

# Dr. Leon W. Couch III

1004 Neely Farm Dr.  
Simpsonville, SC 29680

(864) 208-5862

<http://ProfCouch.us/>  
[ProfCouch@gmail.com](mailto:ProfCouch@gmail.com)

## EDUCATION

### University of Cincinnati, College-Conservatory of Music

- *Doctor of Philosophy in Music (Theory)*, 2003, with cognate in electronic music comp.  
Dissertation: "Musical-Rhetorical Analysis and the North-German Toccata"
- *Doctor of Musical Arts in Organ Performance*, 2002, with cognate in music history  
Thesis: "The Organ Works of Dietrich Buxtehude (1637–1707) and Musical-Rhetorical Analysis"
- *Master of Music in Organ Performance*, 1995

### University of Florida, School of Music

- *Bachelor of Music in Organ Performance* with High Honors, 1992
- *Bachelor of Science in Physics*, 1992
- *Bachelor of Arts in Mathematics*, 1992
- *Performer's Certificate in Organ Performance*, 1992
- *Associate of Arts* with High Honors, 1990

## EMPLOYMENT HISTORY – Academic Positions

- 2011–present *Assistant Professor of Music.*  
Carroll University—Department of Visual and Performing Arts
- 2010–11 *Assistant Professor of Music.* (1-yr position).  
Ithaca College—College of Music
- 2006–10 *Assistant Professor of Music Theory and Organ.* (position cut in economic crisis)  
Converse College—Petrie School of Music
- 2002–06 *Assistant Professor of Music Theory.*  
Texas A&M University—Department of Performance Studies
- 1998–01 *Visiting Instructor in Music.* (1-yr contracts)  
Luther College
- 1997–98 *Adjunct Assistant Professor of Mathematics.*  
University of Cincinnati—University College
- 1995–97 *Graduate Teaching Assistant in Organ Performance.*  
University of Cincinnati—College-Conservatory of Music
- 1993–95, 97 *Graduate Teaching Assistant of Music Theory.*  
University of Cincinnati—College-Conservatory of Music
- 1992–97 *Student Instructor of Physics, Mathematics, Computer Science, German, Music Theory, and Musicianship.* University of Cincinnati—Tutorial Services.

## TEACHING EXPERIENCE – Classroom Teaching

### Music Theory

Advanced Analysis

Form & Analysis

Graduate Music-Theory Review

Music Theory I, Music Theory II, Music Theory III, Music Theory IV

Musicianship I, Musicianship II, Musicianship III, Musicianship IV (aural skills, solfege, etc.)

Schenkerian Analysis

Score Reading & Figured Bass

Directed Studies, Senior Thesis, etc.

### Composition

Advanced Counterpoint

Counterpoint, sixteenth-century style

Counterpoint, eighteenth-century style

Counterpoint (survey)

### Ensemble / Conducting

Chamber Music

Collegium Musicum

### Musicology / Music History

Hymnody

Directed Studies, Senior Thesis, etc.

### Performance (classroom)

Keyboard Harmony for Organists

Figured Bass and Score Reading

### Mathematics

Accelerated College Algebra (pre-calculus)

College Algebra II

Intermediate Algebra

Topics in Mathematics II

### Student Research

Individual Work

Senior Thesis

Undergraduate Research Seminar

For more detail, see <http://Teaching.ProfCouch.us/> .

### Also Qualified to Teach

**Composition:** Electronic Music; Composition; Orchestration; **History:** Music History Surveys, Performance Practice; **Keyboard:** Keyboard Literature; Piano Class; **Sacred Music:** Sacred Music; **Theory:** Graduate Seminars, History of Theory, Twentieth-century Analysis, Set Theory, Theory Pedagogy

## HONORS

- 2005–06 Montague Center for Teaching Excellence Scholar, College of Liberal Arts, TAMU (The college has over 320 tenure and tenure-track faculty.)
- 2003–04 Featured Performer of the Academy for Visual and Performing Arts, TAMU
- 1995 Elected to Music Honor Society of Pi Kappa Lambda
- 1992–97 Graduate Scholarship at College-Conservatory of Music
- 1992 Elected to Honor Society of Phi Beta Kappa
- 1988–92 Florida Academic Scholar and Scholarship
- 1988–92 Friends of Music Scholar and Scholarship
- 1989–90 University of Florida Turlington Scholar and Scholarship
- 1989 Elected to Honor Society of Phi Kappa Phi
- 1989 DataTech Computer Programming Scholarship for LAN management

## PUBLICATIONS

### Book Chapters

\* “Hypermeter and Performers’ Choices in Recordings of Bach’s Toccata in F, BWV 540/1,” *Musical Currents from the Left Coast* (Cambridge Scholars Publishing, 2009), 20–60.

### Significant Scholarly Publications

“Playing Dieterich Buxtehude’s Works Rhetorically” (3-CD set). Supported by three external grants totaling \$12,424.07, the \$14,634.07 project requested and published by the Committee for Educational Resources (CER) of the *American Guild of Organists* (AGO) to disseminate Couch’s scholarship. Advertised to over 20,000 organists worldwide through the AGO. This set is equivalent to a book containing two CDs of spoken text and a third CD of scholarly research, documents, and 30 minutes of performances.

### Articles

“Musical Rhetoric in Three Präludia of Dietrich Buxtehude,” *The Diapason* (March 2000): 14–19.

