

MUSCDMA

Proposal

**APPENDIX A**

Letters of Support

March 8, 2023

To whom it may concern:

This letter is written in support of offering the Doctor of Musical Arts Degree (DMA) at the University of Arkansas.

It seems fitting that the first DMA offered in the State of Arkansas begins at the flagship, R1, university that is the University of Arkansas. The music program, and band program, at the University of Arkansas are storied and they carry with them a long tradition of excellence.

The DMA degree has become essential for those people pursuing a career in teaching music in academia and, therefore, the market is primed for an additional institution in your region to offer such a degree. I anticipate that U of A will not only serve the state of Arkansas itself, but this new degree will attract students from the entire region covering, but not limited to Arkansas, Tennessee, Texas, Oklahoma, Mississippi, Kansas, Colorado, Missouri, Louisiana, Illinois, Kentucky, and other surrounding states.

I am aware that all the necessary resources, both in terms of qualified faculty with terminal degrees, support staff, as well as the financial resources are already in place to sustain this endeavor at the University of Arkansas. Yet another reason that this institution is the one who should offer such a degree.

Having witnessed this program for over 30 years of my own career and knowing that the Band program is under the fantastic leadership of Dr. Christopher Knighten and his fine team of colleagues, I have much faith that the future of this storied program is as bright as its past!

I would be more than happy to discuss this in greater detail at any time. If you have questions, please contact me at 512.659.2177 (cell) or via email [carnochan@miami.edu](mailto:carnochan@miami.edu).

Sincerely,



Robert M. Carnochan, D.M.A.  
Professor, Frost School of Music  
Chair, Department of Instrumental Performance  
Director, Wind Ensemble Activities  
Conductor, Frost Wind Ensemble



School of Music

March 7, 2023

To the Curriculum Committee of the J. William Fulbright College of Arts and Sciences,  
University of Arkansas:

I am pleased to write this letter in support of the plan to establish the Doctor of Musical Arts degree in Conducting at your institution. As the flagship institution in your state, offering the terminal degree will bring access and opportunity to your constituents locally and regionally. They will be competitive for jobs in higher education, which will eventually result in UA producing the faculty of smaller institutions in your state, as well as representing UA throughout the country. For alumni of the degree who choose to work in other arenas, salaries will increase. This will be especially beneficial for those who work in secondary education in your state.

Additionally, with the terminal degree comes the maturity and experience of doctoral students, who offer their insight and knowledge to undergraduate and master's students at your school, thereby enhancing the education of those students as they assist with course instruction and interact with younger students.

The benefit to your students and your constituency is worth the investment of resources, time, and energy to establish the DMA in Conducting at the University of Arkansas.

Sincerely,

Alicia W. Walker, DMA  
Professor  
Director of Choral Studies  
School of Music  
University of South Carolina



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COLLEGE OF LIBERAL ARTS and COMMUNICATION  
Department of Music | P.O. Box 779, State University, AR 72467 | o: 870-972-2094 | f: 870-972-3932 | [music@astate.edu](mailto:music@astate.edu)

March 7, 2023

Dear Dr. Murdock,

Congratulations to you and your colleagues at the University of Arkansas for creating the first Doctoral of Musical Arts degree in the state of Arkansas. Native Arkansans have long had to leave the state to pursue a terminal degree in music performance, often taking these people and their gifts out of the state permanently. Furthermore, it will bring gifted individuals to Arkansas who will enrich our state in positions of academic teaching, performance, and service. I anticipate that University of Arkansas will fill the state's need for such a terminal degree in the foreseeable future without the need for other institutions to meet the demand. I hope that your recruitment and first cohort are a huge success.

Sincerely,

Ryan W. Sullivan  
Director of Choral Activities & Vocal Studies Coordinator  
[rsullivan@astate.edu](mailto:rsullivan@astate.edu) | (870) 972-3841

MUSCDMA

Proposal

**APPENDIX B**

Course Evaluation

Examples

# Sample Evaluation - ARSC - Music

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The University of Arkansas provides online instructor/course evaluations for all end of course evaluations. Please note the following as you complete this online course evaluation:

1. Evaluations are located on a confidential evaluation site.
2. Your instructor will not see the evaluations until after final grades have been submitted. Your instructor's department chair and college dean will receive the composite results.
3. There is one open-ended question. If you provide a response, it is anonymous and the instructor and their department chair and/or college dean, will be able to view your comments.
4. Your evaluations will be confidential. Your responses to scaled questions will be simply part of the composite data reported to your Instructor. Also the instructor will not be able to attribute any comments you make in the open-ended questions to you unless you write something that identifies you either directly or indirectly.

Questions about this survey? Use the link in My Surveys to contact the survey admin



## ARSC College Core: Course Questions

### Course Based Questions

**Assignments are related to goals of this course.**

- ☐ Strongly Agree
  - ☐ Agree
  - ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**The teaching methods used in this course enable me to learn.**

- ☐ Strongly Agree
  - ☐ Agree
  - ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**The stated goals of this course are consistently pursued.**

- ☐ Strongly Agree

- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

## **ARSC MUSC: Course Based Questions**

### **Course Based Questions**

**This course shows a sensitivity to individual interests/abilities.**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

---

**This course has appropriate balance between artistic philosophy and craft.**

- ☐ Strongly Agree
- ☐ Agree



- ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**My technical skills were improved as a result of this course.**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

## **Demographics**

### **UofA Student Demographics**

**Your class**

- ☐ Freshman
- ☐ Sophomore
- ☐ Junior

- ☐ Senior
  - ☐ Graduate
  - ☐ Other
- 

**Expected grade**

- ☐ A/PASS
  - ☐ B
  - ☐ C
  - ☐ D
  - ☐ F/FAIL
- 

**Your College:**

- ☐ College of Education and Health Professions
  - ☐ College of Engineering
  - ☐ Dale Bumpers College of Agricultural, Food and Life Sciences
  - ☐ Fay Jones School of Architecture and Design
  - ☐ J. William Fulbright College of Arts and Sciences
  - ☐ Sam M. Walton College of Business
  - ☐ School of Law
  - ☐ Graduate School
  - ☐ UNDECLARED
-

### Course required

- ☐ Yes
- ☐ No

### University Core Course

### Course Based Questions

Overall, I would rate this course as:

- ☐ Excellent
- ☐ Good
- ☐ Fair
- ☐ Poor
- ☐ Very Poor

Save And Continue

Close Preview

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**Instructor**

## **ARSC College Core: Instructor Questions**

### **Instructor Based Questions**

**My instructor displays a clear understanding of course topics.**

- ☐ Strongly Agree
  - ☐ Agree
  - ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**My instructor is readily available for consultation.**

- ☐ Strongly Agree
  - ☐ Agree
  - ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**My instructor explains difficult material clearly.**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

## ARSC MUSC: Instructor Based Questions

### Instructor Based Questions

**My instructor demonstrates the importance and significance of the subject matter.**

- ☐ Strongly Agree
  - ☐ Agree
  - ☐ Undecided
  - ☐ Disagree
  - ☐ Strongly Disagree
- 

**My instructor evaluates my work in a meaningful and conscientious manner.**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

## Faculty Comment Questions

Please use the box below to provide additional comments regarding your instructor or this course. All comments are seen by the instructor and are viewable by department heads, chairs or deans.

### Comments:

Comments:

## University Core Instructor

## Instructor Based Questions

Overall, I would rate this instructor as:

- ☐ Excellent
- ☐ Good
- ☐ Fair

- ☐ Poor
  - ☐ Very Poor
- 

**My Instructor is fluent in English**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

Save And Continue

Close Preview



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**APPENDIX C**

Faculty CVs

## Daniel A Abrahams

University of Arkansas  
Assistant Professor  
Department of Music  
[abrahams@uark.edu](mailto:abrahams@uark.edu)

### Professional Positions

Assistant Professor, University of Arkansas. (2016 - Present).  
Visiting Assistant Professor, University of Arkansas. (2015 - 2016).  
Adjunct, Rider University, Westminster Choir College. (2014 - 2015).  
Visiting Assistant Professor, Indiana University of PA. (2014 - 2015).

### Education

PhD, Oakland University, 2013.  
Major: Music Education  
Dissertation Title: Fostering Music and Personal Agency in Beginning Conductors  
MM, Univ of Nebraska at Omaha, 1999.  
Major: Music – Instrumental Conducting  
BM, Temple University, 1993.  
Major: Music Education

### Professional Memberships

League of American Orchestras. (2017 - Present).  
Technology for Music Education. (2017 - Present).  
International Society for Music Education. (2016 - Present).  
Arkansas Music Educators Association. (2015 - Present).  
Society for Research in Music Education (SRME). (2011 - Present)  
MayDay Group: Action for Change in Music Education. (2006 - Present)  
National Association for Music Education. (1989 - Present).

### Awards and Honors

Outstanding Mentor, University of Arkansas Office of Nationally Competitive Awards. (2021).  
Outstanding Mentor, University of Arkansas Office of Nationally Competitive Awards. (2018).  
Robert C. and Sandra Conner Endowed Faculty Fellowship, University of Arkansas Fulbright College of Arts and Sciences. (2017).

### Consulting

Academic, Educational Testing Services, Princeton, NJ, United States. (May 2021 - Present).  
Academic, Louisiana Board of Regents, LA, United States. (January 2019 - Present).

### Media Appearances and Interviews

"An Interview with Jaqueline House: Learn more and join the APYO," Arkansas Philharmonic Youth Orchestra.  
(September 23, 2020).

"Happy Hour with Daniel Abrahams, APO Assistant Conductor," Arkansas Philharmonic Orchestra Facebook Page. (August 27, 2020).

"Chapter of Excellence Award Winners," National Association for Music Education website. (July 16, 2020).

"Music Student Wins Music Education Award," UARK Newswire. (June 23, 2020).

"U of A Collegiate Music Group Chapter Wins National Award for Service Excellence," UARK Newswire. (June 23, 2020).

"Students Celebrate 'Music In Our Schools Month' With Advocacy Day for Music Education March 18," UARK Newswire. (March 4, 2020).

"Element of Surprise: APO wants to 'trick' patrons into loving classical music," Arkansas Democratic Gazette. (September 8, 2019).

"Abrahams Appointed to Advisory Board for International Conference," University of Arkansas News. (September 6, 2019).

"2019 NWA Teach Music Conference," University of Arkansas News. (March 26, 2019).

"The Classics for Kids," Celebrate Arkansas. (December 2018).

"Music Tech and Gaming Come Together to Teach Students about Composition," Arkansas Newswire. (April 30, 2018).

"Music to Co-Host Second Annual 'Teach Music' Conference," University of Arkansas News. (March 29, 2018).

"University of Arkansas Music Technology Class Creates and Reflects," Soundtrap EDU Blog. (December 19, 2017).

"UAMusic Hosts Inaugural Northwest Arkansas Teach Music Conference." (March 29, 2017).

"Turning STEM into STEAM with Music Education and Service Learning," University of Arkansas News. (September 23, 2016).

## **Publications**

### **Book Chapters**

Abrahams, D. A. (2020). Designing contour in music through Minecraft. In B. P. Bell (Ed.), *The Music Production Cookbook*. Oxford University Press.

Abrahams, D. A. (2020). Aligning Music to STEM Through CompositionCraft. In F. Abrahams (Ed.), *Aligning Music to STEM*. GIA Music Publishers.

Abrahams, D. A. (2020). Design your own musical instrument. In F. Abrahams (Ed.), *Aligning Music to STEM*. GIA Music Publishers.

Abrahams, D. A., & Abrahams, F. (2017). Choral Pedagogy and the Constructing Meaning. In F. Abrahams & P. D. Head (Eds.), *The Oxford Handbook of Choral Pedagogy* (pp. 205--220). Oxford University Press.

Abrahams, D. A. (2017). Fostering Musical and Personal Agency: Considering the Conductor. In F. Abrahams & P. D. Head (Eds.), *The Oxford Handbook of Choral Pedagogy* (pp. 107--128). Oxford University Press.

Abrahams, F., & Abrahams, D. A. (2015). Child as musical apprentice. In G. E. McPherson (Ed.), *The Child as Musician: A handbook of musical development* (2<sup>nd</sup> edition, pp. 538--555). Oxford University Press.

Abrahams, D. A. (2015). Call me Maybe: Arranging a pop song using informal music practice. In F. Abrahams & R. John (Eds.), *Planning Instruction in Music*. GIA Music Publishers.

Abrahams, D. A., & Abrahams, F. (2012). Impact of reciprocal teaching on the development of musical understanding in high school student members of performing ensembles: An action research. In *Music education: Major themes in education* (Vol. 3) (pp. 239--259). Routledge.

Abrahams, D. A. (2006). Differentiating instruction in the choral rehearsal: Strategies for choral conductors in urban schools. In *Teaching music in the urban classroom: A guide to survival, success, and reform* (pp. 109–116). Rowman and Littlefield.

### **Journal Articles - Refereed**

Abrahams, D. A. (2018). The Efficacy of Service-Learning in Students' Engagements with Music Technology. *Min-ad: Israel Studies in Musicology Online*, 15(2), 164--177.

Abrahams, D. A. (2018). Engaging Music Students Through Minecraft. In L. G. Chova, A. L. Martinez, & I. C. Torres (Eds.), *ICERI2018 Proceedings* (pp. 1916--1921).

Abrahams, F., Abrahams, D., Rafaniello, A., Vodicka, J., Westawski, D., and Wilson, J. (2011). Going green: the application of informal music learning strategies in high school choral and instrumental ensembles. retrieved from [http://www.rider.edu/sites/default/files/docs/wcc\\_wccp\\_abrahams\\_goinggreen.pdf](http://www.rider.edu/sites/default/files/docs/wcc_wccp_abrahams_goinggreen.pdf).

Abrahams, F., & Abrahams, D. (2010). Impact of reciprocal teaching on the development of musical understanding in high school student members of performing ensembles: An action research. *Visions of Research on Music Education*, 15(1). retrieved from <http://www.usr.rider.edu/~vrme/v15n1/visions>.

### **Journal Articles – Non-Refereed**

Abrahams, D. A., Snell, A., & Gruenhagen, L. (2018). Professional development eKit for the music teacher. *Segue*, 9--15.

Abrahams, D. A. (2016, August 31). Stronger Together Through Composition: Composing in the Large Ensemble. *Composing in the Large Ensemble*. Published. <https://nafme.org/composing-large-ensemble/>

Abrahams, D. A. (2016). Technology Beat: Middle School Music. *Segue*, 37(2), 8--9.

Abrahams, D. A. (2015). Reciprocal Teaching in the Music Classroom. *Segue*, 37(1), 8--9.

### **Presentations**

Abrahams, D. A., Carnegie Hall Link Up Convening, "APO: Link UP adaptations for pandemic teaching," Carnegie Hall's Weill Music Institute, Virtual, United States. (May 26, 2021).

Abrahams, D. A., ASBOA All-State Conference, "Fostering Student Engagement Through Informances," Arkansas State Band and Orchestra Association, Virtual, AR, United States. (February 10, 2021).

Abrahams, D. A., 34th International Society for Music Education World Conference - Cancelled due to Covid-19, "Fostering diversity in music education through Minecraft," International Society for Music Education, Helsinki, Finland. (August 2-7, 2020)

Abrahams, D. A., Arkansas Music Educators State Conference, "The Future is Tech," Arkansas Music Educators Association, Calvary Baptist Church, Little Rock, AR, United States. (November 1, 2019).

Abrahams, D. A., Northwest Arkansas Technology Summit, "Aligning Music to STEM Through Minecraft," Bentonville Chamber of Commerce, Amazeum, Bentonville, AR, United States. (October 21, 2019).

Abrahams, D. A., University of Arkansas Inventor Awards Dinner, "CompositionCraft," University of Arkansas, Fayetteville, United States. (May 23, 2019).

Abrahams, D. A., Technology for Music Education (TI:ME) and Texas Music Educators Association (TMEA) In-service Conference, "Engaging music students through Minecraft," San Antonio, United States. (February 15, 2019).

Abrahams, D. A., 11th International Conference of Education, Research, and Innovation, "Engaging music students through Minecraft," Seville, Spain. (November 12, 2018).

Abrahams, D. A., NAFME National Research and Music Teacher Education National Conference, "Colloquium: Let's Talk about Music Teacher Professional Development," NAFME, Atlanta, GA, United States. (March 22, 2018).

- Abrahams, D. A., Technology for Music Education (TI:ME) and National Association for Music Education (NAfME) National In-service Conference, "Composition Craft: Composing using Minecraft," Technology for Music Education (TI:ME) and National Association for Music Education (NAfME), Grapevine, TX, United States. (November 12, 2017).
- Abrahams, D. A., Arkansas Music Educators Association State In-service Conference, "The efficacy of service learning in students' engagements with music technology," Arkansas Music Educators Association, Hot Springs, AR, United States. (November 4, 2017).
- Abrahams, D. A., Arkansas Music Educators Association State In-service Conference, "The Minecraft and music connection: Creating music one block at a time," Hot Springs, AR, United States. (November 3, 2017).
- Abrahams, D. A., Symposium on Music Teacher Education, "Essential Elements for Successful Professional Development," Minneapolis, MN, United States. (September 7, 2017).
- Abrahams, D. A., 4th Annual IMPACT Conference, "CompositionCraft: A Minecraft modification," New York, NY, United States. (August 4, 2017).
- Abrahams, D. A., The 1st International Music Education Conference of the Israel Philharmonic Orchestra: Music Education in the Community – Traditions, Challenges, and Innovations, "The Efficacy of Service Learning in Students' Engagements with Music Technology," Tel Aviv, Israel. (May 14, 2017).
- Abrahams, D. A., National Association for Music Education National In-service Conference, "Stronger together through composition: Composing in the large ensemble," National Association for Music Education National, Grapevine, TX, United States. (November 10, 2016).
- Abrahams, D. A., Arkansas Music Educators Association State In-service Conference, "Making music in the digital sandbox," Arkansas Music Educators Association, Hot Springs, AR, United States. (November 3, 2016).
- Abrahams, D. A., Arkansas Music Educators Association State In-service Conference, "Stronger together through composition: Composing in the large ensemble," Arkansas Music Educators Association, Hot Springs, AR, United States. (November 3, 2016).
- Abrahams, D. A., 32nd International Society for Music Education World Conference, "Fostering Musical and Personal Agency in Beginning Conducting," Glasgow, United Kingdom. (July 24, 2016).
- Abrahams, D. A., Missouri Music Educators Conference, "Fostering musical and personal agency in beginning conducting," Lake of the Ozarks, MO, United States. (January 29, 2016).
- Abrahams, D. A., Michigan Music Educators Conference, "Fostering musical and personal agency in beginning conducting," Grand Rapids, MI, United States. (January 22, 2016).
- Abrahams, D. A., Arkansas Music Educators Conference, "Fostering musical and personal agency in beginning conducting," Hot Springs, AR, United States. (November 2015).
- Abrahams, D. A., Louisiana Music Educators Conference, "Fostering musical and personal agency in beginning conducting," Baton Rouge, LA, United States. (November 22, 2015).
- Abrahams, D. A., IUP Crimson Hawk Invitational Choral Festival, "Fostering musical creativity with technology," Indiana University of Pennsylvania, Indiana, PA, United States. (September 30, 2015).
- Abrahams, D. A., PMEA Song Fest Act 48 Workshop, "Fostering musical creativity with technology in the elementary music classroom," North Star High School, Boswell, PA, United States. (May 8, 2015).
- Abrahams, D. A., PCMEA workshop, "Interviewing for the first Job," Indiana University of Pennsylvania, Indiana, PA, United States. (March 3, 2015).
- Abrahams, D. A., New Jersey Music Educators Conference, "Fostering musical and personal agency in beginning conducting," North Brunswick, NJ, United States. (February 21, 2015).
- Abrahams, D. A., NAfME Music Research and Teacher Education Conference, "Fostering Personal and Musical Agency in Beginning Conductors," National Association for Music Education, St. Louis, MO, United States. (April 10, 2014).

- Abrahams, D. A., Center for Applied Research in Musical Understanding professional development event for music educators, "iPads in K-12 Education," Oakland University, Rochester, MI, United States. (February 2, 2013).
- Abrahams, D. A., Abrahams, F., 29th World Conference of the International Society for Music Education, "Empowering musical understanding with ideas from reciprocal teaching," International Society for Music Education, Beijing, China. (August 4, 2010).
- Abrahams, D. A., Abrahams, F., Heuser, F., Goodrich, A., 29th World Conference of the International Society for Music Education, "Going green: The application of informal music learning strategies in high school choral and instrumental ensembles," International Society for Music Education, Beijing, China. (August 2, 2010).
- Abrahams, D. A., Abrahams, F., 2nd European Conference on Developmental Psychology of Music, "The impact of reciprocal teaching on the development of musical imagination, musical intellect and musical creativity in high school student members of performing ensembles: An action research," London, England. (September 10, 2008).
- Abrahams, D. A., Abrahams, F., Weeklong seminar for graduate students, "The impact of reciprocal teaching on the development of musical imagination, musical intellect and musical creativity in high school student members of performing ensembles: An action research," Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil. (June 2008).
- Abrahams, D. A., Abrahams, F., Continuing education seminar for public school teachers, "Differentiating instruction and integrating language literacy (reading) strategies into general music and ensemble rehearsals," Westminster Choir College Continuing Education, Princeton, NJ, United States. (April 2008).
- Abrahams, D. A., Abrahams, F., "Critical pedagogy for music education: chorus, orchestra and band," Conservatorio Brasileiro de Musica, Rio de Janeiro, Brazil. (June 2007).
- Abrahams, D. A., Abrahams, F., MENC Biennial National Inservice Conference, "Interviewing for the first job," National Association for Music Education, Kansas City, MO, United States. (April 20, 2006).
- Abrahams, D. A., Abrahams, F., 4th International Conference on Arts and Humanities, "Differentiating instruction in the band and choral rehearsal," Honolulu, HI, United States. (January 13, 2006).
- Abrahams, D. A., Nebraska Music Educators Conference, "All for one isn't always one for all: Differentiating instruction in the high school band and orchestra," Nebraska Music Educators Association, Lincoln, NE, United States. (November 20, 2005).
- Abrahams, D. A., Abrahams, F., Continuing education seminar for public school teachers, "Ideas from differentiated instruction," Westminster Choir College, Princeton, NJ, United States. (April 2, 2005).
- Abrahams, D. A., Abrahams, F., Phillips, J., MENC Biennial National Inservice Conference, "The composer meets the conductor," National Association for Music Education, Minneapolis, MN, United States. (April 16, 2004).
- Abrahams, D. A., Abrahams, F., NY State School Music Association Annual Conference, "Surviving the first year: What they didn't teach you in college," NYSSMA, Kiamesha Lake, NY, United States. (March 31, 1995).

