

Durrell Bowman <http://durrellbowman.com> db@durrellbowman.com
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Full-Time Academic Positions Held

- **University of California, Los Angeles (UCLA)**, Lecturer, 2007-08 academic year
- **Dalhousie University**, Visiting Assistant Professor, Department of Music, Fall 2006
- **University of Alberta**, Instructor, Department of Music, 2002-03 academic year

Additional Academic Positions Held

- **University of Guelph**, Department of Music, Instructor, 2006, 2007
- **Laurentian University at Georgian College**, Instructor, 2003-05
- **Conrad Grebel University College at the University of Waterloo**, Instructor, 2001-02
- **University of Western Ontario**, Faculty of Information and Media Studies, Instructor, 2001
- **University of California, Los Angeles**, Department of Musicology, Instructor, 1999-2000

Education

- **University of California, Los Angeles**, Department of Musicology
Ph.D. in Musicology, 2003; Robert Walser, dissertation supervisor
- “Permanent Change: Rush, Musicians’ Rock, and the Progressive Post-Counterculture”
- **University of Toronto**, School of Graduate Studies and Faculty of Music
M.A. in Musicology, 1991
- course-work based, with comprehensive examinations and language examinations
- followed by preliminary Ph.D. research work on Shakespearean film music, 1991-93
- **University of Waterloo**, Faculty of Arts; Music Department (Conrad Grebel College)
B.A. in Honours Music; options in Applied Studies and Society, Technology & Values, 1989
- **Conestoga College** – post-degree Certificate in Computer Applications Development, 2010

Scholarships, Awards, and Fellowships

- University of California, Los Angeles
Collegium of University Teaching Fellows, 1999-2000
- developed and taught seminar: “Analogues of Darkness: The Music of *Film Noir*”
Dissertation Year Fellowship – major award, including full tuition/fee waivers, 1999-2000
Full Tuition and Fee Waivers – including international student tuition, 1995-99
- Phi Beta Kappa – **International Student Scholarship**, 1998-99

Primary Areas of Interest

- American, British, and Canadian Music since 1945
- Rock, Pop, and Related Music
- Film & Television Music
- Intertextuality, Appropriation, Parody
- Ideology, Identity, Genre, Technology
- Developing the Music Discussion Network (MDN): <http://music-discussion.net>

Publications

Books

- ***Rush and Philosophy: Heart and Mind United***
(co-editor and contributor; Chicago: Open Court, 1 May 2011)
Chapter 2: “Barenaked Death Metal Trip-Hopping on Industrial Strings”
Chapter 13: “More Than They Bargained For”
Chapter 21: “How Is Rush Canadian?”
- **“Be Sharp: *The Simpsons & Music*”** (in preparation)
– parody-homage, characterization, cultural hierarchy, sexuality/religion/otherness

Book Chapter

- “Let Them All Make Their Own Music—
Individualism, Rush, and the Progressive/Hard Rock Alloy, 1976- 77.”
Progressive Rock Reconsidered. Chapter 9: 183-218.
Kevin Holm-Hudson, editor. New York: Routledge, 2002.

Peer-Reviewed Journal Articles

- “Cast in This Unlikely Role: Genre, Demographics, and the Music of the Rock Band Rush.”
Studies in Music, University of Western Ontario. Proceedings of the International
Association for the Study of Popular Music—Canada. (2011)
- “Dark Mirrors and Dead Ringers: Music for Suspense Films about Twins.”
Intersections, the Journal of the Canadian University Music Society, Vol, 27/1 (2006).

Review Articles and Other Short Articles (in Journals and Books)

- Review of Ronald Rodman, *Tuning In: American Narrative Television Music*.
Musicultures (journal of the Canadian Society for Traditional Music). 2011.
- Review of Rush DVD, *R30*.
Journal of the Society for American Music. Fall 2007.
- Review of William Echard, *Neil Young and the Poetics of Energy*.
Topia—Canadian Journal of Cultural Studies. 2007.
- “To Rand or not to Rand: Neil Peart’s Varied Influences,”
reply to Chris Matthew Sciabarra, “Rand, Rush, and Rock.”
Journal of Ayn Rand Studies, 5.1 (Fall 2003).
- Review of *South Park: Bigger, Longer & Uncut*.
ECHO: a music-centered journal, 1999.
<http://www.humnet.ucla.edu/echo/Volume1-Issue1/sound%20reviews/bowman-review.html>
- “A Summary of the Methodology Used for Transcribing Australian Aboriginal Music.”
Appendix A in David H. Turner, ***Afterlife Before Genesis—An Introduction:
Accessing the Eternal through Australian Aboriginal Music***.
Toronto Studies in Religion, vol. 22. New York: Peter Lang, 1997.