\* “Introducing Aural Analysis of Electronic Music in Sophomore Music Theory: Pedagogy and Theory,” *Proceedings of Music without Walls, Music without Instruments Conference* in Leicester, United Kingdom (June 2000).

\* Leon W. Couch III and Bonnie Miksch, “‘Blip, Buzz, Blurp’: The Challenge of Teaching New Ways to Listen,” *Proceedings: 1999 International Computer Music Conference* (ICMC in Beijing, China). San Francisco: International Computer Music Association: 526–560.

### Recordings

“*Hamburger Rhetorik*” (CD7166) on label *Pro Organo* (released August 24, 2007). Recording was also accepted by *Naxos* label.

### Review Articles

“New Recordings: Thomas Heywood’s *Krazy ‘Bout Kotzschmar!*” *The Diapason* (December 2010).

“New Recordings: Delbert Disselhort’s *In Bach’s Neighborhood: Organ Music of Georg Friedrich Kauffmann, The Harmonische Seelenlust of 1733–1740*,” *The Diapason* (March 2008).

“New Recordings: Hans Davidsson - *The Morlanda Organ*,” *The Diapason* (January 2007).

“Book Review: Paul Collins’s *Stylus Phantasticus* and Free Keyboard Music of the North German Baroque,” *Notes*, Dec. 2006.

<http://muse.jhu.edu/cgi-bin/access.cgi?uri=/journals/notes/v063/63.2couch.html>

“Book Review: John Bertalot’s *How to Be a Successful Choir Director*,” *The Diapason* (April 2005): 18.

“Review Feature: Sämtliche Orgelwerke. Vol. 1 & 2. Ed. Klaus Beckmann,” *The Diapason* (December 2004): 23–25.

(*The Diapason* is the Official Journal of the International Society for Organ History and Preservation: <http://www.thediapason.com/dp/>.)

“Review of Dietrich Bartel’s *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*,” *The Diapason* (May 2001): 10–12.

“Review Feature: New Buxtehude Edition,” *The Diapason* (October 2000): 8–12. A review of the Broude Brother’s (Belotti) edition.

“Concert Review of ICMC ‘99”, *Array* (Spring 2000): 5–6.

<http://www.computermusic.org/array.php?artid=20>.

“The Women Composer’s Festival, November 19–22, 1999,” *Agora: A Journal of Interdisciplinary Discourse* (Spring 2000): 6–8.

### **Creative Works** — on DVD or CD

Leon W. Couch III and Molly Snell, *13* from *Vizagogo 13* (College of Architecture Visualization Lab: Texas A&M University, 2005). Collaborative work on DVD, with electronic-music by Leon Couch and choreography/dance by Molly Snell.

Leon W. Couch III and Molly Snell, *Flight* from *Vizagogo 12* (College of Architecture Visualization Lab: Texas A&M University, 2005). Collaborative work on DVD, with electronic-music by Leon Couch and choreography/dance by Molly Snell.

Leon W. Couch III, Kevin Patton, and Molly Snell, *Circus Baby* from *Vizagogo 11* (College of Architecture Visualization Lab: Texas A&M University, 2004). Collaborative work on DVD, with electronic-music by Leon Couch and Kevin Patton, and choreography by Molly Snell.

Leon W. Couch III and Bonnie Miksch, *sirens* on *CCM<sup>2</sup> 1997* (College-Conservatory of Music: University of Cincinnati, 1997). Collaborative electronic-music composition.

### **Creative Works** — Performances (sorted by date)

*13* (2006).

Music by Leon Couch, choreography/dance by Molly Snell.

04/7–4/8/05 Performed at *Vizagogo 13*. (Two-hour multimedia program by the College of Architecture’s Visualization Lab at Texas A&M University).

*Flight* (2005) by Leon W. Couch III and Molly Snell.

*Flight* (2005) by Leon W. Couch III, Vishwanand Shetti, Molly Snell.

Collaborative faculty work with electronic-music by Leon Couch, video/art Vishwanand Shetti, choreography/dance/monologue by Molly Snell, words edited by Leon Couch and Molly Snell.

04/29/07 Pajama Concert IV, Converse College. (With video)

03/25/06 Faculty Showcase, Texas A&M University. (With video and dancing.)

03/25/05 Faculty Showcase, Texas A&M University. (Without video)

10/25/05 Musicacoustica 2005: Mix, CEMC, Beijing, China.

4/7–4/8/05 Performed at *Vizagogo 12*

*Clown's Liquid Reflections* (2004) by Leon W. Couch III, Kevin Patton, and Brooke Bean.

Video by Brooke Beane added to the music *Circus Baby* by Leon Couch & Kevin Patton.

11/17–18 Electric LaTex, Louisiana State University.

*Circus Baby* (2004) by Leon W. Couch III, Kevin Patton, and Molly Snell.

Collaborative faculty work with electronic-music by Leon Couch and Kevin Patton, and choreography by Molly Snell.

02/11/04 Faculty Showcase, Texas A&M University.

4/7–4/8/04 Performed at *Vizagogo 11*.

<http://www.thebatt.com/news/2004/05/04/Aggielife/Cyber.Circus.Is.Coming.To.Town-677690.shtml>

*sirens* (1996) by Leon W. Couch III and Bonnie Miksch.

Collaborative electronic-music composition.

09/18/06 *College Music Society*, National Convention, San Antonio, Texas.

(Accepted but did not attend conference.)

04/04/03 *College Music Society*, Great Lakes Chapter, composers' concerts at St. Mary's College, South Bend, Indiana.

