

# Nathaniel Condit-Schultz

## Curriculum Vitae

### EDUCATION

**P.h.D., Music Theory and Cognition**, Ohio State University, 2016

Doctoral thesis "*MCFlow: A Digital Corpus of Rap Flow*"

Advisor: David Huron

**M.A., Music Composition**, University of California Santa Cruz, 2012

Masters composition thesis "*Tempo Excursions from Java to Jamaica*"

Advisors: Larry Polansky, David Evan Jones

**B.A., Music, with Honors** University of California Santa Cruz, 2010

University Honor, *Summa cum laude*

Kresge College Honors Awarded

### EMPLOYMENT HISTORY

**Lecturer** 2018–2019

Georgia Institute of Technology, School of Music

**Lecturer** 2018

McGill University, Schulich School of Music

**Postdoctoral Fellow** 2017–2018

McGill University, Schulich School of Music, SIMSSA Project

**Visiting Scholar** 2016–2017

McGill University, Centre for Interdisciplinary Research in Music Media and Technology

**Graduate Teaching Associate** 2012–2015

Ohio State University, School of Music

**Graduate Teaching Associate** 2010–2012

University of California Santa Cruz, Music Department

**Recording Technology Assistant** 2009–2011

University of California Santa Cruz, Music Department

**Rock Music Teacher & Sound Engineer** 2005–2012

Santa Cruz Performing Arts (non-profit org.), Santa Cruz CA

**Music Theatre Accompanist and Pit Musician** 2007–2012

Local schools and non-profits, Santa Cruz, CA

## PUBLICATIONS

Condit-Schultz (forthcoming). “Deconstructing the nPVI: A Methodological Critique of the nPVI as Applied to Music.” *Music Perception*

Condit-Schultz, Ju & Fujinaga (2018). “A Flexible Approach to Automated Harmonic Analysis: Multiple Annotations of Chorales by Bach and Prætorius.” *Proceedings of the International Society of Music Information Retrieval conference* (Paris, France)

Ju, Condit-Schultz, Arthur & Fujinaga (2017). “Non-chord Tone Identification Using Deep Neural Networks.” *Proceedings of 4th International Digital Libraries for Musicology workshop* (Shanghai, China)

Condit-Schultz & Huron (2017). “Word Intelligibility in Multi-voice Singing: the Influence of Chorus Size.” *Journal of Voice*, 31(1), pp. 121.e1–121.e8

Condit-Schultz (2016). “The Musical Corpus of Flow: A digital corpus of rap transcriptions.” *Empirical Musicology Review*, 11(2), pp. 124–146

Condit-Schultz & Huron (2015). “Catching the Lyrics: Intelligibility in Twelve Song Genres.” *Music Perception*, 32(5), pp. 470–483

Devaney, Arthur, Condit-Schultz, & Nisula (2015). “Theme And Variation Encodings with Roman Numerals (TAV-ERN): A new data set for symbolic music analysis.” *Proceedings of the International Society of Music Information Retrieval conference* (Málaga, Spain), pp. 728–734

Condit-Schultz (2014). “Rhyme, Reason, and Rhythm: Elision, Enjambment, and Entropy in the Phrasing and Rhyme Schemes of Rap.” *Proceedings of the 13th International Conference on Music Perception and Cognition* (Seoul, South Korea), pp. 42–45

## PRESENTATIONS

Léveillé Gauvin, Condit-Schultz & Arthur. “**Supplementing Melody, Lyrics, and Acoustic Information to the McGill Billboard Database.**” (poster)  
DH2017: Annual Conference of the International Alliance of Digital Humanities Organizations (2017), Montréal QC

Condit-Schultz. “**Elision and Enjambment in Musical Lyrics: A Systematic Analysis of Text-Music Organization in Art and Popular Song**”  
New England Conference of Music Theorists (2018), Waltham MA  
Society for Music Perception and Cognition, National Conference (2017), San Diego CA

Condit-Schultz. “**Mixed-effects Regression Models: Dealing with Dependent Data**” (Workshop)  
Pre-conference workshop hosted by the Music Informatics Interest Group  
Society for Music Theory, National Conference (2016), Vancouver BC

Condit-Schultz. “**Deconstructing the Normalized Pairwise Variability Index**” (poster)  
International Conference on Music Perception and Cognition (2016), San Francisco CA

Condit-Schultz. “**The Expression of Anger, Angst, Violence and Power in Music: Aesthetic, Sociological, and Evolutionary Perspectives**” (poster)  
International Conference on Music Perception and Cognition (2016), San Francisco CA

Condit-Schultz. **“A Taxonomy of Flow: Synthesizing Humanistic and Statistical Analysis in a Study of Rap Musicality”**

Society for Music Theory, National Conference (2015), Saint Luis MO

Music Theory Midwest, Regional Conference (2015), Rochester MI — Student award winner

Condit-Schultz. **“Rock and Roll Ain’t Noise Pollution: the subjectivity of pitch salience in hard rock timbres”**

Society for Music Perception and Cognition, National Conference (2015), Nashville TN

Condit-Schultz. **“Let the Bassline Show You the Way: the influence of basic voice leading on melodic expectations”**

Society for Music Perception and Cognition, National Conference (2015), Nashville TN

Condit-Schultz. **“How to Recognize and Improvisation: stylistic features of improvisation in American music”** (poster)

Society for Music Perception and Cognition, National Conference (2015), Nashville TN

