

# John L. Brackett

---

321 Booth Road, Chapel Hill, North Carolina 27516  
brackett.john@gmail.com | 919.240.4380 (h) | 919.619.4060 (c)

## **Education**

---

2003. Ph.D. Musicology, University of North Carolina at Chapel Hill.  
Dissertation: "The Philosophy of Science as a Philosophy of Music Theory."  
(John Covach, advisor)
1999. Master of Arts in Musicology, University of North Carolina at Chapel Hill.  
Master's Thesis: "Herbert Eimert and the Early Twelve-Tone Idea."  
(John Covach, advisor)
1994. Bachelor of Music in Percussion Performance, Ithaca College.

## **Experience and Employment**

---

- 2017-present. Music Instructor, Vance-Granville Community College.  
Teach face-to-face, blended, and online general education courses (Music Appreciation, American Popular Music, and Introduction to Jazz); student advising; curriculum development; departmental and college committees and service responsibilities
- 2010-2017. Lecturer, University of North Carolina at Chapel Hill.  
Courses in music theory; ear-training; fundamentals of music; Introduction to Rock Music (large-lecture and online versions); special topics courses in popular music; Rock Lab (performance-based); undergraduate courses in music history (Antiquity to the present); music appreciation
- 2012/2014. Adjunct Assistant Professor, Duke University.  
Introduction to Rock Music
- 2004-2009. Assistant Professor (Music Theory), University of Utah.  
Undergraduate and graduate courses in music theory; ear-training; graduate seminars in music theory and music history; music theory pedagogy; research methods/bibliography; student advising; curriculum development; departmental and university committees and service responsibilities
- 2001-2002. Adjunct Professor, St. Augustine's College, Raleigh, North Carolina.

Undergraduate courses in music history (Antiquity to the present); world music; music theory and ear-training

## **Publications**

---

### Books

*The Routledge Companion to Popular Music Analysis: Expanding Approaches*. Co-editor with Ciro Scotto and Kenneth Smith. New York and London: Routledge, 2019.

*John Zorn: Tradition and Transgression*. Bloomington: Indiana University Press, 2008.

### Articles (Peer Review)

“Satan, Subliminals, and Suicide: The Formation and Development of an Antirock Discourse in the United States During the 1980s,” *American Music*, Vol 36, no. 3 (Fall 2018): 271-302.

“Schoenberg, Unfolding, and ‘Composing With Twelve Tones’: A Case Study (Op. 25/I),” *International Journal of Musicology*, Vol. 11 (2015): 47-77.

“‘Hand in Glove’ and the Development of The Smiths’ Sound,” *Dutch Journal of Music Theory*, Vol. 18, no. 2 (May 2013): 69-87.

“Some Notes on John Zorn’s *Cobra*,” *American Music*, Vol. 28, no. 1 (2010): 44-75.

“From the Fantastic to the Dangerously Real: Reading John Zorn’s Artwork,” *Echo: A Music-Centered Journal*, Vol. 8, no. 1 (2009): <http://www.echo.ucla.edu/Volume8-Issue1/brackett/brackett1.html>

“Examining Rhythmic and Metric Practices in Led Zeppelin’s Style,” *Popular Music*, Vol. 27, no. 1 (January 2008): 53-76. Reprinted in Mark Spicer, ed., *Rock Music*. Ashgate, 2011: 349-372.

### Articles (Invited)

“Music as an Expression of Freedom in the Political Theology of Jim Jones and Peoples Temple.” *The Jonestown Report*, Vol. 14 (October 2012): [http://jonestown.sdsu.edu/?page\\_id=34234](http://jonestown.sdsu.edu/?page_id=34234)

“Zorn: Avant/Après/Passé.” *AVANT: The Journal of the Philosophical-Interdisciplinary Vanguard*, Volume III, Number T (2012): 315-323.

“A Simple Song of Freedom?: Music in Peoples Temple.” *The Jonestown Report*, Vol. 12 (October 2010): [http://jonestown.sdsu.edu/?page\\_id=30225](http://jonestown.sdsu.edu/?page_id=30225)

### Chapters

“Weed Crumbles into Glitter”: Representing a Marijuana High in Frank Ocean’s *Blonde*,” in *The Routledge Companion to Popular Music Analysis: Expanding Approaches*, ed. Scotto,

Smith, and Brackett, 300-314.