03/24/03 "Aural Tick" (Concert of Electronic Music) at Texas A&M University.

03/22/03 *College Music Society*, Pacific Southern Chapter, conference at California State University, Fullerton, California.

03/21/03 Faculty Showcase, Texas A&M University.

01/28/00 *Millennium Music Series 2000*, Mercer University, Macon, Georgia.

02/22/99 *Electronic Music Festival 1999*, Luther College, Decorah, Iowa.

10/08/97 *ÉuCuE 1997*, Concordia University, Montreal, Canada.

[http://music.concordia.ca/EuCuE\\_Series\\_XVI.html](http://music.concordia.ca/EuCuE_Series_XVI.html) (listed under Miksch)

09/25/97 *International Computer Music Conference* (ICMC '97) in Thessaloniki, Greece.

[http://www.computermusic.org/icmc/icmc\\_main\\_frameset.html](http://www.computermusic.org/icmc/icmc_main_frameset.html) (ICMC 1997→morning→9/25)

04/11/97 *Sixth Annual Florida Electroacoustic Music Festival*, 1997, University of Florida. (International festival)

<http://emu.music.ufl.edu/femf/fest6prg.html>

"During the Night" (1991)

A relatively conservative tonal setting of two original haiku poems by Leon Couch.

04/02/92 *Spring Arts Festival*, Gainesville, Florida, 1992.

### **Program Notes & Liner Notes**

Liner Notes to *Hamburger Rhetoric*, ProOrgano 7166, 2007. (See recording above.)

"Program Notes to *St. John's Passion*" in Luther College Choir Concert Programs (April 2000).

Also used on Converse College Program (April 2007).

Liner Notes to *Hornpipes: Virtuoso Trumpet & Organ Duets*, Integra Classic IMCD953, 1995.

### **Articles in Progress** (sorted in order of readiness for publication)

"Rhetorical Persuasion in the North German Toccata." Article in progress.

"The Musician as Orator: The 17<sup>th</sup>-c *Praeludium* and Rhetorical Principles in Operation," article in progress.

“Voice-leading and Rhythmic Issues in the March from Beethoven’s *Sonata in A-Major*, Opus 101,” article in progress.

“Voice leading and Emotional Transformation in Brahms’s *Intermezzo in E-flat Minor*, Op. 118, No. 6,” article in progress.

“Introducing Electronic Music in the Undergraduate Classroom: Efficient Teaching and Intriguing Results,” pedagogy article in progress.

“Elucidations, Common-tone diminished chords, and the ‘Confutatis’ from Mozart’s *Requiem*,” pedagogy article in progress.

## PRESENTATIONS

### Invited Lectures

04/08/11 Lecture “Buxtehude’s music and Rhetorical Interpretations” for Heidelberg University and the Toledo chapter of the American Guild of Organists.

01/24/11 Lecture “Buxtehude and the Affections”. Eastman School of Music. Rochester, New York.

11/13/10 Lecture “Buxtehude’s music and Rhetorical Interpretations” for the Hudson-Catskill AGO Chapter in Albany, New York.

10/02/10 Lecture “Hymn Appreciation: Teaching People How to Write a Hymn” for the Planning for Music Ministry conference, sponsored by the Susquehanna Valley Chapter of the American Guild of Organists.

05/16/08 Presented paper “Constructing Meaning in 17th-c N. German Keyboard Works with Rhetorical and Narrative Strategies” at mini-conference in honor of Professor Edward Nowacki at the University of Cincinnati, Cincinnati, OH

4/19/2007 Presented an invited masterclass/lecture at the School of Music at the University of Utah entitled “Performances Choices and the Analysis of Affection, Counterpoint, Rhetorical Gesture.”

03/11–16/07 Nelson Scholar, Spring 2007. Northwestern College, IA. Involved a public lecture, seminar with advanced rhetoric class, presentation to music majors, and lectures in music-theory classes.

Other Nelson scholars include Leanne Van Dyke (famous theologian), Neil Plantinga (famous author from Calvin College), Brannon Manning (famous preacher), and Kathleen Norris.

09/11–14/05 “Playing Buxtehude’s Music Persuasively: A Rhetorical Interpretation of BuxWV 140 and other works,” *American Guild of Organists* National Pedagogy Conference “Buxtehude: Looking Ahead to 2007,” The University of Notre Dame, and the AGO Committee on Professional Education (COPE) at Notre Dame.

[http://www.thediapason.com/sgc\\_engine/ind\\_news\\_item\\_detail.cfm?appGlobals=/sgcpubs/dp/app\\_globals.cfm&newsItemID=9170](http://www.thediapason.com/sgc_engine/ind_news_item_detail.cfm?appGlobals=/sgcpubs/dp/app_globals.cfm&newsItemID=9170) <http://www.agohq.org/pedagogy/> . Also gave lecture at Univ. of Louisville on 9/14/06.

04/09/05 “Rhetorical Applications: The Affections, Form, and The North German Toccata,” *American Guild of Organists*, Cimarron Chapter in Stillwater, OK at Oklahoma State University.

06/18/98 “Beyond the Notes: Performance Considerations in J. S. Bach’s Keyboard Fugues,” *1998 Summer Organ Festival*, University of Florida.

### Conference and Convention Presentations

“The Homage: Eben's Analysis of Buxtehude”, *The College Music Society's 2011 International*

Conference in Seoul and Gyeongju, South Korea (July 3–10, 2011).

