

Reba A. Wissner, Ph.D.
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CURRICULUM VITAE

Education

- 2012 Ph.D., Historical Musicology, Brandeis University
 Dissertation Title: "Of Gods, Myths, and Mortals: Francesco Cavalli's *L'Elena* (1659)"
 Research Advisor: Eric Chafe
 Readers: Seth Coluzzi (Brandeis University), Wendy Heller (Princeton University)
- 2008 M.F.A., Historical Musicology, Brandeis University
- 2005 B.A., *cum laude*, Music with Departmental Honors and Italian, Hunter College of the City University of New York

Academic Appointments

- Fall 2017- Present Faculty, Film and Media Studies Program, Rider University
- Fall 2016-Present Adjunct Assistant Professor, Steinhardt School, Department of Music and Performing Arts Professions, New York University
- Fall 2016-Present Adjunct Assistant Professor, Ramapo College of New Jersey
- Fall 2015-Present Adjunct Assistant Professor of Music History, Westminster Choir College of Rider University
- Fall 2013-Present Adjunct Professor, John J. Cali School of Music, Montclair State University
- Winter 2013-Fall 2016 Adjunct Professor, Berkeley College
- Fall 2012 Visiting Lecturer, Brandeis University
- Fall 2010-Summer 2012 Adjunct Lecturer, Brandeis University
- Fall 2009-Spring 2012 Scholar, Brandeis-Osher Lifelong Learning Institute (BOLLI), Brandeis University
- Fall 2006-Fall 2009 Teaching Fellow, Brandeis University

University Teaching (Instructor of Record—An asterisk indicates that I created and taught the course)

Graduate Courses

Music History Seminar: Baroque Ornamentation (Westminster Choir College, F 18)

Music History for Majors

- Music History Seminar: Baroque Opera* (Senior Seminar, Westminster Choir College, S 18)
- Music History 1: Medieval and Renaissance (New York University, F 16, S17, F 17, S18, F 18)
- Music History 2: Baroque and Classical (New York University, S 17, S 18)
- Music Historiography I: Medieval to Baroque (Westminster Choir College, F 17)
- Music Historiography II: Classical to the Twenty-First Century (Westminster Choir College, S 17)
- Music Since 1900 (Junior Seminar, Westminster Choir College, F 15)
- Music in Time, Place and Ideas: 1710-1890 (Montclair State University, S 14, S 15, S 16, S 17, S 18, F 18)

Music in Time, Place and Ideas: Up to 1710 (Montclair State University, F 13, F 14, F 15, F 16, F 17)

Music Skills for Majors

Theory and Musicianship Lab I (Sight Singing and Ear Training I) (Brandeis University, F 08)

Theory and Musicianship Lab II (Sight Singing and Ear Training II) (Brandeis University, S 09)

Writing Courses

Writing About Music (For Music and Communications Majors, Ramapo College, F 16, F 17)

English Composition: Course topic: Music in Popular Culture* (Brandeis University, F 12)

Music in Television (University Writing Seminar)* (Brandeis University, S 11)

Music and Injustice (University Writing Seminar)* (Brandeis University, F 10)

Madness in Music (University Writing Seminar)* (Brandeis University, S 09)

The Development of Play, Art, and Creativity—Writing Section Instructor (Brandeis University, F 06)

Core Curriculum Courses for Non-Majors

Music and Gender (Ramapo College, S 17, S 18)

History of American Popular Music (Berkeley College, W 13, S 13, F 13, Su 14, W 15, F 16)

The Art of Creativity (Berkeley College, Su 13, F 13, S 15, F 15)

Introduction to Music (Brandeis University, F 07, Su 12)

Global Pop Music* (Brandeis University, F 10)

Music Skills for Non-Majors

Fundamentals of Music (Brandeis University, F 09)

Continuing Education Courses

Three Masterpieces: from Drama to Film and Opera (Brandeis University, F 12)

A Taste of the Boston Symphony Orchestra, '09-'10 (Brandeis University, S 11)

Jews, Music, and Identity in America (Brandeis University, F 10)

Gershwin, Cole Porter, Duke Ellington: What A Time It Was (Brandeis University, S 10)

Musical Communication: Composer to Score to Performer to Listener (Brandeis University, F 09)

Other Teaching Experience

2007-2009 Summer Teacher, The Institute of Reading Development

2005-2008 Writing Center Tutor, Brandeis University

2006-2008 English as a Second Language Tutor, English as a Second Language Department,
Brandeis University

Workshops for Professional Development

2006 Writing Pedagogy Workshop, Brandeis University

2001 Conducting Workshop, The Conductor's Institute at Bard College

Monographs

2016 *We Will Control All That You Hear: The Outer Limits and the Aural Imagination*. Hillsdale, NY:
Pendragon Press.

