

J. ANDREW FLORY
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Publications

“Sepia and American Black Middlebrow,” *Journal of the American Musicological Society* 73, no. 2 (forthcoming).

“Sometimes it Snows in April,” *Prince From Minneapolis*, ed. Arun Saldanha (University of Minnesota Press, forthcoming).

Review of Mark Slobin, *Motor City Music: A Detroiter Looks Back* (New York: Oxford University Press, 2018) in *Journal of the Society for American Music* (forthcoming).

“The Ballads of Marvin Gaye,” *Journal of the American Musicological Society* 72, no. 2: 313-361.

“Liveness and the Grateful Dead,” *American Music* 37, no. 2: 123-145.

What’s That Sound: An Introduction to Rock and its History, editions 3-5, co-authored with John Covach (New York: W. W. Norton, 2012, 2015, 2018).

I Hear a Symphony: Motown and Crossover R&B (Ann Arbor: University of Michigan Press, 2017).

(review) Christopher M. Reali, *Notes* 75, no. 2 (2018): 272-275.

(review) Charles Hughes, *Journal of the Society for American Music* 13, no. 2 (2019): 232-233.

“Fandom and Ontology in the Beach Boys’ Smile,” in Philip Lambert, ed., *Good Vibrations: Critical Perspectives on the Music of Brian Wilson and the Beach Boys* (Ann Arbor: University of Michigan Press, 2016), 215-41.

“Rock Narratives and Teaching Popular Music: Audiences and Critical Issues,” *Journal of Music History Pedagogy* 5 (Fall 2014), 135-42.

“20 Feet From Stardom: Entertainment or History?” *Musicology Now*, February 21, 2014, <http://musicologynow.ams-net.org/2014/02/20-feet-from-stardom-entertainment-or.html>.

“Tamla-Motown in the UK,” in Brett Lashua, Karl Spracklen, Stephen Wagg, eds., *Sounds and the City: Popular Music, Place and Globalisation* (Hampshire: Palgrave, 2014), 113-27.

Review of Albin Zak, *I Don’t Sound Like Nobody: Remaking Music in 1950s America* (Ann Arbor: University of Michigan Press, 2010), *Journal of the Society for American Music* 7 (2013): 203-5.

“Motown,” in *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped Our Culture*, ed. Jacqueline Edmondson (Santa Barbara: Greenwood, 2013), III: 723-7.

Entries for Aladdin, Casablanca, Commodores, Dakar, Donny Hathaway, Invictus, Keen, Gladys Knight and the Pips, Martha and the Vandellas, Lionel Ritchie Luther Vandross, Dinah Washington, Mary Wells, Jackie Wilson, and Bill Withers in *Grove Dictionary of American Music*, second edition (2013).

Review-essay of Annie J. Randall, *Dusty! Queen of the Postmods* (New York: Oxford University Press, 2009); Michael Awkward, *Soul Covers: Rhythm and Blues Remakes and the Struggle for Artistic Identity* (Durham: Duke University Press, 2007); and George Lipsitz, *Midnight at the Barrelhouse: The Johnny Otis Story* (Minneapolis: University of Minnesota Press, 2010); *Bulletin of the Society for American Music* 38, no. 3 (Fall 2012): 76-8.

Review of Joel Rudinow, *Soul Music: Tracking the Spiritual Roots of Pop from Plato to Motown* (Ann Arbor: University of Michigan Press, 2010), *American Music* 30 (Spring 2012): 125-6.

“Marvin Gaye as Vocal Composer,” in *Sounding out Pop: Analytical Essays in Popular Music*, ed. John Covach and Mark Spicer (Ann Arbor: University of Michigan Press, 2010), 63-98.

“Black Pop Singers and Balladeers,” *Encyclopedia of African American Music*, ed. Emmett G. Price III, Tammy L. Kernodle, and Horace J. Maxile, Jr. (Santa Barbara: ABC-CLIO, 2010), 731-742.