“Sirens: An Electronic-Music Composition”, *Proceedings of the Sixth Annual SC Upstate Research Symposium* (Mar. 26, 2010).

“Teaching Chromatic-Chord Identification and Part-writing Efficiently and Effectively,” *College Music Society 2009 National Conference* in Portland, OR (Oct. 22–25).

“Narrative and Rhetorical Strategies to the Interpretation of Buxtehude’s Fugues,” *College Music Society 2009 International Conference* in Zagreb, Croatia (July 1, 2009).  
<http://www.music.org/pdf/conf/intl/2009/abstracts.pdf>

“Efficient Teaching: Species Counterpoint and Developing CAI Applications” (poster session), *College Music Society 2007 International Conference* in Ayuthaya, Thailand (July 16–22, 2007). Also presented this poster at *Association for Technology in Music Instruction* in Salt Lake City (Nov. 15–18, 2007). <http://www.music.org/pdf/conf/intl/schedule2007.pdf>

“Ambiguity, Hypermeter, and Performance Choices in J. S. Bach’s Toccata, BWV 540/1,” *College Music Society 2007 International Conference* in Ayuthaya, Thailand (July 16–22, 2007). Also presented a version, “Hypermeterical Ambiguity and Performance Choices in BWV 540/1” at *West Coast Conference on Music Theory and Analysis (WCCMTA)*, University of Utah (April 20–22, 2007). <http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/conf/intl/2007/2007home&h=44>

“Narrative and Rhetorical Strategies to the Interpretation Buxtehude’s Fugues,” *Ahrend Organ Festival and Symposium* (on Buxtehude), University of Calgary (Sep. 28–30, 2006).  
<http://www.ffa.ucalgary.ca/rozsa-organ/schedule/symposium.php>

“The North German Toccata: Understanding the Music and Rhetoric of Buxtehude, Bruhns, Lübeck, and Their Contemporaries” *American Guild of Organists National 2006 Convention* in Chicago (July 5, 2006). A prominent 75-minute workshop.

“Rhetorical Applications: The Affections and the North-German Toccata,” *American Musicological Society*, Southwestern Chapter at Southwestern University in Georgetown, Texas (April 2, 2005).

“The Musician as Orator: The 17<sup>th</sup>-c *Praeludium* and Rhetorical Principles,” *Third Annual Hawaii International Conference on the Arts & Humanities* in Honolulu, Hawaii (Jan. 13–16, 2005). <http://www.hichumanities.org/>.

“Rhetorical Persuasion in the North German Toccata,” *College Music Society National Conference* in San Francisco (November 4–7, 2004). This extended presentation involved the performance of musical examples and whole works in addition to a presentation of the paper given in Manchester, England (listed below). <http://www.music.org/activities/conf2004/Abstracts/couch.html>.

“Fugue as Musical-Rhetorical Proof in the North German Toccata,” *Eleventh Biennial International Conference on Baroque Music* at Royal Northern College of Music in Manchester, England (July 14–18, 2004). <http://www.music.qub.ac.uk/tomita/11baroque>.

Also, presented this paper at University of Ohio, Athens, Ohio (April 21, 2004) and at *Texas Society for Music Theory* at Texas State University, San Marcos, TX (Feb. 27–28, 2004). An earlier version of the paper was presented at *Society of Music Theory* South-Central Chapter

(Feb. 21, 2003). <http://www.sun.rhbnc.ac.uk/Music/Conferences/03-2-scm.html>

“Linguistic and Musical Structure in the Seventeenth and Eighteenth Centuries,” *The Eleventh ISECS Congress on the Enlightenment* (meeting of the American Society for Eighteenth-Century Studies (ASECS), the UCLA Center for Seventeenth- and Eighteenth-Century Studies, and the International Society for Eighteenth-Century Studies (ISECS) (Aug. 3–10, 2003). Could not obtain funding to support my travel for this paper. <http://asecs.press.jhu.edu/meeting%20guts.pdf> (p. 50).

“Introducing Electronic Music in the Undergraduate Classroom: Efficient Teaching and Intriguing Results,” *College Music Society International Conference* in San José and Muelle, Costa Rica (June 19–26, 2003). <http://www.music.org/activities/costarica03/sched.html> . Paper also presented at *College Music Society*, Great Lakes Chapter, conference at St. Mary’s College, South Bend, Indiana (April 4–5, 2003) and *College Music Society*, Pacific Southern Chapter, conference at California State University, Fullerton, California (March 22, 2003).

“The North German Toccata as Dramatic Speech,” *College Music Society*, South Central Chapter, conference at Baylor University, Waco, Texas (Feb. 28, 2003). Paper was also accepted at CMS-PS 2003 meeting, but I couldn’t attend because of a conflict.

“Musical Discourse in the North German Toccata” (lecture-recital), *American Musicological Society*, Southwestern Chapter, 2002 conference at Southwestern Baptist Theological Seminary in Ft. Worth, Texas.

“Voice-leading and Rhythmic Issues in the March from Beethoven’s *Sonata in A-Major*, Op. 101,” *Georgia Association of Music Theorists/American Musicological Society*, South-Central Chapter, 2001 conference in Atlanta Georgia.

“Introducing Aural Analysis of Electronic Music in Undergraduate Music Theory: Pedagogy and Theory,” *Music without Walls, Music without Instruments* conference in Leicester, United Kingdom (June 2000).

