

**Curriculum Vitae of  
Ronald W. Rodman, Ph.D.  
Dye Family Professor of Music,  
Carleton College, Northfield, Minnesota 55057**

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**Professional Experience**

**Dye Family Professor of Music**, Carleton College, 2011-present. **Professor of Music**, 1991-present. Teach undergraduate Music Theory (harmony, counterpoint, sight-singing and ear training), Twentieth-Century Analysis, and Music and the Media courses. Conduct Symphonic Wind Ensemble, Brass Choir, Carleton Choir (1991-92); coach brass ensembles; provide studio instruction for low-brass instrumentalists. **Chair, Department of Music**, 1998-2001. Develop and schedule curriculum for the department; recruit and evaluate faculty (full-time and adjunct), including third-year and tenure reviews; develop and maintain positive relations with faculty and students; recruit and advise students for the college and the music major; plan, implement and monitor the budget for the department in all areas (five budget accounts); supervise the maintenance of facilities (three buildings); recruit, train and maintain relationships with support staff.

**Coordinator of Music Fundamentals (Associate Instructor)**, Music Theory Department, School of Music, Indiana University, 1987-90. Draft and implement aural-skills placement exam for first-year students; supervise graduate teaching assistants.

**Assistant Professor of Music and Chair of the Music Department**, North Carolina Wesleyan College, 1982-1987. Chair (1985-87): Supervise curriculum and budget; recruit faculty and students for the music major; serve as liaison between faculty, students and administration; coordinate and supervise symposia and workshops for community, including teachers and secondary-school students; provide artistic and administrative leadership for college-community concert series, including scheduling, booking of acts and fund raising. Assistant Professor: Teach Music Theory (harmony, counterpoint, orchestration), Instrumental Methods, Music Appreciation (standard and pop/rock music) courses; teach composition classes and lessons; conduct Wind Ensemble, Jazz Ensemble, and Brass Chamber groups; provide studio instruction for all brass instrumentalists.

**Visiting Instructor of Music**, Georgia Southern College, 1982 (sabbatical replacement). Teach Brass Methods and Music Theory Courses. Provide studio instruction for Low-Brass students, coach Brass Ensembles.

**Director of Instrumental Music**, Woodward Academy, College Park, GA, 1977-1981. Develop, coordinate and conduct instrumental program for private elementary and secondary school, grades K-12; teach AP Music Theory course.

## **Education**

**Ph.D. in Music Theory, Indiana University**, 1992. Minors: Music History and Literature, Brass Performance and Pedagogy. Dissertation topic: "Thematic and Tonal Processes in the Development-Reprise Forms of Claude Debussy 1880-1905."

**Master of Music in Music Theory, Georgia State University**, 1982.

**Bachelor of Music Education, Indiana University**, 1977. Graduated with Distinction. Licensed in Instrumental Music, grades K-12.

## **Scholarly Activity**

### **Publications**

#### **Book:**

*Tuning In: Narrative American Television Music*, Oxford University Press, 2010.

#### **Articles and Book Chapters:**

"Radio Formats in the U.S.: a (Hyper)Fragmentation of the Imagination," chapter for *Music and the Broadcast Experience*, edited by Christina Baade and James Deaville, Routledge, 2016.

"Lion and Lambs: Industry-Audience Negotiations in the Twilight Saga Franchise," In *The Oxford Handbook on Sound and Digital Media*. Carol Vernallis, editor. 2013.

"Auteurship and Agency in Television Music. In *The Oxford Handbook of Music and Film*. Edited by David Neumeyer. 2013.

"Television Music" *New Grove Dictionary of American Music*, 2<sup>nd</sup> ed. , 2012.

"Coperettas," "Detecterns," and Space Operas: Music and Genre Hybridization in American Television." In *Music in Television: Channels of Listening* (Routledge Music & Screen Media), edited by James Deaville, 2011.

“The Symphonies of James Gillette: a Minnesota Composer,” *Alta Vista* (Journal of the International Association for Wind Band Research), spring, 2008.

“Style and Ascription in American Television Police Drama Theme Music,” *Music, Meaning, and Media*, edited by Erkki Pekkilä, David Neumeier, and Richard Littlefield. Helsinki: International Semiotics Institute, 2006.

“Popular Songs as Leitmotif in 1990s Films,” *Changing Tunes: Issues in Music and Film*, edited by Phil Powrie and Robyn Stilwell, London: Ashgate, 2005.

*The AP Vertical Teams Guide for Music Theory, Princeton, NJ: The College Board, 2003.* (co-authored with Blaise Ferrandino and Michael Levi).

“Tonal Schemes and the Aesthetic of Pastiche in Herbert Stothart’s Operetta Musicals.” In *Music and Cinema*, edited by James Buhler and David Neumeier. Wesleyan University Press, 2000.

“There’s No Place Like Home: Tonal Closure and Design in The Wizard of Oz.” *Indiana Theory Review* 19 (Spring 1998), issued Spring, 2001.

“Musical Genre and Schenkerian Analysis” (co-authored with Justin London). *Journal of Music Theory* 34/1 (Fall 1998).

