

Excellence in Undergraduate Education (EUE) Proposal**Project ID# (leave blank)**

26-4

Project Title

Redesigning MUS 111 - Introductory Music History Courses

| Project Director | ID Number | Telephone | Email |
|------------------|-----------|-----------|-------|
| | 800570654 | x2026 | |

| Department | Campus Box | School College |
|------------|------------|----------------|
| Music | 1771 | CAS |

Course or Program

MUS 111

| Project Co-Director | ID | Department | Email |
|---------------------|-----------|------------|-------|
| | 800642733 | Music | |
| | 800419522 | Music | |
| | 800010527 | Music | |
| | | | |
| | | | |

Student Impact: c.600 per year

Priority Rating (If Submitting Multiple Proposals): 1

Project Budget

| Salary | Wages | Travel | Equip. | Comm | CServ | Auto | Tele | Awards | Total |
|--------|-------|--------|--------|------|-------|------|------|--------|-------|
| 9000 | | | | | | | | | |

Cost-Sharing

| Salary | Wages | Travel | Equip. | Comm | CServ | Auto | Tele | Awards | Total |
|--------|-------|--------|--------|------|-------|------|------|--------|-------|
| | | | | | | | | | |

Prior EUE Support

| Project Director | Project Number | Award Amount | Project Dates |
|------------------|----------------|--------------|---------------|
| N/A | | | |
| | | | |
| | | | |

Applicable 2024-2025 Priorities (check all your proposal fits, if any):

- ☒ Course redesign project that uses inclusive, student-centered pedagogies to address equity gaps, improve student learning outcomes, & enhance retention
- ☒ Project involves courses that have high number of sections, a high ratio of D/F/W grades, or key required courses with high enrollments and opportunities to improve equitable student success
- ☐ Development or revision of IS courses with alignment to a specific Changemakers Pathway, integration of high-impact teaching practices, and either collaborative learning or community-engaged learning component.

Redesigning MUS 111 - Introductory Music History Courses

SIUE CAS Department of Music

Summary

MUS 111 (Introduction to Music History/Literature) is a cornerstone general education course widely taken by hundreds of SIUE undergraduate students each year (more than 1500 students between Fall 2022-Fall 2024). Despite high enrolments, MUS 111 has a high adjusted DFW rate of c.12-16% during the past 2.5 years. Traditionally, MUS 111 has taught music appreciation-level listening skills while focusing on the history of European classical music from the medieval period onwards. While various textbooks and teaching methods are used across sections, most cover the same core content on European art music. Covering the entirety of art music history up to the 20th century within a single semester is a monumental task, which can leave students with a limited understanding of the materials. Moreover, there is often a disconnect between students and their personal musical interests by having an exclusive focus on European art music. While teaching classical music remains a core duty of the Music Department, this tradition represents only a fraction of the musical landscape in today's society. In our increasingly diverse world, students are exposed to a wide variety of music, making it less effective for student learning to focus exclusively on the European tradition.

A group of faculty from the Music Department suggests redesigning MUS 111 to incorporate more relevant and modern topics that connect with today's students. We propose to develop student-centered pedagogical approaches that complement this wider variety of musical traditions and topics. This proposal will change MUS 111 to a variable topics course under a

revised title of “Introductory Topics in Music History” that can accommodate a broader range of differing subtopics. We propose to develop a series of topical courses and assessments in Summer 2025. These changes aim to improve student engagement, retention, and academic performance. Topics developed will include history of rock and roll, history of recorded sound, contemporary classical music history, and musical citizenship over time. These topics are especially relevant in today’s culture, as they allow us to highlight music from composers and performers who have been traditionally underrepresented. Some courses will feature works by BIPOC (Black, Indigenous, People of Color) and LGBTQ composers, whose contributions have often been overlooked in music history. By consistently incorporating their music into our course materials, we aim not only to address gaps in representation, but serve our diverse student population through topics they may identify and connect with. We believe this revision will not only spark greater interest and allow more students to engage with the content, but also lead to enhancements in the learning experience and improve academic outcomes. Success will be measured by a meaningful reduction in the DFW rate across MUS 111 sections as a whole, and results will be disseminated through an analysis (and eventual submission for publication) of optional student survey data.

