

CHARLES J. SMITH is Chair of the Department of Music and holds the Slee Chair in Music Theory at the University at Buffalo. He teaches graduate seminars in 19th-century and early-20th-century chromaticism, Schenkerian analysis, philosophy of music, and history of music theory, as well as undergraduate courses in harmony, counterpoint, and analysis. He is a specialist in the teaching of undergraduate theory, and the author of the multi-volume text *Tonal Models of Music* used in UB undergrad courses. Perhaps not surprisingly, this text takes a skeptical view of roots and Roman numerals in harmonic instruction; it is, however, fully hierarchical, reflecting a conviction that harmony can neither be comprehended nor taught without explicit representation on multiple levels.

Prof. Smith's writings have been published in *Music Analysis*, *Music Theory Spectrum*, *In Theory Only*, *Perspectives of New Music*, *College Music Symposium*, and the 1981 collection *Music Theory: Special Topics*. His article "Musical Form and Fundamental Structure: An Investigation of Schenker's *Formenlehre*", in *Music Analysis* 15 (1996): 191-297, won the 1999 SMT Outstanding Publication Award. A paper comparing the narrative strategies of a well-known Romantic piano piece to a recent indie suspense film, "Rounding Up the Usual Suspects: The Enigmatic Narrative of Chopin's C# minor Prelude [Op. 45]", recently appeared in *Engaging Music: Essays in Musical Analysis*, edited by Deborah Stein (a volume that also won an SMT award). He co-edited *Music Theory and Mathematics*, a volume of essays dedicated to his UB colleague, the late John Clough, published by the University of Rochester Press in 2008.

Smith served as an invited Faculty Member at the Mannes 2006 Summer Institute on Chromaticism, and on the editorial boards of *Music Theory Spectrum* and *In Theory Only*, of which he was one of the founding editors. He was the chair of the 2006 SMT Publication Awards Committee.

Charles Smith received his Ph.D. in Music Theory from The University of Michigan in 1980, and taught at The University of Connecticut for nine years, before joining the Buffalo faculty in 1987. He has been a visiting professor of Theory at both the Eastman School of Music and the University of British Columbia.