

# Trevor de Clercq curriculum vitae

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## ACADEMIC APPOINTMENTS

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- 2024–present **Middle Tennessee State University**, Murfreesboro, TN. Professor. Department of Recording Industry, Audio Production Faculty.
- 2025–2026 **University of Toronto**, Toronto, ON. Adjunct Faculty Member. Faculty of Music.
- 2024 **Belmont University**, Nashville, TN. Adjunct Instructor. College of Music and Performing Arts.
- 2019–2024 **Middle Tennessee State University**, Murfreesboro, TN. Associate Professor. Department of Recording Industry, Audio Production Faculty.
- 2013–2019 **Middle Tennessee State University**, Murfreesboro, TN. Assistant Professor. Department of Recording Industry, Audio Production Faculty.
- 2012–2013 **Ithaca College**, Ithaca, NY. Visiting Assistant Professor. Department of Composition and Music Studies.
- 2011–2012 **Hofstra University**, Hempstead, NY. Adjunct Assistant Professor. Department of Music.
- 2011 **Adelphi University**, Garden City, NY. Adjunct Faculty Member. Department of Music.
- 2008–2010 **Eastman School of Music**, Rochester, NY. Instructor. Department of Music Theory.
- 2009 **University of Rochester**, Rochester, NY. Instructor. Department of Electrical and Computer Engineering.

## EDUCATION

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- 2024 **Middle Tennessee State University**, Murfreesboro, TN. **B.S.**, Mathematics. *Summa Cum Laude*, concentration in Professional Mathematics–Statistics.
- 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.

**PUBLICATIONS: Books**

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- 2024        *The Practice of Popular Music: Understanding Harmony, Rhythm, Melody, and Form in Commercial Songwriting*. New York, NY: Routledge.
- 2015        *The Nashville Number System Fake Book*. Milwaukee, WI: Hal Leonard Corporation.

**PUBLICATIONS: Journal Articles and Book Chapters**

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- Forthcoming    “A Tidy Approach to Organizing and Analyzing Musical Corpora.” *New Methods and New Challenges in Empirical Musicology*, edited collection sponsored by CNRS-IRCAM-Sorbonne Université. Edited by Clément Canonne and Fanny Gribenski. Oxford, UK: Oxford University Press.
- In Press        “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. Oxford, UK: Oxford University Press.
- 2023        “Tempo Versus Average Rates of Harmonic Rhythm in Popular Music: A Study of Three Corpora.” *Musicae Scientiae* 27 (3): 521–40.
- 2022        “Developing Contemporary Rhythm Skills Through Contemporary R&B.” In *Expanding the Canon: Black Composers in the Music Theory Classroom*. Edited by Melissa Hoag. New York, NY: Routledge.
- 2021        “The Logic of Six-Based Minor for Analyses of Harmony in Popular Music.” *Music Theory Online* 27 (4).
- 2021        Fleshner, Nathan and ———. “Technology Inside, Outside, and as the Aural Skills Classroom.” *The Routledge Companion to Aural Skills Pedagogy: Before, In, and Beyond Higher Education*, 453–461. Edited by Kent Cleland and Paul Fleet. New York, NY: Routledge.
- 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        “Computational Musicology in Rock.” In *The Bloomsbury Handbook of Rock Music Research*, 149–164. Edited by Allan Moore and Paul Carr. New York, NY: Bloomsbury Press.
- 2019        “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.

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- 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).
- 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.
- 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.

### **PUBLICATIONS: Reviews, Commentaries, Proceedings, Reports, Appendices, etc.**

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- 2025 “What Does a Corpus of Music Represent? Commentary on ‘Diversity in Music Corpus Studies’.” *Music Theory Online* 31 (4).
- 2025 Von Appen, Ralf, ———, Anne Danielsen, Stephanie Delane Doktor, and Allan Moore. “Studying the Fish and/or the Water? A Discussion About the Past, Present, and Future of Popular Music Theory in Europe and the U.S.” *Zeitschrift der Gesellschaft für Musiktheorie* 22 (1).
- 2024 “Annual Report on Membership Demographics.” *Society for Music Theory*.
- 2024 “Some Proposed Enhancements to the Operationalization of Prominence: Commentary on Michèle Duguay’s ‘Analyzing Vocal Placement in Recorded Virtual Space’.” *Music Theory Online* 30 (1).
- 2023 “Annual Report on Membership Demographics.” *Society for Music Theory*.
- 2023 “Representation in Corpus Studies of Music: Commentary on Shea’s (2022) ‘A Demographic Sampling Model and Database for Addressing Racial, Ethnic, and Gender Bias in Popular-music Empirical Research’.” *Empirical Musicology Review* 18 (2): 175–80.