Redesigning MUS 111 - Introductory Music History Courses

Project Narrative

a. Current Situation

This project addresses a fundamental existing need in the general education music history curriculum. The existing course, Introduction to Music History/Literature (MUS 111), has a traditional focus on the broad history of European classical music while also developing skills in music-appreciation level listening. While this is an important curricular focus, there are no equivalent introductory-level courses at SIUE that engage music histories outside of this traditional Western canon. An entire recent issue of the *Journal of Music History Pedagogy* and scholarly approaches of Vágnerová and Molina have emphasized the need for new ways of teaching music history that focus on decolonizing traditional curricula.¹ While new courses involving music histories outside of the European tradition have been developed in the Interdisciplinary Studies curriculum and in the John Martinson Honors program, there is a clear need to extend this reform to the development of entry-level general education courses.

MUS 111 serves many students across many disciplines. 362 students enrolled in Fall 24, 518 students in AY23-24, 683 students in AY22-23 and has an adjusted DFW rate of between 11.8%-15.7% in these previous 2.5 academic years. Our project team believes this could be improved. Moving beyond the traditional focus of European-centric classical music history may have the potential to boost student engagement and success, especially if the topics are seen as interesting and broadly appealing to student interests and passions. Moreover, expanding the curriculum to a broader range of music histories and topics would allow for the adoption of

¹ Lucie Vágnerová and Andrés García Molina, "Academic Labor and Music Curricula," *Current Musicology* (2018): 91-113; *Journal of Music History Pedagogy* 10, no. 1 (2020), Special Issue: Decolonization.

student-centered pedagogies that are uniquely appropriate for those topics, furthering potential for student success and associated reductions in the DFW rate for MUS 111.

We believe that rethinking the curriculum through a development of new content and pedagogical practices for MUS 111 has the potential to offer enduring benefits to large numbers of SIUE students in numerous programs.

b. Proposed Project

The project involves the preparation of new course content with proposed descriptions below. We propose development the four special topics summarized below as part of this curriculum reform over one month during Summer 2025 (using summer salary) so that the first revamped MUS 111 course could be offered in Fall 2025. Our project involves an associated but straightforward curriculum reform altering MUS 111 from a fixed to variable special topics course and changing the title to “Introductory Topics in Music History.” The previous title, “Introduction to Music History/Literature” implied a singular view of music history, with an artifact-like or object-centered concept of music reflected in the term “literature.” The new title would reflect a broader conception of music not restricted to scores or artifacts, but potentially engaging oral tradition, sound studies, aurality, etc.

Our team envisions the following simultaneous work schedule in Summer 2025:

- Week 1: Create syllabi, evaluate textbooks and scholarship for each MUS 111 subtopic
- Week 2: Develop student-centered pedagogical activities for each course
- Week 3: Create course assessment structure, revise course descriptions and schedule
- Week 4: Peer review (amongst us) and final evaluation, develop assessment tools to measure pedagogical effectiveness

The work above should not be thought of as the endpoint of this project. If awarded EUE funding, our work would allow more faculty to take the lead in developing future additional variable topics in music history acceptable for introductory level.

MUS 111: History of Contemporary Classical Music [REDACTED]

The 20th century was a pivotal and complex period in classical music, as composers sought to break away from the long-standing traditions of European music. Musicians worldwide aimed to express modernism in unique ways, moving beyond the established Italian and German influences that dominated much of the 18th and 19th centuries. Many composers sought to abandon traditional harmonic structures, creating entirely new musical languages. The cultural and musical shifts surrounding the two world wars also played a crucial role. Throughout this period, the very definition of music itself was challenged, as composers tested the boundaries of what could be considered musical expression. Contemporary classical music in the 20th century served more than just an aesthetic purpose—it pushed the limits of sound, with some compositions redefining the concept of music itself. In the 21st century, music is more diverse than ever. Composers from a wide range of backgrounds and genres collaborate to create music that defies categorization, blending influences from multiple traditions. By understanding the innovations of the 20th and 21st centuries, students will gain insight into how contemporary music—across all genres—has influenced and shaped in the modern music, art, and culture.