“And Now an Ideology from Our Sponsor: Musical Style and Semiosis in American Television Commercials,” *College Music Symposium* 37 (1997).

"Retrospection and Reduction: Telemann's Middleground Reductions of his Zwanzig kleine Fugen," in *Indiana Theory Review* 13, (Spring , 1994).

Review of *Film Music 1*, edited by Clifford McCarty, *Indiana Theory Review*, Volume 11 (Fall, 1990).

Review of *Materials and Techniques of Twentieth-Century Music* by Stefan Kostka and *Analytical Approaches to Twentieth-Century Music* by Joel Lester, *Indiana Theory Review*, Volume 10 (Fall, 1989).

### **Papers Presented at Conferences**

“Race, Reference, and Redemption in *O brother, Where Art Thou?* Music and the Moving Image conference, New York University, May, 2017.

“Cool and the American Crime Drama,” Music and the Moving Image conference, New York University, May, 2016.

“Music and Political Television Advertising,” Conference of the American Musicological Society, Louisville, KY, November, 2015.

“Contemporary Cool” as Existential Sign,” Music and Small Screens, Conference of Music and Media Interest Group, International Musicological Society, Carleton University, Ottawa, July 2013.

“Contemporary Cool” as Trope: A Fourth Semiotic Space of American Television Music ,” Society of American Music Conference, Charlotte, NC, 2012.

“Beyond Mood Categories: Topoi and ascription in the Undergraduate Film/TV Music Classroom.” Paper presented at the Music and the Moving Image Conference, NYU, May 19-22, 2011.

“*Dallas Redux*: The Death and Re-birth of the Auteur in American Narrative Television Music. Visiting Scholars Lecture Series, The University of Minnesota, February 2011. (Invited lecture).

“Migrating Leitmotifs and the Confluence of Musical Space in American Postmodern Television”. Discourses of Music, Sound, and Film: a meeting of Disciplines. University of Texas at Austin, February 2010. (Invited lecture).

“Postmodern TV Music as *Avant-Garde*.” Music and the Moving Image Conference, New York University, May, 2007.

“Tube of Pleasure, Tube of Bliss: Popular Music and Restrained Spectacle in American Television,” 9<sup>th</sup> International Congress for Music Signification, University Tor Vergata, Rome, Italy, Sept. 19-23, 2006.

“The Symphonies of James Gillette, a Minnesota Composer.” Joint Conference for International Association for the Study of Band Music (IEGB) and the Historic brass Society (HBS), Summer 2006, Northfield, MN.

“The Popular Music Score and Narrative Signification in Two 1990s Films: *Pulp Fiction* and *Trainspotting*”, paper presented for “Sound and Vision” conference, Jyväskylä Finland, March 15-16, 2005.

“Reel” Music and “Real” People: Pragmatic Breakthrough in Danny Boyle’s *Trainspotting*, paper presented for the International Congress for Musical Signification, University of Paris (Sorbonne), Paris, France, October 3-8, 2004.

“Limiting the Liminal: Popular Music and Restrained Spectacle in American Television,” Popular Music and American Culture conference, Center for American Music, The University of Texas at Austin, November 20-23, 2002.

“Musical Style Topic and Television Genre: the Changing Perception of the Police through TV Cop Show Theme Music.” Music and American Culture conference, Department of Arts and Letters, Michigan State University, Sept. 26-28, 2002.

“The Celtic Revival in Hollywood Film Music,” presented at the International Conference of the College Music Society, Limerick, Ireland, July 6-10, 2001.

“On Tonal Design in the Classical Film Score,” presented at the joint conference of Music Theory Midwest and the Society for Ethnomusicology-Midwest, University of Cincinnati, April 20-21, 2001.

“Popular Songs as Leitmotifs in 1990s Film,” presented at See/Hear: Popular Song and Cinema conference, University of Newcastle-upon-Tyne, United Kingdom, November 9-10, 2000.

“Topic, Genre and Markedness in American Television Theme Music.” Paper presented for the International Association for Semiotic Studies, Dresden, Germany, October 6-11, 1999.

“Musical Style Topoi, the *Seme Mythique*, and the Intersubjective in American Television Advertising.” Paper presented for the International Society for Semiotic Studies, Vienna Austria, March 18-22, 1999.

“Topic, Structure and Pastiche: the MacDonald/Eddy Musical Films,” presented for “Cinema and Popular Song” conference, The University of Iowa, April 2-3, 1999.

"And Now a Message from our Sponsor: the Hierarchy of Musical paradigms in American Musical Television Commercials," presented as part of a special session "Music, the Electronic Media, and the Cultivation of Reality" at the 1996 Conferences of the Society for Music Theory, Baton Rouge, LA., November 2, 1996, and Music Theory Midwest, Western Michigan University, May, 18, 1996.

"A Tale of Two Cars: Music and Intertextuality in American Television Advertising," presented at the national conference of the College Music Society, Atlanta, Ga. October 25-26, 1996.

"Like a Rock:" Popular Songs, Signs, and "Le Plaisir du texte" in American Television Advertising," presented for the annual conference of the International Association for the Study of Popular Music, Denver, Colorado, October 3-4, 1996.