“The Beatles,” *Encyclopedia of the Modern World*, ed. Peter N. Stearns (New York: Oxford University Press, 2008), 1:370-71.

Review of *The Carbon Copy Building*, Michael Gordon, David Lang, Julia Wolfe, music; Ben Katchor, text and drawings (Cantaloupe CA-21038, 2007), *Journal of the Society for American Music* 2 (November 2008): 593-95.

Review of Craig Werner, *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul* (New York: Crown Publishers, 2004), in *Notes* 61 (March 2005): 752-54.

Music Production and Industry Work

Liner notes: Marvin Gaye, *More Trouble*, Ume/Motown, 2020 (forthcoming). LP.

Production and annotation: various artists, 1969 Motown iTunes End-Of-Year Collection, Universal Music Enterprises (2019). Streaming.

Production, mixing, annotation: Marvin Gaye, *A Tribute to the Great Nat King Cole* (Expanded Edition), Universal Music Enterprises (2019). Streaming.

Production and annotation: Marvin Gaye, 1965 iTunes End-Of-Year Collection, Universal Music Enterprises (December 2015). Streaming.

Co-producer (audio production, historical annotation and essay author): Marvin Gaye, *Trouble Man* [Expanded Edition] (Motown/Hip-O Select, B0017676, 2012). CD.

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.

Liner notes: “Mercy, Mercy Me,” essay included in *The Complete Motown Singles*, vol. 11a (Motown/Hip-O Select B0011579-02, 2008). CD.

Liner notes: “Remember How You Got Where You Are,” essay included in *The Complete Motown Singles*, vol. 11b (Motown/Hip-O Select B0012227-02, 2009). 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

“Mapping Marvin,” Annual Meeting of the Society for American Music, Minneapolis, MN (March 2020).

“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).

“Sarah Vaughan and the Sonic Middlebrow,” MoPop PopCon, Seattle (April 2018).

“Marvin Gaye at the Copa,” Music and the Middlebrow, London (June 2017).

“She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown,” Joint Annual Meeting of the American Musicological Society and Society for Music Theory, Vancouver BC (November 2016).

“She Needs Me’: Marvin Gaye, Crooning, and Vocal Agency at Motown,” International Association for the Study of Popular Music, US and Canada National Conference, Calgary (May 2016).

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

“New Perspectives on the Motown Sound,” Annual Meeting of the Society for American Music, Lancaster, PA (March 2014).

“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).

“From Motown to Mowest: Marvin Gaye’s Trouble Man,” National Meeting of the American Musicological Society, Indianapolis (November 2010).

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

“The American Invasion: Motown and the UK,” Annual Meeting of the Society for American Music, Denver (March 2009).

“The Motown/Stax Problem,” National Meeting of the Society for Ethnomusicology, Wesleyan University, Middletown, CT (October 2008).

“The Motown/Stax Problem,” Fall Meeting of the American Musicological Society Capital Chapter, Randolph-Macon College, Ashland, VA (October 2008).

“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 Verses 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: The Voice of the Answer Song,” National Meeting of the American Musicological Society, Los Angeles (November 2006).

“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).

“Marvin Gaye as Vocal Composer,” National Meeting of the Society for Music Theory, Madison (November 2003).

“Being There: Wilco in Transition,” Hillbilly Music Sources and Symbols Colloquium, University of North Carolina at Chapel Hill (April 2003).

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).

“The Motown Sound” and “Motown International,” Motown Records: Made in Detroit, Plowshares Theater Company, Detroit (July 2017).

“She Needs Me: Vocal Agency in the Ballads of Marvin Gaye,” Carleton Africana Studies Grimke Lecture, Carleton College (February 2017).

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

“Ooh, Baby, Baby,” American Music Masters Tribute to Smokey Robinson, Rock and Roll Hall of Fame Museum, Cleveland (November 2015).

“Rock and Roll and the American Musical Landscape,” St. Olaf College (April 2015).

“Motown International,” Macalester College (November 2014).

“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).