Reference Articles

- Hans Zimmer, James Horner, Michael Kamen, John Debney, Howard Shore, Mychael Danna, Jeff Danna *Grove Dictionary of American Music*. 2009.
- Michael Jackson. *Encyclopedia of the Culture Wars*. M. E. Sharpe. 2008.
- Art Rock. *Encyclopaedia Britannica*. Written ca 1998-99.

Encyclopedia of Music in Canada – <http://www.histori.ca>, 2007-11:

| | | |
|--------------------------------|-------------------------------|--|
| 54-40 | Crash Test Dummies | Penderecki String Quartet |
| Arion Male Voice Choir | Country Music | Pop Music, Anglo-Canadian |
| Arsenault, Angèle | Cuddy, Jim | Rap |
| Auf der Maur, Melissa | Dyck, Howard | Rheostatics |
| BMG Music Canada Inc. | Elora Festival | Rock ‘n’ Roll and Rock Music, Anglo-Canadian |
| The Barra MacNeils | Ensemble Anonymous | Rush |
| Bey, Salome | Ens. contemporain de Montréal | Sky, Amy |
| Bluegrass | Film Scores | Songwriters and Songwriting (English Canada), 1954-2000s |
| Blues | Forbes, Roy | Spirit of the West |
| Bowman, Rob | Good, Matthew and Band | Toronto Consort (update of my 1992 revision) |
| Bubl , Michael | Heavy Metal | Warner Music Canada Ltd. |
| CBC Recordings | The Internet and Music | Whiteley, Ken |
| Calgary Philharmonic Orchestra | Jackson, Tom | Winnipeg Philharmonic Choir |
| Canadian Electronic Ensemble | Kreviazuk, Chantal | |
| Canadian Idol | Linden, Colin | |
| Cantatas | MCA Records Canada | |
| Capitol Records – EMI Canada | Manitoba Chamber Orchestra | |
| Choral Singing | Music Industries | |
| Cochrane, Tom and Red Rider | Oundjian, Peter | |

Encyclopedia of Music in Canada – 2nd edition (Toronto: University of Toronto Press, 1992):

| | | |
|------------------------------|------------------------------|------------------|
| Amadeus Ensemble | Frey, Paul | Mayer, Uri |
| Amish | Hammer, Moshe | Mennonites |
| Armin, Adele | Hannaford Street Silver Band | Parker, Mary Ann |
| Armin, Jay | Kitchener and Waterloo | Steinberg, Ben |
| Armin, Otto | Kitchener-Waterloo Chamber | Thomson, Philip |
| Armin, Paul | Music Society | Tilney, Colin |
| Armin, Richard | Kraft, Norbert | Toronto Consort |
| Canadian Brass | Legrady, Thomas | Wiens, Edith |
| Can. Children’s Opera Chorus | Lichti, Daniel | York Winds |
| Centre in the Square | Macdonald, James | |
| Festival of the Sound | Macdonald, John | |

Programme Notes

Bowdoin International Music Festival (2010, see <http://ams-net.org/bimf/>):

Adler – *Canto XIX*
Bach – Cello Suite No. 3
Baker – String Quartet No. 2: "Capriccio"
Bartók – Rhapsody No. 2, *Contrasts*,
 Sonata for Two Pianos & Percussion
Beethoven – String Quartets No. 9 and No. 3,
 Violin Concerto in D major
Brahms – Violin Sonata No. 2, Violin Concerto
 in D major, Trio in E-flat major,
 Viola Sonata in F minor
Chopin – Polonaise-fantaisie in A-flat major,
 Cello Sonata in G minor, Piano Trio
 in G minor, Ballade No. 4, 24 Preludes
Debussy – Violin Sonata
Dvořák – String Quintet in G major,
 Piano Trio in E minor, Quintet in A major
Enesco – Violin Sonata No. 2
Janáček – Violin Sonata
Lutoslawski – Partita
Monsalvatge – Fantasy (Fantasia)