## **Grants and Sponsored Research**

- Abrahams, D. A. (Co-Investigator), Fredrick, D. C. (Co-Investigator), "CompositionCraft – a Minecraft Modification," Sponsored by Fulbright College of Arts and Sciences, College/School, \$10,000.00. (April 2016 - December 2017).
- Abrahams, D. A., "Service-Learning Materials and Equipment - Makey Makey Boards," Sponsored by University of Arkansas Service Learning, University of Arkansas, \$999.00. (May 2016 - May 2017).

## **Exhibits and Performances**

- "What a Wonderful World", APYO Virtual Orchestra Performance. Arkansas Philharmonic Orchestra YouTube Page. (April 2021).

"Winter APYO Concert," The Holler, Bentonville, AR, United States. (December 9, 2019).

"Spring APYO Concert," Meteor Guitar Gallery, Bentonville, AR, United States. (April 8, 2019).

"Concerts That Matter: Music from the Heart. Arkansas Philharmonic Youth Orchestra," Morningside Retirement Center, Springdale, AR, United States. (November 26, 2018).

"Concerts That Matter: Music from the Heart. Arkansas Philharmonic Youth Orchestra," Primrose Retirement Center, Rogers, AR, United States. (October 29, 2018).

"Spring Concert: Arkansas Philharmonic Youth Orchestra," Faulkner Performing Arts Center, Fayetteville, AR, United States. (May 8, 2018).

## **Intellectual Property**

"CompositionCraft." Application created: 2017. US Copyright Registration granted on November 5, 2018.

## **Research Activity**

"Fostering diversity in music education through Minecraft" (Incomplete/Postponed). (December 2019 - Present).

### **Postponed Due to Covid-19**

This is a research project using CompositionCraft - a modification to the video game Minecraft to create a space where children's voices could be heard and valued when composing and creating music using this unique approach.

"CompositionCraft: A Collaboration between Music Education and the Tesseract program" (On-Going). (August 15, 2016 - Present).

This continued collaboration has so far resulted in two published research papers and several conference presentations. We continually discuss ways in which CompositionCraft can impact public school music classrooms and ways in which we might evolve the functions and capabilities of our Minecraft modification.

"Engaging music students with Minecraft (working title)" (On-Going). (August 15, 2016 - Present).

This manuscript is a new practical guide to teaching music through Minecraft. It is intended for music teachers to help them incorporate Minecraft as an educational tool to foster musical imagination, musical intellect, musical creativity, and musical performance through composition. At its core, this guide will provide context, description, evaluation, and common threads across music education for teachers wanting to connect Minecraft, technology for learning, STEM education, and music education pedagogy to personalize instruction and promote creativity, communication, collaboration, and critical thinking in their music classrooms. It also aligns with NAFME's artistic processes of create, perform, respond, and connect. Additionally, the guide will be useful in music education courses for pre-service and in-service music teachers wishing to connect music pedagogy to 21st-century learners.

## **Teaching Experience**

MUED 2012, section 002, INTRO TO MUSIC EDUCATION.

MUAC 2112, section 001, MUSIC TECHNOLOGY.

MUAC 2112, section 002, MUSIC TECHNOLOGY.

MUED 2552, section 001, CLASS STRINGS.

MUED 2552, section L001, CLASS STRINGS

MUED 2542, section L001, CLASS BRASS.

MUED 2532, section L001, CLASS WOODWINDS.

MUED 3911, section 001, CLASSROOM INSTRUMENTS.

MUED 4112, section 001, PEDAGOGY MUSIC EDUCATION.

MUED 4273, section 001, STRING METHODS.

MUED 4031, section 001, SEMINAR PROF ENTRY MUSIC EDUC.

MUED 451V, section 001, STUDENT TCHNG ELEM MUSIC.

MUED 452V, section 001, STUDENT TCHNG SECONDARY

MUED 477V, section 001, SPECIAL TOPICS: MUSIC EDUC.

MUED 5983, section 001, PSYCHOLOGY OF MUSIC BEHAVIOR.

MUED 5811, section 001, CURRICULUM DESIGN IN MUSIC.

MUED 605V, section 002, INDEPENDENT STUDY (MASTERS CAPSTONE PROJECT)

### **Directed Student Learning**

Master's Capstone Committee Chair, "TBA." (June 2021 - Present).

Advised: Sonya Faulkner

Master's Capstone Committee Member, "Sounds of ancient china." (August 2020 - May 2021).

Advised: Christine Chen-Smith

Undergraduate Honors Thesis Advisor/Chair, "Programming and teaching a standard saxophone recital." (May 2020 - October 2020).

Advised: Caleb Mathis

Master's Capstone Committee Chair, "Optimizing percussion education in the band room through part assignments and set-ups." (September 2019 - May 5, 2020).

Advised: Tanna Waltman

Undergraduate Honors Thesis Advisor/Chair, "Investigating the music of disney." (September 2019 - May 5, 2020).

Advised: Kaitlyn Craven

Master's Capstone Committee Chair, "Constructivist practices in marching arts education." (September 2018 - May 2019).

Advised: Caroline Colacarro

Master's Capstone Committee Chair, "A comprehensive humanities curriculum." (May 2017).

Advised: Hope G. Outlaw

Master's Thesis Committee Member, "Characteristics of lifelong musicianship." (May 2017).

Advised: Austin Farnam

Master's Capstone Committee Member, "Benefits of inclusion in performance-based music classes for students with autism spectrum disorder and strategies for inclusion." (May 2017).

Advised: Marie Erickson

### **Non-Credit Instruction Taught**

Music Teacher Professional Development Clinician, Fayetteville Public Schools, 12 participants. (March 8, 2021).

Guest Lecture, Bentonville Public Schools Ignite Program, 15 participants. (February 18, 2020).

Music Teacher Professional Development Clinician, Fayetteville Public Schools Music Teachers, 15 participants. (January 30, 2020).

Workshop, University of Arkansas Department of Engineering, 30 participants. (January 10, 2020).

Workshop, McNair Middle School STEAM Night, 250 participants. (October 17, 2019).

Music Teacher Professional Development Clinician, Pittsburgh State University, 7 participants. (October 15, 2019).

Music Teacher Professional Development Clinician, Rogers Public Schools, 14 participants. (October 14, 2019).

Music Teacher Professional Development Clinician, Fayetteville Public Schools, 15 participants. (January 17, 2019).



UARK Summer Music Camp, University of Arkansas Community Music School, 45 participants. (July, 2016-2019).

UARK Summer Music Camp, University of Arkansas Community Music School, 200 participants. (July 2016-2019).

Service-Learning, Washington Elementary School STEM music Class. (September 2017 – May 2018).

Workshop, McNair Middle School STEAM Night, Fayetteville, 250 participants. (October 2018).

Music Teacher Professional Development Clinician, Rogers Public Schools, 14 participants. (October 2018).

Music Teacher Professional Development Clinician, Fayetteville Public Schools, 15 participants. (January 2018).

Workshop, Music Technology Presentation, RE Baker Elementary School STEAM Night. (2017).

Workshop, Music Technology Presentation, Girl Fest STEAM Expo, Girl Scouts of America - Arkansas. (2017).

Music Teacher Professional Development Clinician, Rogers Public School. (October 2017).

Music Teacher Professional Development Clinician, Rogers Public School. (August 2017).

Music Teacher Professional Development Clinician, Rogers Public School. (June 2017).

Workshop, Music technology Presentation, Root Elementary School. (2016).

Music Teacher Professional Development Clinician, Fayetteville School District. (August 2016).

Music Teacher Professional Development Clinician, Rogers School District. (January 2016).

Music Teacher Professional Development Clinician, Rogers School District. (October 2015).

Music Teacher Professional Development Clinician, Rogers School District. (October 2015).

Service-Learning, Owl Creek Elementary School String Project. (September 2015 – May 2016).

## **Teaching Innovation and Curriculum Development**

Curricular Development. Master of Music in Music Education. November 2019 - Present.

Working as a member of the music education faculty with Global Campus to develop a path towards moving the current MM Music Education degree plan to an online format. Ultimately, making the MM Music Education degree a stand-alone degree program separate from the other MM concentrations.

New Technology. CompositionCraft. September 2016 - Present.

CompositionCraft is a Modification (MOD) to the video game Minecraft developed to assist in teaching children to compose and create music. The modification links three-dimensional space and musical composition within the world of the Minecraft video game.

Course Catalog Updates for Internship Instructions. Bachelor of Music in Music Education. October 2020 - December 2020.

Revised/Updated the language regarding the internship process regarding dates, locations, and PRAXIS requirements. The changes also included updates to prerequisites for advancement to 3000-4000 level courses within the Bachelor of Music Education program.

New Degree Program. Bachelor of Music in Music Education. September 2018 - September 2020.

Created a separate stand-alone B.M. with a separate major in Music Education within the University of Arkansas Department of Music because its status as a concentration within the degree was no longer viable. The newly reconfigured Music Education major maintains the same music education coursework, requirements, and rigor as the previous degree plan; however, the 12-credit Student-Teaching Internship will now be incorporated into the eight-semester degree plan. Previously, music education students enrolled in their Student-Teaching Internship post-graduation. This change was made to comply with federal and National Association of Schools of Music (NASM) accrediting-agency standards.

Service Learning. MUED 3911 Classroom Instruments. April 2016 - May 2018.

Added a service-learning component where students taught music education technology in a Fayetteville

School District Elementary School after-school program. Students taught students how to design and create their own musical instruments. Students used Scratch to create computer coding that provided sounds for the instruments to be played by students and performed in class.

## **Faculty Development Activities Attended**

Roundtable, "Women in Music," University of Arkansas NAFME Collegiate Chapter, Fayetteville, AR, United States. (April 2021).

Teaching/Learning Workshop, "Campfire Conversations: Music in Our Schools Month Celebration," Arkansas Music Education Association, AR, United States. (March 2021).

Teaching/Learning Workshop, "Culturally Responsive Pedagogy with Dr. J. Murdock," University of Arkansas NAFME Collegiate Chapter, Fayetteville, AR, United States. (February 2021).

Teaching/Learning Workshop, "Social Emotional Learning in the Music Classroom," University of Arkansas NAFME Collegiate Chapter. (December 2020).

Conference Attendance, "Critical Pedagogy in Music Teacher Education," Alliance for Active Music Making (AAMM). (November 2020).

Teaching/Learning Workshop, "Carnegie Hall Link Up National Teacher Professional Development," Carnegie Hall, New York, NY, United States. (November 2020).

Teaching/Learning Workshop, "Utilizing Virtual Media," University of Arkansas NAFME Collegiate Chapter. (October 2020).

Webinar, "Flip it and Reverse it: Re-thinking music teaching for virtual spaces," University of Arkansas Music Department, Fayetteville. (October 2020).

Faculty Fellowship, "Monday Music Ed Get-together." (August 2020 - October 2020).

Conference Attendance, "Music Tech Conference- Moving Forward Together," Music First. (July 2020).

Advocacy Summit for Music Education, "NAFME National Rally for Music Education," National Association for Music Education, Washington, DC. (June 2020).

Conference Attendance, "Music Teacher Education in the Age of Covid-19: A Virtual Music Education Conference," University of Southern Maine. (May 2020 - June 2020).

Conference Attendance, "Symposium on Eudaemonia and Music Learning," Montclair University, Montclair, NJ, United States. (May 2020).

Conference Attendance, "Teaching Music Online in Higher Education virtual conference," University of Melbourne, Melbourne, Australia. (May 2020).

Webinar, "Reimagining Music Education," National Association for Music Education. (May 2020).

Teaching/Learning Workshop, "Identity and LGBTQ+: Issues in Music Education," University of Arkansas NAFME Collegiate Chapter. (March 2020).

## **University Service**

Committee Member, ad-hoc MM Music Ed Degree Committee. (December 2020 - Present).

Committee Member, Honors Committee. (August 2020 - Present).

Committee Member, Music Education Representative, Music Department Technology Committee. (June 2019 - Present).

Coordinator, APO/NAFME Classical Kids Club Program. (2018 - Present).

Committee Member, University Teaching and Education Board (UTEB). (2018 - Present).

Chapter Advisor, National Association for Music Education (NAFME) Collegiate. (August 2016 - Present).

Committee Member, Music Education Curriculum Revision Committee. (August 2016 - Present).

Coordinator, Music Education Student-Teacher Internship. (August 2016 - Present).

Mentor, Community Music School lesson teachers. (August 2016 - Present).

Music Education Representative, Community Music School. (August 2016 - Present).

Coordinator, Northwest Arkansas Teach Music Conference. (2016 - Present).

NASM Substantive Change Report for Music Education, Music Education Program Committee. (January 2020 - October 2020).

Committee Member, Search Committee for Assistant Director of Bands. (April 2020 - May 2020).

Workforce Analysis Report, Music Education Program Committee. (February 2020 - May 2020).

ADE Program Proposal for Revisions to an Existing Program for Licensure, Music Education Program Committee. (January 2020 - March 2020).

Clinician, Rogers Orchestra Pre-Concert Assessment. (2018, 2019, 2020).

Music Department representative, Old Main Carillon committee. (August 2016 - October 2018).

Clinician, Fayetteville Senior High School Orchestra. (2017).

Clinician, Rogers Senior High School Orchestra. (2017).

Recruiter, Summer Music Camp. (July 2017).

Clinician, Arkansas Philharmonic Youth Orchestra. (2016).

Clinician, Fort Smith Northside Senior High School Orchestra. (2016).

Clinician, Fort Smith Southside Senior High School Orchestra. (2016).

Clinician, Millard South Senior High School Orchestra. (2016).

Clinician, Millard West Senior High School Orchestra. (2016).

Clinician, Omaha Central High School Orchestra. (2016).

Clinician, Rogers Heritage Senior High School Orchestra. (2016).

Clinician, Rogers Senior High School Orchestra. (2016).

Committee Member, Music Department Recruitment Committee. (2016).

Clinician, Arkansas Philharmonic Youth Orchestra. (2015).

Clinician, Bentonville Senior High School Orchestra. (2015).

## **Professional Service**

Research Chair, Arkansas Music Educators Association. (January 2021 – Present).

Conference Founder/Organizer, Northwest Arkansas Teach Music Conference. (August 2017 - Present).

Assistant Conductor, Arkansas Philharmonic Orchestra (APO). (2017 - Present).

Committee Member, Professional Development Area for Strategic Planning Committee, NAFME. (2017 - Present).

Conductor, Arkansas Philharmonic Youth Orchestra Chamber Wind Ensemble. (2017 - Present).

Program Coordinator, Arkansas Philharmonic Orchestra's Carnegie Hall Link Up Education Program. (2017 - Present).

Grant Proposal Review, Louisiana Board of Regents Support Funds. (December 2020).

Board of Advisors, International Conference of Education, Research and Innovation, Seville. (May 2019 - November 2020).

Conference Proposal Review, National Association for Music Education. (January 20, 2020 - February 2020).

Conference Proposal Review, National Association for Music Education – Teacher Engagement. (2019).

Grant Proposal Review, Louisiana Board of Regents Support Funds. (December 2019).

# Micaela K Baranello

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Assistant Professor  
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## Professional Positions

Assistant Professor, University of Arkansas, Department of Music. (August 14, 2017 - Present).

Assistant Professor, University of Arkansas, Department of Music. (August 13, 2017 - Present).

Academic - Post-Secondary, Assistant Professor of Music, University of Arkansas. (2017 - Present).

Academic - Post-Secondary, McPherson/Eveillard Postdoctoral Fellow in Musicology, Smith College. (2015 - 2017).

Academic - Post-Secondary, Visiting Assistant Professor, Music, Swarthmore College. (2014 - 2015).

## Education

PhD, Music. Princeton University, 2014.

## Professional Memberships

German Studies Association, International. (2016 - Present).

American Musicological Society, International. (2008 - Present).

## Awards and Honors

Notable Books of 2021, The Rest is Noise, Scholarship/Research, International, (2021).

Fulbright College of Arts & Sciences Humanities Research Stipend, University of Arkansas, (2018).

New Faculty Commendation for Teaching Commitment, University of Arkansas, (2018).

## Media Appearances and Interviews

Magazine, "A Halo of Nostalgia," New York Review of Books. (November 4, 2021).

Radio, "Buch-Tipp," BR-Klassik. (September 26, 2021).

Internet, "The Insurmountable Wall," VAN. (August 27, 2020).

Internet, "A Q&A With Micaela Baranello," The Fulbright Review. (December 2, 2019).

Internet, "Interview: Opera Fayetteville's Founders On Producing Nico Muhly's 'Dark Sisters' in Northwest Arkansas," Operawire. (March 28, 2019).

Newspaper, "Critics pick favorites at upcoming Met Opera season," Associated Press. (September 20, 2016).

## Publications

Baranello, M. K. (2021). A King Arthur Rarity is an Apt Way to Return to Opera *New York Times*. <https://www.nytimes.com/2021/07/23/arts/music/bard-summerscape-chausson-opera.html>

Baranello, M. K. (2021). *The Operetta Empire*. Berkeley, California: University of California Press.

Baranello, M. K. (2021). Review of Resonances *Open Textbook Library*. <https://open.umn.edu/opentextbooks/textbooks/resonances-engaging-music-in-its-cultural-context#Reviews>

Baranello, M. K. (2020). Canonical Operetta and the Journey to Prestige. In W. Weber & C. Newark (Eds.), *The Oxford Handbook of the Operatic Canon*. Oxford: Oxford University Press. <https://global.oup.com/academic/product/the-oxford-handbook-of-the-operatic-canon-9780190224202?cc=us&lang=en&>

Baranello, M. K. (2019). *The Operetta Factory*. In D. Scott & A. Belina-Johnson (Eds.), *The Cambridge Companion to Operetta*.

Baranello, M. K. (2019). Offenbach's 'Fabulous Nonsense' Hits Salzburg, With Cancan *The New York Times*. <https://www.nytimes.com/2019/08/09/arts/music/offenbach-orpheus-salzburg.html>

Baranello, M. K. (2019). Singing Love and Dancing War: The Ballo in Il ritorno d'Ulisse in patria. In W. Heller & E. Stoppino (Eds.), *Staging Homer: From Epic to Opera*. Ashgate.

Baranello, M. K. (2019). Requiem *Financial Times*. London:.

Baranello, M. K. (2019). Tosca *Financial Times*.

Baranello, M. K. (2019). Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera, by Gundula Kreuzer *College Music Symposium*. <https://symposium.music.org/index.php/current-issue/item/11418-curtain-gong-steam-wagnerian-technologies-of-nineteenth-century-opera-by-gundula-kreuzer>

Baranello, M. K. (2018). It Was Russia's Most Popular Opera. Then It Disappeared. *The New York Times*. The New York Times. <https://www.nytimes.com/2018/07/20/arts/music/demon-rubinstein-opera-bard.html>

Baranello, M. K. (2018). Staging Opera Ballet. *Journal of the American Musicological Society*, 71(1), 223--226. <http://jams.ucpress.edu/content/71/1/213>

Baranello, M. K. (2018). Four Operas in Berlin Bring the Drama Down to Human Size *The New York Times*. The New York Times. <https://www.nytimes.com/2018/03/30/arts/music/berlin-opera-tristan-barenboim-salome.html>

Baranello, M. K. (2018). Welcoming a Black Female Composer Into the Canon. Finally.. *The New York Times*. <https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html>

Baranello, M. K. (2017). The Crafty Art of Opera: For Those Who Make It, Love It, or Hate It *Notes* (2nd ed., vol. 74, pp. 267--269). <https://www.questia.com/library/journal/1G1-518284299/the-crafty-art-of-opera-for-those-who-make-it-love>

Baranello, M. K. (2017). "Operettendämmerung": Die lustigen Nibelungen and the Failures of

- Wagnerian Operetta. *Opera Quarterly*, 33(1), 28–48. <https://academic.oup.com/oq/article/33/1/28/4562685>
- Baranello, M. K. (2017). In Europe, Opera Takes On Our Time. *The New York Times*. <https://www.nytimes.com/2017/07/21/arts/music/in-europe-opera-takes-on-our-time.html>
- Baranello, M. K. (2017). Limits of Perspective: On Franz Lehár's Operetta *The Land of Smiles* in Zürich (65th ed.). VAN.
- Baranello, M. K. (2017). Review: A 'Rake's Progress' for a Fame-Hungry Internet Age. *The New York Times*. <https://www.nytimes.com/2017/07/09/arts/music/review-a-rakes-progress-for-a-fame-hungry-internet-age.html>
- Baranello, M. K. (2017). Review: 'Carmen,' Boldly Rewritten as Therapy for a Modern Man. *The New York Times*. <https://www.nytimes.com/2017/07/05/arts/music/review-carmen-boldly-rewritten-as-therapy-for-a-modern-man.html>
- Baranello, M. K. (2016). David Brodbeck, *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna*. *The New Cultural History of Music Nineteenth-Century Music Review* (2nd ed., vol. 13, pp. 344–348). <https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/david-brodbeck-defining-deutschtum-political-ideology-german-identity-and-musiccritical-discourse-in-liberal-vienna-the-new-cultural-history-of-music-oxford-oxford-university-press-2014-xviii365-pp-4500/F2595D8620BB61F233EA6EB105BDDC82>
- Baranello, M. K. (2016). Late Nineteenth-Century Opera and the Curse of the Effective. *Cambridge Opera Journal* (3rd ed., vol. 28, pp. 363–371). <https://www.cambridge.org/core/journals/cambridge-opera-journal/article/late-nineteenthcentury-opera-and-the-curse-of-the-effective/96E622E3FB0D8F3DE207DFC37EE19167>
- Baranello, M. K. (2016). The Swallow and the Lark: Puccini and Viennese Operetta. In A. Schwartz & E. Senici (Eds.), *Giacomo Puccini and His World* (pp. 111–132). Princeton, New Jersey: Princeton University Press.
- Baranello, M. K., Sussman, H. (2016). Viennese Blood: Immigration and Emigration in Viennese Operetta. In M. Bozovic & M. D. Miller (Eds.), *Watersheds: Poetics and Politics of the Danube River* (pp. 53–69). Boston: Academic Studies Press.
- Baranello, M. K. (2016). Operetta. In B. Gustafson (Ed.), *Oxford Bibliographies*. Oxford University Press. <http://www.oxfordbibliographies.com/display/id/obo-9780199757824-0171>
- Baranello, M. K. (2015). Arabella, Operetta, and the Triumph of Gemütlichkeit. *Opera Quarterly*, 31(4), 199–222. <https://academic.oup.com/oq/article-lookup/doi/10.1093/oq/kbv013>
- Baranello, M. K. (2015). Bayreuth Festival, the House That Wagner Built, Stays on Course but Changes. *The New York Times*. <https://www.nytimes.com/2015/08/16/arts/music/bayreuth-festival-the-house-that-wagner-built-stays-on-course-but-changes.html>
- Baranello, M. K. (2015). Updating the House Wagner Built (pp. 8). *The New York Times*.
- Baranello, M. K. (2015). When Cries of Rape Are Heard in Opera Halls. *The New York Times*. <https://www.nytimes.com/2015/07/19/arts/music/when-cries-of-rape-are-heard-in-opera-halls.html>
- Baranello, M. K. (2015). From the Score to the Stage: An Illustrated History of Continental Opera Production and Staging *Notes* (4th ed., vol. 71, pp. 699). <https://www.questia.com/library/journal/1G1-414273160/from-the-score-to-the-stage-an-illustrated-history>

