

## ANTHONY J. BUSHARD

Glenn Korff School of Music  
University of Nebraska, Lincoln  
302 Westbrook Music Building  
Lincoln, Nebraska 68588  
TEL: 402-472-2503  
Email: abushard2@unl.edu

### EDUCATION

- 2006 Ph.D. in Musicology, University of Kansas  
Dissertation: *Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Selected Film Music of the 1950s.*
- 2000 Master of Music in Musicology, University of Kansas  
Thesis: *The Jazz and Blues Club Scene in Kansas City as Portrayed in the Kansas City Call, 1930-1939.*
- 1996 Bachelor of Arts in Music, St. John's University, Collegeville, Minnesota.

### TEACHING EXPERIENCE

#### University of Nebraska, Lincoln

**Full Professor, Music History (Effective August 2022)**

**Associate Professor, Music History (August 2012-August 2022)**

**Assistant Professor, Music History (August 2006-August 2012)**

#### Current UNL Courses

- MUNM 189H (Honors): A World of Music: Fall 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2014  
MUNM 275: Music in Film (Non Majors): Summer 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2013, Fall 2012, Summer 2012, 2011, Fall 2010, Summer 2010, Fall 2008.  
MUSC 160 (MUSC 101): Music as Art, Discipline, and Profession: Fall 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009, 2008, 2007, 2006.  
MUSC 280 (MUNM 280, Section 2: Music Ed. Majors): World Music: Spring 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009, 2008, 2007.  
MUSC 365: Music History and Literature I: Fall 2022, 2020, 2018, 2016, 2014  
MUSC 366: Music History and Literature II: Spring 2021, 2019, 2017, 2015, 2011  
MUSC 435/835: Music and Film: History and Analysis (Music Majors): Spring 2022, 2020, 2018, 2016, Fall 2013, 2011, 2009, 2007, 2006.  
MUSC 437/837: History of Jazz: 1900-Bop: Fall 2021, 2019, 2017, 2015, 2013, 2011, 2009, 2007, 2006.  
MUSC 438/838: History of Jazz: Post Bop: Spring 2022, 2020, 2018, 2016, 2014, 2012, 2010, 2008, 2007.  
MUSC 986, Section 1: Seminar in Music History and Literature: Aaron Copland and Leonard Bernstein: Spring 2019  
MUSC 986, Section 1: Seminar in Music History and Literature: Miles Davis: Spring 2021, 2017  
UHON 395 (Honors): American Film Music in a Suburban Age: Spring 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015.

#### Former UNL Courses

- MUNM 280, Section 1 (Non Majors): World Music: Summer 2011.  
MUSC 442/842, Section 1: Great Composers and Performers: Aaron Copland and Leonard Bernstein: Spring 2015, Fall 2012.  
MUSC 442/842, Section 1: Great Composers and Performers: Samuel Barber, Leonard Bernstein, Aaron Copland: Fall 2010, 2008.  
MUSC 898, Section 1: Readings in Jazz History: Tenor Saxophone: Spring 2010.  
MUSC 898, Section 1: Readings in Jazz History Pedagogy: Spring, Fall 2010.  
MUSC 898, Section 1: Readings in Contemporary Popular Music: Spring 2008.  
MUSC 898, Section 1: Readings in Ethnomusicology: Fall 2008.  
MUSC 986, Section 101: Seminar in Music History and Literature: Bernard Herrmann: Spring 2013, 2009.

**University of Missouri, Kansas City**  
**Adjunct Instructor (January-May 2005)**  
CONS 127: Music and Film: Spring 2005.

**University of Kansas**  
**Graduate Teaching Assistant (August 1998-July 2003)**

(An asterisk denotes the class was taught as instructor of record)

MUSC 136/336: Masterworks of Music: Summer 2003\*, Spring 2000\*, Fall 1999\*, Fall 1998.

MUSC 340: Renaissance-Early Baroque: Lab Instructor: Spring 2003, 2002.

MUSC 309: History of Rock and Roll: Teaching Assistant: Spring 2002.

MUSC 240: World and Medieval Music: Lab Instructor: Fall 2001, 2000, 1999.

MUSC 298: History of Jazz: Teaching Assistant: Fall 2001.

MUSC 440: Late Baroque-Early Romantic: Fall 2002\*, Fall 2000 (Lab Instructor).

MUSC 480: Late Romantic-21<sup>st</sup> Century: Spring 2001\*, Spring 2000 (Lab Instructor).

MHST 392: Romantic-20<sup>th</sup> Century: Lab Instructor: Spring 1999.

MHST 472: Baroque-Classical: Lab Instructor: Spring 1999.

MHST 432: Medieval-Renaissance: Lab Instructor: Fall 1998.

## **PUBLICATIONS**

### **Books**

*Listen to Grunge! Exploring a Musical Genre*. Santa Barbara, CA: ABC-CLIO Press (**In Progress**).

*Anxiety Muted: American Film Music in a Suburban Age*, Stanley C. Pelkey II and Anthony Bushard, eds.  
New York, NY: Oxford University Press, 2015.

*Music as Art, Discipline, and Profession*, 1st-9th eds. Anthony Bushard and Brian Moore. Self-published  
on iPad for use in MUSC 160, 2013-2021.

*Leonard Bernstein's On the Waterfront: A Film Score Guide*, Lanham, MD: Scarecrow Press, 2013.

### **Peer-Reviewed Journal Articles/Book Chapters**

“Charlie Parker,” *Oxford Bibliographies in Music*, ed. Kate Van Orden. New York, NY: Oxford University  
Press (**In Progress**)

“Bernstein and Film,” *Bernstein in Context*, ed. Elizabeth Wells. Cambridge, UK: Cambridge University  
Press, 2022 (**In Press**)

“Creating Interactive Content for the 21st Century Music Student: Reinvigorating Text Development in the  
Foundational Course and Beyond,” *College Music Symposium* (**In Press**).