Reviews:

James A. Hilton, "Book Review: *We Will Control All That You Hear: The Outer Limits and the Aural Imagination*," *Music Reference Services Quarterly* 20 (January 2018), 1-2.

Randall D. Larson. "Film Music Books." *Randall Larson's Soundtrax* (15 November 2016), http://www.buysoundtrax.com/larsons_soundtrax-11-15-16.html

2013 *A Dimension of Sound: Music in The Twilight Zone*. Hillsdale, NY: Pendragon Press

Reviews:

Tony Fonseca. "Submitted: My Stamp of Approval." *Dead Reckonings* 14 (Fall 2013), 42-44.

Randall D. Larson. "Review." *Randall Larson's Soundtrax* (October-November 2013), http://www.buysoundtrax.com/larsons_soundtrac_11_8_13.html.

Monographs in Progress

Cues and Contracts: Music and the American Television Industry (Co-authored with Dr. Jessica Getman)

Music and the Atomic Bomb in American Television, 1950-1969 (Under contract with Peter Lang International Academic Publishers, Forthcoming, 2020)

Edited Collections in Progress

Listen to the Sounds: Music and Sound Design in Twin Peaks (Co-edited with Dr. Katherine Reed)

Peer-Reviewed Articles

Accepted "First Mathematics, Then Music: J. S. Bach and The Evolutionary Supergenius in *The Outer Limits*' 'The Sixth Finger' (1963)." *BACH: The Journal of the Riemenschneider Bach Institute* 50, no. 1 (January 2019).

In Press "No Time Like the Past: Hearing Nostalgia in *The Twilight Zone*." *The Journal of Popular Television* 6, no. 1 (April 2018): 59-80.

In Press "Teaching Christian Chant in a Jewish Music Context." *Journal of Music History Pedagogy* 8, no. 1 (April 2018).

2018 "Music for Murder, Machines, and Monsters: 'Moat Farm Murder,' *The Twilight Zone* and the CBS Stock Music Library." *Music, Sound, and the Moving Image* 11, no. 2 (Backdated to Fall 2017): 157-186.

2017 "'I Am Big, It's the Pictures That Got Small': Sound Technologies and Franz Waxman's Scores for *Sunset Boulevard* (1950) and *The Twilight Zone*'s 'The Sixteen-Millimeter Shrine' (1959)." *Journal of Film Music* 7, no. 1 (Backdated to 2014): 79-95.

2015 "For Want of a Better Estimate, Let's Call It The Year 2000: *The Twilight Zone*, *Brave New World*, and the Aural Conception of a Dystopian Future." *Music and the Moving Image* 8, no. 3 (Fall 2015): 52-70.

2011 "The Face That Launched a Hundred Arias: Helen of Troy and the Reversal of a Reputation in Seventeenth-Century Venetian Opera." *The Opera Journal* 8, no. 1 (2011): 3-17.

- 2010 “All of Mulberry Street Is a Stage: Representations of the Italian Immigrant Experience Through Community Theater Performances of the Italian American *Sceneggiata*.” *Mid-Atlantic Popular and American Culture Association (MAPACA) Almanack* 19 (2010): 92-111.
- 2010 “To Sleep Perchance to Sing: The Suspension of Disbelief in the Prologue to Francesco Cavalli’s *Gli Amori d’Apollo e di Dafne* (1640).” *Studies in Musical Theatre* 4, no. 1 (2010): 5-13.