## Presentations

- Baranello, M. K., American Musicological Society annual conference, 2021, "The Present and Future of the Music B.A.," American Musicological Society, Virtual. (November 2021).
- Baranello, M. K., Song, Stage and Screen XV, "Hochzeit in Hollywood: The American Film Industry on the Viennese Operetta Stage," virtual, Salzburg, Austria. (June 2021).
- Baranello, M. K., American Society for Eighteenth-Century Studies annual meeting, "Alienation, Diversity, and Regietheater in Die Zauberflöte," American Society for Eighteenth-Century Studies, virtual. (March 2021).
- Baranello, M. K., Mozart Society of America Study Session, "Julie Taymor's Intercultural Zauberflöte," Mozart Society of America, Online. (November 2020).
- Baranello, M. K., American Musicological Society Annual Meeting, "Space Opera: Alienation, Voice, and Colonialism in Sci-Fi Regietheater," American Musicological Society, Online. (November 2020).
- Baranello, M. K., Department of Music Colloquium Series, "Emmerich Kálmán's Die Bajadere and Operetta's Self-Reflexive Exoticism," Duke University, Duke University Department of Music, Durham, NC, United States. (October 30, 2020).
- Baranello, M. K., Opera and Popular Culture, "Space Opera: Alienation, Voice, and Colonialism in Sci-Fi Regietheater," Texas Christian University, Texas Christian University School of Music, Fort Worth, TX, United States. (February 7, 2020).
- Baranello, M. K., The Operatic Canon, "Staging Canons," Royal Opera House and the Guildhall School, Royal Opera House, London, United Kingdom. (October 17, 2019).
- Baranello, M. K., Bard Music Festival: Korngold and His World, "Operetta's America," Bard College, Sosonoff Theater, Annandale-on-Hudson, NY, United States. (August 11, 2019).
- Baranello, M. K., "Kissing Lessons: The Performance of Gender in Viennese Operetta," University of California, University of California, Santa Barbara, CA, United States. (February 15, 2019).
- Baranello, M. K., Colloquium series, "Richard Tauber and the Reproducible Voice in Weimar Berlin," University of California Santa Barbara, University of California Santa Barbara, Santa Barbara, CA, United States. (February 13, 2019).
- Baranello, M. K., Gaiety, Glitz and Glamour, or Dispirited Historical Dregs? A Re-evaluation of Operetta, "The Technological Voice in Weimar Berlin," University of Leeds, Department of Music, Leeds, United Kingdom. (January 11, 2019).
- Baranello, M. K., American Musicological Society Annual Meeting, "Old Man Danube: Emmerich Kálmán's Broadway Exile, 1941-1945," American Musicological Society, San Antonio, TX, United States. (November 2018).
- Baranello, M. K. (Presenter and participant), German Studies Association Annual Meeting, "Liberalism and Its Discontents: Music and Culture in German-Speaking Europe, 1848-1914," German Studies Association, Pittsburgh, PA, United States. (September 2018).
- Baranello, M. K., Twentieth Biennial Conference on Nineteenth-Century Music, "Tu, felix Autriche, nube: Nostalgia and Marriage Plots in First Republic Operetta," Huddersfield, United Kingdom. (July 2018).
- Baranello, M. K., University of Kansas musicology colloquium series, "Operetta, Industry, and



- Leisure in Fin-de-siècle Vienna," University of Kansas, University of Kansas, Lawrence, KS, United States. (February 2018).
- Baranello, M. K., Music and the Middlebrow, "Weimar Kitsch: Franz Lehár's Goethe Operetta," University of Notre Dame International, University of Notre Dame International, London, England. (2017).
- Baranello, M. K., EZ Music, "Audience and Formula in Viennese Operetta," University of California, University of California, Berkeley, CA, United States. (2016).
- Baranello, M. K., "Sexual Violence Onstage," Department of Music and Institute for Research on Women, Gender, and Sexuality, Columbia University, New York, NY, United States. (2016).
- Baranello, M. K. (Panelist), American Musicological Society Annual Meeting, "Sexual Violence Onstage: How Musicologists Promote Resistance in the 21st Century," American Musicological Society, Vancouver, Canada. (2016).
- Baranello, M. K., Literature and Opera Seminar, American Comparative Literature Association, "Text and Authorship in Regietheater," American Comparative Literature Association. (2016).
- Baranello, M. K., Nineteenth Biennial Conference on Nineteenth-Century Music, "Zigeuneroperette: Austro-Hungarian Operetta and Authenticity Reconsidered," Oxford. (2016).
- Baranello, M. K., "Das Land des Lächelns and Phonographic Listening in Late Weimar Berlin," Amherst Department of Music, University of Massachusetts, Amherst, MA, United States. (2015).
- Baranello, M. K., "Operetta Canon Formation and the Journey to Prestige," Department of Music, University of Pennsylvania, Philadelphia, PA, United States. (2015).
- Baranello, M. K., Music of the Stage, "Regietheater," Northeastern University, Northeastern University, Boston, MA, United States. (2015).
- Baranello, M. K., First Transnational Opera Studies Conference, "Regietheater and Disenchantment: The Case of Rusalka," Bologna, Italy. (2015).
- Baranello, M. K., Music and Philosophy Conference, "Regietheater and Disenchantment: The Case of Rusalka," Royal Musicological Association, London, England. (2015).

## **Contracts, Fellowships, Grants and Sponsored Research**

- Baranello, M. K., "Connor Faculty Fellow," Sponsored by University of Arkansas, College/School, \$5,000.00. (July 1, 2020 - June 30, 2021).
- Baranello, M. K. (Primary Investigator), "German Language Grant," Sponsored by Deutsche Akademischer Austauschdienst, Foreign Foundation, \$1,500.00.
- Baranello, M. K., "Open Educational Resources Course Materials Conversion Program," Sponsored by University of Arkansas Libraries, College/School, \$1,500.00. (January 1, 2021 - Present).
- Baranello, M. K., "AMS PAYS 75 Grant," Sponsored by American Musicological Society, Foundation, \$3,360.00.

## **Exhibits and Performances**

Performance, Concert, Operetta's America, Invitation, Completed, Fisher Center, Sosnoff Theater, Annandale-on-Hudson, NY, United States. (August 11, 2019).

Performance, Opera, as Marketing Director, Dark Sisters, Large Group/Ensemble, Completed, Walton Arts Center, Fayetteville, AR, United States. (March 29, 2019 - March 30, 2019).

## **Research Activity**

"Alienation and Regietheater" (On-Going/Working Paper). (April 15, 2021).  
Article on race in The Magic Flute to be presented at the American Society for Eighteenth-Century Studies conference in St. Louis in March

"Schubert on Stage and Screen" (On-Going/Working Paper). (March 2021).  
Chapter in "Schubert in Context," under contract with Cambridge University Press

"Franz Lehár's Friederike and the Weimar Middlebrow" (On-Going/Working Paper). (2020).  
Article in progress about Franz Lehár's operetta Friederike (1928) and middlebrow art of Weimar Berlin

"Old Man Danube: Viennese Operetta's Broadway Exile" (On-Going/Working Paper). (2020).  
Article in progress about Viennese operetta composers' work on Broadway in the 1940s

"Space Opera" (Writing Results). (February 7, 2020).  
Conference paper for Opera and Popular Culture conference at Texas Christian University

## **Teaching Innovation and Curriculum Development**

New Course. MUHS 5973: Bibliography and Research Methods. August 2021 - Present.  
New course taken over from Dr. Kim Teal

New Course. MUHS 3713: History of Opera. January 2021 - Present.  
New course for new musicology curriculum

Open Educational Resources (OER). Affordable/OER Course Redesign Workshop. January 2021 - March 2021.  
Redesigned MLIT 1003H for OER textbook

New Technology. Post-Secondary Education, MUHS 5903. August 2020 - December 2020.  
I created a series of video lectures for this graduate course using Adobe Premiere Pro. See COVID Impact Statement and Teaching Statement for more information.

New Course. Post-Secondary Education, MUHS 3703. June 2020 - December 2020.  
I designed a new course with a completely new format. I describe this in detail in my teaching statement.

New Method of Pedagogy. Post-Secondary Education, MUHS 5903. March 2020 - May 2020.  
I taught MUHS 5903 online in Spring 2020.

Curricular Development. MUHS 3703 Tweaks for Inclusivity. 2018.  
I adopted a new edition of Taruskin/Gibbs's The Oxford History of Western Music, which required revising some portions of the class. I also joined a collective of faculty who teach early music courses to share efforts to make courses more diverse and inclusive. My particular target was greater inclusivity of Hispanic and Latinx repertoires: I designed a new class on music in New Spain (Mexico) and invited guest Cristi Catt, visiting with the World Music Ensemble, to speak to the class.

Curricular Development. MUHS 5903 Design. 2018.

My seminar on opera performance (spring 2018) was entirely new, which I suppose counts as curricular development. I created this course as a kind of middle ground between a survey and a topics seminar: it covered a broader variety of topics than most seminars but spent much longer on each topic than a survey would. It gave students experience with a wide variety of repertoires and kinds of scholarship related to operatic performance. I have included the syllabus of this course with this update because I believe it exemplifies the kinds of topics courses I would like to further develop. In the future, I'm going to work to include more writing earlier in the semester (something I am implementing in my Spring 2019 seminar).

Redesign Exam. Grad Music History Placement Exam Redesign. 2018.

Together Dr. Teal and I redesigned the graduate placement exam, moving from a multiple choice test based on one particular textbook (which we don't even use) to a more holistic exam which allowed students to show their strengths and weaknesses whatever their background. The questions are more open-ended and the listening asks students to identify styles rather than particular pieces of music. We also revised the study guide to correspond with the new exam. The passage rate was around the same as the old exam's (around 50%), but the new exam gives us a much better sense of the incoming students' abilities and establishes our goals for their musicology work from the beginning.

Revise Existing Course. MUHS 4623 Redesign. 2018.

I completely redesigned the learning goals and structure of MUHS 4623, Music History Review, to align more closely with larger Musicology Division emphasis on skills and critical thinking and place a much greater emphasis on performance practice. The old course, a one-semester survey, attempted to do so many things in one semester that it did none of them very well and had the tendency to utterly overwhelm the students and further convince them that music history was a game of dates and names and that they were not very good at it. Its brevity also had the effect of reinscribing the kind of simplified, teleological histories which I hope graduate students will be able to move away from, not inhale in their first semester. The new course is much more in line with current work in music history pedagogy. It is a thematic, non-chronological introduction to ways of thinking about music history with an emphasis on the ways musicological work can interact with performance. This emphasis made performers more invested in the course and the slower pace enabled us to discuss and explore topics in more depth. It also includes a more traditional, chronological early music unit due to most incoming graduate students' weakness in this area. The assignments emphasize writing and application of concepts. When working on this redesign, I spoke with colleagues who teach this course at Rice University and West Virginia University, though I primarily based the new course on my experiences with the Arkansas students and the abilities evident on their placement exams. I believe this was a successful change; students were more engaged and despite the small sample size my evaluations went way up. I was also much happier with the work students did in the semester and the curiosity and enthusiasm they brought to class.

## **Teaching Experience**

MLIT 1003, EXPERIENCING MUSIC, 1 course.  
MLIT 1003H, HONORS EXPERIENCING MUSIC, 2 courses.  
MUHS 3703, MUSIC IN WESTERN CIVILIZATION, 12 courses.  
MUHS 3713, TOPICS IN MUSICOLOGY, 1 course.  
MUHS 4253, CAPSTONE PROJECT SEMINAR, 5 courses.  
MUHS 4623, MUSIC HISTORY REVIEW, 3 courses.  
MUHS 5253, SPECIAL TOPICS IN MUSIC, 1 course.  
MUHS 5903, SEMINAR IN MUSICOLOGY, 6 courses.  
MUHS 5973, BIBLIOGRAPHY/METHODS RSCH SEMINAR, 1 course.  
MUSC 3923H, HONORS COLLOQUIUM, 2 courses.

## **Directed Student Learning**

"Graduate Comps." (December 2021).  
Advised: Gloria Deveraux

"Grad Recital." (December 2021).  
Advised: Gloria Deveraux

"Grad Comps." (May 2021).  
Advised: Jude Balthazar

"Graduate Comps." (May 15, 2021).  
Advised: Hannah Lastra

"Still Dreaming of You: Selena's Discourse with and Continuing Impact on American Musical Culture." (August 15, 2020 - May 15, 2021).  
Advised: Hannah Lastra

"Grad Recital." (April 2021).  
Advised: Jude Balthazar

"Graduate Recital." (April 2021).  
Advised: Theodore Rulfs

"Recital Committee." (October 2020).  
Advised: Jude Balthazar

"Musical Theater." (January 2020 - May 2020).  
Advised: Hannah Lastra

"Master's Comprehensive Exam." (2019).  
Advised: Dennese Adkins

"Master's Comprehensive Exam." (2019).  
Advised: Morgen Cavanah

"Comprehensive Exams." (2019).  
Advised: Sara Remoy

"Master's Recital." (2019).  
Advised: Samantha Canon

"Master's Recital." (2019).  
Advised: Morgen Cavanah

(May 2018).  
Advised: Taylor Merrow

## **Non-Credit Instruction Taught**

Guest Lecture, Smith College. (2016).

Guest Lecture, Swarthmore College. (2015).

## **Teaching Innovation and Curriculum Development**

New Course. MUHS 5973: Bibliography and Research Methods. August 2021 - Present.  
New course taken over from Dr. Kim Teal

New Course. MUHS 3713: History of Opera. January 2021 - Present.  
New course for new musicology curriculum

Open Educational Resources (OER). Affordable/OER Course Redesign Workshop. January 2021 - March 2021.  
Redesigned MLIT 1003H for OER textbook

New Technology. Post-Secondary Education, MUHS 5903. August 2020 - December 2020.  
I created a series of video lectures for this graduate course using Adobe Premiere Pro. See COVID Impact Statement and Teaching Statement for more information.

New Course. Post-Secondary Education, MUHS 3703. June 2020 - December 2020.  
I designed a new course with a completely new format. I describe this in detail in my teaching statement.

New Method of Pedagogy. Post-Secondary Education, MUHS 5903. March 2020 - May 2020.  
I taught MUHS 5903 online in Spring 2020.

Curricular Development. MUHS 3703 Tweaks for Inclusivity. 2018.  
I adopted a new edition of Taruskin/Gibbs's The Oxford History of Western Music, which required revising some portions of the class. I also joined a collective of faculty who teach early music courses to share efforts to make courses more diverse and inclusive. My particular target was greater inclusivity of Hispanic and Latinx repertoires: I designed a new class on music in New Spain (Mexico) and invited guest Cristi Catt, visiting with the World Music Ensemble, to speak to the class.

Curricular Development. MUHS 5903 Design. 2018.  
My seminar on opera performance (spring 2018) was entirely new, which I suppose counts as curricular development. I created this course as a kind of middle ground between a survey and a topics seminar: it covered a broader variety of topics than most seminars but spent much longer on each topic than a survey would. It gave students experience with a wide variety of repertoires and kinds of scholarship related to operatic performance. I have included the syllabus of this course with this update because I believe it exemplifies the kinds of topics courses I would like to further develop. In the future, I'm going to work to include more writing earlier in the semester (something I am implementing in my Spring 2019 seminar).

Redesign Exam. Grad Music History Placement Exam Redesign. 2018.  
Together Dr. Teal and I redesigned the graduate placement exam, moving from a multiple choice test based on one particular textbook (which we don't even use) to a more holistic exam which allowed students to show their strengths and weaknesses whatever their background. The questions are more open-ended and the listening asks students to identify styles rather than particular pieces of music. We also revised the study guide to correspond with the new exam. The passage rate was around the same as the old exam's (around 50%), but the new exam gives us a much better sense of the incoming students' abilities and establishes our goals for their musicology work from the beginning.

Revise Existing Course. MUHS 4623 Redesign. 2018.  
I completely redesigned the learning goals and structure of MUHS 4623, Music History Review, to align more closely with larger Musicology Division emphasis on skills and critical thinking and place a much greater emphasis on performance practice. The old course, a one-semester survey, attempted to do so many things in one semester that it did none of them very well and had the tendency to utterly overwhelm the students and further convince them that music history was a game of dates and names and that they were not very good at it. Its brevity also had the effect of reinscribing the kind of simplified, teleological histories which I hope graduate students will be able to move away from, not inhale in their first semester. The

new course is much more in line with current work in music history pedagogy. It is a thematic, non-chronological introduction to ways of thinking about music history with an emphasis on the ways musicological work can interact with performance. This emphasis made performers more invested in the course and the slower pace enabled us to discuss and explore topics in more depth. It also includes a more traditional, chronological early music unit due to most incoming graduate students' weakness in this area. The assignments emphasize writing and application of concepts. When working on this redesign, I spoke with colleagues who teach this course at Rice University and West Virginia University, though I primarily based the new course on my experiences with the Arkansas students and the abilities evident on their placement exams. I believe this was a successful change; students were more engaged and despite the small sample size my evaluations went way up. I was also much happier with the work students did in the semester and the curiosity and enthusiasm they brought to class.

## **Faculty Development Activities Attended**

TFSC Workshop, "Becoming a Student Ready University: Achieving Equity in Student Learning and Success," Teaching and Faculty Support Center, Fayetteville, AR, United States. (September 2019).

Teaching Camp, "Teaching Camp on Mount Magazine." (August 2018).

Seminar, "'The Future of the Liberal Arts Music Curriculum,'" Grinnell College," American Association of Liberal Arts Colleges, Grinnell, IA, United States. (April 2016).

## **University Service**

Area Coordinator, Musicology Area. (August 15, 2021 - Present).

Member, Advisory Council. (August 15, 2021 - Present).

Member, Executive Committee. (August 15, 2021 - Present).

Member, Honors Council. (August 1, 2021 - Present).

Chair, BA Committee. (August 2020 - Present).

Library Liaison, Department of Music. (September 1, 2017 - Present).

Fall 2021 Recital and Comps Committees, Department of Music. (December 1, 2021 - December 15, 2021).

Concert Talk, University Symphony Orchestra. (December 6, 2021).

Member, Recital Committee. (March 1, 2019 - September 1, 2021).

Voice Search Committee Member, Voice Search. (May 1, 2021 - June 15, 2021).

Search Committee Member, Musicology Lecturer Search. (April 1, 2021 - May 30, 2021).

Member, SHE Committee. (February 2020 - May 30, 2021).

Member, DEI Committee. (January 2020 - May 30, 2021).

Spring 2021 Comps and Recital Committees, Department of Music. (January 1, 2021 - May 15, 2021).

Presenter, "Organizing Your Research", Graduate Students. (October 2020).

Member, Commencement Committee. (May 2020).

Recruiter, Graduate recruiting fair, AMS. (2017 - October 2018).

Thesis poster session faculty guest, Honors College. (2017 - October 2018).

Guest Speaker, Music Living Learning Community, UA. (February 2018).

Interviewer, Music Talks with Caroline Shaw, Smith College. (2017).

Library Liaison, University of Arkansas. (2017).

Library Liaison, Smith College. (2016 - 2017).

Committee Member, Curriculum Committee, Smith College. (2015 - 2017).

## **Professional Service**

Committee Member, American Musicological Society Council. (September 1, 2021 - Present).

Committee Chair, American Musicological Society. (January 1, 2020 - Present).

Committee Member, Communications Committee, American Musicological Society. (November 1, 2019 - November 1, 2021).

Conference-Related, American Musicological Society Southwest Chapter. (September 1, 2021 - September 30, 2021).

Conference-Related, American Musicological Society. (March 1, 2021 - March 30, 2021).

Programming consultant, lecturer, and dramaturg, Bard Music Festival, Korngold and His World operetta program. (2019).

Committee Member, "Gaiety, Glitz, and Glamour, or Dispirited Historical Dregs? A Re-Evaluation of Operetta," Conference, Leeds. (January 2019).

Session Chair, Twentieth Biennial Conference on Nineteenth-Century Music. (2018).

Blogger, Likely Impossibilities. (October 2018).

Peer Reviewer, Dutch Academy of Advanced Study research fellowship. (2017 - October 2018).

Clarinetist and volunteer section coach, Smith College Wind Ensemble. (2015 - 2017).

Coordinator, AMS-New England chapter meeting. (2016).

Session Chair, "What We Talk About When We Talk About New Music," Conference. (2016).

## **Editorial & Review Activities**

"Opera Quarterly", Reviews Editor, incoming, International. (October 1, 2021 - Present).

"Opera Quarterly", Editorial Board Member. (2021 - Present).

"Journal of Austrian Studies", Invited Manuscript Reviewer, International. (October 1, 2021 - October 2021).

"Austrian Studies", University of Nebraska Press, Invited Manuscript Reviewer. (2020).

"Cambridge Opera Journal", Cambridge University Press, Invited Manuscript Reviewer, International. (2020).

"Opera Quarterly", Oxford University Press, Invited Manuscript Reviewer. (2020).

"Cambridge Opera Journal", Cambridge University Press, Invited Manuscript Reviewer. (2019).

