

Durrell Bowman <http://durrellbowman.com>
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Full-Time Positions Held

University of California, Los Angeles, Lecturer, 2007-08 academic year
Dalhousie University, Assistant Professor, Department of Music, Fall 2006
University of Alberta, Instructor, Department of Music, 2002-03 academic year

Additional Positions Held

University of Guelph, Instructor, Department of Music, 2006, 2007
Laurentian University at Georgian College, Instructor, 2003-05
Conrad Grebel College at the University of Waterloo, Instructor, 2001-02
University of Western Ontario, Faculty of Information and Media Studies, Instructor, 2001
University of California, Los Angeles, Instructor, 1999-2000

Education

University of California, Los Angeles

Ph.D. in Musicology, 2003; Robert Walser, dissertation supervisor
- “Permanent Change: Rush, Musicians’ Rock, and the Progressive Post-Counterculture”

University of Toronto

M.A. in Musicology, 1991
- course-work based, with comprehensive examinations and language examinations
- followed by preliminary Ph.D. research work on Shakespearean film music, 1991-93

University of Waterloo

B.A. in Honours Music; options in Applied Studies and Society, Technology & Values, 1989
Conestoga College post-degree certificate in Computer Applications Development, 2010

Scholarships, Awards, and Fellowships

University of California, Los Angeles

Collegium of University Teaching Fellows, 1999-2000

- developed and taught seminar: “Analogues of Darkness: The Music of *Film Noir*”

Dissertation Year Fellowship – major award, including full tuition/fee waivers, 1999-2000

Full Tuition and Fee Waivers – including international student tuition, 1995-99

Phi Beta Kappa – **International Student Scholarship**, 1998-99

Primary Areas of Interest

- American, British, and Canadian Music; Music Since 1945
- Rock, Pop, and Related Music; Film & Television Music
- Ideology, Identity, Authenticity, Intertextuality, Parody

Publications

Books

Rush and Philosophy: Always Hopeful, Yet Discontent

(co-editor and contributor; Chicago: Open Court, 2010)

– “How is Rush Canadian?”

– “Barenaked Death Metal Trip-Hopping on Industrial Strings”

“Be Sharp: *The Simpsons* & Music” (in preparation)

– parody-homage, characterization, cultural hierarchy, sexuality/religion/otherness

Book Chapter

“Let Them All Make Their Own Music—Individualism, Rush, and the Progressive/Hard Rock Alloy, 1976- 77.” ***Progressive Rock Reconsidered***. Chapter 9: 183-218.

Kevin Holm-Hudson, editor. New York: Routledge, 2002.

Peer-Reviewed Journal Articles

“Rush Tributes: Barenaked Death Metal Trip-Hopping on Industrial Strings” (pending)

“Cast in This Unlikely Role: Genre, Demographics, and the Music of the Rock Band Rush.”

Studies in Music, University of Western Ontario. Proceedings of the International Association for the Study of Popular Music—Canada. (In Press.)

“Dark Mirrors and Dead Ringers: Music for Suspense Films about Twins.”

Intersections, the Journal of the Canadian University Music Society, Vol, 27/1 (2006).

Review Articles and Other Short Articles (in Journals and Books)

Review of Rush DVD, *R30*. ***Journal of the Society for American Music***. Fall 2007.

Review of William Echard, *Neil Young and the Poetics of Energy*.

Topia—Canadian Journal of Cultural Studies. 2007.

“To Rand or not to Rand: Neil Peart’s Varied Influences,” reply to Chris Matthew Sciabarra,

“Rand, Rush, and Rock.” ***Journal of Ayn Rand Studies***, 5.1 (Fall 2003).

Review of *South Park: Bigger, Longer & Uncut*. ***ECHO: a music-centered journal***, 1999.

<http://www.humnet.ucla.edu/echo/Volume1-Issue1/sound%20reviews/bowman-review.html>

“A Summary of the Methodology Used for Transcribing Australian Aboriginal Music.”

Appendix A in David H. Turner, ***Afterlife Before Genesis—An Introduction:***

Accessing the Eternal through Australian Aboriginal Music.

Toronto Studies in Religion, vol. 22. New York: Peter Lang, 1997.

Reference Articles (published or in press)

Hans Zimmer, James Horner, Michael Kamen, John Debney,
Howard Shore, Mychael Danna, Jeff Danna. *Grove Dictionary of American Music*. 2009.

Michael Jackson. *Encyclopedia of the Culture Wars*. M. E. Sharpe. 2008.

