Publications


**Music Production and Industry Work**


Liner notes: “The Sound of Young America,” co-authored with Harry Weinger, essay included in *Motown Around the World* (Motown/Hip-O Select B0013187, 2010). CD.


**Digital Media**

“Marvin Gaye Live” (GIS mapping site)

[Marvin Gaye and Motown Commons](#) (research document clearinghouse)

[BBC interview about Paisley Park](#)

[Podcast interview](#) with Nate Wilcox, “Let It Roll”

[Blog interview](#) with I. Augustus Durham, IASPM US Interview Series

[Alumni conversations lecture](#) for Carleton Connects lecture program

*[Reissuing Marvin: Musicology and the Modern Expanded Edition,]* lecture given at the Rock and Roll Hall of Fame

*[The Artistry of ‘Sometimes it Snows in April’]* at the University of Minnesota, Prince From Minneapolis Conference

**Conference Papers**


“Marvin on Campus,” Annual Meeting of the American Studies Association, Honolulu, HI (November 2019).

“Reissuing Creativity or Creative Reissues?,” Art of Record Production, Boston (May 2019).

“Reissuing Creativity or Creative Reissues?,” MoPop PopCon, Seattle (April 2019).


“Recording at Motown,” Annual Meeting of the Society for American Music, Boston, MA (March 2016).


“Searching for Motown: Berry Gordy, Jr., Detroit, and a New Music Company,” Annual Meeting of the Society for American Music, Cincinnati (March 2011).

“Motown and the Black Middle Class,” Experience Music Project, Los Angeles (February 2011).


“Motown and the Black Middle Class,” Middlebrow Cultures, Glasgow (July 2009).


“Marvin Gaye, Politics, and Power at Motown,” Research Centre for the History and Analysis of Recorded Music (CHARM), Royal Holloway, University of London (April 2008).

“Inter-Disciplinary Versus Intra-Disciplinary: Dividing and Uniting the Disciplines of Musicology,” Toward Tanglewood II: The Value of Music in Society and Education, National Humanities Center, Research Triangle Park, NC (March 2007).


“Motown and the Middle Class,” Fall Meeting of the American Musicological Society Southeast Chapter, Wake Forest University, Winston-Salem, NC (October 2006).
“The Value of Bootleg Recordings in Popular Music Research” (presented with John Brackett, University of Utah), International Association for the Study of Popular Music (U.S. Chapter), University of Virginia, Charlottesville (October 2004).

“Caged Birds and Emancipated Dissonance: The Lieder of Conrad Ansorge,” South Central Graduate Music Consortium, Duke University, Durham, NC (September 2004).


**Invited Lectures**

“Billy’s Song: Billy Preston and the Beatles,” Abbey Road Conference, University of Rochester (September 2019).

“The Artistry of Sometimes it Snows in April,” Prince from Minneapolis, University of Minnesota (April 2018).

“Recording Motown” and “Marvin Gaye as Vocal Composer,” Norwegian University of Science and Technology (NTNU), Trondheim, Norway (March 2018).

“Motown International: Selling Motown in Scandinavia and Beyond,” Rockheim (Norwegian national popular music museum), Trondheim, Norway (March 2018).

“Recording Motown,” Lund University, Sweden (March 2018).


“Motown, Stax, and the Rise of Soul,” Reed College (March 2016).


“Motown International,” Institute for Popular Music, University of Rochester (July 2014).

“Fandom and Ontology in the Beach Boys’ Smile,” American Studies Faculty Research Series, Carleton College (November 2013).
“Locating the Motown Sound,” University of Maryland (April 2013).

“Reissuing Marvin: Musicology and the Modern Expanded Edition,” AMS Rock and Roll Hall of Fame Museum Lectures, Cleveland (December 2012). Lecture:

“Motown and Film: Aural Depictions of Class and Migration in Lady Sings the Blues and Trouble Man,” Syracuse University (October 2012).

“Motown and Film: Aural Depictions of Class and Migration in Lady Sings the Blues and Trouble Man,” Colgate University (October 2012).


“From Motown to Mowest: Migration, Legacy and Genre,” Musicology Colloquium, Catholic University of America (February 2010).


“Marvin Gaye, Politics, and Power at Motown,” Department of Music and Popular Culture Forum, University of Surrey (April 2008).


“Analysis of Popular Music,” South Central Graduate Music Consortium, University of Virginia (September 2006).