"Opera Quarterly", Oxford University Press, Invited Manuscript Reviewer. (2019).

"The Oxford History of Western Music, College Edition", Oxford University Press, Invited Manuscript Reviewer, International. (2019).

Journal of the American Musicological Society, Invited Manuscript Reviewer. (2017).

## **Public Service**

President, Opera Fayetteville, Fayetteville, AR. (April 2020 - Present).

Board Member, Opera Fayetteville, Fayetteville, AR. (February 1, 2019 - Present).

Activity to Bridge Campus and Community, Opera Fayetteville, Fayetteville, AR. (March 2018 - Present).

Organizer, Postcards from Opera Fayetteville, Fayetteville, AR. (September 2020 - January 2021).



# Fulbright Annual Resume Update Report

Calendar Year for the date: December 31, 2021

**Stephen E Caldwell**

Associate Professor  
Department of Music

## Teaching Activities Workload Percentage

### I. TEACHING ACTIVITIES

#### A. Scheduled Teaching – Fall & Spring

Term	Course Number	Section	Title	Enrollment	Delivery Mode	Credit Hours
Fall 2021	MUAP 5201	030	APPLIED GRADUATE RECITAL I	1		1
Fall 2021	MUPD 3801	002	CONDUCTING I	6		1
Fall 2021	MUPD 582V	004	CONDUCTING IV	1		
Fall 2021	MUEN 5451	001	SCHOLA CANTORUM	1		1
Fall 2021	MUEN 1451	001	SCHOLA CANTORUM I	14		1
Fall 2021	MUEN 2451	001	SCHOLA CANTORUM II	4		1
Fall 2021	MUEN 3451	001	SCHOLA CANTORUM III	10		1
Fall 2021	MUEN 4451	001	SCHOLA CANTORUM IV	10		1
Fall 2021	MUEN 4651	001	SCHOLA CANTORUM V	2		1
Fall 2021	MUEN 1591	001	TREBLE CHORUS I	11		1
Fall 2021	MUEN 2591	001	TREBLE CHORUS II	5		1
Fall 2021	MUEN 3591	001	TREBLE CHORUS III	1		1
Fall 2021	MUEN 4591	001	TREBLE CHORUS IV	2		1
Spring 2021	MUAP 410V	076	AP MAJOR VOICE/INSTR IV	1		
Spring 2021	MUAP 4201	076	APPLIED RECITAL II	1		1
Spring 2021	MUHS 5962	001	CHORAL HISTORY & LITERATURE II	2		2
Spring 2021	MUPD 3861	001	CONDUCTING II: VOCAL MUSC	4		1
Spring 2021	MUPD 582V	002	CONDUCTING IV	1		
Spring 2021	MUEN 2411	001	MEN'S CHORUS II	3		1
Spring 2021	MUEN 5451	001	SCHOLA CANTORUM	1		1
Spring 2021	MUEN 1451	001	SCHOLA CANTORUM I	4		1
Spring 2021	MUEN 2451	001	SCHOLA CANTORUM II	6		1
Spring 2021	MUEN 3451	001	SCHOLA CANTORUM III	8		1
Spring 2021	MUEN 4451	001	SCHOLA CANTORUM IV	10		1
Spring 2021	MUEN 4651	001	SCHOLA CANTORUM V	1		1
Spring 2021	MUEN 1591	001	WOMEN'S CHORUS I	9		1
Spring 2021	MUEN 2591	001	WOMEN'S CHORUS II	4		1
Spring 2021	MUEN 3591	001	WOMEN'S CHORUS III	1		1

#### Scheduled Teaching – Summer

## Course Evaluations – Fall & Spring

Term	Course Number	Section	Title	Enrollment
Fall 2021	MUPD 3801 002/MUPD 582V 004	002,004	CONDUCTING I	7
	Individual Mean	Individual Median	# of Respondents by Question	
Overall, I would rate this course	5	5	4 respondents	
Overall, I would rate this instructor as	5	5	4 respondents	
My instructor is fluent in English	5	5	4 respondents	

Term	Course Number	Section	Title	Enrollment
Fall 2021	MUEN 1451-5451 [Merged]	001	SCHOLA CANTORUM I	37
	Individual Mean	Individual Median	# of Respondents by Question	
Overall, I would rate this course	4.73	5	15 respondents	
Overall, I would rate this instructor as	4.87	5	15 respondents	
My instructor is fluent in English	5	5	15 respondents	

Term	Course Number	Section	Title	Enrollment
Fall 2021	MUEN 1591-4591 [Merged]	001,030	TREBLE CHORUS I	18
	Individual Mean	Individual Median	# of Respondents by Question	
Overall, I would rate this course	4.75	5	8 respondents	
Overall, I would rate this instructor as	4.88	5	8 respondents	
My instructor is fluent in English	4.88	5	8 respondents	

Term	Course Number	Section	Title	Enrollment
Spring 2021	MUPD 3861-582V MUHS 5962 [Merg	001-076	CONDUCTING II: VOCAL MUSC	7
	Individual Mean	Individual Median	# of Respondents by Question	
Overall, I would rate this course	5	5	6 respondents	
Overall, I would rate this instructor as	5	5	6 respondents	
My instructor is fluent in English	5	5	6 respondents	

Term	Course Number	Section	Title	Enrollment
Spring 2021	MUEN 1451-5451 [Merged]	001	SCHOLA CANTORUM IV	29
	Individual Mean	Individual Median	# of Respondents by Question	
Overall, I would rate this course	4.95	5	19 respondents	
Overall, I would rate this instructor as	5	5	19 respondents	
My instructor is fluent in English	5	5	18 respondents	

Term	Course Number	Section	Title	Enrollment
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Spring 2021	MUEN 1591-3591 [Merged]	001	WOMEN'S CHORUS I	14
	<b>Individual Mean</b>	<b>Individual Median</b>	<b># of Respondents by Question</b>	
Overall, I would rate this course	5	5	5 respondents	
Overall, I would rate this instructor as	5	5	5 respondents	
My instructor is fluent in English	5	5	5 respondents	

## Course Evaluations – Summer

### B. Individual Instruction

### C. Advising

Term, Year	# of Undergraduate	# of Graduate
Fall	0	0
Spring	0	0
Summer	0	0

### D. Curriculum Development

### E. Honors, Awards and activities not mentioned in D

### F. Non-Credit Instruction Taught

Additional comments on teaching activities -

## Research, Scholarly, Artistic and Creative Activities Workload Percentage

## II. RESEARCH, SCHOLARLY, ARTISTIC, CREATIVE ACTIVITIES

### A. Current Project(s)

### B. Grant Proposals

### C. Grant Awarded

### D. Refereed Publications/Creative Activities

Journal Article

Caldwell, S. E. (2022). The Choral Music of Florence Price. *The Choral Journal*, 62(6), 14-20. [stephenc/intellcont/PriceFeb22-1.pdf](http://stephenc/intellcont/PriceFeb22-1.pdf)

Caldwell, S. E. (2021). Grainger's 'The Lads of Wamphray Ballad': Reimagining a Great Work to Work. *The Grainger Journal*, 17(1), 34-37. [stephenc/intellcont/The Grainger Journal - Vol. 17 No. 1-1.pdf](http://stephenc/intellcont/The Grainger Journal - Vol. 17 No. 1-1.pdf)

## Music Composition

Caldwell, S. E. (2021). KidSong for SATB chorus and piano (1632nd ed.). Santa Barbara, CA: Santa Barbara Music Press. <https://sbmp.com/STM.php?CatalogNumber=1632>

## Other Curated

Commission, Choral Music, "Christmas is Coming for SSA choir and piano," Standley Lake High School - Cass Chatfield, director, State, CO, State, Commission. (November 2021). [stephenc/perform\\_exhibit/Christmas is Coming SSA - Draft 3-1.pdf](#)

Commission, Choral Music, "In Remembrance of a Veteran for SAB choir, piano, and clarinet," Huntsville High School - Mindy Williams, director, Local, Huntsville, AR, Local, Commission. (November 2021). [stephenc/perform\\_exhibit/In Remembrance of a Veteran-1.pdf](#)

Commission, Choral Music, "Look to the Sky for SSA choir, piano and string bass," Saint Brendan High School - Adrian Quesada, director, State, Miami, FL, State, Commission. (August 2021). [stephenc/perform\\_exhibit/Look to the Sky - SSA-1.pdf](#)

## Performance Curated

Digital Music Channel, "2021 Choral Studies YouTube channel statistics," Total views – 179,851 Average view duration - 2:47 Total watch minutes – 504,163 Total subscribers - 500 Total impressions – 1,143,886 (This is the equivalent of more than 18 sold out, 1-hour concerts at the FPAC), YouTube, International, International. (January 1, 2021 - December 31, 2021).

Conducting, "2021 Texas Region XX Mixed Chorus Conductor," Texas Music Educator's Association, Dallas Baptist University, State, Dallas, TX, State, Invitation. (November 9, 2021). [stephenc/perform\\_exhibit/TX region 20 2021-1.pdf](#)

Conducting, "2021 Arkansas Region 5 Mixed Choir Conductor," Arkansas Choral Director's Association, John Tyson School for Innovation, State, Springdale, AR, State, Invitation. (November 6, 2021). [stephenc/perform\\_exhibit/2021 Ark Region 5 program-1.pdf](#)

Arrangement for UA Choirs, "My Foolish Heart for SATB choir and jazz ensemble," Large Group/Ensemble, Faulkner PAC. (October 2021).

Virtual Performance Collaboration with Escuela de Musica Tempo, Peru, "Hanaq Pachap," Large Group/Ensemble, Escuela de Musica Tempo, YouTube/Facebook - Virtual, International, Lima, Peru, International, Invitation. (April 2021).

Arrangement for UA Choirs, "Take on me for SATB chorus and instruments," Large Group/Ensemble, YouTube. (April 2021).

Arrangement for UA Choirs, "The Way It Is - Higher Love for SSA chorus and instruments," Large Group/Ensemble, YouTube. (April 2021).

## E. Non-Refereed Reports and Publications or Non-juried Creative Endeavors

KidSong for SATB choir and piano, 2021 ACDA National Conference Reading Session, Reading session at National Conference, Reviewer: Nathan Dame

## **F. Papers presented at Professional Meetings**

## **G. Honors and Awards and Other Activities**

Received

Ernst Bacon Award for the Performance of American Music, The American Prize. (2021).

National Finalist, The American Prize in Choral Performance. (2021).

Selection for performance at NCCO9 National Conference, National Collegiate Choral Organization. (2021).

**Additional comments on research, scholarly, artistic and/or creative activities -**

## **Service Workload Percentage**

III. SERVICE
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### **A. Professional**

Committee Member

American Choral Director's Association 2022 SWACDA Choral Selection Committee.

Responsibilities/Brief Description, Committee is tasked with reviewing submitted recordings, and choosing those choirs worthy of performance at a conference of the American Choral Director's Association., Summarize Service Significance, Regionally significant., Appointed, Regional, Approx. Number of Hours Spent Per Year 10. (May 2021).

### **Professional Memberships**

National Collegiate Choral Organization (2011 - Present).

American Choral Directors Association (2003 - Present).

### **B. Departmental, College, University**

Department

Member, Music Dept Personnel Committee. (August 2020 - May 2021).

Member, Music Futures Committee. Appointed, Approx. Number of Hours Spent Per Year 20. (August 25, 2020 - April 2021).

Student Organization

Faculty Advisor, Fayetteones. Summarize Service Significance, Faculty adviser for RSO student acapella group. (August 2018 - Present).

University

Member, Catastrophic Leave Committee. Responsibilities/Brief Description, Determine who qualifies for distributions from Catastrophic Leave Bank., Appointed, Approx. Number of Hours Spent Per Year 24. (July 2021 - Present).

Member, University Curriculum and Program Review Committee. Appointed, Approx. Number of Hours Spent Per Year 24. (July 2021 - Present).

Member, International Education Advisory Council. Responsibilities/Brief Description, Advise Dean of International Education on campus policy matters, Appointed, Approx. Number of Hours Spent Per Year 10. (May 2021 - Present).

Member, Campus Council. Elected. (July 2019 - Present).

Member, Faculty Senate Executive Committee. Appointed, Approx. Number of Hours Spent Per Year 15. (July 2019 - Present).

Member, Chancellor's Advisory Policy Committee. Appointed, Approx. Number of Hours Spent Per Year 5. (June 2019 - Present).

Chair of Campus Faculty. Elected, Approx. Number of Hours Spent Per Year 100. (July 2021 - June 2022).

Chair, Faculty Senate. Elected, Approx. Number of Hours Spent Per Year 100. (July 1, 2020 - June 2021).

Member, Chancellor's Commission on JW Fulbright's Legacy. Appointed, Approx. Number of Hours Spent Per Year 25. (August 2020 - May 2021).

Member, UA Covid 19 Academic Sub-Committee. Appointed. (March 2020 - May 2021).

Member, UA Covid 19 Mobility Sub-Committee. Appointed. (March 2020 - May 2021).

Member, UA Covid 19 Mobility/Logistics Committee. Appointed. (March 2020 - May 2021).

### **C. Public Service**

### **D. Honors and Awards**

Received

UNC Alumni Association Nomination of Distinction, University of Northern Colorado. (2021).

## **IV. COMMENTS OR ADDITIONAL INFORMATION ON TEACHING, RESEARCH, CREATIVE ACTIVITIES AND SERVICES**

### **Editorial & Review Activities**

Editorial Board Member

NoteNova Publishing, Editorial Board Member, National. (October 2019 - Present).

Invited Manuscript Reviewer

"TRANSFORMATION IN AFRICAN VERBAL AND PERFORMING ARTS: A COMMENTARY ON BUKUSU POST-NATAL SONGS AND DANCES.", Journal of Musical Arts in Africa, Invited Manuscript Reviewer, International. (March 2021 - June 2021).

### **Student Awards & Honors**

## **Mentoring**

## **Consulting**

## **Media Appearances and Interviews**

### Television

Kenyan Music Impacts the World, KUTV - Nairobi, Kenya, November 28, 2021.

## **Additional comments on service activities -**

## **Administrative Workload Percentage**

<b>V. REQUIRED ADDENDUM FOR CHAIR/PROGRAM DIRECTOR/OTHER ADMINISTRATIVE ROLE (COMPLETE ONLY IF APPLICABLE.)</b>
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**Role Title:** \_\_\_\_\_ (e.g. *Department Chair, Director of Middle East Studies, Honors Studies Director, etc.*)

**Please describe accomplishments during the calendar year that you believe demonstrate your effectiveness as Department Chair/Program Director/Other Administrative role.** (Department Chairs should address departmental governance, instructional supervision and student affairs, faculty affairs, and budget resources/office management. Departmental Chairs do not need to list routine responsibilities of a Chair.)

# Alan Robert Gosman

University of Arkansas  
Associate Professor  
Department of Music  
(479) 575-5764  
agosman@uark.edu

## Professional Positions

Associate Professor, University of Arkansas, Department of Music. (August 18, 2014 - Present).

Associate Professor, University of Arkansas, Department of Music. (August 17, 2014 - Present).

## Education

PhD, Music Theory. Harvard University, 2000.

## Media Appearances and Interviews

Radio, "Connecting Musical Threads," Ozarks at Large, KUAF. (August 13, 2019).

Radio, "KUAF Arts Beat: Infringing on Peoples' Environments Through Sidewalk Concerts," Ozarks at Large, KUAF. (July 30, 2019).

Newspaper, "Sounds Of Summer: Concert series expand across Northwest Arkansas," NWA Democrat-Gazette. (May 26, 2019).

Newspaper, "Taking The Arts Outdoors: Corridor would change Fayetteville cityscape," NWA Democrat-Gazette. (December 23, 2018).

Radio, "Fayetteville Considers Parking Lot's Future," Ozarks at Large, KUAF. (December 17, 2018).

## Publications

Gosman, A. R. (in press). Take It Away: How Shortened and Missing Sections Energize Rondo Forms. TBD.

Gosman, A. R. (2020). The Prometheus Theme and Beethoven's Shift from Avoidance to Embrace of Possibilities. *The New Beethoven: Evolution, Analysis, Interpretation* (pp. 123–47). Rochester, NY: University of Rochester Press. <https://boydellandbrewer.com/the-new-beethoven.html>

Gosman, A. (2019). Beethoven and the Search for Beginnings (translated as Beethoven und die Suche nach dem Anfang). *Beethoven: Welt. Bürger. Musik* (pp. 90-). Cologne: Wienand Verlag. <https://www.wienand-verlag.de/Programm/Neue-Buecher/Beethoven-Welt-Buerger-Musik.html?noloc=1>

Gosman, A. R. (2018). Program Committee Report. Winter 2018 Society for Music Theory Newsletter (1st ed., vol. 41, pp. 12–14). [https://societymusictheory.org/files/SMT.NL\\_.41.1.pdf](https://societymusictheory.org/files/SMT.NL_.41.1.pdf)

Gosman, A. R. (in press). The Prometheus Theme and Beethoven's Shift from Avoidance to Embrace of Possibilities. *Festschrift for Lewis Lockwood*. University of Rochester Press.



Gosman, A. R. (2018). Finding One's Place: Music Scrambles and Formal Function. In R. Lumsden & J. Swinkin (Eds.), *Norton Guide to Teaching Music Theory* (1 edition ed., pp. 38--55). New York: W. W. Norton & Company.

Gosman, A. R. (2017). Response to Barbara Barry's "Quasi una fantasia". Boston University. <http://www.bu.edu/beethovencenter/files/2017/12/Gosman-Response-to-Barry-BU.pdf>

## **Presentations**

Gosman, A. R., Beethoven Perspectives: International Conference, "Beethoven's Reception of Other Music and Musicians: Conception and Introduction," Beethoven-Haus Bonn, Beethoven-Haus Bonn, Bonn, Germany. (February 14, 2020).

Gosman, A. R., Society for Music Theory and American Musicological Society Joint National Conference, "Take It Away: How Shortened and Missing Refrains Energize Rondo Forms," Society for Music Theory and American Musicological Society, San Antonio, TX, United States. (November 3, 2018).

Gosman, A. R., "From Dungeon to Moonlit Night: Beethoven's Sketches for Fidelio and Schumann's "Mondnacht"," University of Arkansas Music Theory Society, Fayetteville, AR, United States. (April 19, 2018).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in E-Flat Major Quartet, Op. 127, "Respondent to Barbara Barry's 'Spiral Time and the Paradigm of Persuasion: Re-Contextualizing Beethoven's E-Flat Major Quartet, Op. 127'," Beethoven Center, Boston University, Boston, MA, United States. (April 11, 2018).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in C# minor, Op. 131, "Respondent to Barbara Barry's Paper 'Invisible Cities and Imaginary Landscapes quasi una fantasia: on Beethoven's Op. 131,'" Beethoven Center, Boston University, Boston, MA, United States. (April 5, 2017).

Gosman, A. R., Utopian Visions and Visionary Art Conference, "The Prometheus Theme and Beethoven's Avoidance and Embrace of Possibilities," Internationales Forschungszentrum Kulturwissenschaften and the Wien Museum, Vienna, Austria. (March 16, 2017).

Gosman, A. R., Beethoven's Creative Vision International Conference, "Page Folds in the 'Eroica' Sketchbook: Keeping the Whole in View," Israel Institute for Advanced Studies at the Hebrew University, Hebrew University, Jerusalem, Israel. (November 15, 2016).

Gosman, A. R., Beethoven's Creative Vision International Conference, "The 'Prometheus' Theme and the End of the Story?," Israel Institute for Advanced Studies at the Hebrew University, Hebrew University, Jerusalem, Israel. (November 14, 2016).

Gosman, A. R., New Beethoven Research International Conference, "Before its Time: Beethoven's Experiments with the Dominant Key Early in Sonata-Form Movements," Vancouver, British Columbia, Canada. (November 3, 2016).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in Bb Major, Op. 130 and the Grosse Fuge, Op. 133, "Respondent to David Levy's Paper "On the Essential Unity of Beethoven's Op. 130 +/-133"," Beethoven Center, Boston University, Boston, MA, United States. (April 12, 2016).

## **Exhibits and Performances**

Performance, Solo Piano Recital, Solo, Completed, Stella Boyle Recital Hall, University of Arkansas, Fayetteville, AR, United States. (February 4, 2021 - Present).

Video Production, Video, Video to accompany "Eroica": Reconstruction of Beethoven's Compositional Process, Commission, In Progress, Cologne, Germany. (February 12, 2020 - Present).

Performance, Violin and Piano Duo, Max Bruch - Kol Nidrei, Op. 47, Invitation, Completed, Temple Shalom, Fayetteville, AR, United States. (September 15, 2021).

Performance, Solo Piano Performance, Invitation, Completed, Online - Jane B. Mendel Tikkun Olam Event, AR, United States. (May 23, 2021).

Performance, Solo Piano Recital, Solo, Completed, Butterfield Trail Village, Fayetteville, AR. (September 16, 2020 - October 2020).

Performance, Duet for Violin and Piano, Max Bruch, Kol Nidrei, Op. 47, Two-Person, Commission, Completed, Fayetteville, AR, United States. (September 24, 2020 - September 27, 2020).

Reconstruction of Beethoven's Compositional Process for New Orchestral Piece, Orchestra Piece, »Eroica«-Skizzen Eine Rekonstruktion des Kompositionsprozesses, Large Group/ Ensemble, Commission, Completed, Kölner Philharmonie (2000-person concert hall), Cologne. (February 2018 - September 19, 2020).

Performance, Solo Piano Performance, Brahms's Variations and Fugue on a Theme by Handel, Op. 24, Solo, Commission, Completed, Live at the Five & Dime (Video instead of live performance), AR, United States. (September 16, 2020).

Video Soundtrack, Create soundtrack for video., In Progress, Kölner Philharmonie (Cologne, Germany), Cologne, Germany. (April 2018 - 2019).

Performance, Bruch's Kol Nidrei, Op. 47, Two-Person, Completed, Temple Shalom, Fayetteville, AR, United States. (October 8, 2019).

Performance, Max Bruch, Kol Nidrei, Op. 47, Completed, Temple Shalom, Fayetteville, AR, United States. (September 18, 2018).

Performance, Max Bruch, Kol Nidrei, Op. 47, Completed, Temple Shalom, Fayetteville, AR, United States. (September 29, 2017).