“Introducing Electronic Music in Sophomore Music Theory: Reflections on the Simplified Approach to Aural Analysis of Miksch and Couch,” *Tenth Florida Electronic Music Festival* (2001) in Gainesville, Florida. <http://emu.music.ufl.edu/femf/fest10prg.html>

“Musical Rhetoric in Three Präludia of Dietrich Buxtehude.” *Sixth Annual Summer Organ Festival at the University Florida*, Gainesville, Florida, 2000. Co-sponsored by the Gainesville Chapter of the American Guild of Organist.

Leon W. Couch III and Bonnie Miksch, “‘Blip, Buzz, Blurp’: The Challenge of Teaching New Ways to Listen,” *1999 International Computer Music Conference (ICMC)* in Beijing, China.

## GRANTS

### Scholarly Research Grants

*Special Projects Grant* (\$3500), Special Projects Committee, American Guild of Organists, Washington DC Chapter, 2007–2008. See CER project description below.

*Special Projects Grant* (\$2000), Special Projects Committee, American Guild of Organists, Boston Chapter, 2006–2007. See CER project description below.

*Summer Faculty Research Grant* (\$2200), Converse College, summer 2007. See CER project description below.

*Special Projects Grant* (\$6934.07), Committee for Educational Resources, American Guild of Organists, 2007. The national organization asked me to produce a CD set demonstrating my research into and interpretation of Buxtehude's music for the Buxtehude celebration year (2007).

*Faculty Research Enhancement Reward* (\$5000), College of Liberal Arts, Texas A&M University, 2005–2006: "The North-German Chorale Prelude: New Musical-Rhetorical Interpretations." Musical-rhetoric in late-seventeenth-century north-German chorale preludes and supplements recording activities thereof.

*Faculty Research Enhancement Reward* (\$5000), College of Liberal Arts, Texas A&M University, 2004–2005: "North German Toccata Project: A New Musical-Rhetorical Interpretation." Musical-rhetorical analysis of the north-German toccata and supplements recording activities thereof.

### Composition Grants

*Instructional Enhancement Grant* (\$5000), Academy for Visual and Performing Arts, Texas A&M University, 2005–2006 (collaborator): "Viza-gogo Concert 13." Collaborative project with choreography professor, student dance troupe, an architecture professor, and a class of master's-student animators. Composed electronic-music work entitled "13".

*Instructional Enhancement Grant* (\$5000), Academy for Visual and Performing Arts, Texas A&M University, 2004–2005 (collaborator): "Viza-gogo Concert 12." Collaborative project with choreography professor, student dance troupe, an architecture professor, and a class of master's-student animators. Composed electronic music entitled "Flight".

*Instructional Enhancement Grant* (\$5000), Academy for Visual and Performing Arts, Texas A&M University, 2003–2004 (collaborator): "Viza-gogo Concert 11." Collaborative project with choreography professor, student dance troupe, an architecture professor, and a class of master's-student animators. I composed electronic-music "Circus Baby" with composer Kevin Patton.

### Undergraduate Research Grants

SCICU Student/Faculty Research Program Grant (\$2099), 2008–2009. Advise Ashley Higgins in her research on the figure *prosopopoeia* in specific vocal works of Buxtehude and Peri. Ashley Higgins presented her research on *Parallels of Musical Prosopopoeia in Buxtehude's Fried und Freudenreiche Hinfahrt (1674) and Jacopo Peri's L'Euridice (1600)* at the USC Upstate Research Symposium on March 27, 2009, and won the best presentation award. She also presented her research to the Pacific Chapter of the College Music Society in Northridge, California, on April 4, 2009.

[http://profcouch.us/Courses/Spring2009/Spring2009\\_UndergradResearch.html](http://profcouch.us/Courses/Spring2009/Spring2009_UndergradResearch.html) .

*Glasscock Undergraduate Student Research Awards* (\$2000), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2003–04. In weekly research-group and private meetings, direct students on topics within my areas of research interest. Matt Bridges (\$500) studied musical rhetoric in the seventeenth-century north German vocal cantata. Luis Garcia (\$500) studied electronic works by Schaeffer's female students with Schaefferian theory. Jason Patterson (\$500) studied duration in works by the band Metallica. Meg Fries (\$500) studied the extra-musical relationships between Berio's *Sinfonia* and other works. These were presented to students and faculty on campus. For more detail, see [http://ProfCouch.us/Courses/Fall2003/Fall2003\\_MUSC485.html](http://ProfCouch.us/Courses/Fall2003/Fall2003_MUSC485.html).

*Faculty/Student Collaborative Research Grant* (\$3000), Luther College, Summer 2001: "Gender Differences in the Compositional Procedures, Musical Style, and Musical Expression in Selected Works of American Electronic Music Composers." Advised Tyné Steele. See [http://ProfCouch.us/Courses/Summer2001/Summer2001\\_SummerResearchGrant.html](http://ProfCouch.us/Courses/Summer2001/Summer2001_SummerResearchGrant.html).

*J. McElroy Trust Student/Faculty Research Fund* (\$2000), Iowa College Foundation, 2000–01: "Investigations in Performance Technique through Contemporary and Historical Theories." Research with three advanced undergraduate students, Sara Renaud, Erik Sherburne, and Scott Pauli. For more detail, see [http://ProfCouch.us/Courses/Fall2000/Fall2000\\_AnalysisGroup.html](http://ProfCouch.us/Courses/Fall2000/Fall2000_AnalysisGroup.html).