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- 2022 “Annual Report on Membership Demographics.” *Society for Music Theory*.
- 2022 ——— and Deborah Wagnon. “Blurred Lines in Allegations of Musical Intertextuality: A Response to Orosz.” *Empirical Musicology Review* 17 (1): 43-8.
- 2021 “How Should Corpus Studies of Harmony in Popular Music Handle the Minor Tonic?” In *Proceedings of the Future Directions of Music Cognition Conference*, 43–48. Edited by Joshua Albrecht, Lindsay Warrenburg, Lindsey Reymore, and Daniel Shanahan. Columbus, OH: The Ohio State University.
- 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.
- 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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- 2023 “The History of Swing Grooves in R&B Music: A Corpus Study of Meter in Motown Albums, 1961 to 2005.” Groove Workshop. Virtual (January 26).
- 2022 “Historical Shifts in the Metric Organization of R&B Music: A Case Study of Motown Albums, 1961–2005.” Music Informatics Interest Group Meeting. Society for Music Theory Conference. New Orleans, LA (November 11).
- 2022 “Tools for Teaching Popular Music Without Staff Notation.” Music Notation and Visualization Interest Group Meeting. Society for Music Theory Conference. New Orleans, LA (November 11).
- 2022 “Historical Shifts in the Metric Organization of R&B Music: A Case Study of Motown Albums, 1961–2005.” International Association for the Study of Popular Music (US) Conference. University of Michigan: Ann Arbor, MI (May 26).
- 2021 “The Logic of Six-Based Minor for Harmonic Analyses of Popular Music.” Society for Music Theory Conference. Virtual (November 5).
- 2021 “Tempo Versus Average Rates of Harmonic Rhythm in Popular Music: A Study of Three Corpora.” International Conference on Music Perception and Cognition 16. Virtual (July 28).
- 2021 “How Should Corpus Studies of Harmony in Popular Music Handle the Minor Tonic?” Future Directions of Music Cognition Conference. Virtual (March 6).
- 2020 “The Musicians Behind the Monsters.” Popular Music Interest Group Meeting, 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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- 2021 “The Logic of Six-Based Minor for Harmonic Analyses of Popular Music.” Music Theory Midwest Conference. Virtual (June 12).
- 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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- 2026 “Righting Wrongs in Corpus Studies of Music.” Lecture Series: “Cutting Edge Research on Popular Music.” University of Music and Performing Arts Vienna: Vienna, Austria (January 13).
- 2025 “What Does Music Theory Offer a Music Technology Student?” Eastman Theory Colloquium. Eastman School of Music: Rochester, NY (December 4).

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- 2025 “Harmonizing Melodies and Melodizing Harmonies in the Style of Popular Music.” Music Theory Pedagogy Workshop. New York University: New York, NY (June 7).
- 2024 ——— and Adem Birson. “Integrating Global and Popular Music into the Theory Curriculum.” Presentation sponsored by Auralia & Musition. Society for Music Theory Conference. Jacksonville, FL (November 11).
- 2024 “Historical Shifts in the Rhythmic Organization of Popular Music: Corpus Studies of Meter in R&B and Country Music.” Distinguished Lecturer Series. Michigan State University: East Lansing, MI (October 15).
- 2024 “Historical Shifts in the Rhythmic Organization of Popular Music: A Corpus Study of Meter in R&B.” Music and Discourse Series. Belmont University: Nashville, TN (March 13).
- 2023 “Music Theory for Students Studying Popular Music.” Music Department Colloquium. University of Iowa: Iowa City, IA (December 8).
- 2022 “A Tidy Approach to Organizing and Analyzing Musical Corpora.” Workshop on New Methods and New Challenges in Empirical Musicology, organized by CNRS-IRCAM-Sorbonne Université. Virtual (October 28).
- 2022 “Why and How Should We Study and Teach Popular Music?” Graduate Colloquium Series. University of Toronto: Toronto, ON (October 20).
- 2022 “What Does a Relevant Graduate Program in Music Theory Look Like?” Pop Pedagogy Symposium. Eastman School of Music: Rochester, NY (April 15).
- 2021 “A Corpus Analysis of Harmony in Country Music.” Music Informatics Interest Group Meeting, Society for Music Theory Conference. Virtual (November 6).
- 2020 “Presumptions, Limitations, and Misrepresentations in Roman Numeral Analyses of Popular Music Harmony.” Graduate Student Workshop Leader. Music Theory Southeast Conference. Virtual (July 28).
- 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).