Performance, Faculty Showcase Concert, Robert Schumann, Dichterliebe (1–9), Completed, Faulkner Performing Arts Center, University of Arkansas, Fayetteville, AR, United States. (January 22, 2017).

## **Research Activity**

"When Does the Nineteenth Century Begin?...and Other Musical Questions About Beginnings" (On-Going/Working Paper). (2014 - Present).

## **Teaching Innovation and Curriculum Development**

Revise Existing Degree Program. Post-Secondary Education, B.A. in Music. September 2019 - December 2019.

Worked with Kim Teal in particular to revise the B.A. in Music degree. The new program is better suited to people double majoring and caters to students with a wider variety of musical

interests. I submitted the program changes in CourseLeaf and presented the revised program to UCPC, which approved the changes.

Curricular Development. Post-Secondary Education, Music Education Degrees. January 2019 - December 2019.

Reorganized the layout of Music Education programs into two concentrations with two tracks each. Was involved with determining the new curriculum for these concentrations and tracks. These changes incorporated the Student Teaching within the degree programs, as well as several other smaller changes to keep the number of credit hours at 126. My work also included working with Alice Griffin on the degree changes, submitting the revised programs to CourseLeaf and presenting the changes to UCPC, where they were approved.

Design Changes to the Syllabus. 2018.

I continued to design changes to the syllabus of our Basic Musicianship class that should aid retention in freshman year and beyond

Revise Existing Course. Music Theory Curriculum. 2018.

Spring 2018 marked the spring semester unveiling of the revised music theory curriculum that Elizabeth Margulis and I developed. I was encouraged that our two new offerings—Music Perception and Jazz Analysis—were both extremely popular, with many students taking them even if they were not required to. Music Perception met its cap of 20 students and Jazz Analysis exceeded the cap and had 22 students. I also believe that these new options give students the opportunity to embrace the theoretical approaches that are most relevant to their educational path. I also believe that these options will better engage students and aid in retention

## **Teaching Experience**

MUTH 1003, BASIC MUSICIANSHIP, 6 courses.

MUTH 1603, MUSIC THEORY I, 7 courses.

MUTH 2603, MUSIC THEORY II, 7 courses.

MUTH 3603, 18TH CENTURY COUNTERPOINT, 6 courses.

MUTH 3613, FORM & 20TH CENT TECHNIQUES, 1 course.

MUTH 477V, SPEC TOPICS MUSC THEORY, 1 course.

MUTH 498V, SENIOR THESIS, 3 courses.

MUTH 5343, ANALYTICAL TECHNIQUES, 2 courses.

MUTH 577V, SPEC TOPICS MUSC THEORY, 1 course.

MUTH 599V, MUSIC THEORY INDEPENDENT STUDY, 1 course.

## **Directed Student Learning**

(December 2021 - Present).

Advised: Nathan Alexander

"Ambiguity in Schumann's Drei Fantasiestücke, Op. 73 for clarinet and piano." (August 2021 - Present).

Advised: Kaleigh Alwood

"An Analysis of Shostakovich's Prelude Op. 34, No. 11." (January 2018 - April 2019).

Advised: Alexandra Rouw

"Crossmodality in the Perception of Pitch Height." (January 2019 - April 24, 2019).

Advised: Alexandra Rouw

(2018).

Advised: Felipe Antonio

"Mutual Cueing between Melodies and their Rhythms." (2018).

Advised: Prashant Anand

"The Effect of Social Contextual Cues on Music Preference." (2014 - October 1, 2018).

Advised: Paden Green

(February 8, 2018).

Advised: Florencia Zuloaga

## **Non-Credit Instruction Taught**

Beethoven Sketches, Guest Lecture, Peabody Conservatory of Music, 21 participants. (October 24, 2020).

## **Teaching Innovation and Curriculum Development**

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Curricular Development. Post-Secondary Education, Music Education Degrees. January 2019 - December 2019.

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## **Faculty Development Activities Attended**

Technical Training, "Overview of Digital Measures Application." (October 2019).

Technical Training, "Overview of Digital Measures Application," UITs. (August 2019).

## **University Service**

Committee Member, University Program Review Committee. (November 25, 2020 - Present).

Committee Member, Bachelor of Arts Committee. (August 18, 2020 - Present).

Music Director, Live at the Five & Dime Concert series. (April 2018 - Present).

Coordinator, Music Theory Area Coordinator. (2016 - Present).

Committee Member, Curriculum Committee. (2015 - Present).

Committee Member, Grade Appeal Committee. (2015 - Present).

Revising Personnel Document. (October 6, 2020 - October 15, 2020).

Committee Member, Personnel Committee. (2018 - 2019).

Committee Member, Advisory Committee. (2015 - December 2019).

Associate Chair, Department of Music. (2016 - December 23, 2019).

Coordinator, Jazz Area Coordinator. (2016 - 2018).

Committee Chair, Assistant Professor in Musicology Search Committee. (2016).

Committee Member, Administrator Position in Music Department Office Search Committee. (2016).

Committee Member, Assistant Professor in Music Education Search Committee. (2016).

Committee Member, Assistant Professor in Music Theory Search Committee. (2016).

Committee Member, Instructor in Musicology Search Committee. (2016).

Committee Member, Operations Coordinator for Community Music School Search Committee. (2016).

Committee Member, Personnel Committee. (2015 - 2016).

Committee Member, Visiting Assistant Professor in Music Education Search Committee. (2015).

## **Professional Service**

Committee Chair, Nominating Committee for Music Theory Midwest. (September 29, 2020 - Present).

Committee Member, Society for Music Theory Annual Meeting Ad Hoc Committee. (2017 - 2020).

Program Coordinator, Conference Program Organizer and Session Chair for Beethovenhaus Celebration of the 250th Anniversary of Beethoven's Birth, Bonn. (2016 - February 14, 2020).

Advisor, Society for Music Theory. (April 2019 - November 2019).

Participant, Norton Guide to Teaching Music Theory Q and A session. (November 2018).

Roundtable Participant, Beethoven's String Quartet in E-Flat Major, Op. 127. (April 2018).

Committee Chair, Society for Music Theory Program Committee. (2016 - 2017).

Committee Member, Society for Music Theory 40th Anniversary Committee. (2016 - 2017).

Committee Member, Society for Music Theory Program Budget Subcommittee. (2016 - 2017).

Committee Member, Society for Music Theory Workshop Committee. (2016 - 2017).

Local Arrangements Chair, Music Theory Midwest. (2016).

Committee Member, Society for Music Theory Program Committee. (2015 - 2016).

Chairperson, Music Theory Midwest. (May 2016).

## **Editorial & Review Activities**

"From "Radical Blunders" to Compositional Solutions: A Form-Functional Perspective on Beethoven's Early Eroica Continuity-Sketches", Beethoven Journal, Invited Article Reviewer, International. (January 6, 2021 - May 14, 2021).

"(Re)Inventing the (Hi)Story by Doing. Beethoven's Formal Explorations in the first Allegro of his Eighth Symphony in Light of the Sketches and the Analysis", Music Theory Online, Invited Journal Reviewer, International. (July 2020 - March 2021).

"Music Theory Online", Society of Music Theory, Invited Manuscript Reviewer, National. (August 17, 2020).

Intégral, Editorial Board Member. (2007 - 2017).

"Program and Abstracts", Fortieth Annual Meeting of the Society for Music Theory, Editor, General. (November 2017).

Journal of Musicology, Ad Hoc Reviewer. (2016).

**ROBERT KENT MUELLER**  
**Composer ~Theorist ~Pianist**

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mueller@uark.edu

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**PROFESSIONAL EXPERIENCE**

Professor of Music, University of Arkansas, 1988-present  
Duties: Conductor of the University Symphony Orchestra  
Teaching and planning of all levels of music composition.

Music Director, Good Shepherd Lutheran Church, Fayetteville, 1998 - present.  
Duties: Direct chancel choir and handbell choir; play organ for services,

Pianist, Fort Smith Symphony, 2003-present  
Pianist, Symphony of Northwest Arkansas, 2013-2016

**AWARDS**

ASCAP Supplemental Composer Awards, 1990-present  
Regional Emmy, 2000, awarded at St. Louis, for the music to  
*Precious Memories* documentary  
Silver Award, Las Vegas Documentary Film Festival, 2000, for the  
music to *Precious Memories* documentary  
Recipient, Northern Michigan University Outstanding Alumni Award, 1993  
Recipient, Arkansas Arts Council Composers Fellowship, 1991

**EDUCATION**

DMA in Composition, University of Cincinnati College-Conservatory of  
Music, June 1988. Cognate: music theory

MM in Composition, Bowling Green state University, 1984. Additional  
studies in orchestral conducting and electronic music.

BA in Music (piano), Northern Michigan University, 1982.

Composition Instructors: Jonathan Kramer, Joel Hoffman, Earle Brown,  
Frederic Rzewski, Allen Sapp, Darrell Handel, Marilyn Shrude, Burton  
Beerman, C. Stephen Errante: with participation in seminars of Barney Childs,  
Jacob Druckman, Samuel Adler, George Crumb and others.

Conducting Instructors: Grzegorz Nowak, Douglas Amman, C. Steven  
Errante, Julia Pedigo.

Piano Instructors: David Pope, C. Steven Errante, Harold Wright

## **CONDUCTING ACTIVITIES**

Cover Conductor, Fort Smith Symphony Masterworks concert, "Classic Hits," ArcBest Performing Arts Center, April 24, 2021

Cover Conductor, Fort Smith Symphony Masterworks concert, September 11, 2016, for a performance with Joshua Bell, violinist.

October: Conducted the North American premiere of the Horsely Violin Concerto with Selim Giray and the University of Arkansas Symphony.

Guest Conductor for University of Mississippi Orchestra for a new orchestral work commissioned from me, *River of Solace*, performed October 2016, conducting.

Conductor, Opera Fayetteville, 2014-2016

2012: Little Women

2013: Dead Man Walking

2014: Flight

2015: The Little Prince

2016: The Picture of Dorian Grey

Conductor, University Opera Theatre production of Fledermaus, March 2016

## **PARTIAL LIST OF WORKS AND PERFORMANCES**

**robertkmuller.com**

## **LARGE ENSEMBLE WORKS**

***Meditation for Strings*** (2020) for string orchestra. Premiered by the University of Arkansas University Symphony Orchestra, March 2021

***....and the stars no more shall shine*** for oboe d'amore and string orchestra (2019) Premiered October 14, 2019 with the University Symphony Orchestra (University of Arkansas), Robert Mueller, conducting

***Breath of Angels Concerto for Flute and Orchestra*** (2019) Commissioned by Ronda Mains. Premiered March 2019 by Ronda Mains and the University Symphony Orchestra (University of Arkansas), Robert Mueller conducting



***Satori (Awakening) Concerto for Violin and Orchestra*** (2017) Commissioned by Tara Mueller. Premiered April 2017 by Tara Mueller and the University Symphony Orchestra (University of Arkansas), Robert Mueller conducting.

***River of Solace for Orchestra*** (2016) Commissioned by Selim Giray and the University of Mississippi. Premiered October 2016 at the University of Mississippi, Robert Mueller conducting.

***City of Giants for Wind Ensemble*** (2015) Commissioned by Chris Knighten and the University of Arkansas Wind Ensemble. Premiered by them at the Meyerson Center, Dallas, 2016, Chris Knighten conducting. Additional performances at the University of Arkansas, 2016.

***Concerto for Euphonium and Wind Ensemble*** (2011) Commissioned by Ben Pierce. Performed by him with the Bowling Green State University Wind Ensemble, April 2012.

***Elegaic Verses for String Orchestra*** (2010) Performed by the University Symphony Orchestra, University of Arkansas, October 2010.

***Concerto for Violin, Piano and Wind Ensemble*** (2010) Commissioned by the Cleveland Duo and the University Circle Wind Ensemble. Premiered at Severance Hall with the University Circle Wind Ensemble and the Cleveland Duo, 2011, Gary Ciepluch conducting.

***Monumentum*** (2008) for large orchestra. Commissioned by the Fort Smith Symphony. Premiered October, 2008, John Jeter conducting.

***Consolation: Concertino for Oboe and Orchestra*** (2004). Commissioned by the Fort Smith Symphony. Premiered April 2004 by Theresa Delaplain, oboe, with the Fort Smith Symphony, John Jeter, conducting.

***Kitchi-Minissing: The Legend of the Great Island*** (2000) for orchestra. Commissioned by the North Arkansas Symphony. Premiere performance 10/00 by the North Arkansas Symphony, Jeannine Wagar, conducting. Additional Performances by the Marquette Symphony, 2004 and the Midland (MI), Symphony, 2003.

***Northern Elegy*** (1993) for Symphonic Band. Commissioned by the UA Symphonic Band. Performances: 2/94 in Fayetteville, AR, Dallas, TX and Waco, TX by the UA Symphonic Band, W. Dale Warren, conductor (as part of the 1994 College Band Directors National Association Southwest Divisional Conference).

***Sinfonia: Hegira*** (1993) for large orchestra. Commissioned by the North Arkansas Symphony Society. Performances: 3/93 in Fayetteville, AR by the North Arkansas Symphony, Carlton Woods, conductor.

***Deep Earth Passing*** (1988) for large orchestra. Performances: 3/89 in Cincinnati, OH by the Cincinnati Symphony, Jesus Lopez-Cobos, conducting (broadcast over NPR 4/89); 3/89 in Fayetteville and Bentonville, AR by the North Arkansas Symphony, Carlton Woods, conducting; 10/89 in Bozeman, MT by the Bozeman Symphony; 10/89 in Great Falls, MT by the Great Falls Symphony; 11/89 in Billings, MT by the Billings Symphony; 2/90 in Lansing, MI by the Lansing Symphony, Gustav Meier, conducting; 2/90 in Helena, MT by the Helena Symphony; 3/90 in Missoula, MT by the Missoula Symphony; 3/90 in Erie, PA by the West Pennsylvania Youth Symphony; and 4/92 in Little Rock, AR by the Arkansas Symphony, Robert Henderson, conducting. Awards: Marion Rawson Prize, Cincinnati Symphony/Cincinnati Composers Guild (1989); First Prize, Montana State Association of Symphony Orchestras Centennial Composition Award (1989); and First Prize, Lansing Matinee Musicale Award, 2009

## **CHAMBER and SOLO MUSIC**

***Tales from the Aesopica*** (2021) for oboe and cello. Commissioned by Darci Gamerl for the Bel Canto Duo. Premiered at the International Double Reed Society Conference, Boulder, CO, July 2022. Published by Trevco.

***Floating*** (2022) for oboe/English horn, alto/soprano saxophone and piano. Commissioned by Lorraine Duso.

***Fantasy for Viola and Piano*** (2021) for viola and piano. Commissioned by Josquin Larsen, 2021.

***Adagio***, for violin and piano. Premiered 2018.

***Her Voice*** for oboe d'amore and piano. (2019) Premiered March 2019. Performed at the International Double Reed Society Conference, Tampa, FL, July 2019.

***Flowers of Heaven*** (2018) for high voice and cello. Commissioned by Moon-Sook Park. Premiered March 2018, University of Arkansas.

***Duo for Two Oboes*** (2018). Commissioned by Debbie Hewett. Premiered October 2018 in Fort Smith, AR,

***Veni Variations: Variations on "Salve Redemptor Gentium"*** (2017)  
Commissioned by the Lyrique Quintette. Premiered by the Lyrique Quintette, University of Arkansas, 2017. Recorded by the Lyrique Quintette, "Arrivals and Departures: Music of the Americas," Mark Custom Recordings, 2018. Performed in Grenada, Spain at the International Double Reed Society Convention, 2018; Performed in Bangkok, Thailand at the WAMSB Word Championships.

***A Still Small Voice*** (2017) for oboe, English horn, bassoon, and organ. Performed at Good Shepherd Lutheran Church, June 2017; International Double Reed Society Conference, Appleton, WI, 2017; University of Arkansas, January 2018.

***Stargazing*** (2015) for flute, clarinet and piano. Commissioned by Doug Monroe for the Hemingway Trio. Premiered May 2015 in Cologne, Germany. Additional performance in Prague, Czech Republic, May 2015.

***Flavors*** (2014) for two violins. Commissioned by Er-Gene Kahng. Premiered May 2014, Fayetteville, AR.

***Old Meditation*** (2014) for two violins and piano. Commissioned by Er-Gene Kahng. Premiered May 2014, Fayetteville, AR.

***Deserted Pathways*** (2014) for flute, oboe and piano. Commissioned by Jill Heyboer. Premiered August 2014, Chicago, IL, at the National Flute Convention. Additional performance July 2015, Interlochen, MI.

***Mirrors*** for flute and piano. Commissioned by and performed by Jill Heyboer.

***Dream Gardens*** (2013) for double reed quartet. Commissioned by Theresa Delaplain. Premiered June 2013, Redlands, CA, at the International Double Reed Society Convention. Additional performances July 2013, Interlochen, MI; February 2014, Fayetteville, AR; November 2014, Fayetteville, AR. Published by BacktoClassic Music Publishers Ltd

***Emblems*** (2012) for oboe, violin, viola, cello. Commissioned by Theresa Delaplain. Premiered June 2012, Fulbright Chamber Music Series, Fayetteville, AR. Additional performances at the IDRS convention, July 2012, Oxford, OH; February 2013, Fayetteville, AR. Published by TrevCo.

***Rhapsodies and Interludes*** (2012) for oboe, flute, and bassoon. Commissioned by Lia Uribe. Premiered July 2012 at the IDRS convention, Oxford, OH. Published by Trevco.

***Notes from the Underground*** (2010) for euphonium and piano. Commissioned by Ben Pierce. Premiered 2/20/11 Pittsburg State U. Performed 3/3/11 U. of Arkansas; 3/12/11 Baylor U.; 3/29/11 Oakland U.; 3/30/11 U. of Michigan; 3/31/11 Michigan State U.; 9/14/11 U. of Kansas; 10/8/11 Illinois State U.; 10/28/11 Texas Tech U. 09/15 by Gretchen Renshaw, University of Arkansas. Published by Potenza Press. Recorded by Ben Pierce for his CD "Notes from the Underground," CD Baby 884501820110.

***del pari.*** (20120) For oboe, violoncello and marimba. Commissioned by Sally Wall. Premiered January 2020.

***Commemoration: In Honor of Fallen Heroes*** (2006) for oboe and piano. Premiered

by Theresa Delaplain and Robert Mueller, 9-11-06, Fayetteville. Performed at International Double Reed Society, July 2022. Published by Noctilucent Press.

***The Fields on the Edge of Forever*** (2002) trio for violin, alto saxophone and piano. Commissioned by the Cleveland Duo and saxophonist James Umble. Premiered by them 11/02 at Kutztown University (PA). Additional performances: World Saxophone Congress, Minneapolis, 07/03; Michigan State University Saxophone Weekend, 02/03; Youngstown State University, 04/03; Indiana State University, 09/04, Florida State University, 10/05; Arkansas Tour, 9/08

***Three Lamentations in Times of Sorrow*** (2001) for oboe, viola, and piano. Commissioned by Theresa Delaplain. Premiered 10/01 by Theresa Delaplain, oboe, Rico McNeela, viola, and Mary Scott Goode, piano. Published by Bocal Music. Recorded on *Tijne Labyrinths* CD, Nuance 1519.

***Scena della Opera*** (1997) for piano trio. Premier performance in Fayetteville, AR 2/99 by the Boston Mountain Chamber Players: Jeongwon Ham, piano, Rico McNeela, violin, and Stephen Gates, cello. Additional performance 3/99 by the same group.

***From the Gardens of Melancholy*** (1997) for violin/viola and piano. Revised 2003 for violin and piano. Premiere performance: 6/97 at the Music Festival of Arkansas with Monte Belknap, viola/violin; and Robert Mueller, piano. Additional performance by Maria Shrude and Marilyn Shrude, Fayetteville, 02/03.

***Five Songs of Winter*** (1996) for soprano, oboe and piano. Performances: 4/96, 6/96, and 3/99 in Fayetteville with Janice Yoes, sop.; T. Delaplain, oboe; R. Mueller, piano.

***Emerald Passages*** (1995) for orchestra. Premier performance: 10/95 by the University of Arkansas Chamber Orchestra, Rico McNeela, conducting. Additional performances: 5/96 by the Omaha Symphony, Victor Yampolsky, conducting; 10/97 by the CMU Orchestra, Carlton Woods, conducting; 11/97 by the South Dakota State University Symphony, Kregg Stovner, conducting. Awards: First Prize in the 1995 Omaha Symphony Guild Orchestral Composition Competition.

***Kolybelniye Pesni (Cradle Songs)*** (1994) [Russian texts adapted by the composer from poems of Anna Akhmatova, Marina Tsvetayeva and Alexei Arsenev] for soprano, baritone and chamber ensemble. Premiere Performance: 10/95 in Fayetteville with Janice Yoes, soprano; Jason Marus, baritone; Ronda Mains, flute; Theresa Delaplain, oboe; Richard Ramey, bassoon; Rico McNeela, violin/viola; Stephen Gates, 'cello; James Greeson, bass; and Alan Chow, piano.

***Night Journey*** (1991) for piano duet. Commissioned by Alan and Alvin Chow. Performances: 3/92 in Tahlequah, OK; 3/92 in Boulder, CO; 4/92 in Norman, OK; 4/92 in Fayetteville, AR 4/92 in Shawnee, OK; and 10/93 in Oklahoma City, OK. All performances were by Alan and Alvin Chow.

***Mogami-Gawa*** (1991) for viola, piano and percussion ensemble. Commissioned by the UA Percussion Ensemble, Bruce Roberts, director. Performances: 4/92 in Fayetteville, AR by Rico McNeela, viola, Robert Mueller, piano and the UA Percussion Ensemble. Publication: C. Alan Publications, Greensboro, NC.

***String Quartet: From the Other Side*** (1990) for string quartet. Commissioned by the University of Arkansas for the Quapaw Quartet. Performances: 3/91 in Fayetteville, AR, 10/92 in Conway, AR, 10/92 in Little Rock, AR and 2/93 in Edmund, OK by the Quapaw Quartet (the latter as part of the 1993 Region VI convention of the Society of Composers, Inc.); and 10/91 in Superior, WI by the Highland Quartet. Recordings: Recorded digitally and available on CD, KMS-1, 4/92.

