) 2018 Conference Planning Committee (Department level, MTSU).  
2016–2018 MFA Portfolio Jury Member (Department level, MTSU).  
2017 Search Committee, Associate Dean for Graduate Studies (University level, MTSU).  
2016–2017 Grade Appeals Subcommittee (College level, MTSU).  
2015–2016 Ad Hoc BS in Audio Production Planning Committee (Department level, MTSU).  
2015–2016 Diversity Committee (Department level, MTSU).

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- 2015–2016 Academic Appeals Committee, substitute (College level, MTSU).  
2014–2016 Departmental Liaison, Disability and Student Access Center (MTSU).  
2014–2016 Instructional Technologies Development Committee (University level, MTSU).  
2014–2015 Scholar's Week Committee (College level, MTSU).  
2013–2014 Ad Hoc Commercial Music Program Committee (Department level, MTSU).  
2013–2014 Ad Hoc RIM 4100/4200/4400 Curriculum Committee (Department level, MTSU).  
2008–2011 Colloquium Coordinator, Department of Music Theory (Eastman School of Music).  
2008 Developer, Aural Skills and Musicianship I–IV web sites (Eastman School of Music).  
2007–2008 Faculty Search Committee, Student Representative (Eastman School of Music).

### **SERVICE: Professional**

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- 2020– Editorial Board Member, *Empirical Musicology Review*.  
2020–2023 Editorial Board Member, *Music Theory Spectrum*.  
2020–2023 Editorial Board Member, *Journal of Music Theory Pedagogy*.  
2020–2021 Program Committee. Pedagogy into Practice Conference. Michigan State University.  
2019–2021 Editorial Board Member, *Musicae Scientiae*.  
2020 Mentor, Committee on Race and Ethnicity, Society for Music Theory.  
2020 Interim Associate Editor, *Music Theory Online*.  
2017–2020 Web master. South Central Society for Music Theory.  
2019 Session Chair, “Meter.” South Central Society for Music Theory Conference.  
2016–2018 Editorial Board Member, *Musicae Scientiae*.  
2017 Consultant, NSF grant entitled “The Role of Narrative in Music Perception,” Principal Investigator: Elizabeth Hellmuth Margulis.  
2017 Graduate Student Paper Award Committee. South Central Society for Music Theory.  
2017 Session Chair, “Popular Music.” South Central Society for Music Theory Conference.  
2017 Program Committee. South Central Society for Music Theory Conference.  
2015 Graduate Student Paper Award Committee. South Central Society for Music Theory.  
2015 Program Committee. South Central Society for Music Theory Conference.  
2014 Session Chair, “Modulation.” South Central Society for Music Theory Conference.  
2012–2015 Web master. Popular Music Interest Group, Society for Music Theory.  
2011 Volunteer. Society for Music Perception and Cognition conference, Rochester, NY.  
2008 Assistant. Mannes Institute for Advanced Studies in Music (Jazz/Pop), Rochester, NY.  
2008 Staff member. *Intégral* (Eastman graduate student music theory journal), vol. 22.

### **SERVICE: Peer Review**

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- 2020 Book proposal peer review. *Oxford University Press*.  
2018–2020 Article peer review. *Music Theory Spectrum* (3 reviews).  
2019–2020 Article peer review. *Journal of Music Theory Pedagogy* (4 reviews).  
2017–2020 Article peer review. *Engaging Students: Essays in Music Pedagogy* (5 reviews).  
2014–2020 Article peer review. *Empirical Musicology Review* (3 reviews).  
2014–2020 Article peer review. *Music Theory Online* (6 reviews).  
2019 Article peer review. *Journal of Popular Music Studies*.

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- 2019 Article peer review. *Music & Science* (2 reviews).  
2018 Article peer review. *Journal of New Music Research*.  
2018 Article peer review. *Transactions of the Intl. Society for Music Information Retrieval*.  
2018 Article peer review. *Digital Scholarship in the Humanities*.  
2012–2018 Article peer review. *Music Perception* (6 reviews).  
2013–2015 Article peer review. *Musicae Scientiae* (2 reviews).  
2014 Article peer review. *Intégral*.  
2011 Textbook peer review. Routledge (imprint of Taylor and Francis Group).

### TECHNICAL EXPERIENCE

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- 2007–2011 **Eastman School of Music**, Rochester, NY. Technician, Multimedia Computing Lab.  
Administrator for network server and all laboratory computers.
- 2002–2006 **The New School**, New York, NY. Technical Computing Specialist, Audio and Video.  
Installed and maintained audio and video hardware/software for three audio recording studios, four video editing suites, 13 multimedia classrooms, and over 100 open-lab computers.
- 2001–2002 **Right Track Recording**, New York, NY. Senior Technical Engineer.  
Operational and technical authority for a four room, professional recording facility, including a 4,600 sq-ft orchestral studio, two 96-input SSL 9000J consoles, a Neve Capricorn, and a Neve VX.
- 2000 **Jarvis Studios**, New York, NY. Assistant Engineer.  
Engineering support for a professional recording studio with an API Legacy console.
- 1999–2001 **Four Corners Strategy Group**, New York, NY. Senior Web Developer.  
Front-end web development, project management, and quality assurance for large-scale, high-traffic e-commerce web sites using HTML, CSS, and JavaScript.