Book Chapters

- Accepted “The Trouble with Trebles: Orchestration and False Utopias in *Star Trek: The Original Series*.” In *Future Im-Perfect: Sonic Renderings of Utopia and Dystopia in Star Trek*, edited by Jessica Getman, Brooke McCorkle, and Evan Ware. New York and London: Routledge, 2019.
- Accepted “‘Once You Hear This, Act Fast’: Music in Civil Defense Television Advertisements, 1950-1970.” In *The Oxford Handbook of Music and Advertising*, edited by James Deaville, Ronald Rodman, and Siu-Lan Tan. Oxford and New York: Oxford University Press, 2019.
- In Press “Am I Hearing Real Life or Is It Just a Dream?” In *The Twilight Zone and Philosophy*, edited by Alexander E. Hooke and Heather Rivera. Chicago: Open Court Press, 2018.
- In Press “Modern Composer Off the Screen: Leonard Rosenman’s Concert Music.” In *Double Lives: Film Music in the Concert Hall*, edited by James Wierzbicki. Abingdon and New York: Ashgate, 2018.
- In Press “From the Old West to the New Future: *Stoney Burke*, *The Outer Limits*, and the Daystar Stock Music Library.” In *Music for New Frontiers: Re-Locating the Sounds of the Western*. Edited by Kendra Leonard and Mariana Whitmer. Abingdon and New York: Ashgate, 2018.
- 2014 “The Whole Truth: Music as Truth in *The Twilight Zone*.” In *Anxiety Muted: American Film Music in a Suburban Age*, edited by Stanley C. Pelkey and Anthony Bushard, 129-145. Oxford and New York: Oxford University Press.

Multimedia Projects and Databases

- In Progress *Cues and Contracts: Music and the American Television Industry*: Monograph and Ancillary Television Cue Sheet and Musician Contract Online Database (collaboration with Dr. Jessica Getman, University of Michigan). Database currently under beta testing: <http://www.cuesandcontracts.com/>

Articles Under Review

- “From The Brooklyn Bridge to Pennsylvania Highway 11: Bernard Herrmann’s Score for ‘The Hitch-Hiker’ From Radio Play to *The Twilight Zone*.” *Journal of the Society for American Music*.
- “Gimme Shelter: Music, Civil Defense, and Shelter Anxiety in Cold War American Television.” *Journal of Cold War Studies*.

“Music for Mutilating Mannequins: Hearing Atomic Testing Sites on Fifties Television.” *Screen*.

Work in Preparation

“Chaos and Creation: Music, Redemption, and the Atomic Bomb in *Twin Peaks: The Return*.” (To appear in *Listen to the Sounds: Music and Sound Design in Twin Peaks*, edited by Reba Wissner and Katherine Reed).

“Glorious (Non)Conformity: Music, Aesthetics, and Disability in *The Twilight Zone*’s ‘Eye of the Beholder.’” (To be submitted to *Disability and Society*).

“Immoral Music: *Private Property* (1960), Ethical Condemnation, and the National Legion of Decency.” (To be submitted to *The Journal of Cinema and Media Studies*).

“Marius Constant and the Avant-Garde Sound: The Mystery of *The Twilight Zone* Theme.” (Invited article, to appear in *The Journal of Film Music*).

“The Music-Driven Syllabus.” (Music pedagogy and psychology research study conducted at Montclair State University. Primary investigator, IRB-exempt study. To be submitted to *College Music Symposium*).

Signed Encyclopedia Articles

2014 Entries on Protest, Radio, Nostalgia, MTV. In Bill Thompson, ed., *Music in the Social and Behavioral Sciences: An Encyclopedia*—SAGE Reference.

2013 Revisions of short entries on *Early Music America*, George Harrison Edwards, Jackson Hill, Raymond Leppard, and George Harrison Sellars. In Charles Hiroshi Garrett, ed., *The New Grove Dictionary of American Music*, 2nd ed. London: Macmillan, 2011 and Laura Macy, ed., *The New Grove Dictionary of Music and Musicians Online*.

Score Prefaces

2017 Study Score Preface, Luigi Cherubini, *Chant sur la mort de Haydn* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2017 Study Score Preface, Antonín Dvořák, *Rondo for Cello and Orchestra*, Op. 94 (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2017 Study Score Preface, Luigi Cherubini, *Souvenir pour son cher baillot* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2015 Study Score Preface, Marc Antoine Charpentier, *Ouverture pour le Sacre d'un Evêque* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2015 Study Score Preface, François Couperin, *Le parnasse ou l'apothéose de Corelli* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2015 Study Score Preface, Giovanni Battista Pergolesi, *Salve Regina per contralto e archi* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

2014 Study Score Preface, Giovanni Battista Pergolesi, *Missa Romana* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.