MUS 111: History of Rock and Roll [REDACTED]

Teaching Western Classical music in today's music appreciation classes articulates a significant gap in 20th and 21st century music that has been experienced upon cultural, social, and

political developments in the past seven decades. University music programs often face challenges when integrating current music trends into the curriculum as the pedagogies differ greatly from past music styles. Implementing this History of Rock N Roll topic into the MUS 111 curriculum seeks to educate students on the evolution of rock music and how social and political factors shaped different styles throughout history. The course is inclusive to issues of race, gender, age, and sex and how these contributions helped provoke rebellion in an attempt to create equality. The course will cover history starting in the early 20th century through a study of the Blues to its growth related to genres introduced in the 1950's through today. Studying song structures, instrumentation, and production techniques specific to different rock genres will be examined, but the focus will concentrate on the social and cultural impact influenced on societal issues like civil rights, youth rebellion, gender roles, and political activism. Creative projects outside the traditional classroom activities will be implemented through live performances, album reviews, writing a song in a specific rock style, and interviews with current artists. In conclusion, Rock N Roll is a diverse and inclusive art form that mirrors the culture of this generation. Adding this topic to the curriculum will allow for students to benefit from an understanding of music that parallels with the criteria of providing awareness through a multicultural education.

MUS 111: History of Recorded Sound [REDACTED]

Music is experienced in many ways, but recorded music has played a huge role in shaping and preserving history. This course will explore the important machines, and the music recorded. The recording machine's capture and reproduction abilities have shaped composition, musical arranging, and repertoire in all styles of music and offers a unique look into social,

economic, and political issues throughout its development. This course aims to cover the three periods of sound recording (Acoustic, Electrical, and Digital) beginning with Thomas Edison's Phonograph to immersive audio introducing students to important recordings, while giving them a basic understanding of the development and functioning of recording and playback devices. The vast number of styles and topics aim to attract students of many different disciplines and encourage further studies into music and sciences. Digital production is the mainstream of listening and recording in the modern age, but the tactile elements of early devices have become of great interest to younger generations. Discussion on the development of tools or their digital recreations is imperative to understand what may drive the need for this aesthetic. Projects and demonstrations, in and out of class, would include magnetic tape and digital recording while experiencing multiple levels of playback in the classroom and studio environments. Students will have the opportunity to witness simulated recording productions, experience multiple types of music performance, and how they may be recorded to translate from a live environment to a finished master.

MUS 111: Musician as Citizen

This course will use case studies in music history in the service of rethinking the idea of the “musician-citizen” today, an urgent question given that many of the arts institutions we traditionally associate with professional musical careers are undergoing fundamental structural change. To this end, the course will also consider a newly emerging literature on the artist-citizen including Joseph Polisi's *The Artist as Citizen*, music and community, the concept and application of “teaching-artistry” (Eric Booth), musical arts outreach, and other foundational concepts such as creativity, applied ethnomusicology, musical identity, and philosophical ideas of

citizenship (e.g. beginning with the ancient stoics). The fundamental questions that will this class include: how has musical citizenship been conceived historically and what are its implications? Can we capture the nature of how the idea of the musician-citizen is changing in today's world in individual, aesthetic, and institutional ways? How can musicians and artists shape our idea of citizenship productively that are beneficial professionally and to democratic society more generally? How has community engagement been successfully employed in recent times by musical and arts non-profit groups, and what approaches might we adopt as good models of citizenship? Students will be encouraged to develop research projects that address and apply some of these questions and are aligned with their own interests and goals.

c. Evaluation and Dissemination

The success of the project will be measured primarily through a statistically significant improvement in the adjusted DFW rate (including UW and WF but not W/WP/WR) for offerings of MUS 111 in the past 2.5 years of data (including Spring 25 once available). Results would be disseminated to departmental faculty including strategies for revising curricula employed by the project team. Additionally, we propose that results of the work could be disseminated to the discipline by collecting optional anonymized student survey data at the end of term that could be analyzed for a future publication submission in a journal such as *College Music Society*, *Journal of Music History Pedagogy*, a music education journal, or other peer-reviewed forum. The survey instrument would be developed during the work period.