Art Rock. *Encyclopaedia Britannica*. Written ca 1998-99.

Encyclopedia of Music in Canada – <http://www.histori.ca>, 2007-09:

54-40	Film Scores
Arion Male Voice Choir	Forbes, Roy
Arsenault, Angèle	Heavy Metal
Auf der Maur, Melissa	The Internet and Music
BMG Music Canada Inc.	Jackson, Tom
The Barra MacNeils	Kreviazuk, Chantal
Bey, Salome	Linden, Colin
Bluegrass	MCA Records Canada
Blues	Manitoba Chamber Orchestra
Bowman, Rob	Music Industries
Bublé, Michael	Oundjian, Peter
CBC Recordings	Pop Music, Anglo-Canadian
Calgary Philharmonic Orchestra	Rap
Canadian Electronic Ensemble	Rheostatics
Canadian Idol	Rock 'n' Roll and Rock Music, Anglo-Canadian
Cantatas	Rush
Capitol Records – EMI of Canada Ltd.	Sky, Amy
Choral Singing	Songwriters and Songwriting (English Canada), 1954-2000s
Cochrane, Tom and Red Rider	Spirit of the West
Crash Test Dummies	Toronto Consort (update of my 1992 revision)
Country Music	Warner Music Canada Ltd.
Cuddy, Jim	Whiteley, Ken
Dyck, Howard	Winnipeg Philharmonic Choir
Elora Festival	
Ensemble Anonymous	

Encyclopedia of Music in Canada – 2nd edition (Toronto: Univ. of Toronto Press, 1992):

Amadeus Ensemble	Kitchener-Waterloo Chamber Music Society
Amish	Kraft, Norbert
Armin, Adele	Legrady, Thomas
Armin, Jay	Lichti, Daniel
Armin, Otto	Macdonald, James
Armin, Paul	Macdonald, John
Armin, Richard	Mayer, Uri
Canadian Brass	Mennonites
Canadian Children's Opera Chorus	Parker, Mary Ann
Centre in the Square	Steinberg, Ben
Festival of the Sound	Thomson, Philip
Frey, Paul	Tilney, Colin
Hammer, Moshe	Toronto Consort
Hannaford Street Silver Band	Wiens, Edith
Kitchener and Waterloo	York Winds

Programme Notes

Menno Singers – Handel’s *Messiah* (with Mass Choir, 2008), Honegger’s *King David* (2001)

Elora Festival (2001-04):

Bach, the Barra MacNeils, Beethoven, Berlioz, Brahms, Debussy, Freedman, Kuzmenko, Liszt, Mahler, Mendelssohn, Mozart, Pergolesi, Poulenc, Prokofiev, Ravel, Rolfe, Scarlatti, Schmelzer, Schubert, Schütz, Spanish string music, Vivaldi, Wolf

Exultate Chamber Singers – Centuries Concert, 1500/1600: Fayrfax, Josquin, Weelkes (2000)

Projects and Papers—Proposed and Pending

- “Copyright, Academic Freedom & the Uncertain Future of Music Scholarship” – research project
- “Popular Music Comprises Culture: Studying Styles, Artists & Songs” – teaching method
- papers proposed on Canadian female country musicians, Tori Amos, musicology and non-traditional subjects, Canada-only Top 40 hits, and Rush live albums as “career anthologizing”

Professional Academic Societies

- International Association for the Study of Popular Music (IASPM)
- American Musicological Society (AMS)
- Society for American Music (SAM)
- Canadian University Music Society (CUMS)

Languages – Reading Knowledge of French and German

Invited Lectures, Talks, and Presentations

“Not Just for Praise or Proselytizing: Sociopolitical Critiques in Christian Rock, 1978-84”

- **UCLA Department of Musicology – Distinguished Lecture Series**, April 2008

“Dark Mirrors and Dead Ringers: Music for Suspense Films about Twins”

– guest presentation for a Music History seminar (R. Knapp)

- **University of California, Los Angeles**, February 2008

“*Dead Ringer*, Screenwriter Oscar Millard, and the Film Score by Andre Previn”

- **University of California, Los Angeles** – A Tribute to Oscar Millard, 29 February 2008

“Glam Rock and Progressive Rock,”

for “America in the Sixties: Politics, Society, Culture, 1954-74” (second term)

- **University of California, Los Angeles**, January 2008

“Intro. to Cultural Musicology,” Institute of Advanced Studies and University Partnerships

