

Curriculum Vitae

Mark C. Samples, Ph.D.

Assistant Professor of Music
Coordinator of Music History
Central Washington University

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Education

- 2011 Doctor of Philosophy, Musicology, with supporting area in Ethnomusicology
University of Oregon, Eugene, Oregon
Dissertation: "A Package Deal: Branding, Technology, and Advertising in Music
of the 20th and 21st Centuries"
Co-Advisors: Loren Kajikawa and Marian Smith
- 2003 Bachelor of Arts in Music Theory and Composition, magna cum laude
Point Loma Nazarene University, San Diego, California

Academic Appointments

- 2015– Assistant Professor of Music, Coordinator of Music History, Central Washington
University
- 2013–15 Assistant Professor of Music, Coordinator of Music History, Millikin University
- 2012–13 Visiting Assistant Professor of Music, Millsaps College
- 2011–12 Adjunct Instructor, Musicology, University of Oregon

Selected Academic Awards and Fellowships

- 2014–15 Coleman Foundation Faculty Fellow in Entrepreneurship
- 2014 Igniting the Flame Award for Creative Teaching, The Experiential Classroom
- 2012 Finalist, Wiley Housewright Dissertation Award, Society for American Music
- 2011 Excellence in Teaching Award, School of Music, University of Oregon
- 2011 University Outstanding Scholar in Music, University of Oregon
- 2011 Outstanding Graduate Scholar in Musicology, University of Oregon School of
Music and Dance
- 2009–10 University of Oregon University Scholarship

- 2008 University Club Foundation Fellowship
- 2008 Datatel Scholars Foundation Scholarship
- 2007–8 University of Oregon Laurel Scholarship
- 1999–2003 Music Talent Scholarship (piano, saxophone)

Research Interests

American music in the 20th and 21st Centuries, music and branding, arts and entrepreneurship, music history pedagogy

Publications

Peer-Reviewed Articles and Book Chapters

- Preparation Samples, Mark C. “The Humbug and the Nightingale: P. T. Barnum’s Promotion of Jenny Lind as an Early Example of Branding.” Target journal: *Musical Quarterly*.
- Forthcoming Samples, Mark C. “Timbre and Legal Likeness: The Case of Tom Waits” in *The Relentless Pursuit of Tone: Timbre and Popular Music*, eds. Robert Fink, Melinda Latour, and Zachary Wallmark. New York: Oxford University Press.
- 2013 Samples, Mark C. “Distinguishing Aida Inside and Outside Egypt.” In *The Eighteenth-Century Italian Opera Seria: Metamorphosis of the Opera in the Imperial Age*. Ed. Petr Macek and Jana Perutková. Prague: KLP, 2013, 259–263.

Scholarly Reviews

- Forthcoming Samples, Mark C. “*Selling Digital Music: Formatting Culture* by Jeremy Wade Morris.” *Music Reference Services Quarterly*.
- 2012 Samples, Mark C. “*Music of the 1980s and Music of the 1990s* by Thomas Harrison.” *Music Reference Services Quarterly*. 15, no. 3, 222–25.

Textbook Supplement

- 2012 Samples, Mark C. Test Bank for Taruskin, Richard, and Christopher Gibbs, *The Oxford History of Western Music*, College Edition (1st Ed.). New York: Oxford University Press. Created test bank and online quizzes for complete textbook.

Program Notes

- 2016 Samples, Mark C. “Bach/Busoni Transcriptions.” Solo piano recital by Dr. Martin Kennedy. Program Notes.
- 2011 Samples, Mark C. “*La Pazzia Senile* and *A-Ronne*.” UO Opera, 2011. Program notes.
- 2010 Samples, Mark C. “Viennese Freemasonry and *Die Zauberflöte*.” UO Opera, 2010. Program notes.

Encyclopedia Entries and Other Print Publications

- 2014 Samples, Mark C. "Joan Baez." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2014 Samples, Mark C. "Tim Buckley." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2014 Samples, Mark C. "Leonard Cohen." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2014 Samples, Mark C. "Arlo Guthrie." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2014 Samples, Mark C. "Phil Ochs." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2014 Samples, Mark C. "Buffy Sainte-Marie." In *The Grove Dictionary of American Music* (2nd Ed.), edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2010 "An Interview with Mark Samples and Zach Wallmark, Authors of the Blog 'The Taruskin Challenge.'" *AMS Newsletter* (August), American Musicological Society: 5.
- 2009 Samples, Mark C. "Red Nichols." In *Musicians and Composers of the 20th Century*, ed. Chris Moose. Pasadena, Calif.: Salem Press.
- 2009 Samples, Mark C. "Joseph Shabalala." In *Musicians and Composers of the 20th Century*, ed. Chris Moose. Pasadena, Calif.: Salem Press.
- 2014 Samples, Mark C. "Greatness in Music: How Is it Achieved?" Program for the Millikin-Decatur Symphony Orchestra.
- 2010 Samples, Mark C. "After 'After The Magic Flute': A Conference Report." Newsletter of the American Mozart Society of America. August 12–15, 2010. Conference report.