“‘What to Do Over the Week-End’: Towards an Understanding of Distraction, Advertising and Newspaper  
Coverage of the Kansas City Jazz Scene in the 1930s” *Jazz Research Journal* 13:1-2 (2019), 197-  
237.

“The Doors,” *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World, Volume  
1*, ed. David V. Moskowitz, 219-26. Santa Barbara, CA: ABC-CLIO, 2016.

“Pearl Jam,” *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World, Volume  
2*, ed. David V. Moskowitz, 448-56. Santa Barbara, CA: ABC-CLIO, 2016.

“Who’s Who in Hadleyville?: The Civic Voice in *High Noon* (1952),” in *Anxiety Muted: American Film  
Music in a Suburban Age*, eds. Stanley C. Pelkey II and Anthony Bushard, 49-68. New York, NY:  
Oxford University Press, 2015.

- “The Very Essence of Tragic Reality: Aaron Copland and Thomas Newman’s Suburban Scoring,” in *Anxiety Muted: American Film Music in a Suburban Age*, eds. Stanley C. Pelkey II and Anthony Bushard, 260-85. New York, NY: Oxford University Press, 2015.
- “A Model Jazz History Program for the United States: Building Jazz Audiences in the Twenty-First Century,” *Journal of Music History Pedagogy* Vol. 3, No. 2 (Spring 2013), 191-94.
- “Waging the Peace: Bernard Herrmann and *The Day the Earth Stood Still* (1951),” *College Music Symposium* Vol. 49-50 (2009/2010), 314-26.
- “Film Music” in *Listening to Music*, 6th-8th editions. Ed. by Craig Wright, Belmont, CA: Cengage Learning, 2011, 2013, 2017.
- “From *On the Waterfront* to *West Side Story*, Or There’s Nowhere Like Somewhere,” *Studies in Musical Theatre*, Vol. 3, No. 1 (August 2009) 61-75.
- “He Could Have Been a Contender!: Thematic Integration in Leonard Bernstein’s Score for *On the Waterfront* (1954),” *Journal of Film Music*, Vol. 2, No. 1 (Fall 2007), 43-62.
- “Nightclubs and other Venues: Kansas City,” *New Grove Dictionary of Jazz*, Second edition. New York: Macmillan (2002) 73-77.

#### Reviews/Notes/Essays

- Dick Waterman: A Life in Blues* by Tammy L. Turner (Review) in *Notes* Vol. 78, No. 2 (December 2021), 236-39.
- Unsettled Scores: Politics, Hollywood, and the Film Music of Aaron Copland & Hanns Eisler* by Sally Bick (Review) in *American Music* Vol. 39, No. 2 (Summer 2021), 258-62.
- “(Backstage) Preservation (At Kimball) Hall,” *Material Reflections at Documenting Jazz: A Collection of Short Reflections on Jazz as Material Culture*, eds. Iain Taylor and Pedro Cravinho, 10-11. Birmingham, UK: Birmingham Centre for Media and Cultural Research, 2020.
- The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop* by Guthrie Ramsey, Jr. (Review) in *Notes*, Vol. 71, No. 1 (September 2014), 105-8.
- The Music of James Bond* by Jon Burlingame (Review) in *Journal of the Society for American Music*, Vol. 8, No. 3 (August 2014), 412-15.
- Black Manhattan: Theater and Dance Music of James Reese Europe, Will Marion Cook, and Members of the Legendary Clef Club*. The Paragon Ragtime Orchestra, Rick Benjamin, Director. 2003. New World Records 80611-2 (Review) in *American Music* Vol. 31, No. 3 (Fall 2013), 370-73.
- A Centennial Tribute to Stan Kenton and His Orchestra* (Program Notes), UNL Jazz Orchestra and Big Band, April 2012.
- Film Music: A Very Short Introduction* by Kathryn Kalinak (Review) in *Journal of Music History Pedagogy*, Vol. 1, No. 2 (Spring 2011), 167-69.
- Thad, Mel, and the VJO: Music of the Thad Jones/Mel Lewis Orchestra and the Vanguard Jazz Orchestra with Guest Artists Scott Wendholt and Darryl White* (Program Notes), UNL Jazz Ensembles I & II, December 2010.
- Mission Impossible: My Life in Music* by Lalo Schifrin (Review) in *Notes*, Vol. 66, No. 2 (December 2009) 318-21.

Lied Center for the Performing Arts (Program Notes), 2001-2002 Season.

“Charleston from a Student’s Perspective,” *Society for American Music Bulletin*, Vol. 26, Nos. 2/3 (Summer/Fall 2000), 54.

*Piano Works of Schumann, Bartók, Brahms, and Ravel* (Liner Notes), Jill Lawson and Maria Rostotsky, VMF 110199-2, 1999.

## PRESENTATIONS

### Peer-Reviewed National and International Conferences

“‘What to Do Over the Week-End’: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s,” National Meeting of the American Musicological Society, Chicago, IL (Convened Virtually), November 2021.

“‘What to Do Over the Week-End’: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s,” National Meeting of the College Music Society, Rochester, NY, October 2021.

“Music as Art, Discipline, and Profession: A Case Study for Collaborative Research, Teaching, and Performance,” Brian Moore (University of Nebraska, Lincoln), Co-Presenter, American Musicological Society Pedagogy Study Group: Teaching Music History Conference, Kansas City (Convened Virtually), MO, June 2020.

“‘What to Do Over the Week-End’: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s,” *Documenting Jazz*, Birmingham City University, Birmingham, England, January 2020.