### SELECT DISCOGRAPHY of TECHNICAL SUPPORT SERVICES

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- 2003 Mark O'Connor and his Hot Swing Trio. *In Full Swing* [CD]. Sony.  
2002 Jimmy Buffett. *Far Side of the World* [CD]. Mailboat.  
2002 Pat Metheny. *Speaking of Now* [CD]. Warner Bros.  
2002 Mark Shaiman. *Hairspray* [Broadway Cast Recording CD]. Sony.  
2002 Ryuichi Sakamoto. *Femme Fatale* [Soundtrack CD]. Warner/Elektra/Atlantic.  
2002 Howard Shore and the Kronos Quartet. *Spider* [Soundtrack CD]. Virgin.  
2002 Carly Simon. *No Secrets* [DVD-Audio]. Rhino [Warner].  
2002 Stephen Sondheim. *Into the Woods* [Broadway Cast Recording CD]. Nonesuch.  
2002 Rod Stewart. *It Had to Be You: The Great American Songbook* [CD]. J-Records.  
2002 James Taylor. *October Road* [CD]. Sony.  
2001 Mariah Carey. *Glitter* [Soundtrack CD]. Virgin.  
2001 Fabolous. *Ghetto Fabolous* [CD]. Elektra.  
2001 Nas. *Stillmatic* [CD]. Sony.  
2001 Britney Spears. *Britney* [CD]. Jive.

# Trevor de Clercq curriculum vitae

## **PERFORMANCE EXPERIENCE**

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2000 Percussionist. New York University Percussion Ensemble, New York, NY.  
1995–1996 Cellist. Cornell University Symphony Orchestra, Ithaca, NY.  
1992–1993 Guitarist. Cornell University Jazz Ensemble, Ithaca, NY.  
1991 Cellist. Boston University Tanglewood Institute (BUTI), Lenox, MA.  
1990 Cellist. Chautauqua Institution, Chautauqua, NY.

## **COMPUTING SKILLS**

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*Music and Audio:* Sibelius, Finale, Pro Tools, Logic, Ableton Live, Garage Band, Reaper, Audacity  
*Programming and Statistics:* Python, R, Minitab, JavaScript, HTML/CSS  
*Graphics and General:* Photoshop, Illustrator, Microsoft Office, Keynote, Filemaker Pro

## **MEMBERSHIPS**

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American Society of Composers, Authors, and Publishers (ASCAP)  
College Music Society (CMS)  
European Society for the Cognitive Sciences of Music (ESCOM)  
International Association for the Study of Popular Music (IASPM-US)  
International Society of Certified Electronics Technicians (ISCET), Journeyman rank in Audio  
Music Theory Midwest (MTMW)  
South Central Society for Music Theory (SCSMT)  
Society for Music Theory (SMT)

REFERENCES

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**Nicole Biamonte**

Associate Professor, Music Theory  
McGill University  
(514) 566-8210  
nicole.biamonte@mcgill.ca

**Cosette Collier**

Coordinator, Audio Production  
Professor, Department of Recording Industry  
Middle Tennessee State University  
(615) 494-8857  
cosette.collier@mtsu.edu

**John Covach**

Director, Institute for Popular Music  
Professor of Music  
University of Rochester  
(585) 275-4137  
jcovach@mail.rochester.edu

**Rebecca Jemian**

Associate Professor, Music Theory  
University of Louisville  
(502) 852-6997  
r.jemian@louisville.edu

**Elizabeth Hellmuth Margulis**

Professor of Music  
Princeton University  
(609) 258-4246  
margulis@princeton.edu

**John Merchant**

Chair, Department of Recording Industry  
Professor, Department of Recording Industry  
Middle Tennessee State University  
(615) 898-2553  
john.merchant@mtsu.edu

**Seth Monahan**

Associate Professor, Musicianship and Analysis  
Yale School of Music  
(203) 432-8163  
seth.monahan@yale.edu

**Philip Stoecker**

Chair, Department of Music  
Associate Professor of Music Theory  
Hofstra University  
(516) 463-7227  
philip.s.stoecker@hofstra.edu

**David Temperley**

Professor, Music Theory  
Eastman School of Music  
(585) 274-1557  
dtemperley@esm.rochester.edu