Project Budget:

Up to one month of summer salary for each of the four team members, distributed as \$2,250 of for each of the four team members at the corresponding monthly rate below (12-18 hours weekly work for each team member, conducted over four weeks per the above schedule). Total request of \$9000.

Salary rates/hours:

██████████ 42.40 hours (\$7960.02 per month), total \$2250

██████████████████ 47.40 hours (\$7119.94 per month), total \$2250

██████████ 55.22 hours (\$6111.48 per month), total \$2250

██████████ 62.35 hours (\$5413.34 per month), total \$2250

Budget Justification:

The budgeted summer salary will enable faculty to work on these new course developments in an intensive manner that would not be possible for everyone during the regular academic year. We believe that the potential curriculum improvements justify the expenditure above.

SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE

Department of Music

February 9, 2025

RE: EUE Submission, MUS 111 Course Redesign

To Whom It May Concern:

I am writing to express my full support for the proposed redesign of Music 111: Introduction to Music History and Literature, which is being submitted for the Excellence in Undergraduate Education (EUE) Award by [REDACTED]

[REDACTED] With its focus on variable topics, this student-centered redesign offers an excellent opportunity to enhance student engagement and improve academic outcomes, particularly through a reduction in the DFW rate.

The new proposed structure for Music 111 will include options such as *History of Recorded Sound*, *20th/21st Century Music*, *Musician as Citizen*, and *History of Rock and Roll*. These topics not only reflect the changing landscape of the music industry and contemporary culture but also align more closely with the interests of today's students. By offering students a choice of topics that resonate more directly with their interests and the music they listen to daily, the redesign will help foster greater motivation and investment in the course material. In turn, this will likely result in increased course completion rates and improved student success.

Furthermore, the *History of Recorded Sound*, *20th/21st Century Music*, *Musician as Citizen*, and *History of Rock and Roll* are topics that are not only timely but will also offer students an opportunity to engage with music in a modern, interdisciplinary context. These areas allow students to examine the evolution of music, its cultural impact, and its role in shaping societal norms, making the material more accessible and meaningful for today's diverse student body. By connecting course content to popular culture and historical movements, this redesign has the potential to attract a wider range of students and broaden the appeal of the course.

I fully support this proposal and strongly believe that the new variable topics will contribute significantly to student success, engagement, and retention. Please reach out if you have any questions regarding the application.

Sincerely,

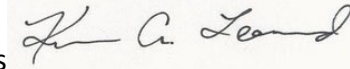
Marc Schapman

Dr. Marc Schapman
Professor of Voice and Chair
Department of Music
Southern Illinois University Edwardsville
maschap@siue.edu

SOUTHERN ILLINOIS UNIVERSITY
EDWARDSVILLE

Date: February 27, 2025

From: Kevin Leonard, Dean, College of Arts and Sciences



Subject: EUE Dean Memo of Support

The College of Arts and Sciences supports the application of [REDACTED] for an EUE grant to redesign Music 111: Introduction to Music History/Literature. The aim of the project is to transform MUS111 into a variable topics course. The grant would enable the faculty to shift from offering students a singular and limiting understanding of Music History to a model that reflects the varying and diverse histories of Music informed by place, identity, and historical/social context. The goal of this redesign is to lower DFW rates in the course by increasing student engagement in the topics and materials covered. The project, thus, contributes to student success initiatives on campus and relates to EUE priorities.