“Creating Interactive Content for the 21st Century Music Student: Reinvigorating Text Development in the Foundational Course and Beyond,” National Meeting of the American Musicological Society, Boston, MA, November 2019.

“Creating Interactive Content for the 21st Century Music Student: a Hands-On Workshop,” Brian Moore (University of Nebraska, Lincoln), Co-Presenter, Joint National Meetings of the College Music Society, Association for Technology in Music Instruction, and the National Association of College Wind and Percussion Instructors, Pre-Conference Workshop, Vancouver, BC, Canada, October 2018.

“red2go: Developing and Deploying Digital Undergraduate Music Curricula,” Brian Moore (University of Nebraska, Lincoln), Co-Presenter, Joint National Meetings of the College Music Society, Association for Technology in Music Instruction, and the National Association of College Wind and Percussion Instructors, Vancouver, BC, Canada, October 2018.

“‘What the Image Allows’: Thomas Newman, Aaron Copland, and a Question of Influence,” *Music and the Moving Image*, New York University, New York, NY, May 2018.

“‘What the Image Allows’: Thomas Newman, Aaron Copland, and a Question of Triads,” National Meeting of the Society of Music Theory, Arlington, VA, November 2017.

“Thomas Newman’s Audiovisual Triads: Using Musical Space to Communicate Cinematic Space,” National Meeting of the Society for Cinema & Media Studies, Chicago, IL, March 2017.

“Lifting the Veil: A Report on Graduate Music History Pedagogy Training in the United States (2015),” Andrew Granade (University of Missouri-Kansas City), Gayle Sherwood Magee (University of Illinois, Urbana-Champaign), and Patrick Warfield (University of Maryland), Co-Presenters,

American Musicological Society Pedagogy Study Group: Teaching Music History Conference, Denver, CO, June 2016.

“The Very Essence of Tragic Reality: Aaron Copland, Thomas Newman, and Audiovisual Triads in *American Beauty* (1999),” International Meeting of the College Music Society, Stockholm, Sweden and Helsinki, Finland, June 2015.

“‘Upper Dubbing’ Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*,” National Meeting of the Society for American Music, Sacramento, CA, March 2015.

“‘Upper Dubbing’ Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*,” *Music and the Moving Image*, New York University, New York, NY, June 2013.

“Making Connections: Benny Carter’s *Kansas City Suite* and Contemporary Jazz History Pedagogy,” Leeds International Jazz Education Conference: Jazz Practice in the 21<sup>st</sup> Century, Leeds College of Music, Leeds, England, March 2012.

“The Curious Case of Paseo Hall: Newspaper Coverage of the Kansas City Jazz Scene During the 1930s,” National Meeting of the College Music Society, Minneapolis, MN, September 2010.

“White Picket Harmonies: Aaron Copland’s Influence on Thomas Newman’s Suburban Scoring,” National Meeting of the College Music Society, Minneapolis, MN, September 2010.

“White Picket Harmonies: Aaron Copland’s Influence on Thomas Newman’s Suburban Scoring,” National Meeting of the Society for American Music, Ottawa, ON, Canada, March 2010.

“The Curious Case of Paseo Hall: Newspaper Coverage of the Kansas City Jazz Scene During the 1930s,” *Mediating Jazz* Conference, Royal Northern College of Music, Manchester, England, November 2009.

“Duke Ellington’s *Far East Suite*: An ‘Historical’ Concert,” International Meeting of the College Music Society, Zagreb, Split, and Dubrovnik, Croatia, June-July 2009.

“Duke Ellington’s *Far East Suite*: An ‘Historical’ Concert,” *Echoes of Ellington: A Conference on the Life and Music of Duke Ellington*, University of Texas, Austin, Butler School of Music, Austin, TX, April 2009.

“Who’s Who in Hadleyville?: Determining the Source in ‘Do Not Forsake Me’ from *High Noon* (1952),” *Music and the Moving Image*, New York University, New York, NY, May 2008.

“Waging the Peace: Bernard Herrmann and *The Day the Earth Stood Still* (1951),” National Meeting of the College Music Society, Salt Lake City, UT, November 2007.

“The Jazz and Blues Club Scene in Kansas City’s 18<sup>th</sup> and Vine District, 1930-1939,” National Meeting of the Society for American Music, Charleston, SC, March 2000.

### **Peer-Reviewed Regional Conferences**

“The Very Essence of Tragic Reality: Aaron Copland, Thomas Newman, and Audiovisual Triads,” Great Plains Chapter Meeting of the College Music Society, Liberty, MO, March 2014.

“‘Upper Dubbing’ Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*,” Great Plains Chapter Meeting of the College Music Society, Kearney, NE, March 2013.

“Making Connections: Benny Carter’s *Kansas City Suite* and Contemporary Jazz History Pedagogy,” Great Plains Chapter Meeting of the College Music Society, Decorah, IA, March 2012.

