

## **Michael T. Lively, Ph.D.**

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### **EMPLOYMENT**

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**Southern Methodist University**, Lecturer in Music Theory (2017-2020)

**Southern Methodist University**, Visiting Lecturer in Music Theory (2015-2017)

**Texas Woman's University**, Visiting Assistant Professor of Music Theory (2013-2014)

**Anglican Church of St. Peter and St. Paul (Arlington, Texas)**, Music Director (2011-2017)

**Lon Morris College**, Instructor (1996-1997)

**Austin College**, Adjunct Faculty (2006)

**Collin County Community College**, Associate Faculty (2005-2009)

**University of North Texas**, Teaching Fellow (1999-2001, 2003-2009)

### **EDUCATION**

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**University of North Texas**, Ph.D. in Music Theory (2010)

**University of North Texas**, Master of Music in Music Theory (2001)

**Texas State University**, Master of Music in Instrumental Conducting (1995)

**University of Texas**, Bachelor of Arts in Music (1992)

### **TEACHING EXPERIENCE**

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#### **Southern Methodist University**

Musicianship I, II, III, IV  
Advanced Musicianship  
Music Theory II, III, IV  
Form and Analysis  
Analysis of Contemporary Music  
Analytical Techniques (Graduate)  
Music Theory Pedagogy Practicum (Graduate)  
Analysis of Contemporary Music (Graduate)  
Directed Study (Graduate)  
Graduate Theory Review (Online Class)

#### **Texas Woman's University**

Music Theory I, II, III, IV	Instrumental Arranging
Aural Skills I, II, III, IV	Music Theory Pedagogy (Graduate)
Counterpoint	Musical Styles (Graduate)

## **University of North Texas**

Music Theory  
Aural Skills  
Counterpoint  
Introduction to Music Theory  
Aural Skills (Graduate)

## **Austin College**

Music Theory  
Aural Skills  
Music Fundamentals

## **Collin County Community College**

Music Theory  
Aural Skills  
Music Fundamentals  
Music Appreciation  
Group Piano  
Commercial Piano

## **Lon Morris College**

Music History  
Music Appreciation  
Introduction to the Fine Arts  
Applied Trumpet  
Band  
Choir

## **PUBLICATION**

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### **Peer-Reviewed Journal Articles**

“Teaching Materials and Strategies for the AP Music Theory Exam.” *Music Educators Journal* 104 (September 2017): 47-54. [\[full text\]](#)

“The Development, Implementation, and Supervision of Online Music Theory Courses.” *College Music Symposium* 56 (2016). [\[full text\]](#)

“Critical Thinking and the Pedagogy of Music Theory.” *Inquiry* 30 (2015): 59-68. [\[full text\]](#)

“Hindemith, Schenker, and the University of North Texas: Early Comparative Studies Supervised by Robert W. Ottman During the Mid-1950s.” *South Central Music Bulletin* 6 (2007): 4-10. [\[full text\]](#)

“D. A. Kolb’s Theory of Experiential Learning: Implications for the Development of Music Theory Instructional Material.” *Journal of Music Theory Pedagogy* 19 (2005): 77-100. [\[full text\]](#)

## Conference Proceedings

“Gesualdo’s *Moro lasso* and the Freudian Repetition Compulsion.” *American Musicological Society Southwest Chapter Conference Proceedings* 7 (2018). [[full text](#)]

“Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality.” *American Musicological Society Southwest Chapter Conference Proceedings* 5 (2016). [[full text](#)]

“The Narrative Persona and the Nineteenth-Century Solo Concerto: An Analytical Study of Stylistic Competency and the Troping of Temporality.” *American Musicological Society Southwest Chapter Conference Proceedings* 2 (2013). [[full text](#)]

## PRESENTATIONS

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“A Proposal to Revise the Forte Chart.” South Central Regional Conference of the College Music Society. University of Central Arkansas. March 12, 2020.

“Story, Discourse, and the Rhetoric of Musicological Narrativity.” Southwest Regional Conference of the American Musicological Society (AMS-SW). Fort Worth, Texas. October 5, 2019.

“Gesualdo’s *Moro lasso* and the Freudian Repetition Compulsion.” Southwest Regional Conference of the American Musicological Society (AMS-SW). McKinney, Texas. April 7, 2018.