Mozart – Violin Sonata in B-flat major
Penderecki – String Quartet No. 3
Prokofiev – Violin Sonata No. 2,
 Violin Sonata No. 1, Piano Sonata No. 6
Saint-Saëns – Bassoon Sonata in G major
Schubert – String Quartet in D minor
Schnittke – Piano Quintet
C. Schumann – Piano Trio in G minor
R. Schumann: Three Romances for Oboe & Piano,
 Piano Quintet in E-flat major, Piano Concerto
 in A minor, *Märchenerzählungen*,
 Fantasy Pieces, Piano Quartet in E-flat major,
 Symphonic Etudes, *Five Pieces in Folk Style*,
 Davidsbündlertänze, Violin Sonata No. 2,
 Piano Trio No. 2, Andante and Variations
Shostakovich – String Quartet No. 9
Smetana – Piano Trio in G minor
Takemitsu – *And then I knew 'twas wind*
Tchaikovsky – *Souvenir of Florence*
Thomas – *Dream Catcher*

Menno Singers

Handel – *Messiah* (with Mass Choir, 2008)

Honegger – *King David* (2001)

Elora Festival (2002-04):

2004 – 25th anniversary:

Bach – Adagio from Sonata in G minor, "Ich habe
 Genug," Lutheran Mass no. 4, *Jesu meine Freude*
Beethoven - Symphony No. 9
Kuzmenko – *Dreams*
Mendelssohn – Piano Trio in C minor
Mozart – Piano Trio in G major
Pergolesi – *Stabat Mater*
Poulenc - Gloria
Schmelzer – *Lamento sopra la morte Ferd. III a tre*

Schubert – *Moments Musicaux*, *Tre son. di Petrarca*
Schütz – *Erbarm dich mein*, *O Herre Gott*
string music by Rodrigo, Evangelista,
 Villa-Lobos, Piazzolla, and Bragato
the Stuttgart Chamber Choir, performing works
 by Mendelssohn, Scarlatti, Mahler, Wolf,
 Ravel, Debussy, and Berlioz
2002-03: works by Brahms, Freedman, Liszt,
 Poulenc, Prokofiev, Rolfe, Vivaldi & others;
 and a performance by the Barra MacNeils

Exultate Chamber Singers

Centuries Concert, 1500/1600: Fayrfax, Josquin, Weelkes (2000, presented live)

Professional Affiliations (Academic Societies)

- American Musicological Society (AMS)
- Canadian University Music Society (CUMS)
- International Association for the Study of Popular Music (IASPM)
- Society for American Music (SAM)

Invited Lectures, Talks, and Presentations

- “Classicized Rock: ‘Prog,’ Metal & Chamber Ensembles” (plus interview elements)
WBOR 91.1 FM, Bowdoin College, Brunswick, ME, August 2010
- “Not Just for Praise or Proselytizing: Sociopolitical Critiques in Christian Rock, 1978-84”
UCLA Department of Musicology – Distinguished Lecture Series, April 2008
- “Dark Mirrors and Dead Ringers: Music for Suspense Films about Twins,”
guest presentation for a Music History seminar (R. Knapp)
University of California, Los Angeles, February 2008
- “*Dead Ringer*, Screenwriter Oscar Millard, and the Film Score by Andre Previn”
University of California, Los Angeles – A Tribute to Oscar Millard, 29 February 2008
- “Glam Rock and Progressive Rock,”
for “America in the Sixties: Politics, Society, Culture, 1954-74” (second term)
University of California, Los Angeles, January 2008
- “Introduction to Cultural Musicology,” Institute of Advanced Studies and Univ. Partnerships
Laurentian University at Georgian College, Barrie, ON, December 2004
- “Popular Music: 1832-1932”
St. Joseph’s High School, Barrie, ON, October 2004
- “Textu(r)al Undercoding and the Music of the Rock Band Rush:
String Quartets, Death Metal, Trip-Hop and Other Tributes”
Augustana University College, University Colloquium, Camrose, AB, March 2003
University of Alberta, Performing & Visual Arts Colloquia, Edmonton, AB, Nov. 2002
- “Canadian Popular Music” (special topics course on Canadian music),
Augustana University College, Camrose, Alberta, March 2003