- “Who’s Who in Hadleyville?: Determining the Source in ‘Do Not Forsake Me’ from *High Noon* 1952),” “Two Greats” Super Regional Conference of the Great Lakes and Great Plains Chapters, College Music Society, Normal, IL, March 2008.
- “Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Bernard Herrmann’s Score for *The Day the Earth Stood Still* (1951),” Great Plains Chapter Meeting of the College Music Society, Vermillion, SD, April 2007.
- “He Could Have Been a Contender!: Motivic Integration in Leonard Bernstein’s Score for *On the Waterfront*,” Midwest Chapter Meeting of the American Musicological Society, Iowa City, IA, April 2005.
- “He Could Have Been a Contender!: Motivic Integration in Leonard Bernstein’s Score for *On the Waterfront*,” Great Plains Chapter Meeting of the College Music Society, Liberty, MO, March 2005.
- “Conversation in Blue: Towards a Model for Conversation Analysis in Jazz Improvisation,” *Jazz Changes: An Interdisciplinary Jazz Studies Colloquium*, Lawrence, KS, March 2004.
- “Conversation in Blue: Towards a Model for Conversation Analysis in Jazz Improvisation,” KU Graduate Music Colloquium, Lawrence, KS, October 2003.
- “Motivic Integration in Leonard Bernstein’s Score for *On the Waterfront*,” KU Graduate Music Colloquium, Lawrence, KS, April 2003.
- “He Could Have Been a Contender!: Musico-Dramatic Unity in Leonard Bernstein’s Score for *On the Waterfront*,” KU Film Studies Symposium, Lawrence, KS, February 2003.
- “An Evening at Paseo Hall,” Great Plains Chapter Meeting of the College Music Society, Kansas City, MO, March 2000.

### **Invited National/International Lectures**

- “‘Upper Dubbing’ Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*,” A KU Lenny-Centennial: The Musical Theater of Leonard Bernstein (1918-1990), University of Kansas, Lawrence, KS, January 2018.
- “Thomas Newman’s Audiovisual Triads: Using Musical Space to Communicate Cinematic Space,” California State University-Fullerton, Fullerton, CA, February 2017.
- “Discussion Forum: Getting the Most Out of Your CMS Regional Chapter Membership,” National Meeting of the College Music Society, Santa Fe, NM, October 2016.
- “2015 Common Topic Panel: Sustainability,” National Meeting of the College Music Society, Indianapolis, IN, November 2015.
- “Music as Art, Discipline, and Profession: A Case Study in iPad Textbook Authorship,” Music Education/Performance Multi-Account Briefing, Apple Corporate Headquarters, Cupertino, CA, January 2015.
- “The Very Essence of Tragic Reality: Aaron Copland, Thomas Newman, and Audiovisual Triads,” Milton Steinhardt Lecture Series, University of Kansas, Lawrence, KS, December 2014.
- “2014 Common Topic Panel: Confluence: Music, Culture, and Community,” National Meeting of the College Music Society, St. Louis, MO, October 2014.

“Plenary Session: The Relevance of Jazz History in Twenty-First Century Jazz Practice and Pedagogy,” Leeds International Jazz Education Conference: Jazz Practice in the 21<sup>st</sup> Century, Leeds College of Music, Leeds, England, March 2012.

“From the Waterfront to the West Side, Or There’s Nowhere Like Somewhere,” *50 Years of Murphy Hall*: Broadway Symposium: Musical Theater in 1957, University of Kansas, Lawrence, KS, November 2007.

### **Invited Regional Lectures**

“‘That’s a thing?’: A Day (or So) in the Life of one Musicologist” MUNM 171: Arts Alive At Nebraska (Jackie Mattingly), Lincoln, NE, March 2022, October, April 2021, 2020, 2019.

“(Tune)ing In: Thematic versus Motivic Scoring in Contemporary Film,” MUNM 189H, Sec. 2: Experiencing Music and the Arts in Today’s World (Jackie Mattingly), Lincoln, NE, October 2019, 2018.

“Leonard Bernstein’s Score for *On the Waterfront* and the Subsequent Symphonic Suite: A Comparative Overview,” MUEN X44B: Symphonic Band (Tony Falcone), Lincoln, NE, September 2018.

“‘Now’s the Time’: The New York School: 1945-1965,” Sheldon Museum of Art, Lincoln, NE, October 2017.

“‘What the Image Allows’: Thomas Newman, Aaron Copland, and a Question of Triads,” UNL Glenn Korff School of Music Doctoral Colloquium, Lincoln, NE, October 2017.

“Portraits in Jazz: A Tribute to the Big Bands,” Narration/Lecture to accompany UNL Jazz Orchestra/Big Band “Portraits in Jazz” Concert, Lincoln, NE, December 2015,  
<https://www.youtube.com/watch?v=50BFi6CYg00>.

“‘You’ve Got to Be Modernistic’: Jazz and Musical Modernism in the 1920s,” Osher Lifelong Learning Institute (OLLI), NET Studios, Lincoln, NE, May 2014.

“Visual Representation in Selected Film Scores of Thomas Newman,” UNL Glenn Korff School of Music Doctoral Colloquium, Lincoln, NE, September 2013.

“*In the Beginning* and Other Choral Works by Aaron Copland,” MUSC 972E: Choral Literature (Therees Hibbard), Lincoln, NE, April 2015, 2013.

“A Harlem Nutcracker: Thoughts on Duke Ellington’s Nutcracker Suite (after Tchaikovsky),” First Lutheran Church “Young at Heart” Forum, Lincoln, NE, December 2011.

“The Impact/Effect of Recent Choral Music in Contemporary Film Scoring,” MUSC 972E: Choral Literature (Therees Hibbard), Lincoln, NE, April 2011.

“Benny Carter’s *Kansas City Suite*,” Narration/Lecture to accompany UNL Jazz Ensemble I & II Concert of Benny Carter’s *Kansas City Suite*, Lincoln, NE, February 2010.

“Music and Theology in Handel’s *Messiah*: A Three-Part Series,” First Lutheran Church Adult Forum, Lincoln, NE, November 2009.

“Film Music: Differences in Course Design for Music Majors and Non Majors,” MUSC 942: Pedagogy of Music History (Pamela Starr), Lincoln, NE, March 2013, 2009.

“Film Music after 1945,” MUNM 201 (389): Contemporary Issues in Music and Arts (Jackie Mattingly), Lincoln, NE, October 2017, October 2016, October 2015, October, March 2014, October 2013, February 2012, October, March 2011, February 2010, October, February 2009.