### **Performance Grants**

*Faculty Enrichment Grant* (\$4000), Academy for Visual and Performing Arts, Texas A&M University, 2005–2006 (primary investigator): "The North-German Chorale Prelude: New Musical-Rhetorical Interpretations." Used for recording of works at Christ the King Lutheran Church in Houston, Texas.

### **Pedagogy Grants**

*Montague Center for Teaching Excellence Scholar* (\$5000), 2005–2006. Develop CAI materials for the teaching of species counterpoint in undergraduate music-theory curricula, including error-detection exercises, grading rubrics, evaluation procedures, and so forth for 2v species as well as basic imitative counterpoint, using WebCT. Hired graduate student from education college, Nancy Wood, for the computer design; and undergraduate music student, Daniel Griffing, to help with problem design. See <http://cte.tamu.edu/programs/montague.html> and <http://ProfCouch.us/Courses/Fall2006/Using%20WebCT.pdf>.

### **Grants to Bring in Speakers**

*Glasscock Co-sponsorship Grant* (\$300), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2006. Funds matched by Our Saviour's Lutheran Church (\$350). Invited lecture on "A Defense of Leonard Bernstein's Interpretation of Mozart's *Requiem*" by Prof. Robert Boozman from University of Louisville.

*Glasscock Co-sponsorship Grant* (\$250), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2006. Funds matched by Department of Performance Studies (\$250). Invited lecture on "Sound Energy Aggregate (SEA)" by Dr. John Morrison from Longy School of Music.

*Phi Beta Kappa, Texas A&M Chapter*. Co-hosted composer John Eaton as our Phi Beta Kappa Visiting Scholar. His presentation about modern opera was entitled "On Different Tracks"

*Glasscock Co-sponsorship Grant* (\$400), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2005. Funds matched by Department of Performance Studies (\$400). Invited lecture on "Vocal Rhythm and Stylistic Development of Rap" by Dr. Devlyn Case from Boston

College and Eastern Nazarene College.

*Glasscock Co-sponsorship Grant* (\$400), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2005. Funds matched by Department of Performance Studies (\$300). Invited lecture and performances by Dr. Neil Flory (Del Mar College).

*Glasscock Co-sponsorship Grant* (\$400), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2005. Funds matched by Department of Performance Studies (\$625). Invited lecture on timbral analysis of the Beatles by Dr. Walter Everett (music theorist) from University of Michigan, Ann Arbor.

*Glasscock Co-sponsorship Grant* (\$200), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2004. Funds matched by Department of Performance Studies (\$200). Invited lecture on authenticity and musical rhetoric in Handel manuscripts by Dr. Gregory Barnett (musicologist) from Rice University.

*Glasscock Co-sponsorship Grant* (\$400), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2004 (applied with Dr. Jan Swearingen, Professor of English, Texas A&M University). Necessary funds also contributed by College of Architecture, Department of Communication, Department of English, and Department of Performance Studies. Invited lecture on 18<sup>th</sup>-c American hymn singing, fiddling, dancing, and culture by Dr. John Turner from Colonial Williamsburg. This well regarded 18<sup>th</sup>-c scholar and well known Scottish fiddler was brought with monies from several agencies within Texas A&M.

*Glasscock Co-sponsorship Grant* (\$200), Melbern H. Glasscock Center for Humanities Research, Texas A&M University, 2003. Funds matched by Department of Performance Studies. Invited lecture on popularity, the Beatles, and Bach from Dr. Nico Schuler (musicologist/music theorist) from SW Texas State University.

**Grants for Festivals and Concerts** (I organized, designed, conducting, and played) *Humanities Council of South Carolina, National Endowment for the Humanities*, and other grants (\$10,000) for hymn festival/conference entitled “The Legacy of Singin’ Billy Walker: Hymn in the South”, 2008–2009, with several nationally regarded scholars and performers. Including in-kind funding, the budget for this project was \$14,398.

*Symposia & Notable Lectures Grant* (\$2500), Melbern H. Glasscock Center for Humanities Research, Texas A&M University; *Performance Grant* (\$2000), Academy of Visual and Performing Arts, Texas A&M University, 2005–06. Also supported by Department of Performance Studies (\$2000): “Musicology, Musical Culture, and Performance of the 17<sup>th</sup> and 18<sup>th</sup> Centuries” (spring 2006 conference of the AMS-SW).

*Bush Presidential Library, Arts Council of Brazos Valley, and Other Local Contributors* (\$2000), 2004: “An Evening of Music by Women Composers.” Hosted and organized a concert involving numerous ensembles in a concert of music by women composers.

*Instructional Enhancement Grant* (\$5000), Academy of Visual and Performing Arts, Texas A&M University, 2004 (primary investigator): “A Hymn Festival Concert: Words and Music by Students Artists.” Also supported by *Arts Council of Brazos Valley Grant* (\$500) and Department of Performance Studies (\$2000). Students enrolled in MUSC489/ENGL489 created new hymns for performance by a professional ensemble from Houston, the Houston Bach Society choir & orchestra, and the audience. Hymn texts were written by English majors in a cross-listed course and musical settings of the hymns

by music majors. I supervised student composition over two-month period and conducted this excellent ensemble in concert. Also see description for the concert repertory under "Performance Grants" on previous page.  
<http://ProfCouch.us/Courses/Spring2004/HoustonBachSociety050804.pdf>