Research Presentations and Lectures

Accepted Conference Papers

- 2016 Samples, Mark C. "Career Models Through Music History." CMS Summit 21st Century Music School Design, University of South Carolina, Columbia, SC.
- 2016 Samples, Mark C. "Branding the Nightingale: Promotion of Star Performers as a Cultural Practice." Musicking Conference, University of Oregon.
- 2016 Samples, Mark C. "Privileging the Vocal Instrument: Instrumental Timbre and Legal Likeness." Pop-Conference at the Experience Music Project, Seattle, WA.

- 2015 Samples, Mark C. "The Transgressive Aesthetic in the Music of Tom Waits." Pop-Conference at the Experience Music Project, Seattle, WA.
- 2014 Samples, Mark C., and Kariann Goldschmitt. "Branding Travel Musically: How Virgin America and Beats By Dre Curate the Mobile Experience." Pop-Conference at the Experience Music Project, Seattle, WA.
- 2014 Samples, Mark C. "How Do You Sell Anti-Commercial Music? Invisible Branding in the 1960s 'Folk Revival' in America." Society for American Music National Meeting, Lancaster, PA.
- 2013 Samples, Mark C. "Timbre and Legal Likeness: The Case of Tom Waits." American Musicological Society National Meeting. Pittsburgh, PA.
- 2012 Samples, Mark C. "The Humbug and the Nightingale: P. T. Barnum's Presentation of Jenny Lind as an Early Example of Branding." *Consuming Music, Commodifying Sound, 1750–1850*. Yale University, New Haven, CT.
- 2012 Samples, Mark C. "On Protecting the Voice: Tom Waits V. Frito Lay Inc." College Music Society Pacific Northwest Chapter Conference, Capilano University, Vancouver, B.C.
- 2012 Samples, Mark C. "Seeing is Believing: How Performance Affects Meaning in Paul Simon's *Graceland*." Society for Ethnomusicology, Pacific Northwest Chapter Meeting, University of Oregon, Eugene, OR.
- 2011 Samples, Mark C. "Portrait of an 'Indie-Pop' Artist: Romantic Genius, Historical Awareness, and Anti-Commercialism in Sufjan Stevens's *Come On Feel the Illinoise!*" AMS Pacific Northwest Annual Meeting, Western Washington University, Bellingham, WA.
- 2009 Samples, Mark C. "Christian Symbolism in Stravinsky's *Les Noces*." AMS Pacific Northwest Conference, Cheney, Washington).
- 2008 Samples, Mark C. "Come Sunday(s): Narrative Structure in Ellington's Black, Brown, and Beige." 18th Annual Music Graduate Students' Conference, University of Washington, Seattle, WA.
- 2007 Samples, Mark C. "Distinguishing Aida Inside and Outside Egypt," International Musicological Colloquium, Brno 2007, Brno, Czech Republic.

Selected Guest Lectures

- 2013 "Stravinsky's *Rite of Spring*, 100 Years Later." For "*Heritage of the West in World Perspective*" at Millsaps College.
- 2013 "Mozart and Beethoven: Their Lives and Music." Taught with Dr. Jovanni-Rey de Pedro, Assistant Professor of Piano at Millsaps College
- 2012 "European Identity in Medieval Music." For the interdisciplinary class "*The Idea of Europe*" (*European Studies*), Millsaps College.

- 2012 “Music in the Middle Ages: Plainchant, Courtly Love, Polyphony.” For “*Heritage of the West in World Perspective*” at Millsaps College.
- 2012 “Expressions of Divine Praise and Human Emotion in Medieval and Renaissance Polyphony.” For “*Heritage of the West in World Perspective.*”
- 2010 “*Black, Brown and Beige*: Duke Ellington’s Carnegie Hall Premiere, 1943.” For Anne Dhu McLucas’s course, *First Nights in American Music*.

