

# JEREMIAH GOYETTE

Ph.D. Candidate in Music Theory (ABD)  
Eastman School of Music  
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## EDUCATION

### **Eastman School of Music, Rochester, NY**

Ph.D. in Music Theory, with expected completion date: July 2012  
Dissertation title: "The Z-Relation in Theory and Practice"  
Advisor: David Headlam  
Theory studies with Jonathan Dunsby, Dave Headlam, Robert Hasegawa, José Oliveira Martins, and Jeannie Guerrero. Historical music theory studies with Robert Wason and Peter Schubert.

### **State University of New York at Buffalo, NY**

Work towards PhD in Music Theory and Historical Musicology; completed four semesters of program (2005-2007) before transferring to the Eastman School of Music.  
Principal teachers: Martha Hyde, Charles J. Smith

### **Texas Tech University, Lubbock, TX**

B.M. in Music Theory, *magna cum laude*, 2005  
Principal teachers: Matthew Santa (Theory), Mary Jeanne van Appledorn (Comp.)

### **Conservatorio della Svizzera Italiana, Lugano, Switzerland**

One year of training in Violin Performance, 1995 -1996  
Principal teachers: Carlo Chiarappa (Violin), Paul Glass (Comp./Theory)

## CONFERENCE PRESENTATIONS

"Pumping the All-Interval Tetrachords: Some Algorithms for Generating the Z-Related Sets."  
Society for Music Theory Annual Meeting, October 2011 (Minneapolis, MN)

## TEACHING EXPERIENCE

### **Eastman School of Music, Rochester, NY**

#### **Full-time Teaching Assistant, 2007-12**

*Aural Musicianship III-IV* (TH261-262)  
Teaching assistant for Mary Greitzer, 2011-2012  
Teaching two sections twice a week of course on musicianship and ear training required for all music concentrators; included solfège, sight singing, and dictation.

*Model Composition and Post-Tonal Analysis (TH205)*

Teaching assistant for Robert Hasegawa, Fall 2009 and Fall 2010

Taught two sections three times a week of course on twentieth-century music and post-tonal analysis (required for all music concentrators) that included ear-training and composition exercises; graded written assignments and prepared lesson plans.

*Model Composition and Tonal Analysis III-IV (TH201-202)*

Teaching assistant for Jonathan Dunsby and William Marvin, 2008-2009

Taught two sections twice a week of second-year theory course in analysis of nineteenth-century music and chromatic harmony, including model composition and introduction to Schenkerian harmony.

*Model Composition and Tonal Analysis I-II (TH101-102)*

Teaching assistant for Bruce Frank and David Temperley, 2007-2008

Taught two sections twice a week of first-year theory course, which included harmony, analysis and model composition.

*Private tutor, 2008-2012*

Private instruction for undergrads and DMA graduate students.

**SUNY at Buffalo**

**Full-time Teaching Assistant, 2005-2007**

*Intermediate Harmony and Counterpoint I-II (MUS211-212)*

Teaching assistant for Jonathan Dunsby, 2006-2007

Taught two sections twice a week of aural skills lab, graded homeworks from theory course, and conducted weekly private piano tutorials.

*Elementary Harmony and Counterpoint I-II (MUS105-106)*

Teaching assistant for Charles J. Smith, 2005-2006

Same duties as for MUS211-212

**TEACHING AWARDS**

Nominated (by faculty) for the 2011 Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student (Eastman School of Music).

**SECONDARY AREAS OF STUDY**

**Computing and Programming**

Presentations given for ESM theory interest group in computing for music theory:

“Programming set structures using C++” (Summer 2009)

“Fourier Transform: Programming Issues” (Summer 2010)

Programming languages: C++, Java, Perl, Python, PHP, CGI/Ajax, HTML/CSS

Experience in programming for music analysis includes work with MusicXML, Music21, and Humdrum.

Personal website ([jeremiahgoyette.com](http://jeremiahgoyette.com)) includes pitch-class set calculators and a post-tonal ear-training program (PTETSuite).

## SECONDARY AREAS OF STUDY, CONT.

### **History of Theory**

Renaissance modal theory and the development of tonality; counterpoint and improvisation; historical tunings.

## LANGUAGES

Italian: reading, conversation. French: reading. German: reading.

## PROFESSIONAL PERFORMANCE EXPERIENCE

### **Lubbock Symphony Orchestra**

Violin Section member, 2004-2005

### **Big Springs Symphony Orchestra**

Violin Section member, 2002-2005

## TEACHING EXPERIENCE (NON-UNIVERSITY)

### **McCrae Music Company, San Diego, California**

Full-time Violin Instructor, 1998-1999

Private violin instruction for studio of 15 beginning to intermediate students ranging in ages from 6 to 56.

## SERVICE

**Intégral (music theory journal):** staff member and web manager, 2008-2012

Duties include reading and voting on article submissions, formatting and proofreading accepted articles, and maintaining the journal website.

**Sibley Music Library, Special Collections:** Staff Member, 2009-2012

Supervisor: David Peter Coppen

Work pertaining to the *Carl Fischer* archive, the largest archive at Sibley. Duties include cataloging and archiving items, creating archive databases, writing finding aids, and scanning or photocopying items for inquirers.

**Eastman Multimedia and Cognition Computing:** Lab Manager, 2011-2012

Supervisor: Dave Headlam

Duties include running servers, managing the theory website, backing up data, setting up computers, and advising users on MIDI, Sibelius, and other music-related software.

## PROFESSIONAL ASSOCIATIONS

Society for Music Theory  
Music Theory Society of New York State  
Society for Music Perception and Cognition

## REFERENCES

Jonathan Dunsby  
Professor of Music Theory; Chair, Music Theory Department  
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