***Time Labyrinths*** (1990) for flute, oboe and piano. Commissioned by James L. Delaplain. Performances: 6/90 in Fayetteville, AR by Ronda Mains, flute, Theresa Delaplain, oboe and Robert Mueller, piano; 11/90 in San Marcos, TX (as part of the Southwest Contemporary Music Festival); 3/91 in Arlington, TX (as part of the 1991 Region VI convention of the Society of Composers, Inc.); 4/91. 2 dozen other performances. Recorded on *Time Labyrinths* CD by *Spectrum* Trio, Nuance 1519.

***The Bell of Ivan Velikii*** (1990) [text adapted and translated by the composer from a series of poems by Robert Schumann] for baritone, percussion and piano. Commissioned by the Music Teachers National Association and the Arkansas State Music Teachers Association. Performances: 11/90 and 1/92 in Fayetteville, AR by Alan Eggleston, baritone, Bruce Roberts, percussion and Robert Mueller, piano; and 10/93 in Bowling Green, OH by Andreas Poulemenos, baritone, Heath Shelton, percussion and Marilyn Shrude, piano (as part of the 14th Annual New Music & Art Festival at BGS U).

***Tableaux*** (1989) for brass quintet. Commissioned by the University of Arkansas Brass Quintet. Performances: 4/89; 6/89; 4/93; 3/06, in Fayetteville AR; 9/91 in Superior, WI by the Indiana Brass Quintet.

***Melodie*** (1986) for solo piano. Performances: 11/86 in New York, NY (favorable review by *New York Times* Critic Tim Page); 2/87 in Dallas, TX; 2/87 in Houston, TX; 3/87 in Cincinnati, OH, by pianist Lynn Raley; 5/87 in Cincinnati by Michael Chertock; 4/88 in Lawrence, KS by William Winstead (as part of the 1988 Society of Composers Inc. Annual Convention); and 11/91 in Duluth, MN. by Beth Pellin-Kaiser. Recordings: Recorded digitally and available on CD, KMS-1, 4/92.

***Voices of Longing and Futile Rage*** [texts from Dylan Thomas and Catherine Davis] (1985) for soprano, baritone, oboe, bassoon, viola, bass, piano and two percussionists. Performances: 11/89 in Bowling Green, OH. Awards: 1986 First Prize, Ohio Federation of Music Clubs Composition Competition.

***Die Lebendigen und die Todten*** (1983) for oboe and piano. Performances: 12/83 and 10/84 in Bowling Green, OH (the latter as part of the Bowling Green New Music Festival

IV, which was broadcast over NPR); 11/84 in Cincinnati, OH; 3/85 in Cleveland, OH; 2/86 in Louisville, Ky (performed for Composer Witold Lutoslawski, upon his receipt of the Grawemeyer Award); 3/86 in Duluth, MN; 6/87 in Chicago, IL; 4/89 in Fayetteville, AR; 5/89 in Evanston, IL; 3/90 in Lawton, OK (as part of the Annual Regional Meeting of the College Music Society); and 11/90 in San Marcos, TX (as part of the 1990 Southwest Contemporary Music Festival). Awards: Ohio Federation of Music Clubs 1984 Student Award. Recorded on *Time Labyrinths: Chamber Music of Robert Mueller*, Nuance 1519.

### **Discography**

“*Dream Gardens*” Chamber Music of Robert Mueller, MSR Classics; recorded September 2021; Release November 2022. Includes 6 chamber works with oboe.

“*Souvenirs*” Music for Oboe and Piano. Includes Robert Mueller’s *Commemoration: In Honor of Fallen Heroes*, MSR Classics, MS1691, 2019

“*Arrivals and Departures: Music of the Americas.*” Includes Robert Mueller’s *Veni Variationes* with the Lyrique Quintette, Mark Custom Recordings, 2018. 52787-MCD

“*Sacred Season*” Sacred Music for Oboe by Robert Mueller, Soar label, 2012

“*Time Labyrinths.* Robert Mueller: Chamber Music with Oboe, 2003 Theresa Delaplain, oboe. Nuance 1519

### **Recordings as Pianist with the Fort Smith Symphony:**

William Grant Still, Naxos. *Afro-American Symphony; In Memoriam; Africa*

William Grant Still, Naxos. *Symphony No. 2; Symphony No. 3; Wood Notes*

William Grant Still, Naxos. *Symphony No. 4; Symphony No. 5; Poem for Orchestra*

Florence Price, Naxos. *Symphony No. 1; Symphony No. 4*

# Jeffrey Allen Murdock, Jr., Ph.D.

2021 GRAMMY® Music Educator of the Year

3750 W. RIVER BEND DRIVE • FAYETTEVILLE, AR 72704 • 901.486.5501

EMAIL: [jeffreym@uark.edu](mailto:jeffreym@uark.edu)

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## EDUCATION

### **Doctor of Philosophy in Music Education**

*Awarded May 15, 2015*

The University of Memphis – Memphis, TN

Doctoral Fellow – Tennessee Board of Regents

### **Master of Music in Choral Conducting**

*Awarded May 15, 2006*

The University of Southern Mississippi – Hattiesburg, MS

Graduate Teaching Assistant in Choral Music

Minority Fellow – The University of Southern Mississippi Graduate School

### **Bachelor of Music Education**

*Awarded December 12, 2004*

The University of Southern Mississippi - Hattiesburg, MS

Coursework in Choral Music and Education

National Ronald E. McNair Post-Baccalaureate Scholar

Southern Miss Leadership Scholar

- **Additional study** in conducting workshops with Tim Koch, William Weinert, Richard Smallwood, Jacqueline Hairston, and Andre Thomas.

## PROFESSIONAL EXPERIENCE

2021 – present

**Director of Choral Activities/Associate Professor of Music Education**

**Director of the Black Music Institute**

**The University of Arkansas – Fayetteville, AR**

Conductor of the Inspirational Chorale and the Men's Chorus

Coordinator of Choral Music Education

2015 – 2020

**Associate Director of Choral Activities/Associate Professor of Music Education**

**The University of Arkansas – Fayetteville, AR**

Conductor of the Inspirational Chorale and the Men's Chorus

Coordinator of Choral Music Education

2014 – 2015

**Adjunct Professor of Music**

**The University of Memphis – Memphis, TN**

Conductor of the Collegiate Choir and teach applied voice class.

- 2014 - present      **Choral Director and Classroom Teacher**  
**The Soulsville Charter School and The STAX Music Academy – Memphis, TN**  
Directs choral programs at for the 9-12 grade charter school students in addition to providing leadership and teaching theory and voice the students of the music academy. Prepares students for performances with on local, national, and international stages with artists such as Kirk Whalum, Dionne Warwick, Al Bell and Steve Cropper, Opera Memphis, and the Memphis Symphony Orchestra.
- 2011 - 2014      **Choral Director – Millington Central High School**  
**Millington Central High – Millington, TN**  
Conducted multiple concert choirs, show choir, jazz choir, and chamber choir. Consistent superior ratings at district and state choral festivals. Students consistently named to region honor choir and state honor choir. Appointed to write district-wide choral curriculum. Appointed as vocal lead teacher and served as a choral mentor teacher Appointed to several district wide committees, including All-District Honor Choir Committee (Chair), Textbook adoption team, and In-service training teams.
- 2006 - 2011      **Choral Director**  
**East High School – Memphis, TN**  
Conducted multiple concert choirs, show choir, jazz choir, and chamber choir. Consistent superior ratings at district and state choral festivals. Students consistently named to region honor choir and state honor choir. Community relations, served as fine arts department chair. Producer and musical director for annual school musical. Extensive fundraising. Managing a budget of over \$100,000.
- 2004 - 2006      **Graduate Teaching Assistant**  
**The University of Southern Mississippi – Hattiesburg, MS**  
Conducted and managed the Concert Choir and the University Singers. Conducted Aquilae Voce, Southern Miss' Vocal Jazz Ensemble. Guest Conducted the Southern Chorale and the Southern Chamber Singers. Assisted with teaching and administration of Southern Chorale, the university's premiere performing choral ensemble. Assisted in coordinating annual honor invitational choral conference.

## ADDITIONAL CONDUCTING EXPERIENCE

- 2018      **Guest Conductor**  
**The Arkansas Philharmonic Orchestra – Bentonville, AR**  
Conducted the symphony and select choral ensembles in a tribute to Florence Price.
- 2017      **Guest Conductor**  
**The University of Arkansas Symphony Orchestra**  
Conducted the orchestra in concert with GRAMMY recording artist Richard Smallwood
- 2007, 2008, 2009      **Recurring Guest Conductor**  
**The Memphis Symphony Orchestra – Memphis, TN**  
Guest conducted the Memphis Symphony Orchestra featuring the Sounds of the Season Chorus during their annual holiday concert at the Mississippi Boulevard Christian Church



- 2000 – 2014      **Founder and Music Director-Conductor**  
**The Triumph Chorale – Hattiesburg, MS**  
Programmed and conducted rehearsals and performances of varied repertoire by professional musicians from southern Mississippi. Managed budget that included funding from the City of Biloxi. Spearheaded multiple international performance tours of Spain and Portugal.
- 2012                **Music Director-Conductor**  
***Dreamgirls*, Millington Central High School – Millington, TN**  
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.
- 2004                **Music Director-Conductor,**  
***West Side Story*, Gulfport Civic Theatre – Gulfport, MS**  
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.
- 2003                **Music Director-Conductor,**  
***Les Miserables*, Gulfport Civic Theatre – Gulfport, MS**  
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.

## NOTABLE PERFORMANCES

- 2024                (Contracted) – Conductor, Lee University Honor Choir (Clarksville, TN)
- 2024                (Contracted) – Conductor, South Carolina All State Honor Choir
- 2023                (Contracted) – **Conductor, Kentucky All State Men’s Honor Choir**
- 2023                (Contracted) – Conductor, Northwest Tennessee Honor Choir
- 2022                (Contracted) – Conductor, Southeast Missouri District Honor Choir
- 2022                (Contracted) – Conductor, Texas Region 5 Mixed Honor Choir
- 2022                Conductor, National A Cappella Convention Honor Choir (Orlando, FL)
- 2022                Conductor “And they lynched him on the tree” by William Grant Still, with Winston-Salem State University and Coastal Carolina University
- 2022                **Conductor, Tennessee All State Men’s Honor Choir**
- 2021                Conductor, University of Northern Alabama Honor Chorus
- 2021                Conductor, Mississippi State University Honor Chorus
- 2021                Conductor, Texas Region 31 Honor Chorus
- 2021                Conductor, Southeast Kansas Regional Honor Chorus
- 2021                Conductor, Arkansas Region 1 Honor Chorus
- 2021                Conductor, West Tennessee Mixed Honor Chorus
- 2020                Inspirational Invited Featured Performance at the Southwest Division ACDA Conference
- 2020                Conductor, Arkansas Region 1 Honor Choir
- 2020                Conductor, Northern Alabama Regional Honor Choir
- 2019                Guest Featured Soloist, Fort Smith Symphony
- 2019                **Conductor, Colorado All State Children’s Choir**
- 2018                Guest Conductor, the Arkansas Philharmonic Orchestra

2018	The Inspirational Chorale Featured at the Arkansas All State Conference
2018	Guest Conductor, The Denver Children's Choir
2016	Conductor, Arkansas Region 6 Mixed Honor Choir
2016	Conductor, Mississippi All State Community College Honor Choir
2016	Oklahoma Region J Honor Choir
2015	Arkansas Region 5 Honor Choir
2015	Arkansas Region 6 Women's Honor Choir
2013	Conductor - The Millington Chorale at Carnegie Hall, New York, NY
2012	Conductor - The Memphis Symphony Orchestra with Grammy artists Mary Mary
2011	Conductor - The Memphis Symphony Orchestra with Grammy artist Donnie McClurkin

## PRESENTATIONS, RESEARCH, AND CREATIVE ACTIVITY

2022:	Clinician: Quartz Mountain Fine Arts Camp - OK
2022:	Keynote Speaker: Hampton Organists Guild Conference, Hampton University
2022:	Keynote Speaker: Crystal Bridges of American Art: The History and Evolution of the Black Sound.
2022:	Professional Development Presenter: Arkansas Music Educators Association Conference
2022:	Artist-In-Residence/Keynote Speaker/Panel Discussion: University of Southern Mississippi
2021:	Artist-In-Residence: University of Nevada-Reno
2021:	Keynote Speaker: Pennsylvania Collegiate Educators Association (Penn State)
2021:	Keynote Lecture: Humanity in Music Ed. Conference (VanderCook University)
2021:	Keynote Lecture: Alabama ACDA Summer Conference
2021:	Keynote Lecture: Maryland ACDA Summer Conference
2021:	Keynote Lecture: Tennessee Arts Academy (Teacher Professional Development)
2021:	Keynote Lecture: Music Education Tech Conference (hosted by MusicFirst)
2021:	Professional Development Consultant: University of Colorado Boulder
2021:	Keynote Lecture: Minnesota ACDA Fall Conference
2021:	Keynote Lecture: Music Conference Alberta (Canada)
2021:	Mississippi ACDA Workshop: Special Problems in the Choral Music Classroom
2021:	Lecture Presentation at the University of Memphis: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2021:	Lecture Presentation at the University of North Alabama: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2021:	Lecture Presentation at the University of Southern Mississippi: <i>Seminar for Graduate Students in Choral Music Education</i>
2020:	Lecture Presentation at Kansas State University: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2020:	Presentation (postponed because of COVID): International Society for Music Education. <i>Where Preference Meets Praxis: Exploring the Choral Musical Preferences of Urban High School Students and their Teachers</i>
2018	Presentation at the University of Iowa, Choral Methods Class: <i>Beyond the Gospel Truth: Music Educators' Perceptions of Black Gospel Singing in Secondary Schools</i>
2017:	Publication in ACDA's <i>ChorTeach</i> "Toward more progressive Choral Music Teacher Education Programs" (Spring 2017)

**Jeffrey Allen Murdock**  
**Curriculum Vitae** page 5

- 2015                      Doctoral Dissertation – *Where Preference Meets Praxis: Exploring the Choral Musical Preferences of Urban High School Students and their Teachers*
- 2014                      The University of Memphis Foundations of Music Education Class, Guest Presentation – *Overcoming the Unique Challenges of Teaching in Rural and Urban Settings*
- 2011                      Tennessee Music Educators Association State Convention - *Beyond the Gospel Truth: Music Educators’ Perceptions of Black Gospel Singing in Secondary Schools*
- 2011                      University of North Carolina at Greensboro. Symposium on Music Teacher Education Conference (Poster Presentation) *Beyond the Gospel Truth: Music Educators’ Perceptions of Black Gospel Singing in Secondary Schools*
- 2009                      West Tennessee Vocal Music Educators Conference – *They can ALL learn to Sight-read: Teaching Sightreading to at-risk populations*
- 2003                      Pennsylvania State University, McNair Research Conference (Poster Presentation) *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of “Grief”*
- 2003                      National McNair Research Conference, Lake Geneva, WI – *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of “Grief”*
- 2003                      Undergraduate Thesis, Ronald E. McNair Post-Baccalaureate Scholars Program at The University of Southern Mississippi – *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of “Grief”*

## **ADJUDICATION**

- 2022                      Oregon Music Educators Association – Oregon State Choir Championships
- 2022                      Florida Vocal Association – State Choral Festival Assessment
- 2021                      Southwestern ACDA Choral Selection Panel for 2022 Regional Conference (Chair)
- 2019                      Tennessee Music Educators Association Choral Selection Panel
- 2013                      Tennessee All-State High School Chorus Auditions Panel
- 2012                      Southern Mississippi District Choral Festival – Hattiesburg, MS
- 2004                      Mississippi State Showchoir Festival
- 2006                      Jones County (MS) District Marching Band Festival, General Effect

## **PROFESSIONAL AFFILIATIONS**

American Choral Director’s Association  
    President – Southwest Division ACDA  
    Past President, Arkansas ACDA  
    National Sub-Committee for Diversity Initiatives  
    Mentor – International Exchange Program  
National Association for Music Education (formerly MENC)  
    Past Member – National Choral Council  
Arkansas Choral Directors Association  
Phi Mu Alpha Sinfonia Fraternity of America

## SPECIAL PROJECTS, AWARDS, AND HONORS

2022	Northwest Arkansas Black Action Collective – President’s Award
2022	MLK Lifetime Achievement Award, Northwest Arkansas MLK Council
2021	<b>2021 GRAMMY© Music Educator of the Year</b>
2021	Endowed Chair of Black Sacred Music
2021	Most Outstanding Advisor (University of Arkansas)
2019	Most Outstanding Faculty Member (University of Arkansas – Campus Wide)
2019	Lifetime Achievement Award, Northwest Arkansas Black Caucus
2018	Connor Endowed Faculty Fellow (University of Arkansas)
2018	Golden Tusk award for Excellence in Teaching
2011	Produced and released solo Gospel compact disc album entitled “Amazing Love”
2010	Prepared the choruses of White Station Middle School and Snowden Middle School (Memphis, TN) to perform a holiday concert with Kathleen Battle

## REFERENCES

**Dr. Ronda Mains**

Chair of the Department of Music  
Professor of Flute  
The University of Arkansas  
[rmains@uark.edu](mailto:rmains@uark.edu)  
(479) 236-0651

**Dr. Derrick Fox**

Director of Choral Activities  
Associate Professor of Music  
The University of Nebraska - Omaha  
[dfox@unomaha.edu](mailto:dfox@unomaha.edu)  
(870) 897-4276

**Dr. Todd Shields**

Dean – Fulbright College of Arts and Sciences  
The University of Arkansas  
[tshield@uark.edu](mailto:tshield@uark.edu)  
(601) 329-3265

**Dr. Dru Davison**

Fine Arts Division Supervisor  
Shelby County School District  
[davisonpd@scsk12.org](mailto:davisonpd@scsk12.org)  
(901) 351-7017

**Dr. Alicia Walker**

Director of Choral Activities  
The University of South Carolina  
[awalker@mozart.sc.edu](mailto:awalker@mozart.sc.edu)  
(803) 777-1406

**Dr. Alice Hammel**

Professor of Music Education  
James Madison University  
[hammela@mac.com](mailto:hammela@mac.com)  
(804) 387-54881`

# Joon Park

University of Arkansas  
Assistant Professor  
Department of Music  
joonpark@uark.edu

## Professional Positions

Assistant Professor, University of Arkansas, Department of Music. (August 15, 2016 - Present).

Assistant Professor, University of Arkansas, Department of Music. (August 14, 2016 - Present).

Academic - Post-Secondary, Adjunct Instructor, University of Oregon. (2015 - 2016).

Academic - Post-Secondary, Graduate Teaching Fellow, University of Oregon. (2010 - 2015).

## Education

PhD, Music, Jazz Performance. University Of Oregon, 2015.

## Professional Memberships

Society for Music Theory. (2016 - Present).

American Musicological Society. (2016 - 2018).

## Awards and Honors

2021 Connor Faculty Fellowship, Robert and Sandra Connor, Scholarship/Research, University, (2021).

Remote/Hybrid Faculty Teaching Commendation, University of Arkansas, Teaching, University, (2020).

New Faculty Commendation for Teaching Commitment, University of Arkansas, (2017).

Outstanding University Graduate Scholar in Music, (2015).

SOMD Outstanding Graduate Scholar in Music Theory, (2015).

## Media Appearances and Interviews

Television, "Celebrating Asian Pacific American Heritage Month," Good Day NWA, KNWA. (May 13, 2021).

Radio, "Jazz Expands at University of Arkansas," Ozarks at Large. (August 22, 2019).

## Publications

Park, J. (in press). Schoenberg's War Years. a chapter in a book. Cambridge University Press.

Park, J. (2020). Analyzing Schoenberg's War Pieces as Satire and Sincerity: a Comparative

- Analysis of Ode to Napoleon Buonaparte and A Survivor from Warsaw. *Music Theory Online*, 26(4). <https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.park.html>
- Park, J. (in press). Score, Record, and Byte: Influence of Musical Medium on Analysis.
- Park, J. (2016). Figured Bass as 'Hollowed-Out' Lead-Sheet Chord Symbols. *Engaging Students*, 4. <http://flipcamp.org/engagingstudents4/essays/park.html>
- Park, J. (2016). Reflection on (and in) Strunk's Tonnetz. *Journal of Jazz Studies*, 11(1), 40-64.

## Presentations

- Park, J., Society for Music Theory National Meeting, "'Isang Yun's String Theory: Hauptton Technique and Flowing Lines'," Analysis of World Music Interest Group, Online. (November 4, 2021).
- Park, J., Arkansas Philharmonic Youth Orchestra Class, "Music as Water: Listening to Asian-European Hybridity: Analyzing Isang Yun, and Toshio Hosokawa," Arkansas Philharmonic Youth Orchestra, Thaden's Performing Arts Center, Bentonville, AR. (November 1, 2021).
- Park, J., 2021 Chamber Music on the Mountain Summer Festival, "How to Be a Responsible Listener: Exploring Creative Interpretation through Jennifer Higdon's American Canvas," Chamber Music on the Mountain, Mount Sequoyah, Fayetteville, AR. (July 27, 2021).
- Park, J., 2021 Fayetteville Jazz Festival, "How to Be a Responsible Jazz Listener," 2021 Fayetteville Jazz Festival, Fayetteville Public Library, Fayetteville, AR. (April 24, 2021).
- Park, J. (Co-Organizer), Michaelson, G. (Co-Organizer), National Joint Meeting for the Society for Music Theory and American Musicological Society, "Rethinking the Referent in Analyses of Improvisation," Society for Music Theory, American Musicological Society, virtual meeting, United States. (November 8, 2020).
- Park, J. (Presenter), Society for Music Theory Virtual Conference 2020, "The Problem of Invisible Transcribers: Towards a Materialist View of the Referent," Society for Music Theory, virtual. (November 8, 2020).
- Park, J., Improvisation Interest Group meeting, Society for Music Theory Annual Meeting, "The Death of the Improviser and the Multiplicity of Improvisation," Improvisation Interest Group, Columbus, OH, United States. (November 9, 2019).
- Park, J., SotonMAC 2019, "Making Sense of Hosokawa's Vertical Time," Society for Music Analysis, University of Southampton, Southampton, United Kingdom. (July 29, 2019).
- Park, J., "Making Sense of Hosokawa's Vertical Time," South Central Society for Music Theory, Louisiana State University, Baton Rouge, LA, United States. (March 2019).
- Park, J., Music between China and the West in the Age of Discovery, "Clear and Muddy Notes: Water as Conceptual Basis for Chinese Music Music between China and the West in the Age of Discovery," Chinese University of Hong Kong, Chinese University of Hong Kong, Hong Kong, China. (May 15, 2018).
- Park, J., Instruments of Music Theory, pre-AMS Conference, "Calligraphy as a Conceptualizing System of Traditional Chinese and Korean Musical Pitches," History of Music Theory Interest Group, Eastman School of Music, Rochester, NY, United States. (November 9, 2017).
- Park, J., Society for Music Theory (SMT) Annual Meeting, "Theorizing Outside Playing in Jazz," Society for Music Theory (SMT), Arlington, VA, United States. (November 2, 2017).