- **Laurentian University at Georgian College**, Barrie, ON, December 2004

“Popular Music: 1832-1932” • **St. Joseph’s High School**, Barrie, ON, October 2004

“Textu(r)al Undercoding and the Music of the Rock Band Rush:

String Quartets, Death Metal, Trip-Hop and Other Tributes”

- University Colloquium, **Augustana University College**, Camrose, AB, March 2003

- Performing & Visual Arts Colloquia, **University of Alberta**, Edmonton, AB, Nov. 2002

“Canadian Popular Music” (special topics course on Canadian music),

- **Augustana University College**, Camrose, Alberta, March 2003

Conference Papers—Presented and/or Accepted

- “Unledded – Demythologizing Led Zeppelin, ‘Rockism,’ and ‘Post-Rock’”
- 15th Int’l Biennial IASPM Meeting, U. of Liverpool, UK, July 2009 (unable to attend)
- “Intertextual Music and Discursive Parody in *The Simpsons*”
- **Annual ECHO Conference** (2009: Music and Humor), UCLA, June 2009 (by proxy)
 - **American Musicological Society**, chapter meeting, McGill U., Montreal, QC, April 2009
- “‘Hammond’s Folly’ Revisited: Turning the Tables on Music Mega-Corporations”
- **International Association for the Study of Popular Music—Canada**, Brock University, St. Catharines, ON, May 2008
 - IASPM—US, University of Iowa, Iowa City, IA, April 2008 (unable to attend)
- “What Makes Some Popular Music Canadian? or Is Neil Young Canadian?”
- **IASPM—US & Canada**, Northeastern University, Boston, MA, April 2007
 - **American Musicological Society**, chapter, U. of Western Ontario, London, ON, April 2007
- “Logarithmic History and the Music of *The Simpsons*”
- **IASPM—US**, annual meeting, Middle Tennessee State U.; Murfreesboro, TN, Feb. 2006
 - 13th International Biennial IASPM Meeting, Rome, Italy, 2005 (unable to attend)
- “Ideology, Historiography, and the Rock & Roll Hall(s) of Fame: Writing Off Rush?”
- **12th International Biennial IASPM Meeting**, McGill University, Montreal, QC, July 2003
- “Textu(r)al Undercoding and the Music of the Rock Band Rush: String Quartets, Death Metal, Trip-Hop and Other Tributes”
- **The 1980s: Popular Music and Culture**, New York Univ., New York, NY, March 2003
 - Canadian University Music Society, Dalhousie U., Halifax, NS, 2003 (unable to attend)
- “Cast in This Unlikely Role: Genre, Demographics, and the Music of the Rock Band Rush”
- **International Association for the Study of Popular Music—Canada**, annual meeting, University of Western Ontario, London, ON, May 2001
- “The Spirit of Radio—Album Rock, Rush, and Rethinking Individualism, 1980-81”
- 11th International Biennial IASPM Meeting, Turku, Finland, 2001 (unable to attend)
 - **Combined Annual AMS Chapter Meeting**, University of Nevada, Reno; April 2000
- “Dark Mirrors and Dead Ringers: Musical Separations and Fusions in the ‘Cinema of Twins’”
- Royal Musical Assoc.—Music & Cinema, U. of Southampton, April 2001 (unable to attend)
 - See/Hear: Music & Film—U. of Newcastle-upon-Tyne, Nov. 2000 (unable to attend)
- “Cast In This Unlikely Role: Ideology, Genre, and the Music of Rush, 1968-76”
- **Annual AMS Chapter Meeting**, University of California, San Diego, Feb. 1999
- “We’ll Sail the Big Dominion: Independent’s Day and Canada’s Rheostatics”
- **Annual IASPM-US Meeting**, University of California, Los Angeles, Oct. 1998
- “Dark Mirrors and Dead Ringers: Musical Separations and Fusions in the ‘Cinema of Twins’ from *Film Noir* to Postmodernism”
- **CUMS Annual Meeting**, University of Ottawa, Ottawa, ON, May 1998
 - **Annual AMS Chapter Meeting**, Scripps College, Claremont, CA, Nov. 1997

Teaching Experience, 1989-2008

University of California, Los Angeles (Lecturer, full-time)