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- 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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- 2022 Cooper, Dan. “2 EASY Steps to Add Warmth & Character to Your Mixes: Tubes -> Tape” [Plugin Tutorial Video]. Waves Audio, Ltd.
- 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).
- 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 and Music Production

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- 2026 Electrekated. “Think of Me” and “Promise Me” [2 songs]. Landr.
- 2025 Electrekated. “Weight of the World” and “Addiction” [2 songs]. Landr.
- 2025 Electrekated. *under the shining stars* [4 songs]. Landr.
- 2025 Electrekated. *in a dark dark room* [4 songs]. Landr.
- 2013 Secretariat. *Songs for a Girl Far Away* [12 songs]. CD Baby.
- 2007 Secretariat. *All Roads Lead to One* [11 songs]. CD Baby.
- 2006 Secretariat. *Country Christmas Carols* [11 songs]. CD Baby.
- 2005 Secretariat. *Acre Maker* [11 songs]. CD Baby.
- 2002 Secretariat. *Secretariat* [8 songs]. CD Baby.

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2000	Secretariat. <i>Hypersuper</i> [15 songs]. CD Baby.
1999	Secretariat. <i>Besides Seaside</i> [13 songs]. CD Baby.
1998	Secretariat. <i>Subtonic</i> [13 songs]. CD Baby.
1997	Secretariat. <i>Hangouts and Hideaways</i> [18 songs]. CD Baby.
1996	Secretariat. <i>NW/SE</i> [15 songs]. CD Baby.
1995	Secretariat. <i>Watermarginalia</i> [11 songs]. CD Baby.

### TEACHING: Coursework at MTSU

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#### **MRAT 6210: Production Seminar III (2024–2026)**

A capstone course in the graduate program in Recording Arts and Technologies. Collaborative work in the creation of a final audio or multimedia production. Weekly peer evaluation and assessments of potential submissions for final portfolio. Overview of research methodologies and literature review in preparation for final project, including development of project proposal.

#### **RIM 4900: Independent Study in Theory and Analysis of Popular Music (2025)**

#### **RIM 4900: Independent Study in Music Cognition (2025)**

#### **RIM 4200: Digital Audio Technology (2013–2016)**

The theory and application of digital audio and computer technology within the context of the Pro Tools digital audio workstation. Topics include: digital audio theory, digital audio interfaces and formats, signal effects processing in a digital domain, mixing and delivery standards, and digital audio editing techniques.

#### **RIM 4190: Introduction to MIDI and Sound Synthesis (2025–2026)**

An introduction to MIDI sequencing in physical and virtual environments as well as basic principles of sound synthesis. Topics include: additive synthesis, subtractive synthesis (through envelope generators and LFOs), FM synthesis, quantization techniques, MIDI effects, and continuous controllers. Assignments cover ear training, theory, and hands-on applications.

#### **RIM 4100: Audio Signals and Systems (2017–2022, 2025)**

A technical study of sound in electronic, digital, and acoustic forms. Topics include: wave behavior, transducers, electrical circuits, and audio systems design. Assignments apply mathematical equations to the analysis of audio signals and require students to deduce the characteristics of audio equipment from technical specifications.

#### **RIM 3450: Advanced Commercial Musicianship (2017–2024)**

A second course in the principles of music within the context of contemporary commercial music styles. Aural and written skills are developed through listening, singing, transcription, improvisation, and keyboard exercises. Topics include: extended and altered chords, modes and mixture, applied chords, chord substitution, advanced cross-rhythms, and asymmetrical meters.

#### **RIM 1230: Commercial Musicianship (2013–2026)**

An introduction to the principles of music within the context of contemporary commercial music styles. Aural and written skills are developed through listening, singing, transcription, improvisation, and keyboard exercises. Topics include: rhythm notation, metric frameworks, key signatures, drum patterns, scales, intervals, diatonic chords and their inversions, and song form.