“Jazz History for High School Students,” Berman Fellows Lecture, Honor Jazz Weekend, University of Nebraska, Lincoln, Lincoln, NE, February 2009.

“Dance and Film Music: Selecting Film Music as the Basis for Dance Composition,” DANC 300: Dance Composition (Susan Levine), Lincoln, NE, September 2008.

“Luther and Music: A Brief History,” First Lutheran Church Adult Forum, Lincoln, NE, May 2008.

“Duke Ellington’s *Far East Suite*,” Narration/Lecture to accompany UNL Jazz Ensemble I Concert of Duke Ellington’s *Far East Suite*, Lincoln, NE, November 2007.

“The Future of CMS: Beyond Our Disciplines,” Common Topic Symposium, Guest Panelist, Great Plains Chapter Meeting of the College Music Society, Vermillion, SD, April 2007.

“Waging the Peace: Bernard Herrmann and *The Day the Earth Stood Still*,” UNL Glenn Korff School of Music Doctoral Colloquium, Lincoln, NE, February 2007.

“Fear and Loathing in Hollywood: Representations of Fear, Paranoia, and Individuality vs. Conformity in Bernard Herrmann’s Score for *The Day the Earth Stood Still* (1951),” UNL Glenn Korff School of Music Doctoral Colloquium, Lincoln, NE, February 2006.

“He Could Have Been a Contender!: Musico-Dramatic Unity in Leonard Bernstein’s Score for *On the Waterfront*,” Guest Lecturer, University of Missouri at Kansas City, Kansas City, MO, April 2004.

“Harlem Nutcracker,” Pre-Concert Lecture, Lied Center, University of Kansas, Lawrence, KS, First Annual Jazz Vespers, December 2002.

Pre-Concert Lecturer, Carlsen Center for the Fine Arts, Johnson County Community College, Overland Park, KS, March 2002.

“An Evening on 18<sup>th</sup> and Vine,” J. Denny Ondrozeck Lecture Series, University of South Dakota, Vermillion, SD, January 2002.

## **SERVICE**

### **UNL Glenn Korff School of Music: Committee Leadership**

Search Committee Chair (Assistant Professor of Ethnomusicology or Music History), June 2021-Present.

Search Committee Chair (Assistant Professor of Music History or Ethnomusicology), September 2020-April 2021 (Hired Dr. Paula Harper).

Theory-History-Composition Area Head, August 2014-Present.

Academic Studies Area, Music History Division, Recruiting Coordinator, October 2007-Present.

Music Library Committee Chair, August 2012-August 2014.

### **UNL Glenn Korff School of Music: Committee Membership**

Graduate Committee, December 2020-Present; August 2010-August 2015.

Ad Hoc Area Head Committee on GKSOM Faculty/Staff Morale, October 2015-Present.



Faculty Travel, Professional Development, Guest Artist Committee, August 2018-August 2019.

Search Committee (Director, GKSOM), August 2016-February 2017 (Hired Dr. Sergio Ruiz).

Executive Committee, August 2013-July 2017.

Search Committee (Assistant Professor of Composition), December 2007-April 2008 (Hired Dr. Eric Richards).

Ad-hoc Committee on the Formation of the MM/DMA in Jazz Studies, September 2006-December 2009.

### **UNL Glenn Korff School of Music: Committee/Faculty Peer/Student Advisory Service**

Letter Writer, Nomination for Emeritus Status, Dr. Peter Lefferts (Professor of Music History), March 2022.

Faculty Peer Mentor, Dr. Paula Harper (Assistant Professor of Music History), August 2021-Present.

Faculty Peer Review of Teaching, Dr. Marques Garrett (Assistant Professor of Music in Choral Activities), April 2021.

Letter Writer, Fourth-Year Reappointment, Prof. Tom Larson (Assistant Professor, Composition), January-February 2019.

Letter Writer, Second-Year Reappointment, Dr. Greg Simon (Assistant Professor, Composition), September-October 2017.

Executive Committee Letter Writer, Nomination for Hixson-Lied Senior Faculty Award in Research and Creative Activity, Prof. Tom Larson (nominee), March 2017.

Executive Committee Letter Writer, Nomination for Hixson-Lied Faculty Award for Outstanding Outreach, Engagement or Service, Dr. Glenn Nierman (winner), March 2016.

Executive Committee Letter Writer, Nomination for Hixson-Lied Award for Distinguished Teaching, Dr. Stanley Kleppinger (winner), November 2015.

Executive Committee Letter Writer, Nomination for Hixson-Lied Leadership Award for Curriculum or Programmatic Development, Dr. Scott Anderson (winner), March 2015.

UNL Residential Life, First-year Music Learning Community, Liaison to Glenn Korff School of Music, May 2014-May 2015.

Executive Committee Letter Writer, Annual Evaluation of Director of the Glenn Korff School of Music, Dr. John Richmond, May 2014.

Executive Committee Letter Writer, Nomination for Hixson-Lied Award for Curriculum or Programmatic Development, Dr. Brian Moore (winner), March 2014.

MUNM 280: World Music, Substitute Lecturer (Chris Varga, Personal Leave), January-February 2014.

Letter Writer, Reappointment and Promotion to Associate Professors of Practice, Chiara String Quartet, February-March 2013.

“Yuval Ron: Spiritual Music Traditions of the Middle East,” Session Facilitator, Glenn Korff School of Music, Lincoln, NE, April 2012.

Graduate Music Organization “CV/Resumé Workshop,” Guest Panelist, November 2010.

*Pi Kappa Lambda* April Fool’s Concert/Fundraiser, April 2010, 2007.

Undergraduate and Graduate Solo Competition Judge, November 2006.