Condit-Schultz & Arthur. **“Beat and Switch: Multi-stable Rhythms, Metric Ambiguity, and Rock & Roll Fake-Outs”**

Society for Music Theory, National Conference (2014), Milwaukee WI

Condit-Schultz. **“Rhyme, Reason, and Rhythm: Elision, Enjambment, and Entropy in the Phrasing and Rhyme Schemes of Rap.”**

International Conference on Music Perception and Cognition (2014), Seoul, South Korea

Condit-Schultz & Huron. **“Intelligibility in Twelve Song Genres”**

Society for Music Perception and Cognition, National Conference (2013), Toronto ON

Ohio State University, Midwestern Music Cognition Symposium (2013), Columbus OH

College Music Society, Great Lakes Regional Conference (2013), Dayton OH

Condit-Schultz & Arthur. **“Awe Struck: How the Perception of Virtuosity Influences Listeners’ Emotional Reactions”** (poster)

Society for Music Perception and Cognition, National Conference (2013), Toronto ON

Condit-Schultz. **“Prosody in Music: Representing Speech Intonation, Rhythm, and Stress”** (panel)

Society of Composers Inc., National Conference (2013), Columbus OH

Huron & Condit-Schultz. **“Composing Intelligible Lyrics: Research Driven Recommendations”**

Society of Composers Inc., Student National Conference (2012), Columbus OH

## TEACHING EXPERIENCE

### Georgia Institute of Technology, School of Music

Taught academic, creative, and performance courses to graduate and undergraduate students. Responsible for lecture content, grading, in-class activities, and syllabus.

**Music Recording & Mixing (Fall 2018; Spring 2019)**

**Rock and Pop Ensemble (Fall 2018; Spring 2019)**

**Technology Ensemble (Spring 2019)**

### McGill University, Schulich School of Music

Taught graduate seminar in music perception and cognition. Responsible for lecture content, grading, in-class activities, and syllabus.

**The Cognitive Dynamics of Music Listening (Spring 2018)**

### Ohio State University, School of Music

Taught independent one-hour sections five days a week. Responsible for lecture content, quizzes, activities, ear-training assignments, and grading.

**Music Theory 1 (Fall 2012)**

Species counterpoint, cadences, harmonic function, voice-leading, phrase model.

**Music Theory 2 (Spring 2013; Summer 2014)**

Applied harmonies, sequences, tonicization, modulation, small-scale form.

**Music Theory 3 (Fall 2013)**

Modal mixture, chromatic harmony, symmetrical harmony, large-scale form.

**Music Theory 4 (Spring 2014; Spring 2015)**

Post-tonal music, set-theory, 12-tone composition, 20th-century techniques.

**Aural Training 1 (Fall 2012)**

Diatonic melody, common meters, triads.

**Aural Training 2 (Spring 2013; Summer 2014)**

Lightly chromatic melody, diatonic harmony, syncopation, dominant seventh chords.

**Aural Training 3 (Fall 2013)**

Highly chromatic melodies, chromatic harmony, asymmetrical meters, all seventh chords.

**Aural Training 4 (Spring 2014; Spring 2015)**

Modulating melodies, chromatic harmony, polyrhythm, metric modulation, atonal melodies, trichords.

### University of California Santa Cruz, Music Department

Taught 8–10 one-hour recitations each week.

**Theory, Literature, and Musicianship I.A (Fall 2011)**

Species counterpoint, tonal harmony (theory).

Triad and dominant-seventh inversions, diatonic melodies and harmony (musicianship).

**Theory, Literature, and Musicianship I.B (Winter 2012)**

Diatonic harmony, chromatic harmony, musical form (theory).

Seventh-chord inversions, complex melodies, multi-voice chorales, chromatic harmony (musicianship).

**Theory, Literature, and Musicianship I.C (Spring 2011; Spring 2012)**

Chromatic harmony, large forms, 19th-century styles (theory).

Melodic and multi-voice dictation, harmonic digressions, modulations, and advanced chromatic idioms.

**Theory, Literature, and Musicianship II.A (Fall 2010)**

Counterpoint and advanced tonal analysis. Advanced concepts in harmony, form, and melody (theory).

Modulating melodies, 19th-century mixture harmony.

**Theory, Literature, and Musicianship II.B (Winter 2011)**

Advanced discussion of large scale form, late 19th-century harmony (theory).

Late and post-tonal melodies and sonorities (musicianship).

## AWARDS

### **Arthur J. Komar Student Award for outstanding student presentation, 2015**

Music Theory Midwest, Regional Conference (2015), Rochester MI

### **Helmholtz Award for Excellence in Music Psychology Research, 2014**

Ohio State University, School of Music.

### **Summer Fellowship in Cognitive Science, 2013**

Ohio State University, Center for Cognitive and Brain Sciences

“Rhyme and Rhythmic Organization in Poetry and Rap”

## SERVICE

### **Empirical Musicology Review**

International Society of Music Information Retrieval

Musicæ Scientiæ

Music Perception

Music Theory Online

Served as reviewer.

### **International Conference on Music Perception and Cognition**

Served as abstract reviewer, 2018.

### **Music Theory Midwest, 2016**

Served on the program committee.

### **Santa Cruz Performing Arts 2008–2012**

Served as Secretary of the board, instructor, and sound engineer.

SCPA is a non-profit organization, offering classes in music, theater, and dance (with scholarships for low-income students), as well as affordable audio/light production to local artists.