**TEACHING: Other Coursework**

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- 2012–2013 **Ithaca College**, Ithaca, NY.  
MUTH 23300: Advanced Sightsinging I  
MUTH 22100: Music Theory II  
MUTH 12200: Music Theory I  
MUTH 13400: Sightsinging II  
MUTH 13300: Sightsinging I
- 2011–2012 **Hofstra University**, Hempstead, NY.  
MUS 072(k): Keyboard Harmony Lab  
MUS 064: Advanced Ear Training II  
MUS 063: Advanced Ear Training I  
MUS 062: Elementary Ear Training II  
MUS 069(a): Music Fundamentals and Species Counterpoint
- 2011 **Adelphi University**, Garden City, NY.  
MUA 109: Fundamentals of Music  
MUA 112: Aural Skills and Musicianship I
- 2008–2010 **Eastman School of Music**, Rochester, NY.  
TH 205: Model Composition and Post-Tonal Analysis  
TH 262: Aural Musicianship IV  
TH 261: Aural Musicianship III  
TH 162: Aural Musicianship II  
TH 161: Aural Musicianship I
- 2009 **University of Rochester**, Rochester, NY.  
ECE 479: Theory and Practice of Audio Recording

**TEACHING: Thesis Advising**

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- 2026 Primary Advisor, MFA Final Project (MTSU), Riley Jermier. “Pop-Country Pre-Production: A Study, Application, and Adaptation of Pop-Country Pre-Production Techniques.”
- 2026 Primary Advisor, MFA Final Project (MTSU), Allison Wildrick. “Early 2000s Inspired Indie/Lo-fi EP: Implementing the Theory/Production Techniques of Early 2000s Pop/Rock.”
- 2026 Committee Member, MFA Final Project (MTSU), Franco Galetto. “Developing a Workflow for Immersive Mixing in Dolby Atmos: Analyzing and Integrating Current Practices to Create a Practical Immersive Mixing Workflow.”
- 2026 Committee Member, MFA Final Project (MTSU), Chandler Furr. “Recording Methodology and Sonic Identity: A Case Study of Three Legendary Producers.”
- 2025 Committee Member, MFA Final Project (MTSU), Aaron Walden. “Syphonspace: Contemporary Methods of Rock Music Production.”
- 2025 Committee Member, MFA Final Project (MTSU), Mitchell Breitmann. “Game Audio Using Immersive Mixing Technologies.”

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- 2025 Committee Member, MFA Final Project (MTSU), Leah Zachary. “Virtual Auditory Environment Created by Convolution of Recorded Impulse Responses.”
- 2025 Committee Member, MFA Final Project (MTSU), Jacob Dillard. “Steel Guitar Fusion: Exploring Traditional and Non-traditional Recording Methods for Steel Guitar.”
- 2025 Primary Advisor, MFA Final Project (MTSU), Robert Simmons. “Producing Contemporary Heavy Metal Music.”
- 2025 Committee Member, MFA Final Project (MTSU), Joseph Infantino. “Hollyhock—Live Looping Evolved: An Endeavor in Human/Computer Performance with Ableton Live.”
- 2024 Thesis Director, BA Honors Thesis (Belmont University), Samuel Martin. “A Comprehensive Analysis of the Utilization of Swing in Country Music.”
- 2024 Thesis Director, BA Honors Thesis (MTSU), Caleb McCall. “Lo-Fi Recording: A Historical Exploration of the Sound and Genre.”
- 2024 Primary Advisor, MFA Final Project (MTSU), Elijah Matlock. “History and Topology of Popular Effects Circuits.”
- 2024 Committee Member, MFA Final Project (MTSU), Christopher Young. “YouTube and Beyond: Developing E-Learning Content for Media Creator Education and Monetization.”
- 2024 Primary Advisor, MFA Final Project (MTSU), Henrique Oliveira. “Creating an Album for Production Music Libraries: Understanding and Serving the Production Music Marketplace.”
- 2023 Thesis Director, BS Honors Thesis (MTSU), Carter Elliott. “That’s Why I’m Here: James Taylor’s Lyrical Innovations.”
- 2020 Committee Member, MFA Final Project (MTSU), Peter Tissot. “From Parts to Performance: The Design, Construction, Evaluation, and Operation of a Ribbon Microphone.”
- 2020 Second Reader, BS Honors Thesis (MTSU College of Business), Frank Merlock. “The Valuation of Songwriting Techniques: An Analysis of How Song Elements Affect Song Value.”
- 2019 Committee Member, MFA Final Project (MTSU), Gleb Iarovoi. “Intelligent Mastering: Learning from the Machine.”
- 2017 Committee Member, MFA Final Project (MTSU), Sam Mentzer. “Music Production in the Style of Dr. Dre: A Study in Auteur Production Techniques (1998-2001).”
- 2017 Committee Member, MFA Final Project (MTSU), Sarah Bailey. “Sound for a Musical Web Series.”
- 2017 Outside Examiner, BS Honors Thesis (Bates College), Madeline McLean. “How Do You Interpret Heartbreak?: A Prototype Theory Based Approach to Understanding Genre’s Effect on Musical Persona.”
- 2016 Committee Member, MFA Final Project (MTSU), Zak Denham. “Exploring and Optimizing Multifaceted Music Production Typologies.”