**UNL Hixson-Lied College of Fine and Performing Arts: Committee Leadership**

ACE (Achievement Centered Education) Course Facilitator, Hixson-Lied College of Fine and Performing Arts, March 2008-Present.

**UNL Hixson-Lied College of Fine and Performing Arts: Committee Membership**

Executive Committee, August 2018-Present.

Ad Hoc Committee on Faculty Research and Creative Activity, August 2018-Present.

ACE (Achievement Centered Education) Five-Year Review Committee (ACE 7), Hixson-Lied College of Fine and Performing Arts, July 2015-May 2016.

Academic Distinction and Awards Committee Member, April 2011-April 2013.

**UNL Hixson-Lied College of Fine and Performing Arts: Committee/Faculty Peer/Student Advisory Service**

Executive Committee Letter Writer, Promotion to Full Professor, Richard Endacott (Associate Professor, Johnny Carson School of Theatre and Film), January 2019.

eARFA Pilot and Debriefing Session Participant, June 2007.

**UNL University-wide: Committee Membership**

Budget Model Advisory Committee (BMAC) Member, August 2021-Present.

AAUP UNL Chapter, Executive Board, Treasurer, May 2021-Present.

Honors Advisory Council, September 2020-Present.

AAUP UNL Chapter, Executive Board, Member-at-Large, May 2018-May 2021.

AAUP/UNL Faculty Senate Ad Hoc Committee on Budget Reductions, September 2020.

**External Academic Service**

External Letter of Support, Paul Laird, Chancellors Club Teaching Award (Award Winner), University of Kansas, June 2021.

National Endowment for the Humanities Grant Review Panel Member, Humanities Collections and Reference Resources, August 2020-October 2020.

External Letter of Support, Paul Laird, Distinguished Professorship, University of Kansas, January-February 2020.

External Peer Evaluator, Assistant Professor of Musicology, University of Kansas, Promotion to Associate Professor with Tenure, June-September 2019.

External Peer Evaluator, Assistant Professor of Musicology, University of Arizona, Promotion to Associate Professor with Tenure, May-August 2019.

External Letter of Support, Paul Laird, Distinguished Professorship, University of Kansas, January-February 2018.

External Peer Evaluator, Assistant Professor of Musicology, Louisiana State University, Promotion to Associate Professor with Tenure, July-September 2016.

Session Coordinator, Graduate Teaching Assistant Orientation, University of Kansas, Lawrence, KS, January 2003.

Student Representative to KU Ethnomusicology Faculty Search Committee, Fall 2000.

Student Representative to KU Music Library Committee, Fall 1999-Spring 2000.

Student Representative to KU Music and Dance Faculty Meetings, Fall 1998-Spring 2001.

### **Professional Societies: Committee Leadership**

Board Member for Musicology (Nominee), College Music Society Board of Directors, March 2019.

President, Great Plains Chapter, College Music Society, March 2014-March 2017.

Local Arrangements Chair, Great Plains Chapter of the College Music Society, Lincoln, NE, March 2016-March 2017.

Performance Review Subcommittee Chair, National Meeting of the College Music Society, Indianapolis, MO, December 2014-November 2015.

Program Committee Chair, Great Plains Chapter Meeting of the College Music Society, Vermillion, SD, September 2014-March 2015.

Secretary, Great Plains Chapter, College Music Society, October 2009-March 2012.

Treasurer, Great Plains Chapter, College Music Society, March 2008-March 2010.

### **Professional Societies: Committee Membership**

Program Committee, National Meeting of the Society for American Music, Minneapolis, MN, January 2019-March 2020.

College Music Society, Student Advisory Council, Student and Recent Graduate Research Mentor Program, August 2017-May 2018.

Society for American Music, Public Relations Committee, March 2016-March 2019.

Program Committee, National Meeting of the College Music Society, Indianapolis, IN, December 2014-November 2015.

Proposal Review Subcommittee, National Meeting of the College Music Society, St. Louis, MO, December 2013-February 2014.

Program Committee, Great Plains Chapter Meeting of the College Music Society, Decorah, IA, March 2012.

Student Representative to American Musicological Society Council, 2002-2004.

College Music Society Student Concerns Committee, Fall 2000-Fall 2002.

**Professional Societies: Conference Session Chair**

“‘Amatzinac’ – Moncayo’s Elusive Jewel,” Session Chair, National Meeting of the College Music Society, Rochester, NY, October 2021.

“Sound Studies and the Auteur: Music, Sound, Affect,” Session Chair, National Meeting of the Society of Cinema & Media Studies, Chicago, IL, March 2017.

“Session 4,” Session Chair, Great Plains Chapter Meeting of the College Music Society, Lincoln, NE, March 2017.

“Session 5a,” Session Chair, Great Plains Chapter Meeting of the College Music Society, Lincoln, NE, March 2017.

“Orchestrating Empathy: Solo *Gyil* Performance During the Birifor Funeral Performance,” Session Chair, National Meeting of the College Music Society, Santa Fe, NM, October 2016.

“Session 2a,” Session Chair, Great Plains Chapter Meeting of the College Music Society, Kansas City, MO, March 2016.

“Session 4,” Session Chair, Great Plains Chapter Meeting of the College Music Society, Kansas City, MO, March 2016.

“Cookbook: Combining Music and Film,” Session Chair, National Meeting of the College Music Society, Indianapolis, IN, November 2015.

“Deconstructing Opera,” Session Chair, National Meeting of the College Music Society, Indianapolis, IN, November 2015.

“Performer’s Showcase,” Concert Manager, National Meeting of the College Music Society, Indianapolis, IN, November 2015.

“Session 2b,” Session Chair, International Meeting of the College Music Society, Stockholm, Sweden and Helsinki, Finland, June 2015.