Book and Recording Reviews

- 2012 Jon Morgan O'Connell and Salwa El-Shawan Castelo-Branco, editors. *Music and Conflict. Popular Music* 31 (May 2012): 327-329.
- 2011 Frederick Hammond, *The Ruined Bridge: Studies in Barberini Patronage of Music and Spectacle 1631-1679*. In *Notes: The Quarterly Journal of the Music Library Association* (December 2011): 346-348.
- 2011 Stellamara, *The Golden Thread*. In *Coreopsis: A Journal of Myth and Theater* (Summer 2011). URL: <http://www.coreopsis.org/ojs/index.php/Coreopsis/>.
- 2010 Peter Burkart, *Music and Cyberliberties*. In *Southwest Journal of Cultures* (Fall 1). URL: <http://southwestjournalofcultures.blogspot.com>.
- 2010 Cançonier, *The Black Dragon: Music from the Time of Vlad Dracula (ca. 1431-76)*. In *Coreopsis: A Journal of Myth and Theater* (Autumn 2010). URL: <http://www.coreopsis.org/ojs/index.php/Coreopsis/>.
- 2010 Anäis Mitchell, *Hadestown: A Folk Opera*. In *Coreopsis: A Journal of Myth and Theater* (Autumn 2010). URL: <http://www.coreopsis.org/ojs/index.php/Coreopsis/>.
- 2009 Court Carney, *Cuttin' Up: How Early Jazz Got America's Ear*. In *Southwest Journal of Cultures* (Winter 1). URL: <http://southwestjournalofcultures.blogspot.com/2009/12/cuttin-up-how-early-jazz-got-americas.html>.
- 2009 Jann Pasler, *Composing the Citizen: Music as Public Utility in Third Republic France*. In *Southwest Journal of Cultures* (Fall 3). URL: <http://southwestjournalofculturesmusic.blogspot.com/2009/11/composing-citizen-music-as-public.html>.
- 2009 John Koegel, *Music in German Immigrant Theater: New York City, 1840-1940*. In *Southwest Journal of Cultures*. (Fall 2). URL: <http://southwestjournalofculturesarchive.blogspot.com/2009/10/fall-post-2-october-5-2009.html>.
- 2009 Susanne G. Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power*. In *Southwest Journal of Cultures* (Summer 3). URL: http://southwestjournalofculturesarchive.blogspot.com/2009_08_01_archive.html

Other Publication and Editorial Experience

- 2012-Present Founding Series Editor, Music in Media Series, Pendragon Press
We Will Control All That You Hear: The Outer Limits and the Aural Imagination (Reba Wissner, 2016)
The Music of Animaniacs: Postmodern Nostalgia in a Cartoon World (Lisa Scoggin, 2016)
A Dimension of Sound: Music in The Twilight Zone (Reba Wissner, 2013)
- 2013 Guest Editor, *Coreopsis: A Journal of Myth and Theatre*, Spring 2013 Issue, "Musing Upon Euterpe"
- 2010-2013 Music Editor, *Coreopsis: A Journal of Myth and Theatre*

2010-2013 Editorial Board Member, *Coreopsis: A Journal of Myth and Theatre*

Awards and Honors

2018 Teaching and Scholarship Service Award, Montclair State University, AFT Local 6025
 2017-2018 Engaged Teaching Fellow, Research Academy for University Learning, Montclair State University
 2016-2019 Elected Member to Council, American Musicological Society
 2010 University Prize Instructorship Winner, Brandeis University
 2010 Brandeis Graduate Student Association Award for Doctoral Student Excellence
 2009 National Organization of Opera Scholarly Paper Competition Winner
 2006, 2008, 2009, 2011 Brandeis-Osher Lifelong Learning Institute Scholar Award
 2005 Golden Key International Honour Society (Inducted)