# Trevor de Clercq curriculum vitae

## **SERVICE: Editorial**

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- 2022–2025 Co-Editor, *Theory and Practice*.  
2020–2025 Editorial Board Member, *Empirical Musicology Review*.  
2019–2023 Editorial Board Member, *Journal of Music Theory Pedagogy*  
2020–2022 Editorial Board Member, *Music Theory Spectrum*.  
2016–2021 Editorial Board Member, *Musicae Scientiae*.  
2020 Interim Associate Editor, *Music Theory Online*.

## **SERVICE: Peer Review**

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- 2025 Tenure application review. Loyola Marymount University, Department of Music.  
2025 Tenure application review. University of Miami, Frost School of Music.  
2025 Article peer review. *Popular Music*.  
2019–2025 Article peer review. *Journal of Music Theory Pedagogy* (9 reviews).  
2024 Article peer review. *Psychology of Music*.  
2018–2024 Article peer review. *Music Theory Spectrum* (6 reviews).  
2014–2024 Article peer review. *Music Theory Online* (12 reviews).  
2014–2024 Article peer review. *Intégral* (3 reviews).  
2023 Article peer review. *SMT-Pod*.  
2023 Article peer review. *Music Education Research*.  
2023 Grant review. Social Sciences and Humanities Research Council of Canada.  
2018–2023 Article peer review. *Trans. of the Intl. Society for Music Information Retrieval* (2 reviews).  
2022 Article peer review. *Journal of Music Theory*.  
2019–2022 Article peer review. *Music & Science* (3 reviews).  
2021 Article peer review. *Gamut: Online Journal of MTSMA*.  
2021 Tenure application review. Stonehill College, Department of Mathematics.  
2021 Book proposal peer review. Bloomsbury Press.  
2021 Article peer review. *Journal of Mathematics and Music*.  
2020 Book proposal peer review. Oxford University Press.  
2017–2020 Article peer review. *Engaging Students: Essays in Music Pedagogy* (5 reviews).  
2014–2020 Article peer review. *Empirical Musicology Review* (3 reviews).  
2019 Article peer review. *Journal of Popular Music Studies*.  
2018 Article peer review. *Journal of New Music Research*.  
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).  
2011 Textbook peer review. Routledge.

## **SERVICE: Professional**

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- 2017–2026 Webmaster, South Central Society for Music Theory.  
2022–2025 Statistician, Society for Music Theory.  
2024 Session Chair, “Text Setting,” South Central Society for Music Theory Conference.

## Trevor de Clercq curriculum vitae

- 2022–2023 Program Committee, Music Theory Midwest Conference.  
2022 Founding Member, Convener, and Co-Chair, Hip-Hop/Rap Music Interest Group, Society for Music Theory.  
2022 Session Chair, “Meter and Hypermeter,” Society for Music Theory Conference.  
2020–2022 Mentor, Committee on Race and Ethnicity, Society for Music Theory.  
2021 Program Committee, International Conference on Music Perception and Cognition 16.  
2020–2021 Program Committee, Pedagogy into Practice Conference. Michigan State University.  
2019 Session Chair, “Meter,” South Central Society for Music Theory Conference.  
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.  
2012–2015 Webmaster, Popular Music Interest Group, Society for Music Theory.  
2014 Session Chair, “Modulation,” South Central Society for Music Theory Conference.  
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*, vol. 22.