“Session 4” Session Chair, Great Plains Chapter Meeting of the College Music Society, Vermillion, SD, March 2015.

“Session 35,” Session Chair, *Music and the Moving Image*, New York University, New York, NY, June 2013.

“The Art of the Song Cycle,” Session Chair, Great Plains Chapter Meeting of the College Music Society, Decorah, IA, March 2012.

“Jazz Off the Charts,” Session Chair, Music Theory Midwest, Lincoln, NE, May 2011.

“Exoticism in Twentieth Century Western Music,” Session Chair, Great Plains Meeting of the College Music Society, Omaha, NE, March 2011.

“Aspects of Teaching,” Session Chair, International Meeting of the College Music Society, Zagreb, Split, and Dubrovnik, Croatia, June-July 2009.

“The Piano and the Chinese Aesthetic,” Session Chair, National Meeting of the College Music Society, Atlanta, GA, September 2008.

“Jazz,” Session Chair, “Two Greats” SuperRegional Conference of the Great Lakes and Great Plains Chapters, College Music Society, Normal, IL, March 2008.

### **Professional Consulting**

Book Proposal Reviewer, *A City Full of Hawks: On the Waterfront Seventy Years Later, Still the Great American Contender* (Stephen Rebello), Oxford University Press, March 2022.

Article Peer Reviewer, *Oxford Bibliographies: Bernard Herrmann* (Joan Titus), Oxford University Press, May-June 2020.

Book Peer Reviewer, *Soundscapes* (Kay Shelemay), W.W. Norton, January-February 2018.

Book Proposal Reviewer, *Film Music: From Cognition to Interpretation*, Routledge Press, November-December 2017.

Book Series Peer Reviewer, *Influential Soundtracks*, Peter Lang US, July 2017.

Article Peer Reviewer, *Journal of the Society for American Music*, August-September 2016.

Book Peer Reviewer, *Welcome to the Jungle: Dissecting American Hard Rock of the 1980s*, (Thomas Harrison), Routledge Press, June, November 2014.

Book Peer Reviewer, *Jazz, Second Ed.* (Scott DeVeaux and Gary Giddins) W.W. Norton Press, April-May 2013.

Book Peer Reviewer, *Understanding Sound Tracks Through Film Theory* (Elsie Walker), Oxford University Press, January-February 2014.

Book Peer Reviewer, *Theories of the Soundtrack* (James Buhler), Oxford University Press, April-May 2013.

Book Peer Reviewer, *Back to the Fifties: Film and Pop Music in the Re-Generation* (Michael D. Dwyer), Oxford University Press, November-December 2012.

Book Peer Reviewer, *The Oxford Handbook of Film Music Studies* (David Neumeier), Oxford University Press, August- October 2012.

Book Proposal Peer Reviewer, *Understanding Sound Tracks Through Film Theory* (Elsie Walker), Oxford University Press, March-May 2011.

Article Peer Reviewer, *Great Plains Quarterly*, June-July, 2009.

Book Proposal Peer Reviewer, *Hearing the Movies: Music and Sound in Film History* (James Buhler, David Neumeier, Rob Deemer), December 2007-May 2008.

Article Peer Reviewer, *Journal of Film Music*, March 2007.

### **Civic**

Volunteer, 15<sup>th</sup> Annual Southwest Showdown (Show Choir Competition), Lincoln Southwest High School, February 2022, 2020.

Sheldon Friends of Chamber Music: Board Member (Secretary, Fall 2006-Fall 2008, Fall 2009-Fall 2012),  
Fall 2006-Fall 2012.

## HONORS

Hixson-Lied College of Fine and Performing Arts Achievement Award in Academic Advising, April 2020.

UNL Annis Chaikin Sorensen Award: Recognition of Outstanding Teaching in the Humanities Award  
(GKSOM and Hixson-Lied Nominee), February 2019.

Hixson-Lied College of Fine and Performing Arts Leadership Award in Curriculum or Programmatic  
Development, April 2016.

Hixson-Lied College of Fine and Performing Arts Junior Faculty Award in Research and Creative Activity,  
April 2014.

Hixson-Lied College of Fine and Performing Arts Junior Faculty Award in Teaching (GKSOM Nominee),  
April 2011.

Defended Dissertation with Honors, University of Kansas, April 2006.

Milton Steinhardt Scholarship, University of Kansas, August 2005, 1997.

Finalist for Paul Revitt Award for Outstanding Student Presentation at the Great Plains Chapter Meeting of  
the College Music Society, March 2005, 2000.

Inducted into *Phi Kappa Phi* Honor Society, November 2004.

Completed Doctoral Comprehensive Oral Exams with Honors, University of Kansas, May 2003.

Best Presentation at Sixth Annual KU Film Studies Symposium, February 2003.

Defended Master's Thesis with Honors, College of Fine and Performing Arts, March 2000.

Inducted into *Pi Kappa Lambda*, College Music Honor Society, May 1999.

Graduated with All College Honors with Distinction in the Department of Music, St. John's University  
(MN), May 1996.

## GRANTS

Hixson-Lied College of Fine and Performing Arts Faculty Research/Creative Activity Grant (\$250), July  
2022-June 2023.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant  
(\$2100), November 2021.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant  
(\$1733), October 2021.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant  
(\$2390), January 2020.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant  
(\$2036), November 2019.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$3750; Split evenly with Brian Moore), October 2018.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1199), March 2017.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$2977), June 2015.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1294), March 2015.

Hixson-Lied College of Fine and Performing Arts Online Course Development Grant (\$5000), July 2014-June 2015.