Teaching Experience

- 2014– Assistant Professor, Department of Music, CWU:
- History of Jazz (MUS 101). *General education course considering jazz as an American musical, social, and commercial phenomenon.*
 - Music History Survey (MUS 372–374). *History of Western music from Medieval to the twenty-first Century.*
 - Survey of Chamber Music (MUS 382). *Survey of chamber music focusing on historical context, genre development, and in-depth analyses of selected works.*
 - Survey of 20th-Century Music (MUS 386/572). *Survey of important aesthetic trends, composers, and pieces in music of the twentieth century; for graduate and undergraduate music majors.*
- 2013–2015 Assistant Professor, School of Music, Millikin University
- Music History Seminar: *Counterculturalism in Popular Music of the 1960s and Beyond* (MH 360). *Upper-level seminar on counterculturalism in popular music.*
 - B.A. Music Capstone Seminar (IN 400). *Senior B.A. music capstone experience focused on building skills of arts and entrepreneurship in a democratic society.*
 - Intro to Musicology (IN 400). *An introduction to musicological scholarship for music majors.*
 - Intro to Ethnomusicology (MH 316). *Introduction to music of the world’s cultures, and core ethnomusicological concepts and methodologies.*
 - Music History Survey (MH 211, MH 314). *History of Western music from Medieval to 21st Century.*
- 2012–2013 Visiting Assistant Professor, Department of Music, Millsaps College
- Senior Seminar in Music: *Introduction to Musicology. An introduction to musicological scholarship for music majors.*
 - Contemporary Music. *History of Western music after 1890.*

Musical Style in World Cultures. *A study of music cultures in Indonesia, sub-Saharan Africa, and Eastern Europe.*

Film Music: Its History and Theory. *A chronological discussion of the history of film music from silent films to today.*

History of Jazz. *A history of jazz as an American musical, social, and commercial phenomenon.*

Public/Private in Romantic Music. An interdisciplinary course on Romantic aesthetics considering the ways that private emotions infiltrated the public sphere. For non-majors.

The Evolution of Style in Western Music. *The history of Western music (Medieval through Late Romantic) for majors*

2011–2012 Adjunct Instructor in Musicology, School of Music and Dance, UO

Introduction to Ethnomusicology. *Graduate-level introduction to the discipline of ethnomusicology.*

Music of the Americas. *A study of music cultures in North and South America.*

Understanding Music. *Introduction to fundamentals of music, music listening, and music history; for non-majors.*

Music History Review. *For music graduate students, a review of the western classical music tradition from the medieval period to the present.*

2008–2011 Graduate Teaching Fellow, School of Music and Dance, UO (Sole Instructor)

Music History Review. For music graduate students, a review of the western classical music tradition from the medieval period to the present.

Guided Listening. *Preparation of music majors for the music history sequence; development of critical listening skills through listening journals and discussion; repertoire consisted of the western classical canon, including jazz from 1900–1940.*

Survey of Opera. *Introduction to operas of the “Great Tradition” from Mozart to Puccini; fosters opera-going skills such as informed discussion of viewings, evaluation of performances, staging, and acting, and attendance of a Metropolitan Opera cinema broadcast.*

Music in World Cultures. *Sub-Saharan Africa, Eastern Europe, and Indonesia, with emphasis on learning through performance.*

Public Musicology

Online Publications

2009– Samples, Mark C., and Zachary Wallmark. Co-Founder, principal writer, and curator for the popular musicology blog, *The Taruskin Challenge*. Over 54,000 unique visitors and 215,000 all-time page views (2009 to present). I wrote 87 posts.

Selected *Taruskin Challenge* Posts, Essays, and Resources

[Musicology Must-Reads](#) (version 2.5). Oct. 2, 2011. (over 23,400 views)

[Sousa and American Attitude](#). August 10, 2011.

[Transcendence Ain't Easy: Schoenberg's Spiritual Side](#). June 17, 2011.

[Gottschalk and the Rail](#). August 25, 2010.

[Narrative Development in Chopin's Nocturnes](#). August 23, 2010.

[Schubert and the Romantic Sublime, Part I](#). June 25, 2010.

[Musicologists in the Making?](#) Dec. 2, 2009.

[Musical Objects](#). Sept. 9, 2009.

[Meaning in \(of? through? attached to? inherent in?\) Music](#). Sept. 3, 2009.

Concert Talks and Concert Reviews

2015 Samples, Mark C. "National and Musical Lineages in Musorgsky, Shostakovich, Fauré, and Debussy." Millikin-Decatur Symphony Orchestra, Michael Luxner, conductor. Pre-Concert Talk.

2014 Samples, Mark C. "A Musical Fountain of Youth: Mozart, Saint-Saëns, Bizet, and Young Artists." Millikin-Decatur Symphony Orchestra, Michael Luxner, conductor. Pre-Concert Talk.