Grants and Fellowships

2018 Wallis Annenberg Research Grant, University of Southern California Libraries Special Collections for research for *Music and the Atomic Bomb in American Television, 1950-1969* (\$500 USD)
 2018 James and Sylvia Thayer Short-Term Research Fellowship, University of California, Los Angeles Libraries Special Collections for research for *Music and the Atomic Bomb in American Television, 1950-1969* (\$2000 USD)
 2017-2018 Engaged Teaching Fellowship Grant (for redesigning the early music history course for music majors into an engaged learning course), Research Academy for University Learning, Montclair State University (\$1000 USD)
 2016 Keitel-Palisca Membership and Professional Development Travel Grant, American Musicological Society (\$275 USD)
 2015 Sight and Sound Publication Subvention for *Cues and Contracts: Music and The American Television Industry* Monograph and Ancillary Database, awarded by the Society for American Music (\$1000 USD)
 2014 Membership and Professional Development Travel Grant, American Musicological Society (\$325 USD)
 2008, 2009, 2011 Brandeis Graduate School of Arts and Sciences Travel and Research Grant (\$800 USD each year)
 2009 Andrew W. Mellon Foundation Dissertation Research Grant (\$1000 USD)

Invited Lectures and Colloquia

September 2017 “Gimme Shelter: Music, Civil Defense, and Shelter Anxiety in Cold War American Television,” Center for the United States and the Cold War, Cold War Seminar Series, New York University, New York, NY

- February 2017 “Music in *The Twilight Zone*: Hearing Rod Serling’s Vision,” Ithaca Music Forum, Ithaca College, Ithaca, NY
- October 2016 “I Know Who It Is That Doesn’t Belong Among Us: Scoring Paranoia in *The Twilight Zone*,” The H. Wiley Hitchcock Institute for Studies in American Music Lecture Series/ Colloquium Series, Conservatory of Music at Brooklyn College of the City University of New York, Brooklyn, NY

Conference Presentations

- 2018 “Using Gallery Walks for Engagement in the Music History Classroom,” Teaching Music History Annual Conference, Terre Haute, IN
- 2018 “Faking *The Fugitive*: Music, Rights, and New Compositions for an Old Series,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2018 “The Music-Driven Syllabus,” Annual University Teaching and Learning Showcase, Montclair State University, Montclair, NJ
- 2018 “Chaos and Creation: Music, Redemption, and the Atomic Bomb in *Twin Peaks: The Return*,” Society for Cinema and Media Studies Annual Conference, Toronto, ON, Canada
- 2018 “First Mathematics, Then Music: J. S. Bach and The Evolutionary Supergenius in *The Outer Limits*’ “The Sixth Finger” (1963),” Bach on Screen Conference, Berea, OH
- 2017 “Speaking Their Language: Using Popular Music to Teach the Basics in General Education Music History Courses,” Committee for Career-Related Issues Session on Teaching Introductory Music Courses, Annual Meeting of The American Musicological Society, Rochester, NY
- 2017 “One Course, Three Ways: Teaching Music History as an Adjunct in Multiple Institutions,” Teaching Music History Annual Conference, Boston, MA
- 2017 “Music for Mutilating Mannequins: Hearing Atomic Testing Sites in Television Dramas,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2017 “Suburban Explosions: Music, Destruction, and the Atomic Bomb in Fifties and Sixties Television Anthologies,” Society for Cinema and Media Studies Annual Conference (SCMS), Chicago, IL
- 2017 “You Unlock This Game with The Key of Imagination: *The Twilight Zone: The Game* (2014), Musical Parody, and the Sound of Nostalgia,” North American Conference on Video Game Music, Austin, TX
- 2016 “Marius Constant Already Did It: Musical Parody in the Animated Spoofs of *The Twilight Zone*,” SMT Film Music Interest Group/AMS Music and Media Interest Group Joint Session, Annual Meeting of The American Musicological Society, Vancouver, BC, Canada