Sessions and Workshops

Mentor, AMS Popular Music Study Group, Junior Faculty Symposium, Case Western University (June 2018).

Session Chair, “Aspiration and the Middle Class,” Music and the Middlebrow, London (June 2017).

Session Chair, “Copyright Permissions and Fair Use in Music Scholarship,” Joint Annual Meeting of the American Musicological Society and Society for Music Theory, Vancouver, BC (November 2016).


Mannes Institute Fellow, “Jazz Meets Pop,” Eastman School of Music, Rochester, NY (June 2008)

Session Chair, “Patsy Cline and the Major Media,” Sweet Dreams: The Life and Times of Patsy Cline, symposium sponsored by Virginia Historical Society and Community History Project of Shenandoah University, Richmond, VA (April 2008).

Workshop Leader, “Progression toward Nostalgia: Conflicting Themes in the Music and Images of Styx,” sponsored by Cleveland Youth Orchestra and Progressive Arts Alliance Rock the Orchestra, Cleveland (May 2006).

Session Chair, “Portraits of the Artist,” South Central Graduate Music Consortium, University of North Carolina at Chapel Hill (September 2005).
Awards and Fellowships

Gilman Grant, Carleton College Faculty Development Endowment (Summer 2013)
Humanities Center Fellowship, “Public Humanities” (Carleton College, 2012-13)
Curricular Research and Development Grant (Carleton College, Summer 2012)
Curricular Development Grant, Visualizing the Liberal Arts (Carleton College, Summer 2012)
Carleton College Headley Travel Fund Award (January 2012)
Humanities Center Student Research Assistantship (Carleton College, December 2011)
Faculty Development Grant, Single Discipline (Shenandoah University, Fall 2010)
Faculty Development Grant, Single Discipline (Shenandoah University, Fall 2009)
Faculty Development Grant, Single Discipline (Shenandoah University, Summer 2009)
Faculty Development Fellowship (Shenandoah University, Fall 2008)
Faculty Development Grant, Single Discipline (Shenandoah University, Fall 2008)
Glen Haydon Award for Outstanding Dissertation in Musicology, UNC-Chapel Hill (2006)
Royster Society Fellow, UNC-Chapel Hill (2005-2006)
Thomas F. Kearns, Jr. Opportunities Award, UNC-Chapel Hill (2005)
Graduate School Transportation Grant, UNC-Chapel Hill (2003)
Corps Member, Teach for America, New York City (1998-2001)
Ivan Gillis Memorial Scholarship, City College of New York (1997)
Victor Herbert Scholarship, City College of New York (1995)

Professional Service

Local Arrangements Chair, Society for American Music Annual Meeting (2020)
Music in American Culture Award Committee, American Musicological Society (2017, 2019)
Advisory Board, Institute for Popular Music, University of Rochester (2012-present)
Reader, Wiley Housewright Dissertation Award, Society for American Music (2016-2018)
Committee Member, David Sanjek Memorial Graduate Student Prize, IASPM (2016)
Program Committee Chair, American Musicological Society Popular Music Interest Group (2013)
Chapter Activities Committee, American Musicological Society (2012-2015)
Chair, American Musicological Society, Capital Chapter (2009-2011)
Reader, Lowens Article Award, Society for American Music (2009)
Southern Sources Graduate Advisory Board, University of North Carolina at Chapel Hill
Manuscripts Department (2004-2005)
Collection Development, Southern Folklife Collection, University of North Carolina at Chapel Hill
(2001-2005)
Employment

Carleton College (Northfield, MN)
Assistant Professor, Music History (2011-2017)
Associate Professor, Music History (2017-present)
Director of minor in American Music (2016-present)
Affiliations: American Studies, Africana Studies

Courses

History of Rock (survey)
History of Jazz (survey)
America’s Music (survey)
Keeping it Real: Authenticity and Popular Music (first-year seminar)
Bob Dylan’s America (first-year seminar)
Music Theory I (music core)
The Golden Age of Rhythm and Blues (readings)
The Beatles (seminar)
Motown in American Culture (seminar)
Moldy Figs and the Birth of Jazz Criticism (seminar)
Advanced Seminar in Jazz History (seminar)
RockLab (hybrid classroom and applied)

Document Advising

Caroline Glazer, “Pretty Peggy” and the “Bonnie Lass”: 250 Years of Folk and Commercial Transmission of a British-American Folk Song” (Senior Comprehensive Paper, Music, 2017).


