

Samantha M. Inman

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Education

- 2014** **Doctor of Philosophy, Music Theory**, Eastman School of Music, University of Rochester
Dissertation: “The Nexus of Inner and Outer Form in Joseph Haydn’s Late Instrumental Sonata Movements” advised by William Marvin.
- 2009** **Master of Music, Music Theory**, College-Conservatory of Music, University of Cincinnati
- 2007** **Bachelor of Music, Music Theory and Flute Performance**, Baldwin-Wallace College

Teaching

Stephen F. Austin State University

2023-present Associate Professor of Music Theory with Tenure

2017-2023 Assistant Professor of Music Theory

Certified Online Instructor

Modalities: • face-to-face | * online | ^ hybrid

Undergraduate Courses

Aural Skills II •, III • ^, IV • ^

Theory II •, III •

Music Form and Analysis • ^

Counterpoint •

Theory Review *

Graduate Courses

Introduction to Graduate Music Theory • *

Theory Pedagogy • * (designed and taught online version approved by CTL 2019)

Readings in Music Theory * (designed and taught online version approved by CTL 2020)

Schenkerian Theory * (designed and taught online version approved by CTL 2021)

Master’s Theses: Primary Advisor

Michael Chadwick (2023): “Making Malice Musical: Verdi’s Compositional Journey Through the Eyes of Six Villains.”

Leslie Thompson (2022): “Embodied Cognition in the Music Theory and Aural Skills Classrooms.”

Gina Jung (2021): “Four Jazz Solos: Transcription, Analysis, and Pedagogical Application.”

Michelle Rudder (2021): “The Arranging Techniques of Leon ‘Smooth’ Edwards and Their Application to Calypso-Styled Classical Music Arrangements for Steel Orchestra.”

Jesse Tingle (2020): “The Performer as Analyst in the Piano Sonata Opus 12 by Jean Sibelius.”

Ryan Johnson (2020): “Comparing Traditional and Modern Trends in Jazz Improvisation.”

Jacob Barnhill (2019): “Marvin Gaye’s *What’s Going On* and the Civil Rights Movement: A History and Analysis.”

Zachary Diaz (2018): “Analysis of Sampling Techniques by J Dilla in *Donuts*.”

2014-2017, University of North Texas, Lecturer in Music Theory (full-time)

Explorations in Music I (fundamentals for non-majors)

Theory I-II, IV

Aural Skills III

16th Century Counterpoint (undergraduate/master’s)

Form Analysis (undergraduate/master’s)

Analytical Techniques II (18th-19th centuries; graduate)

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Proseminar: Sonata Theory (doctoral)

2010-2014, Eastman School of Music, University of Rochester, Teaching Assistant

Aural Musicianship I-II

Model Composition and Tonal Analysis III-IV

Theory, Analysis, Musicianship Graduate Review

2007-2009, University of Cincinnati, College-Conservatory of Music, Teaching Assistant

Theory and Musicianship I-II

Honors Musicianship II-IV

Publications

Journal Articles

- 2021 "From God to Me to Us: Chris Tomlin and the Dimensions of Worship." *Artistic Theologian* 9: 109-159. <https://artistictheologian.com/journal/artistic-theologian-volume-9-2021/>.
- 2020 "Reprise Structures in Haydn's Op. 50 Minuets." *Indiana Theory Review* 36(1-2): 23-55. DOI: 10.2979/inditheorevi.36.1-2.02.
- 2018 "Introduction to Graduate Theory: Teaching Tonal Hierarchy through Bach." *BACH: Journal of the Riemenschneider Bach Institute* 49(2): 345-64.
- 2017 "Teaching Analytic Writing in the Form Classroom." *Journal of Music Theory Pedagogy* 31: 43-64. <https://jmtp.appstate.edu/teaching-analytic-writing-form-classroom>.
- 2017 "Trimodular Block Strategies in Haydn's Sonata Movements." *Haydn: The Online Journal of the Haydn Society of North America*. 7(1): 1-27. <http://haydnjournal.org>.
- 2016 "The Inner and Outer Form of Haydn's Monothematic Sonatas." *Theory and Practice* 41: 1-46.

