Christopher W. White
Curriculum Vitae

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Education

Yale University – Ph.D. with Distinction (Music Theory)   2014
  Dissertation – "Some Statistical Properties of Tonality, 1650-1900"
  Advisor – Ian Quinn
    Developed algorithms that model musical styles, key, and function to
    investigate music's capacity for communication

Queens College, CUNY – M.A. (Music Theory and Analysis)   2007

Oberlin College / Conservatory of Music   2005
  B.A. (German), B.Mus. (Organ and Music Theory)

Awards/Grants

Fellow at Center for Interdisciplinary Research, Bielefeld, Germany: *to participate in*   2023
  their initiative "The Future of Musical Knowledge in the Age of Machine Learning"

UMass Mutual Mentoring Faculty Fellowship: *for the "Expanding Cultural*   2021-2022
  Pedagogies in Music Project" supporting repertoire diversification at UMass

Civic Engagement and Service-Learning Faculty Fellow   2019-20

UMass Distinguished Teaching Award (department nominee)   2018

Five College Blended Learning Grant: *to implement Internet-facing teaching and*   2015-2018
  assessment tools for introductory music-theory class ($30,500)

UNCG New Faculty Grant: *to continue expanding cognition lab*   2014

Undergraduate Research and Creativity Award: *to work with two UNCG*   2013
  undergraduates to initiate a music cognition lab

Distinguished Dissertation Award (Yale University)   2012

Associates in Teaching Fellowship (Yale University): *to design and co-teach a*   2010-2012
  class in computational music analysis

Professional Experience

Teaching

University of Massachusetts, Amherst: Assistant Professor (promotion to   2015-present
  Associate with tenure currently under consideration)

Harvard University: Visiting Assistant Professor   Spring 2023

University of North Carolina, Greensboro: Assistant Professor   2013-15

Yale University: Graduate Instructor   2007-2013

Research

<u>McGill:</u> External Advisor for "Timbre In Pop Study"	2020-present
<u>UMass:</u> Primary Investigator for "The Interaction of Chord Change and Meter." *Funded by the Department of Music and Dance*	2015-present
<u>UNCG:</u> P.I. for "Stochastic Systems and Musical Meter." *Funded by Office of Undergraduate Research initiative for integrating students into interdisciplinary faculty research.*	2014-2015
<u>Yale University:</u> Researcher and archivist for "Electronic Locator of Vertical Interval Successions (ELVIS)" Ian Quinn, P.I. *Funded by a "Digging into Data" grant from NEH*	2011-2013

Book

The Music In The Data: Corpus Analysis, Music Analysis, And the Western Tonal Tradition (Routledge, 2022)

Publications

Forthcoming. "The Meaningful Corpus Model: Connecting Musical Corpora, Analysis, and Interpretation." in *The Oxford Handbook of Musical Corpus Analysis* (Burgoyne, Quinn, & Shanahan, eds.). New York: Oxford University Press.

2022. "A Comparative Analysis of Melodic Rhythm in Two Corpora of American Popular Music." *Journal of Mathematics and Music*. (co-authored with Joe Pater and Mara Breen.)

2021. "Effects of Chord Inversion and Bass Patterns on Harmonic Expectancy in Musicians." *Music Perception*, co-authored with Emily Schwitzgebel.

2021. "Deployments of Novelty in a Corpus of Popular Music." in *Proceedings of Future Directions of Music Cognition*. 83-87. https://kb.osu.edu/handle/1811/93124

2021. "Some Aspects of Pedagogical Corpora." *Empirical Musicology Review.* emusicology.org/article/view/7785

2021. "Some observations on autocorrelated patterns within computational meter identification." *Journal of Mathematics and Music, 15(2):* 181-193.

2019. "Influences of Chord Change on Metric Accent." in *Psychomusicology* 29(4): 209-225.

2019. "Autocorrelation of Pitch-Event Vectors in Meter Finding." In *Mathematics and Computation in Music*, Springer: LNCS, v. 11502: 287-296.

2018(a). "Meter's Influence on Theoretical and Corpus-Derived Harmonic Grammars." in *Indiana Theory Review*: 93-116.

2018. "Chord Content and Harmonic Function in Tonal Music" in *Music Theory Spectrum*: 314-350 (co-authored with Ian Quinn). *Finalist for Society for Music Theory's 2019 Outstanding Publication Award.*

2018(b). "Feedback and Feedforward Models of Musical Key." in *Music Theory Online, 24(2).*

2018. "Some Influences of Chord Progressions On Accent," in the *Proceedings of the International Conference of Music Perception and Cognition*, 115-119.

2017. "Relationships Between Tonal Stability and Metrical Accent in Monophonic Contexts" in *Empirical Musicology Review*. 12(1): 19-27.

2017. "Review of Tonality and Transformation" in *Music Theory Spectrum. 38(2)*: 265-270.

2017. "Locating Emergent Creativity With Similarity Metrics" in *Journal of Creative Music Systems.* 2(1): http://jcms.org.uk/issues/Vol2Issue1/locating-emergent-creativity/article.html.

2017. "Corpus-Derived Key Profiles are not Transpositionally Equivalent" in *Music Perception*, co-authored with Ian Quinn. 34(5): 531-540.