University Service

Education and Curriculum Committee (2017-2020)
Faculty Curricular Planning Committee (2017-2020)
Arts and Entertainment Committee (2015-2017)
Fellowships Committee (2015-2017)
Humanities Center Advisory Board (2016-2019)
Experiential Fellowships Review Committee (2016)
African/African American Studies Committee (2012-present)
Promoter, Caravan du Nord Concert (October 2015)
Invited Lecturer, Carleton Parents Advisory Council (2015)
Co-organizer, Broadening the Bridge Music Student Research Conference, St. Olaf (2015, 2017)
Faculty Compensation Committee (2013-2014)
Instructor, Chuo and Doshisha supper programs (2013, 2015)
Presentation on Student Research Assistantships, Reunion Weekend (June 2013)
Presentation on Student Research Assistantships, Faculty-Student Research Lunch (May 2013)
Presenter, Carleton Connects Alumni Lecture Program (May 2013)
Promoter, Josh Ritter Campus Concert (April 2013)
Music Department Review Document Editor (Winter/Spring 2013)
Learning and Teaching Center Teaching Circle Participant (with Julia Strand, psychology; Cherlon Ussery, Linguistics - Winter 2013)
Guest speaker at Carleton Beatles Club (October 2012)
American Studies Working Group, Curriculum Revision for AMST 115 (2012-2013)
Music Department Outreach Coordinator (2012-2013)
Panelist, “Mentoring a New Generation of Colleagues,” AALAC Workshop (June 2012)
Junior Faculty Affairs Committee (2012-2013)

Shenandoah University, Winchester, VA
Assistant Professor, Musicology (2007-2011)

Courses

The Sounds of Black and White (first-year seminar)
History of Western Music I: Antiquity to Renaissance (undergraduate)
History of Western Music II: Baroque to Romantic (undergraduate)
History of Western Music III: Music after 1900 (undergraduate)
Introduction to Rock Music (undergraduate)
Music of the Twentieth and Twenty-First Centuries (undergraduate, co-taught with historian)
Music of the Medieval and Renaissance (graduate)
Music of the Classical Era (graduate)
Music of the Romantic Era (graduate)
Music of the Twentieth Century (graduate)
Pedagogy of Music Literature (graduate)
Approaches to Popular Music (graduate)
New York Modernism (graduate)
Twentieth-Century Opera (graduate)

Document Advising

Amy Call, DMA vocal performance (spring 2011)
Taylor Almiao, DMA cello performance (spring 2011)
Carol Hill, DMA vocal performance (spring 2010)
Alyson Shirk, DMA vocal performance (spring 2010)
Tom Shook, DMA clarinet performance (spring 2009)

University Service

University Faculty Senate (2009-11), president (2010-11)
Chair, Faculty Senate Information Technology Subcommittee (2009-10)
University Building and Grounds Committee (2009-10)
Conservatory Bach/Handel Festival Committee (2008-10)
Conservatory Curriculum Coordinator, music history (2007-11)
University Contract Task Force (2008-2009)
University General Education Effective Communication Committee (2007-2008)
Conservatory NASM Self-Study Sub-Committee (2007)
Conservatory Health Committee (2007-2008)

University of North Carolina at Chapel Hill, Chapel Hill, NC
Lecturer, Musicology and Music Theory (2006-2007)
Graduate Lecturer, Music History and Music Theory (2001-2006)

Courses

Fundamentals of Music
I Hear a Symphony: Listening to the Music of Motown (continuing education)
An Introduction to Rock Music (distance)
The Golden Age of Rhythm and Blues
The Music of Motown
The Music of the American Folk Revival
Advanced Sight-Singing
Education

University of North Carolina at Chapel Hill, Chapel Hill, NC

University of North Carolina at Chapel Hill, Chapel Hill, NC
M.A. Musicology (December 2003); Thesis: “Stefan George’s Metrics and Schoenberg’s ‘Das Buch der hängenden Gärten’: An Historical Perspective,” Severine Neff, advisor


City College of New York (C.U.N.Y.), New York, NY
B.A. Music (May 1998), Magna Cum Laude

American Musical and Dramatic Academy, New York, NY
Completion of Integrated Program (1993), focus in musical theater performance

Professional Memberships

American Musicological Society
Society for American Music
American Studies Association