### **SERVICE: University**

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- 2025– Scheduling Coordinator, Audio Production and Commercial Songwriting (Department level, MTSU).  
2025–2027 Academic Misconduct Committee (University level, MTSU).  
2024–2025 Committee on Admissions and Standards (University level, MTSU).  
2024–2025 Faculty Senator (University level, MTSU).  
2024–2025 Senate Subcommittee on Non-Tenure Track Faculty (University level, MTSU).  
2023–2025 Major Field Test Committee (Department level, MTSU).  
2023–2025 Academic Appeals Committee (University level, MTSU).  
2022–2024 Audio Production Faculty Search Committee (Department Level, MTSU).  
2013–2024 Chair, Recording Industry Scholarship Committee (Department level, MTSU).  
2017–2023 Major Field Test Coordinator (Department level, MTSU).  
2015–2023 MFA Advisory Board (Department level, MTSU).  
2020–2022 Academic Appeals Committee (University level, MTSU).  
2020–2022 Promotion and Tenure Committee (College level, MTSU).  
2019–2022 Promotion and Tenure Committee (Department level, MTSU).  
2017–2022 MT Engage Scholarship Committee (College level, MTSU).  
2014–2022 Institutional Effectiveness Committee (Department level, MTSU).  
2021 Ad Hoc Instructional Method Review Committee (University level, MTSU).  
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).

## Trevor de Clercq curriculum vitae

- 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).  
2018–2020 Finance and Personnel Subcommittee, Faculty Senate (University level, MTSU).  
2017–2020 New Faculty Orientation 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 (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).  
2015–2016 Academic Appeals Committee (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).

### TECHNICAL and ADMINISTRATIVE 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.

## Trevor de Clercq curriculum vitae

- 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.
- 1999 **New York University**, New York, NY. Maintenance Technician.  
Testing and troubleshooting for nine academic audio and video recording studios.
- 1998–1999 **Greene Street Studios**, New York, NY. Assistant Engineer.  
Engineering support for a two-room professional studio with API Legacy and AMEK APC 1000 consoles.
- 1996–1998 **Harvard Medical School**, Boston, MA. Grants Manager.  
Authorized and forecasted annual spending of over \$15 million in federal and private funding among five research laboratories while submitting monthly reports and insuring compliance with sponsor guidelines.

### SELECT DISCOGRAPHY of TECHNICAL and ENGINEERING SUPPORT

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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.
- 2001 Laura Dawn. *Believer* [CD]. Extasy.

### PERFORMANCE EXPERIENCE

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- 2022–2025 Bassist. Ted Rinehart [alt-country artist]. New York, NY.
- 2001–2006 Guitarist and Vocalist. Secretariat [alt-country band]. Brooklyn, NY.
- 2000–2005 Bassist and Guitarist. Marnie Stern [alt-rock artist]. New York, NY.
- 1999–2001 Bassist and Keyboardist. Blue Green [hard rock band]. Brooklyn, NY.
- 1999–2001 Guitarist. Orrin Star [bluegrass artist]. Brooklyn, NY.
- 2000 Percussionist. New York University Percussion Ensemble. New York, NY.
- 1996–1997 Bassist. Lumber [indie rock band]. Northampton/Boston, MA.
- 1995–1996 Cellist. Cornell University Symphony Orchestra, Ithaca, NY.
- 1992–1994 Bassist and Vocalist. Daughters of Albion [heavy metal band]. Ithaca, NY.
- 1992–1993 Guitarist. Cornell University Jazz Ensemble. Ithaca, NY.
- 1991 Cellist. Boston University Tanglewood Institute (BUTI). Lenox, MA.

# Trevor de Clercq curriculum vitae

1990            Cellist. Chautauqua Institution. Chautauqua, NY.

## **COMPUTING SKILLS**

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*Music and Audio:* Sibelius, Pro Tools, Logic, Garage Band, Audacity

*Programming and Statistics:* Python, C++, R, HTML/CSS, XML

*Graphics and General:* Microsoft Office, LaTeX, Keynote

## **MEMBERSHIPS and CERTIFICATIONS**

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American Society of Composers, Authors, and Publishers (ASCAP)

Audio Engineering Society (AES)

Dante Level 1 Certification (Audinate)

Dante Level 2 Certification (Audinate)

European Society for the Cognitive Sciences of Music (ESCOM)

International Society of Certified Electronics Technicians (ISCET), Journeyman in Audio

South Central Society for Music Theory (SCSMT)