Book Chapter

- 2021 "The Sing-and-Play." In *The Routledge Companion to Aural Skills Pedagogy: Before, In, and Beyond Higher Education*, edited by Kent D. Cleland and Paul Fleet, 99-112. New York and London: Routledge.

Book Review

- 2017 Review of Justin Merritt and David Castro, *Comprehensive Aural Skills: A Flexible Approach to Rhythm, Melody, and Harmony* (Routledge, 2016) and Diane J. Urista, *The Moving Body in the Aural Skills Classroom: A Eurhythmic Based Approach* (Oxford, 2016). *Music Theory Online* 23(3). <http://www.mtosmt.org/index.php>.

Presentations

Papers

- 2022 "Tonality, Modality, and Form in Eric Ewazen's Sonata No. 1 for Flute and Piano." Texas Society for Music Theory, Denton, TX (Mar 4-5).
- 2020 "From God to Me to Us: Chris Tomlin and the Dimensions of Worship." Society for Christian Scholarship in Music, Baylor, TX (Feb 6-8).
- 2019 "Teaching Music Theory through Wind Repertoire." Co-author: David Campo. Pedagogy Session, Texas Society for Music Theory, San Marcos, TX (Feb 22-23).
- 2017 "Teaching Cadence Recognition." Pedagogy into Practice, Cleveland, TN (June 1-3).
- 2017 "Haydn's Op. 50 Quartets and the Search for 'A Really New Minuet.'" Texas Society for Music Theory, Houston, TX (Feb 24-25); Music Theory Society of the Mid-Atlantic, Washington, D.C. (March 24-25).
- 2016 "TMB Strategies in Haydn's Sonata Movements." Texas Society for Music Theory, Belton, TX (Feb 26-27).

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- 2015 “Of Beginnings and Endings: P as Agent of Closure in Haydn’s Sonatas.” Texas Society for Music Theory, El Paso, TX (Feb 27-28); Society for Music Theory, St. Louis, MO (Oct 29-Nov 1).
- 2014 “Expositional Structure and Design: Revisiting the Two-Part and Continuous Models.” Music Theory Society of New York State, New York, NY (April 5-6).
- 2013 “The Monothematic Sonata: Another Fallacious Concept?” Music Theory Midwest, Norman, OK (April 26-27).
- 2012 “Key as Drama: The Hermeneutics of Tonality in Saint-Saëns’s *Samson et Dalila*.” University of Buffalo’s Graduate Symposium on Music, Buffalo, NY (Mar 3-4).
- 2011 “Norms, Types, and the *Davidsbündler*: Schumann’s Public and Private Dialogues with the Sonata Tradition.” Music Theory Southeast and South Central Society for Music Theory, Tallahassee, FL (Mar 11-12); Indiana University Graduate Theory Society’s Symposium on Analysis, Bloomington, IN (Feb 18-19).
- 2010 “Key Distance and Melodic Structure in the Perception of Binary Form.” Music Theory Musicology Society at the University of Cincinnati, Cincinnati, OH (April 9-10).
- 2010 “Dueling Dialectics: The Quest for Tonal and Rhythmic Resolution in the First Movement of Robert Schumann’s Piano Sonata No. 2, Op. 22.” Music Theory Society of the Mid-Atlantic, University Park, PA (March 26-27); Florida State University Music Theory Forum, Tallahassee, FL (Jan 16).
- 2009 “The Act of Interpreting J. S. Bach’s Allemande for Solo Flute.” Music Theory Midwest, Minneapolis, MN (May 15-16).

Posters

- 2023 “‘Old Hundredth’ and Christian Narrative in Three Works for Wind Ensemble.” Poster. Society for Christian Scholarship in Music, Duke University, Durham, NC (March 2-4).
- 2022 “Teaching Theory Pedagogy: The Anthology Project.” Poster. Pedagogy into Practice, East Lansing, MI (June 2-4).
- 2019 “The Sing-and-Play.” Poster. Pedagogy into Practice, Santa Barbara, CA (May 23-25).