“Motown and Film: Aural Depictions of Class and Migration in Lady Sings the Blues and Trouble Man,” Carleton College, collaborative American Studies and African-American Studies Grimke Brown Bag Series (October 2012).

“The Motown/Stax Problem,” Music and Sound Studies Colloquium Series, University of Minnesota (March 2012).

“From Motown to Mowest: Migration, Legacy and Genre,” Growing Up Motown: Stevie Wonder, Michael Jackson and the Making of Motown, University of Michigan Center for African American Studies, Ann Arbor (February 2010).

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

“The Motown/Stax Problem,” Freshman Writing Program, Princeton University (April 2009).

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

“Popular Music in 1968,” Composers Forum, Shenandoah University (January 2008).

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

“The Ever-Changing Smile,” Popular Music Analysis Special Interest Group “Roundtable on Smile,” Annual Meeting of the Society for Music Theory, Cambridge, MA (November 2005).

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).

Workshop Leader, "Looping and Technology in Hip-Hop," Voices across Time: American History through Music, NEH Summer Institute for Teachers, University of Pittsburgh (July 2015).

Session Chair, "Moving Lines in Popular Music Studies," National Meeting of the American Musicological Society, Milwaukee (November 2014).

Workshop Leader, "The Role of Sampling in Hip-Hop," Voices across Time: American History through Music, NEH Summer Institute for Teachers, University of Pittsburgh (June 2013).

Panel Organizer and Moderator, "Pop the Syllabus: Teaching Rock," Experience Music Project Pop Conference, Rock and Roll Hall of Fame, Cleveland (April 2013).

Session Chair, "Soul Reverberations," Annual Meeting of the Society for American Music, Little Rock (March 2013).

Session Organizer and Co-Moderator, "Soul Music Studies," National Meeting of the American Musicological Society, New Orleans (November 2012).

Session Chair, "Localism and the Business of Music," National Meeting of the Society for Ethnomusicology, Wesleyan University (October 2008).

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

Hewlett-Mellon Fellowship, Targeted Opportunities Award (Carleton Large Faculty Development Endowment) “Rock Cultures: Sixty Years of Making, Performing, and Enjoying Rock Music” (2014-2015)
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)
John Motley Morehead Dissertation Completion Fellowship, 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)
Editorial Advisory Board, Journal for the Society of American Music (2016-present)
Reader, Wiley Housewright Dissertation Award, Society for American Music (2016-2018)
Committee Member, David Sanjek Memorial Graduate Student Prize, IASPM (2016)
Editorial Advisory Board, American Music (2013-2015)
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)
Assistant to the Editor, Journal of Musicology (2004)
Peer Reviews: (journals) Twentieth-Century Music, Southern Cultures, Symploke, Journal of the Society for American Music, Journal of Popular Music Studies; (book manuscripts) Pearson Education, Oxford University Press

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).

Joe Lowry, "Jeremiah Ingalls' *The Christian Harmony*: Ecumenical Vision and Elitist Failure," (Senior Comprehensive Paper, Music, 2017).

Abby Easton, "Cultural Institutions and Branding the Diverse Creative City: A Case Study of the National Museum of African American Music" (Senior Comprehensive Paper, American Studies, 2016).

Mary Begley, "Wake Up, It's Over: Punk in American Culture Today" (Senior Comprehensive Paper, American Studies, 2014).

Philip Fonseca, "Trading Gangstas For Geezers: Synthesizing Narrative and Altered American Rap Style to Forge a Post-Millennial British Identity" (Senior Comprehensive Paper, Music, 2012).

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)
Instructor, CLAE summer program (2013, 2014, 2015, 2016, 2017)
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 Almao, 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

Ph.D. Musicology (May 2006); Dissertation: "I Hear a Symphony: Making Music at Motown, 1959 to 1979," John Covach, advisor

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

Yale University Summer Program, Arnold Schönberg Center, Vienna (2002), "The Music of Schönberg's Middle Period, 1908-1923: From Romanticism to Dodecaphony," Allen Forte, instructor

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