“Developing Variation and Structural Voice-Leading in Gesualdo’s *Moro lasso*.” South Central Regional Conference of the College Music Society. Durant, Oklahoma. March 17, 2018.

“Critical Thinking and the Pedagogy of Music Theory.” South Central Regional Conference of the College Music Society. Henderson State University. March 31, 2017.

“Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality.” Southwest Regional Conference of the American Musicological Society (AMS-SW). Trinity University. April 2, 2016.

“A Multi-Linear Approach to Lewin’s *Morgengruß*.” Southwest Regional Conference of the American Musicological Society (AMS-SW). University of North Texas. April 11, 2015.

“Multi-Linear Continuity and David Lewin’s Analysis of *Morgengruß*.” South Central Regional Conference of the College Music Society. Tahlequah, Oklahoma. March 12, 2015.

“The Narrative Persona and the Nineteenth-Century Solo Concerto: An Analytical Study of Stylistic Competency and the Troping of Temporality.” Southwest Regional Conference of the American Musicological Society (AMS-SW). Rice University. October 5, 2013.

“‘Because True Nature Always Finds Its Principles in Art’: Non-Linear and Multi-Linear Continuity in the Second Movement of Beethoven’s Opus 127.” South Central Regional Conference of the College Music Society. University of Arkansas at Little Rock. March 5, 2011.

“Johannes Brahms and the *Paratext* of the Schumann ‘Clara’ Cipher.” *Schumann Perspectives: A View Across the Disciplines*. Texas Tech University. September 30, 2006.

“Hindemith, Schenker, and the University of North Texas: Early Comparative Studies Supervised by Robert W. Ottman During the Mid 1950s.” Texas Society for Music Theory. University of North Texas. February 25, 2006.

“D. A. Kolb’s Theory of Experiential Learning: Implications for the Development of Music Theory Instructional Material.” South Central Regional Conference of the College Music Society. University of Oklahoma. March 10, 2005.

“The Narrative in Hector Berlioz’s *Harold in Italy*.” International Berlioz Bi-Centennial Symposium. University of North Texas. November 11, 2003.

## **DISSERTATION**

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“Non-Linear and Multi-Linear Time in Beethoven’s Opus 127: An Analysis of the ‘Krakow’ Sketch Materials.” Ph.D. diss., University of North Texas, 2010. [[full text](#)]

## **THESIS**

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“D. A. Kolb’s Theory of Experiential Learning: Implications for the Development of Music Theory Instructional Material.” Master’s Thesis, University of North Texas, 2001. [[full text](#)]

## **SERVICE**

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### **Southern Methodist University**

Academic Policies Committee, Meadows School of the Arts  
Individual Student Committees, Master’s Degree in Music Theory Pedagogy  
Individual Student committees, Undergraduate Recitals  
Outside Reader, *Bach: Journal of the Riemenschneider Bach Institute*.

### **Texas Woman’s University**

Music Technology Committee  
Honors Recital Committee

### **Lon Morris College**

Student Awards committee  
Library Acquisitions Committee

## **CHURCH MUSIC EXPERIENCE**

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**Anglican Church of St. Peter and St. Paul (Arlington, Texas), Music Director and Organist (2011-2017)**

**Anglican Church of St. Peter and St. Paul (Arlington, Texas), Organist (2008-2011)**

**Anglican Church of Saint Laurence (Southlake, Texas), Organist and Choir Director (2006-2007))**

**First United Methodist Church (Prosper, Texas), Organist (1997-2001)**

**Lon Morris College, Chapel Organist (1996-1997)**

**Christ Our Savior Lutheran Church (Lago Vista, Texas), Music Director and Organist (1990-1996)**

**Travis Oaks Baptist Church (Lago Vista, Texas), Organist (1989-1990)**  
**American Guild of Organists- Choir Master's Certificate (ChM), (2014)**  
**American Guild of Organists- Colleague's Certificate (CAGO), (2016)**

## REFERENCES

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### **Dr. Timothy L. Jackson**

University of North Texas  
1155 Union Circle #311367  
Denton, Texas 76203-5017  
940-565-3748  
[timothy.jackson@unt.edu](mailto:timothy.jackson@unt.edu)

### **Dr. Frank Heidlberger**

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### **Dr. Mark Feezell**

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