Hixson-Lied College of Fine and Performing Arts Faculty Research/Creative Activity Grant (\$941), March 2013-February 2014.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1345), May-June 2013.

American Musicological Society Publication Subvention for *Leonard Bernstein's On the Waterfront: A Film Score Guide*, Lanham, MD: Scarecrow Press, 2013 (\$510), November 2012.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1750), March 2012.

Hixson-Lied College of Fine and Performing Arts Faculty Research/Creative Activity Grant (\$2438), March 2011-February 2012.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1120), September 2010.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1500), March 2010.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$1700), November 2009.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$4200), June-July 2009.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$600), March 2008.

Hixson-Lied College of Fine and Performing Arts Presentation of Research/Creative Activity Travel Grant (\$800), November 2007.

## **ORGANIZATIONS AND AFFILIATIONS**

AMS: The American Musicological Society (1999-Present).

SAM: The Society for American Music (2000-Present).

CMS: The College Music Society (2000-Present).

SCMS: The Society for Cinema and Media Studies (2016-Present).

SMT: Society of Music Theory (2017-Present).

AAUP: American Association of University Professors (2018-Present)

MTNA: Music Teachers National Association (2007-2011).

NMTA: Nebraska Music Teachers Association (2007-2011).

LMTA: Lincoln Music Teachers Association (2007-2011).

Spencer Consort, Lawrence, KS (1999-2002).

## **STUDENT ADVISING: SUPERVISORY COMMITTEES**

### **DMA Chair**

Malachi Million (Co-Chair Jazz Studies: Guitar) In Progress

Katie Mersch (Co-Chair: Voice) 2021

Lee Heerspink (Co-Chair Jazz Studies: Guitar) 2020

### **DMA Committee Member**

Javier Barreto (Bass): In Progress

Daniel Oshiro (Saxophone): In Progress

Chris Leach (Jazz Studies: Trombone) In Progress

Andrew Mell (Jazz Studies: Bass) In Progress

Michael Kraft (Jazz Studies: Composition) In Progress

Darren Lillard (Saxophone) In Progress

Qiwei Li (Trumpet) 2022

Paul Zeller (Piano) 2021

Runkun Li (Jazz Studies: Saxophone) 2020

Christian Chesaneck (Jazz Studies: Bass) 2020

Lindsey O'Connor (Saxophone) 2020

Travis Worsham (Piano) 2019

Wataru Niimori (Composition) 2019

Nick Stow (Saxophone) 2019

Matthew Rush (Percussion) 2018

Eric Harstad (Choral Conducting) 2017

Patrick Brown (Jazz Studies: Saxophone) 2017

Wade Howles (Saxophone) 2017

Bob Fuson (Jazz Studies: Saxophone) 2016

Russell Zimmer (Jazz Studies: Trumpet) 2016

Max Stehr (Jazz Studies: Bass) 2016

Janka Krajciova (Piano) 2015

Michael Tully (Voice) 2013

Jennifer Vanderholm Jensen (Choral Conducting) 2013

Cristina Vlad (Piano) 2013

Laryssa Davis (Piano) 2011

Brian Hart (Choral Conducting) 2010

Nicholas Kenney (Horn) 2010

Denis Plutalov (Piano) 2010

Jeff Richmond (Composition) 2009

Andrew Converse (Trombone) 2009

### **MM Chair**

Denise Finnegan (Music History) 2020



Anna Wigtil (Co-Chair, Music History) 2020  
Jenna Palensky (Music History) 2012  
Joe Mann (Music History) 2009

**MM Committee Member**

Savannah Royston (Piano) In Progress  
Isabel Bohrer (Music Theory) In Progress  
Ian Rutherford (Trombone) 2020  
Sarah Aymond (Wind Band Conducting) 2019  
Jeff Newell (Clarinet) 2019  
Johnny Smith-Wilson (Composition) 2018  
Jacob Lee (Composition) 2017  
Erick Rios (Bass) 2017  
Laney Boyd (Music History) 2016  
Amber Thoennes (Trombone) 2016  
Bill Mitchell (Trombone) 2016  
Rob Luebbert (Composition) 2016  
Korynne Bolt (Cello) 2016  
Cory Davis (Percussion) 2016  
Adam Schweitzer (Percussion) 2016  
Kelsey Rhoades (Flute) 2014  
Tanya Krof (Music Theory) 2014  
Joshua Tidd (Trombone) 2014  
Chelsea Coventry (Music Theory) 2014  
Bryan McEntire (Jazz Studies: Saxophone) 2013  
John Cockerill (Music History) 2012  
Aaron Bittman (Music History/Composition) 2012  
Gabriela Praetzel (Music History) 2011  
Sean Dyke (Trombone) 2011  
Jeff Manchur (Piano) 2011  
Rachel Hammon (Clarinet) 2011  
Win Xen (Music Education) 2011  
Elise Schauer (Flute) 2010  
Andrew Allen (Saxophone) 2009  
Brandon Holloman (Saxophone) 2009  
Gabrielle Hopp (Music History) 2009  
Jeff Spencer (Choral Conducting) 2009  
Danni Johnson (Saxophone) 2009  
Craig McGill (Music Theory) 2008  
Yu Han Wan (Piano Pedagogy) 2008

**Ph.D. Committee Member**

Polly Yukevich (Music Education) 2018  
Jacob Hilton (English: Creative Writing) 2015  
Jeff Kosse (English) 2012

**Undergraduate Honors Committee Chair**

Andrew Barrett (Guitar) 2016  
Sarah Anthony (Flute) 2012

**Undergraduate Honors Committee Member**

Paige DeDecker (Percussion) 2018  
Lisabeth Wissink (Music Education) 2015  
Chuck Serfass (Music Education) 2008  
Liz Love (Music Education) 2008