Conference Papers—Presented and/or Accepted [a]

- “Canadian Urban Sound Identities, 1971-86”
IASPM—Canada, Acadia University, Wolfville, NS, June 2012 [a]
- “A Web-Based System for Teaching, Learning, and Discussing Music History and Culture”
Teaching Music History Day (conference), Rider Univ., Lawrenceville, NJ, March 2012 [a]
- “Barbershop, Beatles, and other Music in the ‘Be Sharps’ Episode of *The Simpsons*”
Music and Media (MaM), Universidade Nova de Lisboa, Portugal, June 2011 [a]
Music and the Moving Image (MaMI), NYU, May 2011
- “Intertextual Music and Discursive Parody in *The Simpsons*”
Mid-Atlantic Popular / American Culture Association, Alexandria, VA, October 2010 [a]
ECHO Conference (2009: Music and Humor), UCLA, June 2009 (by proxy)
AMS, chapter meeting, McGill U., Montreal, QC, April 2009
- “Unledded – Demythologizing Led Zeppelin, ‘Rockism,’ and ‘Post-Rock’”
IASPM—International 15th biennial meeting, U. of Liverpool, UK, July 2009 [a]
- “‘Hammond’s Folly’ Revisited: Turning the Tables on Music Mega-Corporations”
IASPM—Canada, Brock University, St. Catharines, ON, May 2008
IASPM—US, University of Iowa, Iowa City, IA, April 2008 [a]
- “What Makes Some Popular Music Canadian? or Is Neil Young Canadian?”
IASPM—US & Canada, Northeastern University, Boston, MA, April 2007
AMS chapter meeting, University of Western Ontario, London, ON, April 2007
- “Logarithmic History and the Music of *The Simpsons*”
IASPM—US annual meeting, Middle Tennessee State U.; Murfreesboro, TN, Feb. 2006
IASPM—International 13th biennial meeting, Rome, Italy, 2005 [a]
- “Ideology, Historiography, and the Rock & Roll Hall(s) of Fame: Writing Off Rush?”
IASPM—International 12th biennial meeting, McGill University, Montreal, QC, July 2003
- “Textu(r)al Undercoding and the Music of the Rock Band Rush:
String Quartets, Death Metal, Trip-Hop and Other Tributes”
The 1980s: Popular Music and Culture, NYU, March 2003
CUMS annual meeting, Dalhousie University, Halifax, NS, 2003 [a]
- “Cast in This Unlikely Role: Genre, Demographics, and the Music of the Rock Band Rush”
IASPM—Canada annual meeting, University of Western Ontario, London, ON, May 2001
- “The Spirit of Radio—Album Rock, Rush, and Rethinking Individualism, 1980-81”
IASPM—International 11th biennial meeting, Turku, Finland, 2001 [a]
AMS combined annual chapter meeting, University of Nevada, Reno; April 2000
- “Dark Mirrors and Dead Ringers: Musical Separations and Fusions in the ‘Cinema of Twins’”
Royal Musical Association—Music & Cinema, U. of Southampton, April 2001 [a]
See/Hear: Music & Film—U. of Newcastle-upon-Tyne, Nov. 2000 [a]
- “Cast In This Unlikely Role: Ideology, Genre, and the Music of Rush, 1968-76”
AMS annual chapter meeting, University of California, San Diego, Feb. 1999
- “We’ll Sail the Big Dominion: Independent’s Day and Canada’s Rheostatics”
IASPM-US annual meeting, University of California, Los Angeles, Oct. 1998
- “Dark Mirrors and Dead Ringers: Musical Separations and Fusions in the
‘Cinema of Twins’ from *Film Noir* to Postmodernism”
CUMS annual meeting, University of Ottawa, Ottawa, ON, May 1998
AMS annual chapter meeting, Scripps College, Claremont, CA, Nov. 1997