Panels and Lightning Talks

- 2022 “Advising Student Research.” Panel organizer and moderator. Co-Panelists: Michael Callahan, Kent Cleland, Jane Piper Clendinning, and Gary S. Karpinski. Pedagogy into Practice, East Lansing, MI (June 2-4).
- 2022 “Bridging Theory and Practice: Video Solutions.” Lightning Talk. Teaching Showcase, Stephen F. Austin State University (Mar 1).
- 2021 “Hybrid Instruction in Music Theory: Balancing Synchronous and Asynchronous Modes.” Lightning Talk. Synchronous vs. Asynchronous Modes Panelist. Virtual Teaching Roundtable, West Coast Conference of Music Theory and Analysis, Zoom (May 15).

Administration

2017-present **Coordinator of Music Theory, Stephen F. Austin State University**

Manage the theory course schedule, instructor assignments, and textbook orders.
Oversee the theory curriculum at the undergraduate and graduate levels.
Hire and supervise theory and aural skills tutors.

2015-2017 **Theory Core Coordinator, University of North Texas**

Manage the aural skills curriculum and write outlines, syllabi, and lesson plans.
Hire teaching fellows, teaching assistants, and graders. Make course assignments.
Supervise and mentor the thirteen teaching fellows each semester who teach Aural Skills I-IV and Explorations in Music I-II.

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Service

SFA University

- 2019-2021 New Faculty Orientation Committee
- 2019-2020 Chair, Academic Affairs subcommittee of the University Graduate Council
- 2018, 2021 Student Affairs subcommittee of the University Graduate Council
- 2018-2021 University Graduate Council

SFA School of Music

- 2022-present Music Advisory Committee
- 2018-present Recital Committees (64 to date)
- 2017-present Comprehensive Exam Committees (51 to date)
- 2017-present Music Graduate Committee
- 2023 Oboe-Secondary Area Search Committee
- 2022 Bassoon-Music Theory Search Committee
- 2021-2022 Composition Search Committee
- 2021-2022 Music Studies Area Coordinator
- 2021 Musicology Search Committee
- 2020-2022 Music Merit Committee
- 2020-2022 Music Tenure and Promotion Policy Committee
- 2020 Bassoon-Music History Search Committee
- 2019 (Mar 9) Pre-Concert Lecture on *Missa in Tempore Belli* by Joseph Haydn, SFA Masterworks

UNT College of Music

- 2015-2017 Music Undergraduate Curriculum Committee
- 2015-2016 Ethnomusicology-Theory Search Committee
- 2015 CV Workshop Leader for the Graduate Association of Musicologists and Theorists (GAMuT), University of North Texas (Oct 16)
- 2014-2017 Faculty Advisor, MHTE (Music History/Theory/Ethnomusicology) Undergraduate Club

Discipline

- 2019-present Editorial Review Board, *Journal of Music Theory Pedagogy*
- 2022 Peer Reviewer for *Intégral*
- 2022 Session Chair, "Technology and Learning Online." Pedagogy into Practice, East Lansing, MI (June 2-4)
- 2022 Peer Reviewer for *Theory and Practice*
- 2020-2023 Board Member, Texas Society for Music Theory
- 2019-2022 Committee on the Status of Women, Society for Music Theory
- 2019-2020 Program Committee for the 2020 meeting of the Texas Society for Music Theory, Houston, TX (Feb 27-28)
- 2018 Session Chair, "Theory, evolving." Texas Society for Music Theory, Dallas, TX (Feb 23)
- 2017, 2021 Peer Reviewer for *Haydn: The Online Journal of the Haydn Society of North America*.
- 2016 Clinician for 7th Grade Soloists. Texas Flute Society Festival, Texas Woman's University, Denton, TX (May 20-21)
- 2012-2014 Co-Editor, *Intégral* Vols. 26-27
- 2011-2012 Secretary, *Intégral* Vols. 24-25
- 2010-2011 Subscriptions Manager, *Intégral* Vol. 23

Flute Performance

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Teachers Leah Arsenault Barrick, Kyle Dzapò, Sean Gabriel, Nancy Gillett, Carmen Lemoine, George Pope, Heather Verbeck

Solo and Chamber Performances (select)