- **America in the Sixties: Politics, Society, Culture, 1954-74** – GE, music lectures (Fall 07)
- **Performance/Analysis** – music history, 4th-year seminar (Fall 07)
- **Popular Music in Appropriation, Covers, Versions & Parody** – music hist., sem. (W 08)
- **Music History 5: 1888 to 1945 in “The West”** – music major core history course (W 08)
- **America in the 60s: Music and Ideology, 1965-75** – GE, seminar (Spring 2008)
- **America in the 60s: American Film Music, 1954-74** – GE, seminar (Spring 2008)

University of Guelph (Instructor, part-time)

- **Issues in Popular Music Studies** – third-year seminar (Winter 2006, Winter 2007)

Dalhousie University (Visiting Assistant Professor—all courses Fall 2006)

- **History of Music 1: Medieval & Renaissance Music** – music major core history course
- **History of Music 5: Music since 1945** – music major optional history course
- **Choral Music: Histories, Styles, Forms** – 4th-year seminar (special topics)
- **The History of Jazz** – 2nd-year non-major arts elective

Laurentian University at Georgian College (Instructor, part-time)

- **Popular Music and Culture I** (Fall 2003, Fall 2004—two sections in 2004)
- **Popular Music and Culture II** (Winter 2004, Winter 2005—three sections in 2005)

University of Alberta (Instructor, full-time)

- **Analysis & Interpretation: Music Theory & Cultural Musicology in the Study of Popular Music** – music graduate seminar (Fall 2002)
- **Harmony and Form, 1700-1870** (theory 3)
– 2nd-year music major course (Fall 2002—two sections)
- **Genre, Style, Gender, Power: Film Music Case Studies** – music graduate seminar (W 03)
- **Analyzing Popular Music** (theory 6) – 3rd-year music major course (W 2003)

University of Waterloo / Conrad Grebel College (Instructor, part-time)

- **Understanding Music** (music appreciation, Winter 2001, Spring 2001, Spring 2002)
- **Fundamentals of Music Theory** (Winter 2002)

University of Western Ontario (Instructor, part-time) – **Popular Music as Culture** (Fall 2001)

University of California, Los Angeles (Instructor, part-time)

- **Analogues of Darkness: The Music of *Film Noir* & Hitchcock Suspense-Thrillers**
Collegium of University Teaching Fellows, Winter 2000
- **Film and Music** – co-taught with fellow Ph.D. candidate Daniel Goldmark,
awarded from various proposals submitted to the UCLA Dept. of Musicology, Summer '99

University of California, Los Angeles (Teaching Assistant)

- Music Appreciation (Cole; Fall, Winter, and Spring of 1995-96)
- History of Opera I, II, and III (Cole; Fall, Winter, and Spring of 1996-97)
- American Popular Song (Westby, Fall 1997)
- Music in Twentieth-Century Western Culture (McClary, Winter 1998)
- Film and Music (Westby, Spring 1998; Chihara, Spring 1999)
- History II: Twentieth-Century (LeGuin, Winter 1999)
- History of Rock and Roll (Walser, Fall 1998)

University of Toronto (Teaching Assistant, 1989-93)

- Music History, Medieval and Renaissance Music, World Music, Music Appreciation

Positions, Appointments & Activities in Academic Service and Research

Reference Letter for a former student's application to UCLA's Film School, 2009

UCLA Department of Musicology – **Directed Study Supervisor**, Spring 2008

- "The Songwriting of Tori Amos" (for a music history major)

Reference Letter for a student's application to Dalhousie's Graduate School of Audiology, 2006

Dalhousie University, Music Department – **Technology Committee Member**, Sept. to Dec. 2006

IASPM-US Annual Meeting, University of California, Los Angeles – **Session Chair**, Oct. 2003

UCLA Department of Musicology – **Technology Assistant**, 1998-2000

- web-based study materials, such as scrolling listening guides (R. Knapp, E. Le Guin)

- preparation of musical transcriptions for song copyright lawsuits (R. Walser)

UCLA Humanities (including Musicology) – **Graduate Technology Consultant**, 1996-98

UCLA Music Library Special Collections – **Grad. Student Researcher** (via S. McClary), 1996

- surveying, databasing, and preparing finding aids for popular music recordings

University of Toronto, Trinity College – **Research Assistant** (D. Turner), 1992-95

- computer-based database/notation system for Australian aboriginal music project

U. of Toronto, Faculty of Music – **Graduate Rep.**, Task Force on the future of the Fac., ca 1991

Sonneck Society (Society for American Music), Institute for Canadian Music, Univ. of Toronto

– **Local Arrangements Facilitator** (room scheduling, equipment booking, etc.), 1990

