

MATTHEW BILIK
matthewbilik@my.unt.edu
10706 Lantern Rd
Fishers, IN 46038
(574) 276-0995

EDUCATION

- 2022 PhD, Music Theory, University of North Texas, Denton, TX
Dissertation: "Motivic Stratification in Fauré's Late Chamber Works: Perspectives on Voice Leading and Tonal Coherence"
Related Field: Composition
- 2015 MM, Music Theory, Jacobs School of Music, Indiana University, Bloomington, IN
- 2013 BA, Music Education, Jacobs School of Music, Indiana University, Bloomington, IN

TEACHING EXPERIENCE

- 2022-present Assistant Professor of Music Theory, Anderson University
As head of the music theory faculty, taught all four levels of music theory and aural skills (levels 1-4, including post-tonal) and the theory course for graduate students. Developed new course materials, assignments/projects, and tests/quizzes.
- 2021-2022 Adjunct Professor, Dallas Baptist University
Taught levels 1, 2, and 4 of aural skills and Theory IV (post-tonal).
- 2017-2022 Instructor (Teaching Fellow), University of North Texas
Taught second level of music fundamentals (equivalent of first level of music theory), which included harmonic analysis, part-writing, phrase structure and form analysis of classical and popular music. Taught all four levels of aural skills, a curriculum which included sight singing, melodic/harmonic dictations, and aural analysis. Developed extra course materials and assignments, occasionally in collaboration with fellow colleagues.
- 2015-2017 Orchestra/Band/Choir Director, North Lawrence School Corporation
Taught grades K-12 choir and middle school and high school band and orchestra. Responsibilities included running daily rehearsals, creating assignments/assessments, and coordinating concerts and music festivals.
- 2013-2015 Associate Instructor, Jacobs School of Music, Indiana University
Taught freshman and sophomore written music theory courses (rudiments, counterpoint, part-writing, and literature from Renaissance to the early Romantic). Taught freshman and sophomore aural skills (all levels).

CONFERENCE PAPERS

- 2023 “Pivot Sonority Markedness as Bass-Chord Disjunction in Pop and Rock,” Music Theory Midwest Conference
Presented analytical paper on how pivot sonorities in pop and rock are marked for listening due to the disjunction between bass and chord. As a result, these sonorities possess dual harmonic function that smooths modulation between verse and choruses in different keys.
- 2023 “Recontextualized Motives as Narrative in Debussy’s *Études*,” Rocky Mountain Society for Music Theory Conference (upcoming)
Presenting research paper on how recontextualized motives, in progressive rhythmic/metrical conflict, furnish an effective rhythmic/metrical narrative across individual works
- 2023 “Recontextualized Motives as Narrative in Debussy’s *Études*,” South Central Society for Music Theory Conference
- 2022 “Motivic Perspectives of Voice Leading in Fauré,” Society for Music Theory Conference
Presented original research paper on motivic saliency and how it impacts traditional tonal syntax (i.e., conventional voice leading). Proposal also accepted to 2021 Music Theory Southeast Conference.
- 2022 “Motivic Perspectives of Voice Leading in Fauré,” Music Theory Midwest Conference
- 2022 “Tonal Coherence Through Thematic Appearance in Fauré,” South Central Society for Music Theory Conference
Gave conference paper demonstrating how melody unfolds structural harmonies that are either understated or absent as a verticality. The themes in Fauré’s late works provide a sense of center/key over surface sonorities that obscure one.
- 2022 “Key Duality and Melody-Bass Disjunction in Fauré,” Rocky Mountain Society for Music Theory Conference
Presented research paper on how the sensation of key duality arises as a result of disjunction between melody and the bass when they both express their own key.
- 2022 “Key Duality and Melody-Bass Disjunction in Fauré,” Texas Society for Music Theory Conference
- 2022 “Tonal Coherence Through Thematic Appearance in Fauré,” Florida State University Music Conference
- 2021 “Motivic Perspectives of Voice Leading in Fauré,” Texas Society for Music Theory Conference

Areas of Expertise: Fin de siècle French music, neo-modalism, key duality in pop/rock music, music theory pedagogy

AWARDS AND HONORS

2018-2020 COM Robert W. Ottman Theory Award
2019-2020 Robert J. Hardin Presidential Award
2017-2018 COM Westheimer Grad Fellowship
2009-2013 Indiana University Herbert Presidential Scholarship
2010-2013 E. Hofzimmer Piano Scholarship
2010-2013 Indiana University Prestige Scholarship

SERVICE

2019-present *Theoria* Editorial Assistant, University of North Texas
Worked with Frank Heidlberger as editorial assistant of the academic music theory journal, *Theoria*. Typeset musical examples in notation software and edited text format for publication.

PROFESSIONAL DEVELOPMENT AND LEADERSHIP

2019-2022 Graduate Association of Musicologists *and* Theorists (GAMuT),
Program Coordinator, University of North Texas

2014-2015 *Indiana Theory Review*, Publicity Manager, Indiana University

PROFESSIONAL ORGANIZATIONS/MEMBERSHIPS

2020-present Music Theory Midwest (MTMW)
2015-present American Composers Forum (ACF)
2013-present The Society for Music Theory (SMT)
2013-2017 The National Association for Music Education (NAfME)

REFERENCES

Diego Cubero, PhD, dissertation advisor, diego.cubero@unt.edu, 812-322-9355
Benjamin Graf, PhD, aural skills coordinator, Benjamin.graf@unt.edu, 443-797-7997
Jeffrey Wright, PhD, dean of School of Music, jewright@anderson.edu, 317-445-4288
Ellen Bakulina, PhD, dissertation committee member, Olga.Bakulina@unt.edu, 347-527-3785