- 2023 James Vilseck Faculty Percussion Recital. Selections from *Five Fantasies of Natural Origin* by David Gillingham. Stephen F. Austin State University (Mar 17).
- 2022 Pi Kappa Lambda Faculty Recital. *August Idyll* by Daniel Dorff. Stephen F. Austin State University (Sept 15).
- 2021 SFA Faculty Recital. Collaborator: Tracy Cole, piano. Works by Eric Ewazen, Jake Heggie, and Stephen Lias. First Baptist Church, Nacogdoches, TX (Oct 7).
- 2019 Pi Kappa Lambda Faculty Recital. II. “Alpine Frolic” from *Flute Forest* by Gary Schocker. Stephen F. Austin State University (Sept 20).
- 2018 Pi Kappa Lambda Faculty Recital. Collaborator: Jamie Weaver, soprano. “The Foggy Dew” from Three Irish Folk Song Settings by John Corigliano. Stephen F. Austin State University (Sept 20).
- 2013 Recital. Collaborator: Cameron Wilkens, piano. Works by Ian Clarke, François Devienne, Lukas Foss, and Walter Gieseking. Eastman School of Music (Sept 21).
- 2013 Chamber Recital. Works by J. S. Bach, Ian Clarke, and Charles Koechlin. Eastman School of Music (Feb 17).
- 2012 Recital. Collaborator: Cameron Wilkens, piano. Works by C.P.E. Bach, Eldin Burton, Joaquín Rodrigo, and Gary Schocker. Eastman School of Music (Sept 15).
- 2008 Recital. Collaborator: Kristal Band, piano. Works by J. S. Bach, Paul Hindemith, Jacques Ibert, and Paul Taffanel. University of Cincinnati, College-Conservatory of Music (Aug 4).
- 2006 Degree Recital. Collaborator: Mitsuko Morikawa, piano. Works by J. S. Bach, Claude Debussy, Arthur Honegger, Bohuslav Martinů, and Franz Schubert. Baldwin-Wallace College (Nov 18).
- 2006 Degree Recital. Collaborator: Mitsuko Morikawa, piano. Works by Michel Blavet, Friedrich Kuhlau, and Bohuslav Martinů. Baldwin-Wallace College (Feb 4).
- 2004 Recital. Collaborator: Mitsuko Morikawa, piano. Works by Ingolf Dahl, W. A. Mozart, and Francis Poulenc. Baldwin-Wallace College (Oct 6).

Ensembles

- 2017-present Celebration Orchestra, First Baptist Church of Nacogdoches, TX
- 2016 Flower Mound Symphony Orchestra, substitute, Flower Mound, TX
- 2015-2017 Metropolitan Winds, Dallas, TX
- 2015-2017 Lone Star Wind Orchestra, substitute, Dallas, TX
- 2015 North Texas Wind Symphony, North Texas Conductors Collegium and GIA Recording Project, Denton, TX
- 2014 Eastman Wind Ensemble (summer performance at the International Trombone Festival), Rochester, NY
- 2013-2014 Empire Film Music Ensemble, Rochester, NY
- 2010-2011 University of Rochester Symphony Orchestra, Rochester, NY
- 2009-2014 Eastman Wind Orchestra, Rochester, NY

Awards, Grants, and Scholarships

- 2023 SFA ORGS Travel Support Minigrant and SFA ECFA Professional Development Grant to present at the Society for Christian Scholarship in Music in March 2023.

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- 2022 SFA ORGS Travel Support Minigrant and SFA School of Music Professional Development Grant to present at Pedagogy into Practice in June 2022
- 2021 Center for Teaching and Learning's Award for Excellence in Online Course Design for MUTC 5365: Schenkerian Theory.
- 2019 SFA College of Fine Arts Professional Development Grant to participate in the "Analyzing Soundtracks" workshop in the Peer Learning Program within the Society for Music Theory conference in Nov 2019.
- 2019 SFA ORSP Mini Travel Grant and SFA College of Fine Arts Professional Development Grant to present at Pedagogy into Practice in May 2019.
- 2018 SFA College of Fine Arts Professional Development Grant to present at the Texas Society for Music Theory in Feb 2019.
- 2016 Honors Soloist in Graduate Student, Teacher, Professional Category. Texas Flute Society Festival, Texas Woman's University, Denton, TX (May 20-21).
- 2012 Teaching Assistant Prize, Eastman School of Music.
- 2009-2013 Robert L. and Mary L. Sproull University Fellowship, University of Rochester.
- 2008 Winner, IndyFlute's Robertello Masterclass Competition, Indianapolis, IN (Sept 27).
- 2008 Winner, National Flute Society's Professional Flute Choir Competition.
- 2007-2009 University Graduate Scholarship Award, University of Cincinnati.
- 2003-2007 Presidential Scholarship, Baldwin-Wallace College.