Positions, Appointments, and Activities in Academic Service and Research

- Doctoral Dissertations in Musicology, reorganizing **database** and **programming** website for search/browse capabilities: the American Musicological Society, Brunswick, ME, 2010 (see <http://ams-net.org/ddm/>)
- **Reference Letter** for a former student's application to UCLA's Film School, 2009
- UCLA Department of Musicology – **Directed Study Supervisor**, Spring 2008
 - "The Songwriting of Tori Amos" (for a music history major)
- **Reference Letter** for a student's application to Dalhousie's Graduate Sch. of Audiology, 2006
- Dalhousie Univ., Music Department – **Technology Committee Member**, Sept. to Dec. 2006
- IASPM-US Annual Meeting, University of California, Los Angeles – **Session Chair**, Oct. 2003
- UCLA Department of Musicology – **Technology Assistant**, 1998-2000
 - web-based study materials, such as scrolling listening guides (R. Knapp, E. Le Guin)
 - preparation of musical transcriptions for song copyright lawsuits (R. Walser)
- UCLA Humanities (including Musicology) – **Graduate Technology Consultant**, 1996-98
- UCLA Music Library Special Collections – **Grad. Student Researcher** (via S. McClary), 1996
 - surveying, database entries, and finding aids for popular music recordings
- University of Toronto, Trinity College – **Research Assistant** (D. Turner), 1992-95
 - computer-based database/notation system for Australian aboriginal music project
- U. of Toronto, Faculty of Music – **Graduate Rep.**, Task Force on the future of the Fac., ca 1991
- Sonneck Society (Society for American Music), Institute for Canadian Music, Univ. of Toronto
 - **Local Arrangements Facilitator** (room scheduling, equipment booking, etc.), 1990
- U. of Toronto, Fac. of Music, Inst. for Cdn. Music – **Research Ass't** (J. Beckwith), 1989-90
 - maintaining and updating the Faculty of Music alumni database, publication distribution

Positions, Appointments, and Activities in Administrative and Technology Support

- **Programme Notes Writer** (web-based and print) – the Bowdoin Int. Music Festival, 2010
- **Choral Librarian, Writer-Editor & Computers** – Elora Festival & Singers, etc., 2001-04:
 - choral librarian for the Elora Festival, the Elora Festival Singers, and St. John's, Elora
 - writer or editor-compiler for programme notes, performer biographies & concert descriptions
 - website design, high-speed internet network installation, and other computer support
- **Other**
 - Office Support, the Ontario Choral Federation (Toronto, 1994)
 - Director, Renaissance Music Programme, Circle Ball Fair (Toronto, 1994)
 - Brass & Woodwind Director & Counsellor, ON Mennonite Music Camp (Waterloo, 1989)

Languages

- French (reading knowledge)
- German (reading knowledge)

Compositions and Related

- **Composer and Songwriter** (occasional)
computer-based music compositions (including “meta-remixes”), 1987-1997 and 2003-
- **Music Engraver** (Sibelius software), 2005-06
A. Ager, Soundstreams, Pax Christi Chorale (Toronto)
- **Vocals, Keyboards, and Songwriting**
Bil Weber & the Glum Bunch, 1988-92 (Kitchener-Waterloo, etc.)

Professional Choral Singing (1990-)

- Core Member of Larger Choir, Member of Chamber Choir, and/or Support Singer
 - Tenor (occasionally Countertenor)—The Oakville Ensemble (S. Potvin: 2008-12)
 - Tenor—Elora Festival Singers (N. Edison)
 - Toronto Mendelssohn Choir (2003-07, 2001-02), including Christmas CD (2006)
 - Mendelssohn Singers (2005-07)
 - EFS Winter Series (2003-04), Elora Festival (2003), EFS CD: *In Song* (2004)
 - Tenor—Support Singer, Toronto Jewish Folk Choir (2005-07 and ca 1994)
- Church Choirs (section lead or professional, including occasional ensemble and solo work)
 - Bass or Tenor—Sine Nomine (various), Kitchener-Waterloo and area (S. Strauss, 2009-)
 - Tenor—Oratory of St. Philip Neri (Holy Family), Toronto; Vespers (P. Bishop: 2001-07, etc.)
 - Tenor—Christ Church, Deer Park; Toronto (B. K. Hill: 2004-07)
 - Tenor or Bass-Baritone—Beth Tzedec (S. Spiro; occasional substitute, 2007)
 - Bass-Baritone—St. John’s, Elora (N. Edison: 2002-04), CD (Naxos, ca 2006)
 - Tenor—St. Andrew’s Presbyterian Church, Toronto (D. Bodle: 2001-02)
 - Bass-Baritone or Tenor—Westwood Hills Congr. Church, L.A. (M. Chen: 1996-99)
 - Tenor—Calvin Presbyterian Church, Toronto (S. Martin: ca 1993-95)
 - Tenor—St. Basil’s Church, Toronto; University Mass (B. K. Hill: ca 1993-95)
 - Bass-Baritone or Tenor—Leaside United Ch., Toronto (S. Martin: ca 1990-93)