## SERVICE

### Service to Profession

- 2009 Session Chair. College Music Society, International Conference in Croatia. (Session 5a on July 7<sup>th</sup>, 2009).
- 2009–present Member. National Committee for Educational Resources. AGO.
- 2008 Mock interview committee member, *College Music Society* National Conference.
- 2006 Host. *American Musicological Society, SW Chapter*, meeting (March 25, 2006). See [http://ProfCouch.us/Professional/AMS-SW2006/AMS-SW2006\\_Index.html](http://ProfCouch.us/Professional/AMS-SW2006/AMS-SW2006_Index.html)
- 2005 Session Chair. *Third Annual Hawaii International Conference on the Arts & Humanities* in Honolulu, Hawaii. (Jan. 13–16, 2005)
- 2004–2005 Member, Hewitt-Oeberdorffer Prize Committee. AMS-SW.  
Also ran for AMS-SW secretary (lost)  
<http://www2.uta.edu/hunt/ams/Spring%202004%20Ballot.htm> .
- 2004 Mock interview committee member, *College Music Society* National Conference.
- 2003 Session Chair. *College Music Society*, International Conference in Costa Rica.
- 2003 Program Committee Member. *Texas Society of Music Theory* conference 2003. (Feb. 21–22 at Texas Christian University, Fort Worth, TX)

### University/College Service

- 2008–present Member, Web Oversight Committee.
- 2008–present Member, Curriculum Committee.
- 2007–present Member, Faculty Development Committee.
- 2008 Member, ad-hoc tenure-review committee for Dr. Elizabeth York (music therapy)
- 2007 Chair, ad-hoc tenure-review committee for Dr. Siegfried Reichwald (musicology)
- 2007 Member, ad-hoc promotion committee for Dr. David Berry (composition)
- Converse College
- 2006 Member, Academy of Visual and Performing Arts Grants Committee
- 2005–2006 Faculty Performing Arts Showcase Committee.  
Texas A&M University.

### Departmental Service

- 2003–2006 Member, Curriculum Committee. Personally revised all music-theory course descriptions and expanded music-theory curriculum to serve students' needs.
- 2003–2004 Member, Search Committee for Piano Position.
- 2003–2006 Organizer, Undergraduate Research Group (music-theory/analysis).
- 2002–2003 Member, Search Committee for Acting Position.
- 2002–present Member and Grader, auditions and placement exams for music major&minor auditions
- 2002–present Chair, Theory Coordination Committee (unofficial). Coordinate music-theory curriculum.  
Department of Performance Studies, Texas A&M University.

### Graduate Committees

- 2003–2006 Member, Master's Thesis Committees for Vishwanand Shetti, Tim Weaver, and Brooke Beane  
School of Architecture, Texas A&M University.

### Undergraduate Theses

- 1999–present Matthew Bridges, Luis Garcia, Megan Friess, Jason Patterson, and many more.

## Academic Graduate Coursework

**Composition and Electronic Music:** Advanced Computer Music I, II, III; Special Topics in Computer Music I (HTML, C/C++, CMix/MinC, digital filtering, interfaces); Special Topics in Computer Music II (real-time performance) with Mara Helmuth. Know MIDI, Fortran, C++, Pascal, Basic, HTML, etc. Private composition lessons with Mara Helmuth (1995–98), Allen Sapp (1993–94), and James Sain (1991–92).

**Music Theory & Analysis:** Theory Pedagogy with Robert Zierolf; Set Theory I, II with Randall Wheaton; Schenkerian Analysis I, II, III with Randall Wheaton; History of Theory I, II, III, IV, V, VI with Edward Nowacki and Frank Samarotto; Proseminar in Theory with Severine Neff; Twentieth Century Analysis I with John McCabe; Sixteenth Century Counterpoint I, II, III with Allen Sapp; Aesthetics with Robert Zierolf; Doctoral Seminars in Analysis and Theory (18 hrs) with Allen Sapp (Beethoven), Severine Neff (Schoenberg), Steven Cahn (Historiography–informal auditor), Randall Wheaton (Set Theory), and Frank Samarotto (Schenker and Rhythm). Private theory studies in Schenkerian analysis (1994–98) with Frank Samarotto, Schoenbergian analysis (1993–95) with Severine Neff, and Aesthetics with Robert Zierolf (1993).

**Keyboard Literature and Skills:** Organ Pedagogy I, II, III with Roberta Gary; Organ Repertory I, II, III, IV, V, VI with David Mulbury; Seminar on Buxtehude with Roberta Gary; Score Reading I, II, III with Joel Hoffmann; Figured Bass I, II, III and individual work in continuo playing with Eiji Hashimoto and Willis Bodine.

**Music History:** Twentieth Century I; Romanticism I, II; Classicism; Baroque I, II; Renaissance I, II; Medieval; Development of Jazz Styles I; History of Jazz and Pop Music I, II; Early Music Lab; Special Topics course on J.S. Bach with David Mulbury; Special Topics course on Music and Meaning with Edward Nowacki and Michele Robinson (informal auditor); Doctoral Seminar in Musicology (Semiotics) with Edward Nowacki.

## Private Performance Studies

**Organ:** Private Lessons with Roberta Gary (1992–98), Willis Bodine (1987–92), and Janet Graham (1985–87); Organ Coaching with David Mulbury (1992–96).