U. of Toronto, Fac. of Music, Inst. for Canadian Music – **Research Ass't** (J. Beckwith), 1989-90

- maintaining and updating the Faculty of Music alumni database, publication distribution

Positions, Appointments & Activities in Administrative Support

Choral Librarian, Writer-Editor & Computer Facilitator – Elora Festival & Singers, 2001-04:

- choral librarian for the Elora Festival, the Elora Festival Singers, and St. John's, Elora
- programme notes (see p. 4)
- writer-compiler for 78 performer bios and 31 concert descriptions (incl. texts/translations)
- website design, hi-speed internet network installation, and other computer support

Other

- Office Support, the Ontario Choral Federation (Toronto, 1994)
- Director, Renaissance Music Programme, Circle Ball Fair (Toronto, 1994)
- Brass & Woodwind Director & Counselor, ON Mennonite Music Camp (Waterloo, 1989)

Composition and Related

Composer and Songwriter (occasional)

- computer-based music compositions (including "meta-remixes"), 1987-1997 and 2003-
- vocals, keyboards, and songwriting in Bil Weber & the Glum Bunch, 1988-92

Music Engraver (Sibelius software), 2005-06 – A. Ager, Soundstreams, Pax Christi Chorale

Professional Choral Singing Experience (1990-)

- Core Member of Larger Choir, Member of Chamber Choir, and/or Support Singer
 - Tenor—Elora Festival Singers (N. Edison)
 - Toronto Mendelssohn Choir (2003-07, 2001-02), including Christmas CD (2006)
 - Mendelssohn Singers (2005-07)
 - EFS Winter Series (2003-04), Elora Festival (2003), EFS CD: *In Song* (2004)
 - Tenor—Support Singer, Toronto Jewish Folk Choir (2005-07 and ca 1994)
- Church Choirs (Section Lead, including ensemble and solo work)
 - Tenor—Christ Church, Deer Park; Toronto (B. K. Hill: 2004-07)
 - Tenor—Holy Family Church, Toronto; Vespers (P. Bishop: 2001-)
 - Tenor or Bass-Baritone—Beth Tzedec (S. Spiro; occasional substitute, 2007)
 - Bass-Baritone—St. John’s, Elora (N. Edison: 2002-04), CD (Naxos, ca 2006)
 - Tenor—St. Andrew’s Presbyterian Church, Toronto (D. Bodle: 2001-02)
 - Bass-Baritone or Tenor—Westwood Hills Congr. Church, L.A. (M. Chen: 1996-99)
 - Tenor—Calvin Presbyterian Church, Toronto (S. Martin: ca 1993-95)
 - Tenor—St. Basil’s Church, Toronto; University Mass (B. K. Hill: ca 1993-95)
 - Bass-Baritone or Tenor—Leaside United Ch., Toronto (S. Martin: ca 1990-93)

Other Choral and Vocal Experience (1990-)

- Tenor—substitute or support singer at St. Peter’s Lutheran Church, Kitchener (2009)
- Tenor—Menno Singers (P. Nikiforuk: 2008-10 and 2001-02)
 - including solos (*Missa Luba*, etc.) and a CD recording (Kelman Hall)
- Tenor—Christmas carolling for Entertainment Unlimited (2008 and 2005)
- Tenor—Elora Festival Singers with Roger Hodgson of Supertramp (Orillia, 2008)
- Tenor—Exultate Chamber Singers (J. Tuttle: 2000-02 and 1992-95)
 - CDs: *The Present Time* (2001), *Make We Joy!* (1994)
- Tenor or Countertenor—Musica Humana (UCLA Early Music Collective, ca 1998-2000)
- Tenor—University of California, Los Angeles; UCLA Chorale (D. Neuen, ca 1996-98)
- Tenor—Choral Scholar, Trinity College (R. Bell), incl. organ lessons w. A. Ager (ca 1994-95)
- Tenor—roles in Arbor Oak Trio’s *Love in a Village* & *The Beggar’s Opera* (1993-95)
- Tenor—the role of the Arbiter in the Rock Musical *Chess* (ca 1994)
- Tenor—Tafelmusik Chamber Choir (I. Taurins: 1992-93)
- Tenor—Pax Christi Chorale (L. Bartel: ca 1991-92)
- Tenor—University of Toronto, Early Music Ensembles (ca 1990-92)

References

Primary

Robert Fink – department Chair
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Kevin Holm-Hudson – colleague; editor of *Progressive Rock Reconsidered* (see Publications)
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Additional (may be contacted)

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