2017. "Cross Entropy as a Measurement of Coherence and Uniqueness" in *Mathematics and Computation in Music*. LNCS, v. 10527: 324-334.

2017. "A Metrically Based Generative System of Harmony" in *Proceedings of the 2nd Conference on Computer Simulations of Musical Creativity*: https://csmc2017.wordpress.com/proceedings/

2016. "A Model of Emergent Creativity in Sample Corpora" in *Proceedings of the 1st Conference on Computer Simulations of Musical Creativity*: https://drive.google.com/file/d/0B1OooSxEtloFQVhIUWpHZHMzT1k/view?usp=drive_web

2016. "Deriving and Evaluating SPOKE, a Set-Based Probabilistic Key Finder" in the *Proceedings of the International Conference for Music Theory and Cognition*, 69-73.

2015. "A Corpus-Sensitive Algorithm for Music Analysis" in *Mathematics and Computation in Music*. LNCS, v. 9110: 115-121.

2014. "Changing Styles, Changing Corpora, Changing Tonal Models" in *Music Perception. 31(3)*: 244-253.

2013. "An Alphabet Reduction Algorithm for Chordal *N*-grams," in *Mathematics and Computation in Music*. LNCS, v. 7937: 201-212.

Peer-Reviewed and Invited Presentations

University of Oregon (2022), Arizona State (2022), McGill University (2022, 2011), Georgia State (2020), Florida State University (2019), Music Cognition Symposium at Rochester/Eastman (2019), College of St. Rose (2018), Wellesley College (2018), Boston University (2017), Society for Music Theory Annual Meeting (2022, 2021, 2020, 2018, 2017, 2015, 2014, 2012, 2010), Computer Simulations of Musical Creativity (2017, 2016), Society for Music Perception and Cognition (2022, 2019, 2017, 2015), International Conference for Music Perception and Cognition (2021, 2018, 2016), Music Theory South Central (2017), Music Theory Society for New York State (2020), Music Theory Midwest (2014, 2013), Music Theory Mid-Atlantic (2011-14), New England Conference for Music Theorists (2012), Music and the Moving Image (2010), University of British Columbia (2013), Washington University of St. Louis (2012)

Selected Online Materials:

Online Research Presentations
"Text and Melody Delivery in Pre- and Post-Millennial Popular Song," for the *International Conference for Music Perception and Cognition*, 2021: https://youtu.be/Jiz-SNMGDsY

"Learning to Identify Exact and Palindromic Repetitions in Pentatonic Melodies" for the *International Conference for Music Perception and Cognition*, 2021: https://youtu.be/YgNCGko84tY

"Some Elements of Form in Popular Music" for the *Society of Music Theory*, 2020: https://youtu.be/to5Kd7kS8IM

Online Teaching Materials

Teaching Video (October 2022, Ear Training III):
    https://youtu.be/uAGP04yRMKE
Ear Training III asynchronous teaching videos:
    https://www.youtube.com/channel/UCM0FcyYNzDqZrusKSEN3ikg/
1-minute theory review videos:
    https://www.tiktok.com/@christopherwilli531
Outline of Blended-Learning approaches to Fundamentals of Music Theory (UMass Music 110):
    https://youtu.be/CZlbVGzpn-4

Music Performance

Invited Recital – Stone Church Recital Series, Gilbertsville, MA

Invited Recital – North Hadley Congregational Church

Faculty Recital – University of North Carolina at Greensboro

3Penny Orchestra, Choir Member (performances on *The Today Show, America's Got Talent*)

Organist and Choir Director – Various parishes in MA, CT, NY, OH

Concert Series of Cathedral of St. Joseph, Hartford, CT

Committees/Service

Guest Editor, *Journal of Mathematics and Music*, volume in memorial of Godfried Toussaint	2019-present
Recruitment Taskforce	2019-present
Department Personnel Committee	2019-2021
Search Committee (UMass, Assistant Prof. of Music Theory	2019-2020
Search Committee (UMass, Assistant Prof. of Music Education)	2018-2019
Editorial Board for SMT-Video	2017-2020
Chair of Music Informatics Interest Group, SMT	2018-2021
New England Conference for Music Theorists: Secretary	2016-present
Diversity Taskforce, UMass Department of Music and Dance	2016-2017
Greensboro Symphony, Young Professional's Association: Chair of Education Committee	2014-2015
Q. Walter Peabody Foundation, Vice President: Co-founded the foundation to provide scholarships to college-bound graduates from my high school	2004-present

Popular Press

2022. "Why "We Don't Talk About Bruno" Is the Biggest Disney Hit Since 'Let It Go'" *Slate*
2020. "Beethoven Has a First Name." *Slate (which briefly burned down the internet in October of 2020)*
2018. "How to Understand (and Survive) All the Election Predictions You See." *Slate*
 2017. "Can Music Be Gay? A Musicologist Listeners for Identity in Provincetown." *Slate*
2017. "Dear Students: What to Remember When You've Forgotten Everything." *HuffPo*
2016. "A Letter To My Students, 3:00 am, Election Day, 2016." *HuffPo*