Professional Development

Center for Teaching and Learning Workshops, Stephen F. Austin State University

- 2023 Piano Lessons: What I've Learned from Being a Brand-New Learner (Aug 21)
Teaching in Times of Change: A Faculty Panel (Aug 21)
Student Mental Health Concerns: A Listening Session with Counseling Services (Aug 17)
What's New in Brightspace (Aug 17)
Make it Stick: Incorporating Effective Learning Strategies into Your Courses (Aug 16)
Motivation and Learning Design: Exploring Models of Motivation (Aug 16)
Understanding ChatGPT (Mar 28)
- 2022 Pedagogical Theft: The Value of Emulation in Innovative Teaching (Aug 15)
Provost's Panel: Teaching Excellence at SFA (Aug 15)
What's New in Brightspace (Aug 11)
The Art of Asking Questions: Techniques and Strategies (Aug 10)
Working with Students of Concern (Aug 10)
Meet the Lumberjack Wellness Network (Aug 10)
- 2021 Brightspace Time Hacks (Aug 11)
20 Tips for More Efficient, Effective Use of the Brightspace Discussions Tool (Aug 11)
What's New in Brightspace (Aug 11)
Distracted: How and Why to Improve Student Attention (Aug 10)
Preventing Academic Dishonesty (Aug 10)
Asynchronous Minutes: Design Tips and Good Examples (July 29)
- 2020 Brightspace Attendance Tool Quickstart (Aug 13)
Brightspace Intelligent Agents (Aug 12)
Zoom Breakout Rooms (Aug 12)
Brightspace Video Note: 5 Quick Tips (Aug 11)
Learning for All: How to Build Accessible Learning Environments (July 29)
How to Flourish at a Distance (July 24)
Rules of (Asynchronous) Engagement (July 21)
Rules of (Real-Time) Engagement (July 16)

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- Hyflex-ing Your Way to Multimodal Course Design (July 14)
- Hybrid-ging Modalities: Creating Instructional Blends that Work (July 9)
- Flexible Ways to Teach and Learn (July 1)
- 2019 Brightspace Rubrics (Aug 15)
- How Learning Science Can Make All of Us Better Teachers (Aug 14)
- McCopyright: I'm Lovin' It! (Aug 14)
- Templates for the WIN! (Aug 13)
- What's New in Brightspace (Aug 13)
- 2018 Brightspace ePortfolio Demo (Aug 16)
- Brightspace by D2L Special Topics: Virtual Reality and 3D Interactive Content (Aug 16)
- YouSeeU Demo (Aug 16)
- Introduction to Zoom (Aug 15)
- CREDO Information Literacy Modules (Aug 15)
- 2017 Online Instructor Certification Course (Fall)
- Foundations of Teaching and Learning (Fall)
- D2L #1-4 (Aug 14-Sept 13)
- Make and Take: Instructional Video (Aug 14)
- Introduction to Screencast-o-Matic (Aug 14)

External Workshops

- 2021 "Closing the Gender Gap II: Open-Access Analysis of Compositions by Women" led by Mark Gotham. Hosted by the Eastman School of Music via Zoom (March 5).
- 2019 "Analyzing Soundtracks" led by James Buhler. Peer Learning Program, Society for Music Theory, Columbus, OH (Nov 7).
- 2013 "Music Theory Pedagogy" led by Gary Karpinski and Rachel Lumsden. Music Theory Midwest Pre-Conference Workshop, University of Oklahoma (April 25).
- 2009 "Schenkerian Analysis" led by Poundie Burstein. Society for Music Theory's Graduate Student Workshop Program, Montreal, CA (Oct 30).
- 2009 "Sonata Theory Workshop" led by Warren Darcy. University of Cincinnati (May 2).
- 2009 "Performance and Analysis" led by Peter Kaminsky and Janet Schmalfeldt. New England Conference of Music Theorists, Yale University (April 24-25).