2014 Samples, Mark C. "The Sacred and the Profane: Verdi's *Four Sacred Pieces* and Stravinsky's *Petrushka*." Millikin-Decatur Symphony Orchestra, Michael Luxner, conductor. Pre-Concert Talk.

2013 Samples, Mark C. "Themes in Borodin, Sibelius, and Franck." Millikin-Decatur Symphony Orchestra, Michael Luxner, conductor.

2012 Samples, Mark C. "Audience Spellbound by All-Mendelssohn Opener [Joshua Bell]." *The Register-Guard* (Eugene). July 1, 2012. Concert review.

2011 Samples, Mark C. "*Fêtes galantes*: Inspirations of Poetry and Painting in Debussy's Piano Music and Songs." *For the Oregon Bach Festival*. Pre-Concert Talk.

- 2011 Samples, Mark C. "Season Opener Rises to the Occasion [Yo-Yo Ma Plays Golijov]" *The Register-Guard* (Eugene). June 26, 2011. Concert review.
- 2011 Samples, Mark C. "Bach's Passion Comes to Life with Historical Approach." *The Register-Guard* (Eugene). March 15, 2011. Concert review.

Service

Service to the University

- 2015– Music History Coordinator, CWU Department of Music
- 2015– Member, Graduate Committee, CWU Department of Music
- 2014–2015 Performance Learning Assessment Task Force, Millikin University
- 2014–2015 Director, Millikin University Faculty Recital Series

Service to the Discipline

- 2014– "Branding for Musicians." Professional workshop on the principles of branding for musicians. Presented at:
- Willamette Valley Music Festival, University of Oregon, 2016.
 - School of Music and Dance, University of Oregon, 2016.
 - Department of the Creative Arts, New Hope Christian College, 2016.
 - Music Teachers National Association Meeting, Las Vegas, 2015
 - Meadows School for the Arts, Southern Methodist University, 2014.
 - School of Music, Millikin University, 2014.
- 2015 Moderator for session, "Transgressive Timbres in Improvisation." EMP Pop Conference.
- 2010–2011 AMS Communications Committee, Student Representative.

Professional Memberships

- American Musicological Society (AMS)
- Society for American Music (SAM)
- Society for Arts Entrepreneurship Education (SAEE)
- Network of Music Career Development Officers (NETMCDO)

Professional Development

- 2016 “Getting Started Writing Grant Proposals.” Grant Writers’ Seminars and Workshops. Central Washington University. *One-day workshop on writing successful grant proposals, presented by John D. Robertson, Ph.D.*
- 2014 The Experiential Classroom. University of Florida, Gainesville, FL. *Workshop in entrepreneurship education and pedagogy.*
- 2014 Coleman Foundation Fellows Summit. Lisle, IL, August 15–16, 2014. *Workshop for Coleman Foundation Faculty Fellows in Entrepreneurship.*
- 2014 The Savvy Musician in Action. Columbia, SC, June 5–8, 2014. *Intensive arts and entrepreneurship workshop for professional musicians.*

Relevant Work Experience

- 2015– Branding Consultant. Independent Contractor. *Consulting with professional musicians and ensembles.*
- 2006– Freelance Music Editor, Neil A Kjos Music Company.
- 2010–2012 Classical Music Reviewer. *The Register-Guard*, Eugene, OR.
- 2010–2011 Dramaturg, UO Opera. *Responsibilities included historical research for productions, program notes, program design. The company produced Mozart’s The Magic Flute in 2010, and two commedia dell’arte plays in 2011: La Pazzia Senile, by Adriano Banchieri, and A-ronne, by Luciano Berio.*
- 2003–2006 Instrumental Music Editor, Neil A. Kjos Music Company. *Responsibilities included contracting, developing, editing, and seeing projects through to publication; music arranging; studio musician (piano, saxophone) for in-house recordings; musicological consulting.*

Selected Performances

- 2013 Bravo V: Stravinsky’s Rite. Mississippi Symphony Orchestra; tenor in Mississippi Symphony Chorus.
- 2012 Millsaps Faculty Showcase. Alto Saxophone solo.
- 2009 Collegium musicum, University of Oregon. Harpsichord continuo.
- 2006–2007 University of Oregon Jazz Combo. Piano.
- 1999–2003 Point Loma Nazarene University Jazz Band. Section leader (saxophones), alto saxophone soloist.
- 1999–2003 Point Loma Nazarene University Concert Band. Section leader (saxophones), guest conductor.