The entirety of the budget is to compensate faculty over the summer for course redesign, which will include the review of potential course materials, development of syllabi and exercises focused on enhanced student-learning and engagement, as well as the creation of assessment tools for ongoing evaluation.

Piano

| 617-780-0161

Current Occupation at SIUE

Southern Illinois University Edwardsville

Associate Professor of Piano and Director of Keyboard Studies

Edwardsville, IL

2017-present

Education

Eastman School of Music

DMA in Piano Performance and Literature

Minor: Contemporary Performance Practice

- Winner – Henry Cobos Endowed Piano Prize
- Graduate Awards and Merit Scholarship

Rochester, NY

Awarded December 2015

Awarded December 2015

New England Conservatory of Music

Graduate Performance Diploma in Piano

Minor: Organ

MM in Piano Performance with Academic Honors

Minor: Organ

BM in Piano Performance with Academic Honors

Minor: Organ

- Winner – Community Performances and Partnerships Individual Fellowship
- Winner – Merit Scholarship

Boston, MA

Awarded May 2011

Awarded May 2011

Awarded May 2009

Awarded May 2009

Awarded May 2007

Awarded May 2007

Recent Artistic Activities (Selected highlights)

Armerding Recital Hall, Wheaton College Conservatory of Music

Solo piano recital with world premiere of music by Xavier Beteta

Wheaton, IL

October 2024

Puddingstone Music Festival

Solo piano recital

Newport, RI

December 2023

SPLICE Music Festival

Performing a piece by Dan VanHassel

Boston, MA

November 2023

“The Distance” at Abrons Arts Center

Multimedia collaboration with Ballaro Dance Company

New York, NY

October 2023

Music of Leilehua Lanzilotti (to honor Indigenous Peoples’ Day)

World premiere of “say it in your heart, say it in your sleep”

Edwardsville, IL

October 2023

Notable Professional Awards and Grants

Internal and Competitive

Southern Illinois University Edwardsville

Emeriti Faculty Association Awards

- 3-day residency program with three visiting artists
- Activities include a performance, masterclasses, and workshops by the visiting artists

Edwardsville, IL

April 2022

Southern Illinois University Edwardsville*Targeted Funding Initiative*

- Piano Department Recruitment Project
- Regional/National/International project to promote SIUE's graduate piano programs
- \$1300 was funded

Edwardsville, IL*August 2019*External and Competitive**Steinway & Sons***Accepted into the Steinway & Sons Teacher Hall of Fame***New York, NY***October 2023***Chamber Music America***Classical Commissioning Program*

- Virtuoso "double concerto" for violin, piano, and electronics by Christopher Stark
- The finished work was premiered in October 2023

New York, NY*August 2022***St. Botolph Club Foundation***Winner – Emerging Artists Awards*

- For demonstrating excellence in piano performance and innovative programming

Boston, MA*June 2017***The Boston Foundation***Winner - The Free For All Fund*

- Joint project with Kwong Kow Chinese School
- Bringing classical concerts to underprivileged Asian communities of Boston

Boston, MA*April 2017***Artistic Activities in 2025***Residency at Boston Conservatory of Music (Boston, MA) – World premiere of music by Dan VanHassel**January 2025**Residency at University of Hawaii-Mānoa (Honolulu, HI) – World premiere of music by Thomas Osborne**February 2025**MOX Music Festival (Warrensburg, MO)**March 2025**Piano recital at Outside the Box Festival (Carbondale, IL)**March 2025**Ruth Slenkzynska Centennial Celebration (Edwardsville, IL)**May 2025**Newport Chamber Music Festival (Newport, RI)**June 2025**Shostakovich Piano Concerto No.1 (Edwardsville, IL)**October 2025*

3008 Pershing Blvd., Granite City, IL 62040 • 636-375-6205 • [REDACTED]

Current Position at SIUE

Southern Illinois University Edwardsville
Director of Wind Studies and Flute Instructor
Lecturer in Flute