Other Choral and Vocal (1993-)

- Tenor—Menno Singers (P. Nikiforuk: 2008-12 and 2001-02), incl. solos and a CD
- Tenor—Christmas carolling for Entertainment Unlimited, etc. (2008-11 and 2005)
- Tenor—Elora Festival Singers with Roger Hodgson of Supertramp (Orillia, 2008)
- Tenor—Exultate Chamber Singers (J. Tuttle: 2000-02 and 1992-95), incl. two CDs
- Tenor or Countertenor—Musica Humana (UCLA Early Music Collective, ca 1998-2000)
- Tenor—University of California, Los Angeles; UCLA Chorale (D. Neuen, ca 1996-98)
- Tenor—Choral Scholar, Trinity College (R. Bell), incl. organ lessons w. A. Ager (ca 1994-95)
- Tenor—roles in *Love in a Village*, *The Beggar’s Opera*, and rock musical *Chess* (1993-95)

Teaching Experience

- University of California, Los Angeles (Lecturer, full-time)
 - **America in the Sixties: Politics, Society, Culture, 1954-74** – GE, music lectures (Fall 07)
 - **Performance/Analysis** – music history, 4th-year seminar (Fall 07)
 - **Popular Music in Appropriation, Covers, Versions & Parody** – music history seminar (W 08)
 - **Music History 5: 1888 to 1945 in “The West”** – music major core music history course (W 08)
 - **America in the 60s: Music and Ideology, 1965-75** – GE, seminar (Spring 2008)
 - **America in the 60s: American Film Music, 1954-74** – GE, seminar (Spring 2008)
- University of Guelph (Instructor, part-time)
 - **Issues in Popular Music Studies** – third-year seminar (Winter 2006, Winter 2007)
- Dalhousie University (Visiting Assistant Professor—all courses Fall 2006)
 - **History of Music 1: Medieval & Renaissance Music** – music major core history course
 - **History of Music 5: Music since 1945** – music major optional history course
 - **Choral Music: Histories, Styles, Forms** – 4th-year seminar (special topics)
 - **The History of Jazz** – 2nd-year non-major arts elective
- Laurentian University at Georgian College (Instructor, part-time)
 - **Popular Music and Culture I** (Fall 2003, Fall 2004—two sections in 2004)
 - **Popular Music and Culture II** (Winter 2004, Winter 2005—three sections in 2005)
- University of Alberta (Instructor, full-time)
 - **Analysis & Interpretation: Music Theory & Cultural Musicology in Popular Music Studies** – music graduate seminar (Fall 2002)
 - **Harmony and Form, 1700-1870** (theory 3) – 2nd-year music major course (Fall 2002—two sections)
 - **Genre, Style, Gender, Power: Film Music Case Studies** – music graduate seminar (W 03)
 - **Analyzing Popular Music** (theory 6) – 3rd-year music major course (W 2003)
- University of Waterloo / Conrad Grebel College (Instructor, part-time)
 - **Understanding Music** (music appreciation, Winter 2001, Spring 2001, Spring 2002)
 - **Fundamentals of Music Theory** (Winter 2002)
- University of Western Ontario (Instructor, part-time)
 - **Popular Music as Culture** (Fall 2001)
- University of California, Los Angeles (Instructor, part-time)
 - **Analogues of Darkness: The Music of *Film Noir* & Hitchcock Suspense-Thrillers** Collegium of University Teaching Fellows, Winter 2000
 - **Film and Music** – co-taught with fellow Ph.D. candidate Daniel Goldmark, awarded from various proposals submitted to the UCLA Dept. of Musicology, Summer '99
- University of California, Los Angeles (Teaching Assistant, 1995-99)
 - Music Appreciation, History of Opera, Music in 20th-Century Western Culture
 - American Popular Song, History of Rock and Roll, Film and Music
- University of Toronto (Teaching Assistant, 1989-93)
 - Music History, Medieval and Renaissance Music, World Music, Music Appreciation

References

Primary

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Additional (may be contacted)

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