"D'Indy the (Not-so) Progressive: Nested Trilogies and the *Trois Etats de la tonalite* in Beethoven's, op. 106," paper presented for the Sixth Annual Conference of Music Theory Southeast, Winthrop College, Rock Hill, SC, March 15, 1997 and the 1994 Conference of Music Theory Midwest, Bloomington, Indiana.

"Teaching the High-School AP Music Theory Course," paper given for In-Service Conference of the Minnesota Music Educator's Association, February, 1994.

"The Major-Minor Third Axis in the Early Works of Claude Debussy," paper presented to the 1993 Annual Meeting of Music Theory Midwest, Madison, Wisconsin.

"Teleology and Symmetricization in the first Movement of Debussy's *Quatuor a cordes*," paper presented to the second annual conference of Music Theory Southeast, Chapel Hill, NC March 19-20, 1993.

"Retrospection and Reduction: Telemann's Middleground Reductions of the Zwanzig kleine Fugen," presented at the Second International Schenker Symposium, Mannes College of Music, New York, NY. (1992) and the 1992 National Conference of the Society for Music Theory, Kansas City, MO, 1992.

### **Recordings**

*Swank* The Jazztronauts (tuba), Hepcat Records, 2001.

*Czech Trombone Treasures* (trombone) with the Northfield Trombones and St. Olaf College Trombone Choir, Alliance Music, Inc., 2000.

*The Symphonies of James R. Gillette*, (conducting the Carleton Symphonic Wind Ensemble) Custom Cassette, 1994.

### **Work in Progress**

"Cool" as Televisual Existential Trope", submitted to *Kinescope*, European Journal of Mass Media.

### **Grants and Awards**

Curricular Computing Grant from Carleton College to develop electronic music and media course, 2008-09.

Curricular Development Grant (with Justin London) from Carleton College for renovating music theory curriculum, summer 2008.

Faculty Development Small Grant from Carleton College for research and production of Vaudeville performance recreation, 2006.

Sit grant from Carleton College for faculty research in film and television music, academic year 2001-02.

Faculty Computing Grant from Carleton College for creating electronic textbook for music theory sequence, summer, 1996.

Faculty Development Grant from Carleton College for research in film and television music at UCLA, summer, 1995.

Faculty Development Grant from Carleton College for research and transcription of works for wind ensemble by James Robert Gillette, summer, 1993.

Departmental Research grant in Music Theory, Indiana University School of Music, academic year 1989-90.

### **Other Departmental and College Assignments**

at Carleton College    Student grants Committee 2016-  
Community Board on Sexual Misconduct, 2011-2013  
Co-Chair, Education and Curriculum Committee, 2005-2007.  
Co-Chair Elect, Education and Curriculum Committee, 2004-05.  
Learning and Teaching Center Advisory Committee (2002-present)  
Faculty Grants Committee, 2000-01.  
Chair, Concert Committee, 1995-98  
Career Advisor, Music Department, 1992-95.  
Chair, Committee for Studies in the Arts, 1994-98.  
Local Arrangements Chair, Music Theory Midwest  
Annual Conference, spring, 1997.

at Indiana                Coordinator of Fundamentals/Aural Skills, 1987-90.  
President, Graduate Theory Association, 1988-89.  
Editorial Staff, Indiana Theory Review, 1987-89.  
Scholarly periodical of research in music theory.

at N.C. Wesleyan        Chair, Music Department, 1985-87.  
Director, NEW Arts Performing Arts Series, Rocky  
Mount, NC, 1985-87.  
Director and Clinician,  
Brass Clinics for High School Students, 1984-87.  
Regional Honor Band Clinics, 1986-87.

### **Professional Organization Memberships**

Music Theory Midwest, President, 2007-2009, Treasurer, 2003-07, Area Representative, 2002-03.

International Association for the Study of Semiotics

Society for Music Theory  
College Music Society  
American Musicological Society

### **Other Professional Activity**

Chief Reader, AP Music Theory Exam, Designate Year 2017-18, Chief Years 2018-2022.

College Board Consultant, Midwest Region, Music Theory AP Program, 2001-present.

College Board Advisor, and member, Test Development Committee, 2011-2015.

Exam Leader, AP Music Theory Exam, Cincinnati, Ohio, 2011-present. Question Leader, AP Music Theory Exam, 2001-2014. AP Reader, 1998-99.

“Teaching Figured Bass,” in *Thinking Contrapuntally*, AP Music Theory Curriculum Module, 2012.

Consultant, Carleton College AP Summer Institute, 1993-present.

Guest presenter, Summer Workshop in Music Theory Pedagogy, Rice University, Houston, TX, June 23-25, 2008.

Guest Lecturer, University of Helsinki, Finland, spring, 2005. Lectured on semiotics of film and television music.

Guest Faculty, Associated Colleges of the Midwest Chicago Arts Program, fall, 2003.

Taught interdisciplinary course on music and fine arts, conducted workshop on music/media production.

Guest Lecturer, AP Music Seminar in Popular Music, January 21-23, 2000, Dallas, Texas.