Edwardsville, IL
2023-present
2009-2023

Education

University of Nebraska-Lincoln
DMA in Flute Performance

Lincoln, NE
Awarded December 2010

Illinois State University
MM in Flute Performance

Normal, IL
Awarded May 2004

Southeast Missouri State University
BME in Music Education

Cape Girardeau, MO
Awarded May 2000

Certification & Continuing Education

“Blackboard Advanced II” Certificate
Instructor: Renita Luck, Executive Director of Online College, STLCC

Online
July 2022

“Flute Teacher Superhero Course”
Instructor: Dr. Terri Sanchez, Professor of Flute, UMKC

Online
July 2021

“Quality Matters Applying the Rubric” Certificate
Instructor: Renita Luck, Executive Director of Online College, STLCC

Online
July 2020

“Best Practices for Teaching Online” Certificate
Instructor: Renita Luck, Executive Director of Online College, STLCC

Online
July 2020

Recent Artistic Activities (Selected highlights)

Faculty Recital – Southern Illinois University Edwardsville
Full flute recital

Edwardsville, IL
November 2024

St. Louis Women’s Chorale
Chamber performance

Saint Louis, MO
November 2024

Faculty Recital – Southern Illinois University Edwardsville
Full flute recital

Edwardsville, IL
April 2024

In Her Sound “Reclaim the Muse”: Connecting Creative Women through Music
Solo performance with regional premiere by composer Jasmine Barnes

Saint Louis, MO
March 2024

Chamber Project Saint Louis – CMS Young Person’s Composers Concert

Chamber performance – premiere by composer Zhengtao Pan

Saint Louis, MO

March 2024

National Flute Association Convention

SIUE Flute Choir selected to perform

Phoenix, AZ

August 2023

- Featured world premiere of music by Kimberly Archer
- This is the fourth year the flute choir has been selected to perform (2023, 2017, 2015, 2013)

InterHarmony International Music Festival

Artist Faculty in Flute

Acqui Terme, Italy

July 2023

- Masterclass Clinician
- Performing soloist

Missouri Music Educator’s Conference

Performance with the Saint Louis Wind Symphony

Osage Beach, MO

January 2022

Notable Professional Activities & Organizations

Midwest Flute Institute at SIUE

Artistic Director and teacher for summer flute camp

Edwardsville, IL

2022-present

- 4-day event with visiting guest clinicians
- Events include: masterclasses, workshops, ILMEA Prep, mock auditions, performances

SLMSEA Middle & High School Festival

Adjudicator

Saint Louis, MO

2020-present

IHSA Music Festival

Adjudicator

Alton, IL

2019-present

ILMEA Music Festival

Adjudicator

District 6, IL

2015-present

Flute Day

Director and Founder

Edwardsville, IL

2012-present

- 1-day event with world renowned guest artists
- Events include: masterclasses, competitions, presentations, performances

Flute Society of Saint Louis

President for this non-profit organization

Saint Louis, MO

2009-present

- Provides events for local flutists of all ages

Artistic Activities in 2025

Solo performance at Henderson State University

February 2025

IHSA Music Festival – Adjudicator

March 2025

Flute Day 2025 – World premiere of Flute Duet by Daniel Dorff

March 2025

SLSMEA Music Festival – Adjudicator

April 2025

Director and Teacher – Midwest Flute Institute at SIUE

June 2025

InterHarmony International Music Festival - Acqui Terme, Italy

July 2025

National Flute Association Convention - Atlanta, GA

August 2025

ILMEA Music Festival – Adjudicator

October 2025

Faculty Recital – Southern Illinois University Edwardsville

November 2025

[REDACTED]
725 Terra Springs Way Dr. Fairview Heights, Il 62269

[REDACTED]
TEL 618-830-3806

Education

Southern Illinois University Edwardsville

Bachelor of Music, Jazz Performance

Southern Illinois University Edwardsville

Master of Music, Performance

Teaching Experience

Southern Illinois University Edwardsville

2002-Present

Tier II Instructor

Applied Instruction

- Jazz Drum set (Undergraduate and Graduate level)
- Independent Study (Undergraduate and Graduate level)
 - Rhythm section players looking for drum set instruction
 - Rhythm section concepts to rhythm section players
 - Drum set teaching philosophies to graduate percussion majors
 - Advanced Recording Techniques