Park, J., Ninth European Music Analysis Conference, "Score, Recording, and Bytes: Influence of Music Medium on Analysis," Ninth European Music Analysis Conference, University of Strasbourg, Strasbourg, France. (June 29, 2017).

Park, J., Annual Meeting for the West Coast Conference of Music Theory and Analysis, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," West Coast Conference of Music Theory and Analysis, University of Victoria, British Columbia, Canada. (April 22, 2017).

Park, J., Annual Meeting for Rocky Mountain Society for Music Theory, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," Rocky Mountain Society for Music Theory, University of Utah, Salt Lake City, UT, United States. (April 8, 2017).

Park, J., Annual Meeting for Music Theory Society of the Mid-Atlantic, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," Music Theory Society of the Mid-Atlantic, Catholic University of America, Washington, DC, United States. (March 24, 2017).

Park, J., Global Histories of Music Theory, "Pitch-Pipes and the Monochord: Technological Influences in East Asian and Western Conceptualizations of Musical Pitches," Hayman Center for the Humanities, Hayman Center for the Humanities, Columbia University, New York City, NY, United States. (February 20, 2017).

Park, J., American Musicological Society (AMS) and Society for Music Theory (SMT) Joint Meeting, "Long Dissonances and the Metaphors of Musical Work," American Musicological Society (AMS) and Society for Music Theory (SMT), Vancouver, Canada. (November 2016).

## **Exhibits and Performances**

Performance, Jazz Piano Performance, 2022 Arkansas Trumpet Workshop, Small Group/Ensemble, Completed, Faulkner Performing Arts Center, Fayetteville, AR, United States. (March 6, 2022).

Performance, piano performance, University of Arkansas Jazz Program Presents: The Blue Note Era, Small Group/Ensemble, Completed, University of Arkansas Black Box Theater, Fayetteville, AR. (November 18, 2021).

Performance, Collaborative Performance with Schola Cantorum, Orange Colored Sky, Large Group/Ensemble, Completed, Faulkner Performing Arts Center, Fayetteville, AR. (October 14, 2021).

Performance, Keyboard, UA Faculty Jazz and Unzaa, Completed. (2017 - 2018).

Performance, Keyboard, Faculty Jazz Ensemble. (December 23, 2017).

Performance, Oregon Bach Collegium, Completed. (2014 - 2015).

Performance, Oregon Bach Collegium. (2012 - 2015).

Performance, University of Oregon Jazz Combo, Completed. (2010 - 2015).

## **Research Activity**

"The Problem of Invisible Transcribers: Towards a Materialist View of the Referent" (On-Going/Working Paper). (November 2020 - Present).

I organized a session and presented a paper as a part of the session during the national meeting of the Society for Music Theory. I solicited the other presenters in the session to have a joint submission of our talks to a journal, possibly Music Theory Online. We are currently working on the first draft.

"Theorizing Jazz's Outside Playing" (On-Going/Working Paper). (November 2020 - Present).

The submission received "Revise and Resubmit." After the resubmission, the changes made according to one reviewer's comments were disapproved by the other reviewer. I am suspicious of the decision as the disapproving comments showed potential signs of bias (relating to the author's English ability). As this draft has been professionally proofed by many scholars prior to the submission, I am skeptical whether the reviewer was following the double-blind protocol. I am reworking the draft to send it to a different journal.

"Embodied Meaning of Meaningless in Musica Enchiriadis" (On-Going/Working Paper). (March 2020 - Present).

This project is partially based on the chapter from my dissertation. I am reworking this from the perspective of embodied cognition.

"Stop Asian Hate: HanSori Pays Tribute to Victims of Atlanta Shooting" (Complete). (April 2021).

I arranged a popular Korean song "Ummaya, Nunaya" for an ensemble of violin, viola, cello, piano, and voice. Our school's Korean music faculty ensemble "HanSori" performed it to commemorate the victims of the Atlanta Spa Shooting.

The performance is available here.

<https://www.youtube.com/watch?v=aJgFDLPHvwl>

"Calligraphic Listening: Making Sense of Hosokawa's Vertical Time" (On-Going/Working Paper). (February 2020 - 2020).

I presented the paper at the Society for Music Analysis in Southampton, UK.

## Teaching Innovation and Curriculum Development

Individual Study Courses. MUTH477v. August 2021 - December 2021.

I met with Sophia Lopez during Fall 2021. We read two books, Paolo Freire's *Pedagogy of the Oppressed* and David Sudnow's *Ways of the Hand*. In addition, we worked together on realizing basso continuo on sight. For the final, she answered some essay questions relating to the readings and we played one movement from the Violin Sonata by *Elisabeth Jacquet de la Guerre* in front of Dr. Tomoko Kashiwagi.

Individual Study Courses. MUTH477v. August 2021 - December 2021.

I provided individual study for Kevin Ryan Miller for Fall 2021. We read the pedagogical theory of Paolo Freire and analyzed Antonín Dvořák's "American" String quartet.

Additional Graduate Section for Jazz Analysis. MUTH599v. January 2021 - April 2021.

I took on six graduate students for my Jazz Analysis course for Spring 2021. Here are the students' names.

Deveraux, Gloria Marie

Joseph, James Jessey

Martin, Ryan T

Pham, Miranda Ngoc

Roper, Quintin Alexander

Yang, Xiao

Individual Study Courses. August 2020 - December 2020.

I conducted an individual study with John Lee. We read together various philosophical and



music-theoretical texts. At the end of the semester, he wrote an essay relating to the topics we had covered.

Curricular Development. Analytical Technique. August 2019.

This is the first time for me to teach this course so I developed the curriculum to reflect not only the Schenkerian analysis (which was the course's main topic), but also the recent criticism of the Schenkerian analysis and different analytical techniques that incorporates embodiment theory and conceptual metaphor theory.

Curricular Development. Jazz Concentration preparation. 2018.

## Teaching Experience

MUTH 1603, MUSIC THEORY I, 1 course.

MUTH 2603, MUSIC THEORY II, 4 courses.

MUTH 3613, FORM & 20TH CENT TECHNIQUES, 6 courses.

MUTH 3723, JAZZ ANALYSIS, 3 courses.

MUTH 3733, FUNCTIONAL JAZZ PIANO, 1 course.

MUTH 4612, ORCHESTRATION, 6 courses.

MUTH 477V, SPEC TOPICS MUSC THEORY, 4 courses.

MUTH 477VH, HNRS SPEC TOPIC MUSIC THEORY, 1 course.

MUTH 498V, SENIOR THESIS, 2 courses.

MUTH 5343, ANALYTICAL TECHNIQUES, 2 courses.

MUTH 5612, ORCHESTRATION, 1 course.

MUTH 5623, PEDAGOGY OF THEORY, 2 courses.

MUTH 5643, ANALYSIS OF 20TH CENTURY MUSIC, 2 courses.

MUTH 599V, MUSIC THEORY INDEPENDENT STUDY, 4 courses.

## Directed Student Learning

(January 23, 2020 - May 7, 2020).

Advised: Kevin Humes

(January 21, 2020 - May 5, 2020).

Advised: Van Powell

(August 26, 2019 - December 11, 2019).

Advised: Elizabeth Parry

"Cadential Denial in Wagner's Lohengrin." (August 26, 2019 - December 11, 2019).

Advised: Stephen Hunt

(May 2018).

Advised: Van Powell

## Mentoring

Van Powell (Graduate Student). Approx. 5 hours. 2019.

Lauren Shepherd (Graduate Student). Approx. 5 hours. 2018.

## Teaching Innovation and Curriculum Development

Individual Study Courses. MUTH477v. August 2021 - December 2021.

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realizing basso continuo on sight. For the final, she answered some essay questions relating to the readings and we played one movement from the Violin Sonata by *Elisabeth Jacquet de la Guerre* in front of Dr. Tomoko Kashiwagi.

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Joseph, James Jessey

Martin, Ryan T

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Curricular Development. Analytical Technique. August 2019.

This is the first time for me to teach this course so I developed the curriculum to reflect not only the Schenkerian analysis (which was the course's main topic), but also the recent criticism of the Schenkerian analysis and different analytical techniques that incorporates embodiment theory and conceptual metaphor theory.

Curricular Development. Jazz Concentration preparation. 2018.

## **Faculty Development Activities Attended**

TFSC Workshop, "Creating Safe Spaces for Discussion," TFSC. (April 2019).

## **University Service**

Advocate, Campus Sexual and Relationship Violence Center. (August 2021 - Present).

Committee Member, BA committee. (August 17, 2020 - Present).

James Joseph's Recital Jury. (April 2021).

Xiao Yang's Recital Jury. (March 2021).

committee member, Prashant Anand's Master's degree committee. (November 2020 - December 2020).

Committee Member, DEI committee. (August 17, 2020 - 2020).

Committee, Joseph Vanderslice's recital jury. (November 2020).

Emily Auten's Recital Jury. (October 2020 - November 2020).

Faculty Advisor, Music Theory Society, UA. (2018 - August 2020).

Committee Member, Undergraduate Admissions Committee, UA. (2018 - May 2020).

FOIA request data collection. (March 18, 2020 - March 19, 2020).

Undergraduate Placement Exam Administrator and Grader. (January 21, 2020).

Undergraduate Placement Exam Administrator and Grader. (January 16, 2020).

Graduate Aural Perception Placement Exam Administrator and Grader. (January 13, 2020).

Graduate Music Theory Placement Exam Administrator and Grader. (January 13, 2020).

Independent Study for Elizabeth Perry. (August 2019 - December 2019).

Committee Member, Haxton Recording Project Committee. (2018 - 2019).

Undergraduate Placement Exam Administrator and Grader. (December 5, 2019).

Graduate Aural Perception Placement Exam Administrator and Grader. (August 30, 2019).

Graduate Music Theory Placement Exam Administrator and Grader. (August 30, 2019).

Graduate Aural Perception Placement Exam Administrator and Grader. (August 20, 2019).

Graduate Music Theory Placement Exam Administrator and Grader. (August 20, 2019).

## **Professional Service**

Committee Member, Jazz Interest Group Publication Special Committee, online. (April 23, 2021 - Present).

Committee Member, Program Committee for Music Theory Midwest's 2021 conference. (November 2020 - October 2021).

Committee Chair, The Steve Larson Award for Jazz Scholarship Committee. (October 2019 - October 2020).

Presider, Jazz Education Network, New Orleans, LA. (January 10, 2020).

Committee Member, The Steve Larson Award for Jazz Scholarship Committee. (October 2017 - October 2019).

Online editorial assistant, Music Theory. (2014 - 2016).

Board Member, Oregon Bach Collegium. (2012 - 2015).

## **Editorial & Review Activities**

"SMT-V", SMT-V Editorial Board, Editorial Board Member, International. (September 2021 - Present).

"Music Theory Online Article Submission", Society for Music Theory, Invited Manuscript Reviewer, International. (September 5, 2021 - October 10, 2021).

"Music Theory Spectrum Article Submission", Society for Music Theory, Invited Manuscript Reviewer, International. (April 21, 2021 - June 2021).

"SMT-V Storyboard Submission", Invited Manuscript Reviewer, International. (June 14, 2021 - June 29, 2021).

## **Public Service**

Guest Speaker, Mountainburg Highschool, Mountainburg, AR. (December 9, 2019).



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Maritza Sori Pita, manager

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www.miaartists.com

646-620-1313

## Jonathan Stinson

## baritone

### Education

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#### Degree Programs

**Doctor of Musical Arts**, University of Cincinnati, College-Conservatory of Music 2016  
▪ Voice Performance with a minor in Stage Direction

**Master of Music**, Indiana University 2004  
▪ Voice Performance with cognates in Music History and Composition

**Bachelor of Music**, Oberlin Conservatory 2001  
▪ Voice Performance

#### Certificate Programs

**Business Foundations Certificate**, Wharton School of Business (through Coursera) 2020

**NATS Intern Program**, University of Nevada, Las Vegas 2015  
▪ One of 12 young professors chosen from throughout North America

### Teaching Experience

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#### University Positions

**University of Arkansas**, Fayetteville, AR 2021 -  
▪ Teaching Assistant Professor of Music  
▪ Artistic Director of UARK Opera Theatre

**Edge Hill University**, Ormskirk, Lancashire, United Kingdom 2018 - 2019  
▪ Senior Lecturer in Musical Theatre  
▪ Stage Director

**The Crane School of Music at SUNY Potsdam**, Potsdam, NY 2013 - 2018  
▪ Assistant Professor of Voice, tenure-track

**Northern Kentucky University**, Highland Heights, KY 2012 - 2013  
▪ Adjunct Professor of Voice

**Xavier University**, Cincinnati, OH 2012 - 2013  
▪ Adjunct Professor of Voice

**College of Mount Saint Joseph**, Cincinnati, OH 2012 - 2013  
▪ Adjunct Professor of Voice

**Baldwin Wallace Conservatory**, Berea, OH 2005 - 2006  
▪ Adjunct Professor of Voice

### Music Academies and Institutes

<b>Varna International Music Academy</b> , Varna, Bulgaria	2019 -
▪ Voice Faculty and member of the Board of Directors	
<b>Fairfield/Trumbull School of Music</b>	2019 - 2021
▪ Voice and Piano Faculty	
<b>Oswegatchie Youth Arts Camp</b>	2018, 2019
▪ Music Director and Conductor	
▪ Vocal Coach	
<b>Crane Youth Music Camp</b> , Potsdam, NY	2014 - 2018
▪ Voice and Theatre Faculty	
<b>Miss Shannon's School of Music Summer Vocal Camp</b> , Batesville, IN	2013 - 2018
▪ Guest Master Teacher and Lecturer	
▪ One-week intensive camp, ages 12-21	

### Teaching Assistantships

<b>University of Cincinnati—CCM</b> , Cincinnati, OH	2010 - 2012
<b>Indiana University</b> , Bloomington, IN	2001 - 2005

## Select Performance Experience

### OPERAS

Leporello	<i>Don Giovanni</i>	Ozark Lyric Opera	2023
Monterone	<i>Rigoletto</i>	Delaware Valley Opera	2022
The Pirate King	<i>The Pirates of Penzance</i>	Delaware Valley Opera	2022
Dater	<i>Speed Dating Tonight</i>	University of Arkansas (guest)	2021
*The Four Villains	<i>Les contes d'Hoffmann</i>	Stara Zagora, Bulgaria	2020
*Falke	<i>Die Fledermaus</i>	Stara Zagora, Bulgaria	2020
*Dandini	<i>La cenerentola</i>	Salt Marsh Opera	2020
<b>*canceled due to Covid-19</b>			
Lescaut	<i>Manon Lescaut</i>	The Cleveland Opera	2019
Guglielmo	<i>Così fan tutte</i>	Varna, Bulgaria	2019
Schicchi	<i>Gianni Schicchi</i>	Varna, Bulgaria	2019
Dr. Pangloss	<i>Candide</i>	Varna, Bulgaria	2019
Rigoletto	<i>Rigoletto</i>	Manchester, UK	2019
Cecil B. Demille	<i>Losing Her Voice</i> (E. Kelley workshop)	Univ. of Nottingham (guest)	2018
Schicchi	<i>Gianni Schicchi</i>	Univ. of Cincinnati (guest)	2018
Schicchi	<i>Gianni Schicchi &amp; Buoso's Ghost</i>	Crane School of Music	2017
Ben	<i>The Telephone</i>	Heuvelton, NY	2017
Ben	<i>The Telephone</i>	Mashpee, MA	2017
Sprecher	<i>Die Zauberflöte</i>	Crane School of Music	2017

Schicchi	<i>Gianni Schicchi</i>	Univ. of Missouri—KC (guest)	2016
George Darrow	<i>The Reef</i> (A. Davis workshop)	Potsdam, NY	2016
Jim	<i>Mayo</i> (T. Cipullo workshop)	Potsdam, NY	2016
Mr. Baker	<i>Albert Nobbs</i> (P. Soluri workshop)	Potsdam, NY	2016
Michael Harris	<i>The Letter</i> (D. Mertzluft)	Crane School of Music	2014
Pacifico Toccato	<i>The Electromagnetic Voice Lesson</i>	Crane School of Music	2014
2 <sup>nd</sup> Cardinal/2 <sup>nd</sup> Oracle	<i>Galileo Galilei</i>	Cincinnati Opera	2013
Conte Almaviva	<i>Le nozze di Figaro</i>	Arbor Opera Theatre	2013
Joseph de Rocher	<i>Dead Man Walking</i>	Boston Opera Collaborative	2013
Barone Douphol	<i>La traviata</i>	Cincinnati Opera	2012
Keeper of the Madhouse	<i>The Rake's Progress</i>	Cincinnati Chamber Orchestra	2012
Don Giovanni	<i>Don Giovanni</i>	University of Cincinnati	2012
Count Paris	<i>Roméo et Juliette</i>	Dayton Opera	2012
Father Flynn	<i>Doubt</i> (D. Cuomo workshop)	Cincinnati Opera	2011
Marquis de la Force	<i>Dialogues des carmélites</i>	University of Cincinnati	2011
Schaunard	<i>La bohème</i>	Verismo Opera (Chicago)	2010
Don Giovanni	<i>Don Giovanni</i>	Cortona, Italy	2010
Schaunard	<i>La bohème</i>	Cincinnati Opera Outreach	2010
Antonio	<i>Le nozze di Figaro</i>	Opera Omaha	2010
2 <sup>nd</sup> Nazarene	<i>Salome</i>	Cedar Rapids Opera	2010
Peter	<i>Hansel and Gretel</i>	Kentucky Opera	2009
Slim	<i>Of Mice and Men</i>	Kentucky Opera	2009
Barone Douphol	<i>La traviata</i>	Kentucky Opera	2009
Conte Almaviva	<i>Le nozze di Figaro</i>	Bay View Music Festival	2009
Guglielmo	<i>Così fan tutte</i>	Cedar Rapids Opera	2009
Guglielmo	<i>Così fan tutte</i>	Univ. of Missouri—KC	2009
Barone Douphol	<i>La traviata</i>	Lyric Opera Kansas City	2009
Sid	<i>Albert Herring</i>	Univ. of Missouri—KC	2008
Schaunard	<i>La bohème</i>	Lyric Opera of Kansas City	2008
Barone Douphol	<i>La traviata</i>	Opera New Jersey	2008
Owen Brown	<i>John Brown</i> (W.P.)	Lyric Opera of Kansas City	2008
Schicchi	<i>Gianni Schicchi</i>	Univ. of Missouri—KC	2008
Marcello	<i>La bohème</i> , Act III	Liberty Symphony (MO)	2008

### **SOLO CONCERT WORK**

<i>B Minor Mass</i>	Music Worcester	2022
Operetta Concert: Feisty! Frivolous! Frothy!	Delaware Valley Opera	2021
Opera in the Park	Salt Marsh Opera	2021
Mozart <i>Requiem</i>	Mechanics Hall (Worcester, MA)	2021
Opera in the Park	Salt Marsh Opera	2020
* <i>B Minor Mass</i>	Connecticut Choral Artists	2020
<i>*postponed due to Covid-19</i>		
<i>Messiah</i>	Connecticut Choral Artists	2019
<i>Ein Deutsches Requiem</i>	NY Choral Society Summer Warmup	2019
<i>Carmina Burana</i>	Sullivan County Community Chorus	2018
<i>Dona Nobis Pacem</i>	LoKo Arts Festival (Potsdam, NY)	2018

<i>Vom Himmel hoch</i>	Crane Candlelight Concert	2017
<i>Ein Deutsches Requiem</i>	Kemp Concert Series (Okla. City)	2017
<i>Avodath Hakodesh</i> (Bloch)	Missouri State University (guest)	2017
Selections from <i>Don Giovanni</i>	Orchestra of Northern New York	2017
“Psalms and Sacred Songs”	TACTUS Ensemble (Okla. City)	2017
<i>The Andrée Expedition</i>	Crane School of Music	2017
“The Diary of One Who Vanished”	Crane Voice Faculty Concert	2016
<i>Fantasia on Christmas Carols</i>	Crane Candlelight Concert	2015
“This Christmastide”	Orchestra of Northern New York	2014
<i>Alexander’s Feast</i>	St. Lawrence University (guest)	2014
15 <sup>th</sup> Anniversary Opera Gala	Arbor Opera Theatre	2014
Mozart <i>Requiem</i>	Northern Kentucky University (guest)	2013
<i>Cantata Misericordium</i>	Cincinnati Chamber Orchestra	2013
<i>L’enfance du Christ</i> (Berlioz)	Knox Music Series (OH)	2012
Mozart <i>Requiem</i>	Knox Presbyterian (OH)	2012
“The Star-Spangled Banner”	World Choir Games concert	2012
<i>Israel in Egypt</i>	Westwood United Methodist (OH)	2012
<i>Weihnachts-Oratorium</i>	Knox Music Series (OH)	2011
Fauré <i>Requiem</i>	Knox Presbyterian (OH)	2011
<i>The Wound Dresser</i> (John Adams)	Kentucky Symphony	2011
<i>Christ lag in Todesbanden</i>	Calvary Episcopal Church (OH)	2011
<i>Oratorio de Noël</i> (Saint-Saëns)	Knox Music Series (OH)	2010
Durufié <i>Requiem</i>	Knox Presbyterian (OH)	2010
“So in Love with Broadway”	Opera Omaha	2010
<i>Messiah</i>	Beacon Street Players (IL)	2009