“Subsidizing the Experimental Muse: Rereading Ribot.” *People Get Ready: The Future of Jazz is Now!*, ed. Ajay Heble and Rob Wallace. Durham, NC: Duke University Press, 2013, 166-174.

#### Encyclopedia Entries

“New York Downtown Scene.” *The Continuum Encyclopedia of Popular Music of the World, Vol. VIII: Genres – North America*, ed. David Horn and John Shepherd. London: Continuum, 2012: 359-362.

“John Zorn,” “Chapel Hill, Raleigh, Durham.” *The Grove Dictionary of American Music*, 2<sup>nd</sup> ed. Cambridge: Oxford University Press, 2012.

#### Reviews

Review of *New York Noise: Radical Jewish Music and the Downtown Scene* by Tamar Barzel. *Journal of the Society for American Music*, Vol. 12, no. 2 (May 2018): 221-224

Review of *Mendi + Keith Obadike Present Crosstalk*. *Journal of the Society for American Music*, Vol. 3, no. 4 (2009): 511-513.

Review of *Silence and Slow Time* by Martin Boykan. *Notes*, Vol. 61 (June 2005): 994-997.

#### Musical Figures/Examples

*Arnold Schoenberg: The Second String Quartet in F-sharp Minor, Opus 10: Authoritative Score, Background and Analysis, Commentary*. Edited by Severine Neff. New York: W.W. Norton & Company, 2006. Prepared musical examples and figures.

## Conference Papers/Presentations

---

2019. “Sound, Structure, and Narrative Designs in Patrick Cowley’s Synthesizer Soundtracks for Gay Porn”: Annual Meeting of the Society for American Music. New Orleans, Louisiana.
2018. “Sound, Structure, and Narrative Designs in Patrick Cowley’s Synthesizer Soundtracks for Gay Porn”: Music and the Moving Image Conference. New York University, New York, New York.
2018. “*Switched-On-Country*: Gil Trythall, Rick Powell, and Early Arrangements of Country Music for the Moog Synthesizer”: Annual Meeting of the International Association for the Study of Popular Music-United States. Vanderbilt University, Nashville, Tennessee.
2010. “Contesting Identities in the Music of John Zorn, Anthony Coleman, and the Radical Jewish Culture Movement”: Annual Meeting of the Society for American Music. Ottawa, Ontario.

2008. "Appropriation and Transformation: Compositional Strategies in John Zorn's Recent Concert Music": Annual Meeting of the Society for American Music. San Antonio, Texas.
2007. "Change Has Come?: Chronicling the 'Crisis' on New York's Lower East Side," Prepared Talk as part of "Crisis In New Music? Vanishing Venues and the Future of Experimentalism in New York City": Roundtable Co-Organized with Tamar Barzel and Marc Ribot, 2007 Guelph Jazz Festival and Colloquium. University of Guelph, Guelph, Ontario.
2006. "Magick and Mysticism in John Zorn's Recent Music": Joint Meeting of the Rocky Mountain Chapter of the American Musicological Society, the Southwest Chapter of the Society for Ethnomusicology, and the Rocky Mountain Chapter of the Society for Music Theory. University of Denver, Denver, Colorado.
2004. "The Value of Bootleg Recordings in Popular Music Research" (with Andy Flory): Annual Meeting of the International Association for the Study of Popular Music-United States, University of Virginia, Charlottesville, Virginia.
2003. "The Wall Cycle": The Concept Album Trilogy of Pink Floyd and Roger Waters": Annual Meeting of the Society for Music Theory. Madison, Wisconsin.
2001. "Aspects of Rhythm and Meter in the Music of Led Zeppelin": Annual Meeting of the Society for Music Theory. Philadelphia, Pennsylvania.
2001. "Schoenberg, Unfolding, and 'Composing With Twelve Tones': A Case Study (Op. 25/I)": Annual Meeting of the Southeast Chapter of the Society for Music Theory. Bob Jones University, Greenville, South Carolina.
1998. "Action vs. Vibe: Identity, Resistance, and Representation in a Local Music Scene in North Carolina": "Music and Urban Livability" – Weiss Urban Livability Colloquium. University of North Carolina at Chapel Hill, Chapel Hill, North Carolina.

## **Professional Activities**

---

Spring 2007 – Co-organizer and member of the program committee for the Annual Meeting of the West Coast Conference of Music Theory and Analysis (School of Music, University of Utah).