Classroom Teaching

- Jazz Improvisation
- MUS 439 Recording Techniques
- MUS 338 Jazz History
- MUS 386 Cyber Arts
- MUS 395A Music Business
- MUS 395B Music Business
- MUS 495 Supervised Internship Music Business

Ensemble Direction

- Jazz Combo (Undergraduate and Graduate level)

Coordinator of Recording Activities

- Maintenance and Development of SIUE Recording Studio and related courses

Music Business Director

- Teach music business related courses
- Supervise music business internships and senior projects

Washington University, St. Louis, MO
Adjunct Instructor

2008-2012

Ensemble Direction

- Paid professional player in combos
- Combo coach

Southwestern Illinois College
Adjunct Instructor

2010-2013

Classroom Teaching

- MUS 250 Digital Recording
- MUS 152 History of the Recording Industry

Applied Instruction

- Jazz Drum set

Organizations

The Recording Academy-Grammy

2022-Present

- Member and Grammy Awards Voter

Studio/Tech Experience

Freelance Engineer/Producer

1996-Present

- Tracking, Mixing, and Mastering in both the Analog and Digital Format

Sawhorse Studios

- Engineer/Producer/Studio Musician

2013-Present



CURRICULUM VITAE – [REDACTED]

Associate Professor of Musicology
Graduate Program Director
SIUE Department of Music – Dunham Hall
Campus Box 1771
Edwardsville, IL 62026
Tel. (618) 650-2026, E-mail: [REDACTED]

EDUCATION

THE UNIVERSITY OF CHICAGO, Chicago IL
Ph. D. in History and Theory of Music, Department of Music December 2012
Dissertation: “Mediating Sociability: Musical Ideas of Sympathy, Sensibility, and Improvement in the Scottish Enlightenment.” Committee: Martha Feldman (Chair), Thomas Christensen, James Chandler.
M. A. in History and Theory of Music, Department of Music 2010
THE UNIVERSITY OF SYDNEY, Sydney NSW, Australia
M. Phil. (Musicology), Department of Music, Faculty of Arts 2006
THE AUSTRALIAN NATIONAL UNIVERSITY, Canberra:
Bachelor of Arts (First Class Honours in Music) 2002
Bachelor of Science (Honours-Level Mathematics) 2000

EXPERIENCE

SOUTHERN ILLINOIS UNIVERSITY EDWARDSVILLE
Associate Professor of Musicology July 2020-Present
Graduate Program Director July 2016-Present
Assistant Professor of Musicology August 2014-June 2020
Department of Music, College of Arts and Sciences
SOUTHERN METHODIST UNIVERSITY, Dallas TX
Visiting Assistant Professor of Music History, 2012-14
Division of Music, Meadows School of the Arts

PUBLICATIONS

[REDACTED] and Andrea Jordan, “Musical Encounter, Affection, and Cultural Translation in Ireland and Scotland: Sydney Owenson’s *The Wild Irish Girl* (1806) and Allan Ramsay’s *The Gentle Shepherd* (1725/29)” in *Encounters in Ethnomusicology: Essays in Honor of Philip V. Bohlman*. Edited by Michael Figueroa, Jaime Jones, and Timothy Rommen. Munich: Lit Verlag, 2022.
“Song and Improvement in the Scottish Enlightenment,” *Journal of Musicological Research* vol. 39, no. 1 (2020): 42-68.
Invited Essay: “Enlightenment” in *Cambridge Haydn Encyclopedia*, pp.100-106, ed. Caryl Clark and Sarah Day-O’Connell. Cambridge: Cambridge University Press, May 2019.
“Rethinking the Songster and ‘National-Cosmopolitan’ Identity in Scotland, c.1787-1830,” in *Cheap Print and Popular Song in the Nineteenth-Century: A Cultural History of the Songster*, pp.161-183. Edited by Derek B. Scott, Patrick Spedding, and Paul Watt. Cambridge: Cambridge University Press, 2017. Reviewed by Ian Newman, *Music and Letters* 99, no. 3 (2018).
Conference Review on the 2015 American Society for Eighteenth-Century Studies, Los Angeles. In *Eighteenth-Century Music* 13, no. 1 (March 2016): 156-57.