## Recitals

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<b>Guest Recital</b> , Belvedere Music Series, Richmond, VA	2023
<ul style="list-style-type: none"> <li>Works by Schubert, Mahler, and Stinson</li> <li>Ingrid Keller, pianist</li> </ul>	
<b>Faculty Lecture Recital</b> , University of Arkansas, Fayetteville, AR	2022
<ul style="list-style-type: none"> <li>“A Question of Time: Examining the Creation of Jake Heggie’s <i>A Question of Light</i>”</li> <li>Helen Becqué, piano</li> </ul>	
<b>Faculty Recital</b> , University of Arkansas, Fayetteville, AR	2021
<ul style="list-style-type: none"> <li>Selections by Finzi, Komgold, and Eliot Kennedy</li> </ul>	
<b>Faculty Recital</b> , Crane School of Music, Potsdam, NY	2018
<ul style="list-style-type: none"> <li>Presentation of music by Hermann Zilcher</li> <li>Donald George, tenor, among others</li> </ul>	
<b>Guest Recital</b> , Batesville, IN	2017
<ul style="list-style-type: none"> <li>“Opera and Broadway Duets”</li> <li>Samantha Stinson, soprano and Karla Ariens, piano</li> </ul>	



<b>Guest Recital</b> , Pickens Opera House, Heuvelton, NY	2017
▪ “Opera and Broadway Duets”	
▪ Samantha Stinson, soprano and Jarrett Larson, piano	
<b>Faculty Recital</b> , The Crane School of Music, Potsdam, NY	2017
▪ <i>The Andrée Expedition</i> (Argento)	
▪ Kirk Severtson, piano	
<b>Guest Recital</b> , Batesville, IN	2016
▪ “Famous Opera Arias”	
▪ Karla Ariens, piano	
<b>Faculty Lecture Recital</b> , The Crane School of Music, Potsdam, NY	2015
▪ “A Question of Time: Examining the Creation of Jake Heggie’s <i>A Question of Light</i> ”	
▪ François Germain, piano	
<b>Faculty Recital</b> , The Crane School of Music, Potsdam, NY	2014
▪ “An Evening of Shakespearean Art Song” – Songs by Arne, Quilter, Parry, Tippett, and Finzi	
▪ François Germain, piano	
<b>Guest Recital</b> , Oberlin Conservatory Vocal Academy, Oberlin, OH	2014
▪ “An Evening of Shakespearean Art Song”	
▪ Monica Vanderveen, piano	
<b>Guest Recital</b> , Ohio Northern University, Ada, OH	2013
▪ “Liederabend” – Songs by Bach, Brahms, Mahler, and F. Martin	
▪ Ingrid Keller, piano	
<b>Doctoral Recital</b> , University of Cincinnati, Cincinnati, OH	2013
▪ “Liederabend”	
▪ Ingrid Keller, piano	

## Discography

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ROLE	WORK	LABEL	YEAR
Herald	<i>The Grand Duke</i>	Albany Records	2006
Sir Richard	<i>Yeoman of the Guard</i>	Albany Records	2004
Domino	<i>Les Brigands</i>	Albany Records	2004
Jósska Fekete	<i>Der Zigeunerprimas</i>	Albany Records	2002
Mikel Mikelowitz	<i>Sweethearts</i>	Albany Records	2002
Alphonse	<i>The Red Mill</i>	Albany Records	2001

## Classes Taught

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<b>German and French Lyric Diction</b> , University of Arkansas	2023
▪ Overview of German and French transcription and lyric pronunciation	
<b>Italian and English Lyric Diction</b> , University of Arkansas	2022
▪ Introduction to IPA, overview of Italian and English transcription and lyric pronunciation	

<b>Opera Workshop</b> , University of Arkansas	2021 - present
<ul style="list-style-type: none"> <li>Comprehensive exploration of the skills needed to succeed in an operatic production</li> <li>One operatic production produced each semester</li> </ul>	
<b>Acting Technique</b> , Edge Hill University	2019
<ul style="list-style-type: none"> <li>Freshmen seminar and practical workshop introducing the drama theories of Stanislavski, Meisner, Chekhov, Laban, Hagen, and Adler</li> </ul>	
<b>Acting Through Song</b> , Edge Hill University	2019
<ul style="list-style-type: none"> <li>Sophomore seminar and practical workshop applying the drama theories of Stanislavski, Meisner, Chekhov, Laban, Hagen, and Adler to sung repertoire</li> </ul>	
<b>American Musicals</b> , Edge Hill University	2019
<ul style="list-style-type: none"> <li>Lecture class and seminar analyzing American identity and politics within the American musical canon</li> </ul>	
<b>Vocal Technique</b> , Edge Hill University	2018
<ul style="list-style-type: none"> <li>Vocal pedagogy class featuring lectures and seminars exploring basic vocal function for all styles of singing</li> </ul>	
<b>Professional Portfolio Development</b> , Edge Hill University	2018
<ul style="list-style-type: none"> <li>Lecture class and seminar, covering the business side of pursuing a career in musical theatre</li> <li>Co-producer and vocal coach for the senior musical theatre showcase</li> </ul>	
<b>Opera Workshop</b> , The Crane School of Music	2014 - 2017
<ul style="list-style-type: none"> <li>Comprehensive exploration of the skills needed to succeed in an operatic production</li> <li>Topics covered included stage deportment, an exploration of Stanislavski's System and Meisner Technique, improvisation, stage combat, and a final scenes' program.</li> </ul>	
<b>Seminar in Vocal Pedagogy</b> , Crane Youth Music Camp	2014 - 2018
<ul style="list-style-type: none"> <li>Four-day seminar for pre-college singers covering respiration, phonation, articulation, and resonance</li> </ul>	
<b>Introduction to Acting</b> , Crane Youth Music Camp	2015 - 2018
<ul style="list-style-type: none"> <li>Two-week course for pre-college musicians exploring the acting theories of Stanislavski and Meisner, with a focus on character development and improvisation</li> </ul>	

## **Guest Masterclasses, Lectures, and Conference Presentations**

<b>University of Sheffield (UK)</b>	2019
<ul style="list-style-type: none"> <li>"Recording Broadway" study day</li> <li>Presented a paper on Damon Intra Bartolo's use of <i>leit motifs</i> in <i>bare: a pop opera</i></li> </ul>	
<b>Northern Kentucky University</b>	2018
<ul style="list-style-type: none"> <li>Vocal master class</li> </ul>	
<b>Clarkson University</b>	2018
<ul style="list-style-type: none"> <li>Lecture on the physiology and acoustics of musical theatre belting</li> <li>Part of a series of workshops sponsored by Clarkson Theatre Company</li> </ul>	
<b>Central Valley Academy (Ilion, NY)</b>	2018
<ul style="list-style-type: none"> <li>Audition techniques master class for students from four high schools in central New York</li> </ul>	

<b>Crane School of Music</b>	2017
<ul style="list-style-type: none"> <li>▪ “Introduction to Musical Acoustics &amp; Resonance in Singing” <ul style="list-style-type: none"> <li>○ Lecture presented to voice majors on the science behind formant tuning and the various acoustic strategies available to singers in the <i>secondo passaggio</i></li> </ul> </li> </ul>	
<b>Missouri State University</b>	2017
<ul style="list-style-type: none"> <li>▪ “The Vocal Instrument: Composing for the Voice”</li> <li>▪ “Respiration and Breath Management”</li> </ul>	
<b>University of Missouri-Kansas City</b>	2016
<ul style="list-style-type: none"> <li>▪ Vocal masterclass</li> </ul>	
<b>Classical Singer Convention</b> (Boston, MA)	2016
<ul style="list-style-type: none"> <li>▪ Vocal masterclass</li> </ul>	
<b>Ohio Northern University</b>	2013
<ul style="list-style-type: none"> <li>▪ Vocal masterclass</li> </ul>	

## Scholarly Research

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### Ongoing research in voice pedagogy, science, and acoustics for both classical and musical theatre singing

- Special interests:
  - Formant tuning strategies during changes in vocal registration
  - Educating young composers on vocal mechanics to complement their orchestration training

<b>“The Best Kept Secret: The use of <i>leit motifs</i> in <i>bare: a pop opera</i>”</b>	2019
<ul style="list-style-type: none"> <li>▪ Conference paper for the conference “Recording Broadway”, held at the University of Sheffield (UK)</li> </ul>	

<b><i>The Vocal Instrument: A Manual for Composers</i></b>	2016
<ul style="list-style-type: none"> <li>▪ A vocal pedagogy book to give composers a better understanding of vocal function</li> <li>▪ Currently editing manuscript to pursue publication</li> </ul>	

<b>“A Question of Time: Examining the Creation of Jake Heggie’s <i>A Question of Light</i>”</b>	2015
<ul style="list-style-type: none"> <li>▪ A Lecture-recital examining Jake Heggie’s song cycle, <i>A Question of Light</i> (2011)</li> </ul>	

<b>“Caccini’s <i>Le nuove musiche</i> (1602) and the Marketing of Monody”</b>	2012
<ul style="list-style-type: none"> <li>▪ Research paper, University of Cincinnati</li> </ul>	

<b>“Pacifism in a Time of Conflict: Benjamin Britten’s <i>War Against War</i>”</b>	2010
<ul style="list-style-type: none"> <li>▪ Research paper, University of Cincinnati</li> </ul>	

## Select Student Accomplishments

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### Broadway

Max Clayton: *The Music Man* (2022), *Moulin Rouge* (2019), *Pretty Woman* (2018), *Hello Dolly* (2017), *Bandstand* (2017), *Something Rotten* (2016), *On the Town* (2015), *Gigi* (2014)

Kimber Sprawl: *Girl from the North Country* (2020), *A Bronx Tale: The Musical* (2017), *Beautiful—The Carol King Musical* (2015)

JR Bruno: *The Book of Mormon* (2018), *West Side Story* (2009)

Steel Burkhardt: *Aladdin* (2014), *Hair* (2009)

### **National and International Tours**

Kimber Sprawl: *The Lion King* (2017)

Eric Geil: *The Book of Mormon* (2015)

Tyler Huckstep: *Shrek the Musical* (2015)

JR Bruno: *The Book of Mormon* (2012)

Steel Burkhardt: *Hair* (2010)

### **Festivals, Young Artist Programs, and Universities**

Tristan Lesso: MM in Vocal Performance – Musical Theatre, NYU Steinhardt class of 2020

Shelby Gillespie: Accepted into MM in Vocal Performance – Musical Theatre, NYU Steinhardt class of 2021

Autumn Capocci: MM in Voice Performance, University of North Texas class of 2020

Autumn Capocci: Cadenza Workshop (2016), West Chester Summer Vocal Institute (2017)

Walker Jermaine Jackson: Sarasota Opera (2016), Spoleto USA (2016), Phoenicia Intl. Festival of the Voice (2017)

### **Notable Solo Debuts**

Walker Jermaine Jackson: Carnegie Hall tenor soloist, Beethoven's "Choral Fantasy" (2017)

Kate Nicole Hoffman: Carnegie Hall soprano soloist, Vaughan-Williams' "Serenade to Music" (2016)

Rebecca Farrell: Carnegie Hall mezzo-soprano soloist, Vaughan-Williams' "Serenade to Music" (2016)

### **Vocal Competitions**

Shelby Gillespie: Selected as the top female singer at Crane to represent the voice area on the Honor's Recital (2018)

Autumn Capocci: Advanced to second round of Classical Singer National Competition (2015, 2016, 2017)

Libby Liszankie: Advanced to second round of Classical Singer National Competition (2016)

Zoe Carpentieri: Advanced to second round of Classical Singer National Competition (2015)

Tristan Lesso: First Place at NATS-CNYFL Upper Division Musical Theatre (2017), Third Place at NATS-CNYFL Upper Division Musical Theatre (2015)

Chris Sarkis: Third Place at NATS-CNYFL Second Year Men (2017)

Geoffrey Snow: Second Place at NATS-CNYFL Lower Division Musical Theatre (2013)

Aaron Hernandez: Second Place at NATS-CNYFL First Year Men (2013)

Kyle Forehand: Finalist, Kristin Lewis Foundation Vocal Scholarship Competition (2015)

## **Competitions and Awards**

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Nominated for Outstanding Contribution to Teaching award, Edge Hill University	2019
Discretionary Award for Faculty Accomplishment, The Crane School of Music	2016
Grand Prize, Ninth Annual International Anthem Composition Competition	2015
Discretionary Award for Faculty Accomplishment, The Crane School of Music	2015
Discretionary Award for Faculty Accomplishment, The Crane School of Music	2014
Finalist, CCM Corbett Scholarship Opera Competition	2012
Finalist, CCM Corbett Scholarship Opera Competition	2011
Winner, Bay View Music Festival Concerto Competition	2009
Winner, University of Missouri-Kansas City Concerto Competition	2009
John and Ginny Starkey Award, Central City Opera	2007
Regional Finalist, Metropolitan Opera National Council Auditions	2006
Bel Canto Award, Orpheus National Vocal Competition	2005

## Conventions and Workshops Attended

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“Recording Broadway” study day (University of Sheffield, UK)	2019
Teaching Singing in Higher Education (London, UK)	2018
Singing Voice Science Workshop (Montclair State University)	2017
NATS Convention (Chicago, IL)	2016
Classical Singer Convention (Boston, MA)	2016
NATS Internship (Las Vegas, NV)	2015
Classical Singer Convention (Chicago, IL)	2015
Opera America Convention (Philadelphia, PA)	2011

## Competitions Adjudicated

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NATS-CNYFL District Auditions	2013 - 2017
Classical Singer Online Summer Vocal Competition	2016
Classical Singer Competition—Preliminary round (Potsdam)	2014, 2016
Classical Singer Competition—Young Artist/Emerging Professional division, second round (Chicago)	2015
The Crane School of Music Concerto Competition	2015
The Crane School of Music Chamber Music Competition	2014

## Stage Direction and Music Direction

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### Stage Director

#### **University of Arkansas Opera Theatre productions**

<b>Scenes program</b>	2023
<i>Gianni Schicchi</i> (Puccini)	2022
<i>Signor Deluso</i> (Pasatieri)	2022
<i>Speed Dating Tonight!</i> (Ching)	2021
<i>bare: a pop opera</i> , Edge Hill University	2019
<i>I Love You Because</i> , Potsdam, NY	2018
<b>Opera Workshop</b> scenes programs, The Crane School of Music	2014 - 2017
<i>The Telephone</i> , Heuvelton, NY	2017
<i>The Three Bears</i> , Loughheed-Kofoed Festival of the Arts (Potsdam, NY)	2017
<i>Musical Theatre Revue</i> , The Crane School of Music	2016
<i>The Last 5 Months: a revue</i> , The Crane School of Music	2014
<i>The Impresario</i> , Clifton Cultural Arts Center (Cincinnati, OH)	2013
<i>The Impresario</i> , Midwest Opera Works (Cincinnati, OH)	2013
<b>CCM Graduate Opera Workshop</b> scenes program, University of Cincinnati—CCM	2012
<i>L'île de Tulipatan</i> , CCM Opera Theater, University of Cincinnati—CCM	2011
▪ Assistant Director (Jennifer Williams, director)	

### Conductor

<i>Gianni Schicchi</i> , University of Arkansas	2022
<i>The 25<sup>th</sup> Annual Putnam County Spelling Bee</i> , Oswegatchie Youth Arts Camp (NY)	2019
<i>Les Misérables</i> , Oswegatchie Youth Arts Camp	2018
▪ Assistant MD, conducted one performance	

## Compositions for Voice

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### STAGE WORKS

2011 - 2012	<i>The March: A Civil Rights Opera Project</i>	Series of operatic vignettes
2012	<i>Edward's Eatery</i>	Ten-minute operatic scene
2010 - 2012	<i>The Knightly News</i>	One-act opera
2006 - 2007	<i>The Three Bears</i>	One-act opera

### SONG CYCLES

In progress	<b>Today I Breathe</b> [speeches by members of the Congressional Black Caucus] <ul style="list-style-type: none"> <li>Six songs for tenor, violin, cello, and piano</li> </ul>	
2022	<b>Uncivil Relief</b> [libretto by Jonathan Stinson] <ul style="list-style-type: none"> <li>Monodrama of ten songs for tenor and piano</li> </ul>	
2017	<b>Toward Eternity</b> [poems by Emily Dickinson and Walt Whitman] <ul style="list-style-type: none"> <li>Duet for soprano (or high mezzo-soprano), baritone, and piano</li> </ul>	
2010	<b>Silent Music of Infinity</b> [poems by Sara Teasdale] <ul style="list-style-type: none"> <li>Five songs for male voice and piano</li> </ul>	
2009	<b>Six Songs on the Poetry of Goethe</b> <ul style="list-style-type: none"> <li>Six songs for soprano and piano</li> </ul>	
2003	<b>Where the Sidewalk Ends</b> [poems by Shel Silverstein] <ul style="list-style-type: none"> <li>Five songs for soprano and piano</li> </ul>	
2002	<b>Trois poèmes de Jacques Prévert</b> <ul style="list-style-type: none"> <li>Three songs for medium voice and marimba</li> </ul>	
2002	<b>Two Love Songs</b> [poems by Janet Honour] <ul style="list-style-type: none"> <li>Two songs for medium voice and piano</li> </ul>	
2000	<b>Tränenlieder</b> [poems by Adelbert von Chamisso, Wilhelm Müller, Hermann Lingg] <ul style="list-style-type: none"> <li>Five songs for baritone, cello, and piano</li> </ul>	

### CHORAL WORKS

2019	<b>Shalom rav</b>	SATB, piano
2018	<b>Faciamus hominem</b> <ul style="list-style-type: none"> <li>Honorable Mention, 12<sup>th</sup> Annual International Anthem Competition</li> </ul>	SATB, cello, organ
2017	<b>Ma'oz Tzur</b>	SSAATTBB
2015	<b>Beloved</b> <ul style="list-style-type: none"> <li>Grand Prize, 9<sup>th</sup> Annual International Anthem Competition</li> </ul>	SATB, cello, organ
2014	<b>Rejoice in the Lord</b>	SATB, flute, organ
2013	<b>Reason, Season, Lifetime</b>	SSAATTBB
2011	<b>LOLCA</b> Tata	SATB, soloists, strings
1994	<b>Ave Maria</b>	SATB or SSAA

## Sacred Music Employment

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Section leader, First Church of Christ, Wethersfield, CT	2019 - present
Cantorial soloist for the High Holy Days, Temple Shalom Synagogue, Cincinnati, OH	2012 - 2017
Section leader, Knox Presbyterian Church, Cincinnati, OH	2010 - 2013
Section leader, Colonial Presbyterian Church, Kansas City, MO	2008 - 2009
Section leader, St. Peter's United Church of Christ, Kansas City, MO	2007 - 2008
Section leader, Trinity Church, Copley Square, Boston, MA	2006 - 2007
Section leader, Church of the Covenant, Cleveland, OH	2005 - 2006
Section leader, North Christian Church, Columbus, IN	2003 - 2005

## Administrative Work

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Board of Directors, Varna International Music Academy	2020 -
National recruiter, Varna International Music Academy	2019 -
Edge Hill University	2018 - 2019
<ul style="list-style-type: none"> <li>Internal moderator for several modules</li> <li>Musical theatre choir administrator</li> </ul>	
Search Committee to appoint Assistant Professor of Choral Conducting, The Crane School of Music	2017
Search Committee to appoint Visiting Assistant Professor of Voice, The Crane School of Music	2017
Search Committee to appoint Assistant Professor of Choral Music Education, The Crane School of Music	2017
Member of the Enrollment Management Committee, SUNY Potsdam	2014 - 2017
<ul style="list-style-type: none"> <li>Crane faculty representative</li> <li>Committee works to bolster student recruitment and increase student retention rates from year to year</li> </ul>	
Graduate Program Committee, The Crane School of Music	2014 - 2016
<ul style="list-style-type: none"> <li>Reviewed proposed changes to graduate program curricula and reviewed graduate applications for admission</li> </ul>	
Undergraduate Program Committee, The Crane School of Music	2013 - 2016
<ul style="list-style-type: none"> <li>Reviewed proposed changes to undergraduate program curricula</li> </ul>	
Nominating Committee, The Crane School of Music	2013 - 2015
<ul style="list-style-type: none"> <li>Responsible for holding elections to staff all Crane standing committees</li> </ul>	
Board Member—Singer Representative, Vocal Arts Ensemble, Cincinnati, OH	2012 - 2013
<ul style="list-style-type: none"> <li>Member of search committee that led to the hiring of Grammy winning conductor Craig Hella Johnson as Music Director</li> </ul>	
Student Representative, University of Cincinnati Judicial Affairs	2012 - 2013
<ul style="list-style-type: none"> <li>Served on a panel to determine fault in charges of academic dishonesty</li> </ul>	

## University Service Activities

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### Recruitment

Represented Edge Hill during open days and auditions throughout the winter	2018 - 2019
Represented Crane at the NATS Convention in Chicago, manning a table at the College Expo	2016
Represented Crane at the Classical Singer Convention in Boston, manning a table at the College Expo	2016
Represented Crane at the Classical Singer Convention in Chicago, manning a table at the College Expo	2015
Created and maintained the Crane School of Music Voice Area Facebook page	2014 - 2018
Travel throughout NY for off-campus Crane voice auditions	2014 - 2018
Recruitment Task Force Subcommittee, Voice Area of The Crane School of Music	2014 - 2017



### Academic Advising

Academic advisor for 25 students at Edge Hill University	2018 - 2019
Academic advisor for 10-15 students at SUNY Potsdam	2014 - 2018

### Faculty Advisor for Student Organizations

Musical Theatre Organization (MTO), SUNY Potsdam	2016 - 2018
Four College Hillel, SUNY Potsdam	2014 - 2018
Ultimate Frisbee Club, SUNY Potsdam	2013 - 2018

## Additional Skills

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Proficient in Italian, German, and French lyric diction  
Have studied stage combat with acclaimed fight masters K. Jenny Jones and Banaiah Anderson, and have taught introductory stage combat workshops to university and high school students  
Experienced violinist—I have played onstage in four operas, including as Schaunard on a tour of *La bohème* for Cincinnati Opera  
Prolific composer and arranger: 5 years of private university study, 25 years of active writing  
Avid juggler—I have juggled onstage while singing an aria!

## References

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### **Dr. Kirk Severtson**

Clinical Professor of Music, University of Michigan  
Former Associate Professor of Music, Crane School of Music at SUNY Potsdam  
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### **Dr. Anikó Tóth**

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### **Nic Muni**

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Former Associate Professor of Opera, University of Cincinnati, College-Conservatory of Music  
Current Artistic Director, A. J. Fletcher Opera Institute, University of North Carolina School of the Arts  
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Baritone: La Scala, Opéra National de Paris, Wiener Staatsoper, Deutsche Oper Berlin  
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