**Harpsichord and Continuo:** Private Lessons with Eiji Hashimoto (1995–96) and Willis Bodine (1990–91).

**Chamber Music:** Richard Fields (1995), Richard Morris (1993), Elwyn Adams and Holly Hughes (1990–91).

**Piano:** Private Lessons with William Black (1996), Richard Morris (1992–93), Holly Hughes (1991–92), and graduate students Maria Martinez (1996–97), Melinda Hicks (1993–95), and Mark Hussung (1992–93).

**Carillon:** Private Lessons with Willis Bodine (1991) and Janet Graham (1988).

## Continuing Education

Winter 2011 ProTools Certification. Three-week daily seminar taught by Brian Dozoretz.

Fall 2005 History of Rhetoric. Audited 3-cr. graduate seminar at Texas A&M taught by James Aune.

Summer 2004 Workshop on Teaching Writing. Two-day workshop through Texas A&M writing center.

Summer 2001 Workshop on Teaching Writing. Four-day workshop with Nancy Barry, Luther College.

## Technical Education

**Mathematics Courses:** Honors Calculus I, II, III; Elementary Differential Equations; Differential Equations; Linear Algebra; Vector Analysis; Complex Variables; Statistics I for Majors; History of Mathematics; Intro. to Number Theory; Advanced Calculus I, II; Abstract Algebra I, II; Number Theory I, II (graduate seminars).

**Physics Courses:** Honors Physics I, II; Physics Lab I, II; Modern Physics; Mechanics I; Electromagnetism I, II; Statistical Physics I; Quantum Mechanics I, II; Laboratory Physics II; Frontiers of Science; Individual Work in Acoustics and Quantum Mechanics.

**Other Technical Courses:** Intro. to Engineering; Computer Programming for Engineers (Fortran); History of Science I; Circuits I; Electric Circuits Lab; Individual Work (C/C++ programming).

**College-level Courses taken in High School:** AP Biology I, II; AP Chemistry I, II; AP Computer Science I, II (Pascal); AP Calculus I, II; AP Physics I, II; College Algebra/Trigonometry.

## REFERENCES

### Primary References

\*Dr. Alan Houtchens  
[houtch@neo.tamu.edu](mailto:houtch@neo.tamu.edu)  
Assoc. Professor of Musicology  
Dept. of Performance Studies  
Texas A&M University  
College Station, TX 77843-4240  
(979) 845-6122, 979-846-5622

Dr. Scott Robbins  
[Scott.Robbins@converse.edu](mailto:Scott.Robbins@converse.edu)  
Assoc. Dean and Professor of Composition  
Petrie School of Music  
Converse College  
Spartanburg, SC 29302  
(864) 596-9021

\*Dr. Doug Weeks  
[doug.weeks@converse.edu](mailto:doug.weeks@converse.edu)  
Department Chair of Performance  
& Babcock Professor of Piano  
580 East Main Street  
Converse College  
Spartanburg, SC 29302  
(864) 596-9006

\*Dr. Siegwart Reichwald  
[siegwart.reichwald@converse.edu](mailto:siegwart.reichwald@converse.edu)  
Assoc. Professor Musicology  
Petrie School of Music  
Converse College  
Spartanburg, SC 39302  
(864) 596-9133

Dr. David Berry  
[david.berry@converse.edu](mailto:david.berry@converse.edu)  
Professor of Music Thy & Comp  
Petrie School of Music  
Converse College  
Spartanburg, SC 39302  
(864) 577-2035

### Supplementary References

Dr. Robert Zierolf  
[robert.zierolf@uc.edu](mailto:robert.zierolf@uc.edu)  
Associate University Dean and Professor of Music Theory  
College-Conservatory of Music  
University of Cincinnati

Cincinnati, OH 45221-0003  
(513) 556-4331

Dr. Frank Samarotto  
[fsamarot@indiana.edu](mailto:fsamarot@indiana.edu)  
Associate Professor of Music Theory  
Jacobs School of Music  
Indiana University—Bloomington  
1201 East Third Street  
Bloomington, IN 47405-7006  
(812) 856-5740

Dr. Craig Cummings  
[cummings@ithaca.edu](mailto:cummings@ithaca.edu)  
Professor and Chair of Music Theory  
3210 James J Whalen Center for Music  
Ithaca, NY 14850  
(607) 274-3703

Professor Willis Bodine  
[wrbodine@ufl.edu](mailto:wrbodine@ufl.edu)  
Professor Emeritus of Organ  
School of Music  
University of Florida  
Gainesville, FL 32611  
(352) 376-2636

Dr. Kelly Vaneman  
[Kelly.Vaneman@converse.edu](mailto:Kelly.Vaneman@converse.edu)  
Department Chair of Musicology & Music Theory  
580 East Main Street  
Converse College  
Spartanburg, SC 29302  
(864) 596-9005

Dr. Elizabeth York  
[Elizabeth.York@converse.edu](mailto:Elizabeth.York@converse.edu)  
Chair of Music Education  
& Professor of Music Therapy  
580 East Main Street  
Converse College  
Spartanburg, SC 29302  
864-596-9166

Dr. Edward Nowacki  
[edward.nowacki@uc.edu](mailto:edward.nowacki@uc.edu)  
Professor of Musicology  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, OH 45221-0003  
(513) 556-9510

Dr. Peter Lieuwen  
[lieuwen@tamu.edu](mailto:lieuwen@tamu.edu)  
Former Dept. Head and Professor of Composition

Dept. of Performance Studies  
Texas A&M University  
College Station, TX 77843-4240  
(979) 845-3378 & (979) 845-3355

Further references available upon request.