Spring 2004-2009 – Music Department Representative (University of Utah) for the LeValley Endowment for Acoustic Music Studies. Assisted with workshop and concert led by American singer/songwriters Dave Alvin, Stephanie Davis, and others.

Fall 2004 – Consultant for "Interstellar Overdrive" by Phil Sutcliffe, a 12-page exposé on Pink

Floyd's *Dark Side of the Moon* (Pink Floyd Special Edition, Special Limited Edition of *Mojo/Q*)

Fall 2004 – Served as a Judge for regional songwriting submissions of BMI Foundation, Inc./John Lennon Scholarship.

1998 Assistant Editor for *In Theory Only* (Vol. 13, numbers 5-8). Duties include formatting articles according to journal specifications prior to publication.

Spring 1998 – Weiss Urban Livability Colloquium

Assisted in the organization of three-day colloquium devoted to various issues relating to the notion of local music – its practice, consumption, and politics – held on the campus of UNC-Chapel Hill. I was responsible for scheduling guest speakers from the Chapel Hill music scene (performers, record producers, and members of the music industry) to speak at the colloquium and the concurrent graduate seminar MUSC 249 (Local Music Ethnography in the South).

1995-2004 – Free-Lance Percussionist. On-call percussionist for the North Carolina, Raleigh, and Durham Symphonies.

## **Awards/Grants**

---

2018. Vance-Granville Community College Mini-Grant. Purchase of musical instruments for Music Appreciation classes.

## **Society Membership**

---

Society for American Music, 2004-present.

Society for Music Theory, 1998-present.

American Musicological Society, 1998- present.

## **Software Proficiency (Mac and PC)**

---

*Microsoft Office* (word processing, data software, presentation); *Keynote* (presentation); *iMovie* (video production and editing); *Finale* and *Sibelius* (music notation software); *Garageband* and *Logic* (digital audio workstations); *Audacity* (audio recording/editing software)

## **Languages**

---

French – written (proficient); spoken (fair)

German – written (proficient); spoken (fair)

## **References (under separate cover)**

---

Jane Alden, Associate Professor of Music, Wesleyan University  
(860) 685-2604; [jalden01@wesleyan.edu](mailto:jalden01@wesleyan.edu)

John Covach, Professor of Music Theory; Chair, The College Department of Music, University of Rochester and Eastman School of Music  
(585) 275-4137; [jcovach@mail.rochester.edu](mailto:jcovach@mail.rochester.edu)

Andrew Flory, Associate Professor of Music (history and American music), Carleton College  
(507) 222-4390; [aflory@carleton.edu](mailto:aflory@carleton.edu)

Phil Ford, Associate Professor of Music (musicology), Indiana University - Bloomington  
(812) 855-6985; [fordp@imdiana.edu](mailto:fordp@imdiana.edu)

Mark Katz, Ruel W. Tyson, Jr. Distinguished Professor of Humanities, UNC-Chapel Hill;  
Director, Institute for the Arts and Humanities  
(919) 843-5335; [mkatz@email.unc.edu](mailto:mkatz@email.unc.edu)

Joelle Lien, Associate Vice President for Academic Affairs; Director of Graduate Studies,  
Northern State University  
(605) 626-7958; [joelle.lien@northern.edu](mailto:joelle.lien@northern.edu)

Shaugh O'Donnell, Associate Professor (Theory), Department Chair, The City College of New York  
(212) 650-5411; [sodonnell@ccny.cuny.edu](mailto:sodonnell@ccny.cuny.edu)

Douglas Shadle, Assistant Professor of Musicology, Blair School of Music, Vanderbilt University  
(615) 322-8868; [douglas.shadle@vanderbilt.edu](mailto:douglas.shadle@vanderbilt.edu)

Travis Stimeling, Associate Professor of Music History, School of Music, West Virginia University  
(304) 293-4968; [Travis.Stimeling@mail.wvu.edu](mailto:Travis.Stimeling@mail.wvu.edu)

Robert Walzel, Dean, School of Music, The University of Kansas  
(785) 864-3421, [Robert.Walzel@ku.edu](mailto:Robert.Walzel@ku.edu)

Ken Weiss, Entrepreneur in Residence, Department of Music, UNC-Chapel Hill  
(919) 962-1039, [kweiss@email.unc.edu](mailto:kweiss@email.unc.edu)