AWARDS AND GRANTS

SIUE Teaching Excellence Award 2019
Vaughnie Lindsay New Investigator Award 2019-20

| | |
|--|-------------|
| Honorary Faculty Inductee, Phi Kappa Phi, SIUE Chapter | April 2019 |
| Targeted Funding Initiative, SIUE College of Arts & Sciences | Spring 2017 |
| THE NEWBERRY LIBRARY, Chicago IL | |
| Graduate Scholar-in-Residence (declined) | 2012-13 |
| THE UNIVERSITY OF CHICAGO, Chicago IL | |
| Mrs. Giles Whiting Foundation Dissertation Fellowship | 2011-12 |
| Affiliated Doctoral Fellow, Franke Institute for the Humanities | 2011-12 |
| Stuart Tave Teaching Fellowship | 2011-12 |
| Graduate Initiative Grant, Nicholson Center for British Studies | 2011-12 |
| To organize a concert "Music of the Scottish Enlightenment" with the Newberry Consort, 29 May 2012, Fulton Recital Hall (musical works chosen from dissertation research). | |
| Nicholson Center for British Studies Fellowship | Summer 2011 |
| For dissertation archival research in Scotland, Summer 2011. | |

SELECTED CONFERENCE PRESENTATIONS & INVITED TALKS

"Communicating Passions: Marie Sallé's Dances for the Terpsichore Prologue to Handel's 1734 Version of the Opera *Il pastor fido*." American Society for Eighteenth-Century Studies, St. Louis Hyatt Regency, March 2023.

"Teaching the Eighteenth Century," Poster and presentation at American Society for Eighteenth-Century Studies, 2021. Online conference.

"Sensitive Style, Performance, and the Development of the Pianoforte," invited program address for Illinois State Music Teachers Association, Gateway Arch East Chapter, 15 November 2019.

"Verdi's *Rigoletto*," Opera Theatre of St. Louis, 22 January 2019.

"Social Transformation, Fragmentation, and Community in Allan Ramsay's Scottish Songs for *The Gentle Shepherd* and *Tea-Table Miscellany*," Society for Ethnomusicology Annual Meeting, Denver, CO, 29 October 2017.

"The Musical Enlightenment in Scotland," American Musicological Society Midwest Chapter, Spring meeting, Drake University, IA, 22 April 2017.

"The Sonic Enlightenment in Scotland," Periods and Waves: An Interdisciplinary Conference on Sound and History, Stony Brook University, 29 April 2016.

Invited Panel Chair:

"Music that Makes Communities," Society for Ethnomusicology Annual Meeting, Denver, CO, 26 October 2017.

Other Presentations:

SIUE Fall 2019 Commencement Address

COURSES TAUGHT

MUS 111 – Introduction to Music History/Literature

MUS 267/367a/367b – History of Music I, II, III (Music Majors)

HONS 250 – Patterns in Human Endeavors: Voice

HONS 120 – Big Questions and the Spirit of Inquiry: Voice & Community

MUS 411/511:

- 20th-Century Music
- Scottish Music
- Baroque Opera and the Castrato

MUS 442 – Counterpoint

MUS 305 – Non-Western Music

IS 306 – Myth & Music (with Dr. Douglass Simms)

IS 309 – Cultural History of Popular Music (with Dr. Cory Willmott)

MUS 501 – Intro to Graduate Study in Music

MUS 500B – Graduate Music History Review