- 2016 “Japanese, Chinese, or Mongolian? Musical Codes, Pan-Asianness, and Music Supervision in Television Stock Music of the 1960s,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2016 “Reinforcing Femininity: *The Outer Limits* and The Musical Undermining of Women’s Agency,” Spring Meeting of the Greater New York Chapter of The American Musicological Society, New York, NY
- 2015 “An *Outer Limits* Musical Reboot? Quinn Martin’s *The Invaders* and the Sound of Science Fiction,” Mid-Atlantic Popular and American Culture Association (MAPACA) Annual Conference, Philadelphia, PA
- 2015 “Music as Narrative in *The Twilight Zone*’s ‘The Invaders’ and ‘Two,’” International Association for Word and Music Studies Annual Conference, New York, NY
- 2015 “From the Old West to the New Future: *Stoney Burke*, *The Outer Limits*, and the Daystar Stock Music Library,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2015 “‘I *Am* Big: It’s the Pictures That Got Small’: Franz Waxman’s Scores for the Big and Small Screens: *Sunset Boulevard* (1950) and *The Twilight Zone*’s “The Sixteen-Millimeter Shrine” (1959),” Society for Cinema and Media Studies Annual Conference (SCMS), Montreal, QC, Canada
- 2015 “Hearing That Old Black Magic: Humor and Fred Steiner’s Score for *The Twilight Zone*’s ‘The Bard’ (1963),” Winter Meeting of the Greater New York Chapter of The American Musicological Society, New York, NY
- 2014 “Music for Murder, Machines, and Monsters: ‘Moat Farm Murder,’ *The Twilight Zone*, and the CBS Stock Music Library,” Annual Meeting of The American Musicological Society, Milwaukee, WI
- 2014 “‘Escape from Reality Is Usually Costly, This One is Free’: 1960s Science Fiction Television and the Aural Escape,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2014 “Music for Murder, Machines, and Monsters: ‘Moat Farm Murder,’ *The Twilight Zone*, and the CBS Stock Music Library,” Winter Meeting of The Greater New York Chapter of the American Musicological Society, New York, NY
- 2013 “Performing Opera/Performing Gender: The Case of Helen of Troy in *Seicento* Venice,” Feminist Theory in Music Conference (FTM12), Clinton, NY
- 2013 “For Want of a Better Estimate, Let’s Call It The Year 2000: *The Twilight Zone* and the Aural Conception of a Dystopian Future,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2013 “*The Twilight Zone* and The Avant-Garde Sound,” Popular Culture Association/American Culture Association (PCA/ACA) Annual National Conference, Washington, DC

- 2012 “Will the Real Martian Please Stand Up? Musical Evocations of Otherworldly Corporeality in *The Twilight Zone*,” Popular Culture Association/American Culture Association (PCA/ACA) Annual National Conference, Boston, MA
- 2012 “‘A Well-Conceived Deception’: Transvestism and Gender Identity in Francesco Cavalli’s *Elena* (1659),” American Comparative Literature Association (ACLA) Annual Conference, Providence, RI
- 2012 “*La putta che canta*: An Examination of the Eponymous Role in Francesco Cavalli’s *Elena* (1659),” Winter Meeting of the New England Chapter of the American Musicological Society, Cambridge, MA
- 2011 “What’s In the Box: The Reuse of Cues in Multiple Episodes of *The Twilight Zone*,” Mid-Atlantic Popular and American Culture Association (MAPACA) Annual Conference, Philadelphia, PA
- 2011 “No Time Like the Past: Hearing Nostalgia in *The Twilight Zone*,” The Rod Serling Conference at Ithaca College, Ithaca, NY
- 2011 “Social Distortion: Music as Revelation in Bernard Herrmann’s Scores for *The Twilight Zone*,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2011 “Italian, American, or Italian-American? The Italian Immigrant *Sceneggiata* and Cultural Transference,” Society for American Music Annual Conference, Cincinnati, OH
- 2010 “Not Another Term: Musician as Voter’s Voice in the Campaign Against the Re-Election of George W. Bush,” Mid-Atlantic Popular and American Culture Association (MAPACA) Annual Conference, Alexandria, VA
- 2010 “Not Another Term: Musician as Voter’s Voice in the Campaign Against the Re-Election of George W. Bush,” New England Popular Culture Association (NEPCA) Annual Conference, Boston, MA
- 2010 “If Music Be the Sound of Love: Scores of *The Twilight Zone* and Their Depictions of Love,” Film and History Annual Conference, Milwaukee, WI
- 2010 “Finding One’s Place: Opera, Musical Theater, and Italian Immigration to the United States,” New England American Studies Association (NEASA) Annual Conference, Boston, MA
- 2010 “Appropriating Amazons: Understanding the Female Warrior Presence in Seventeenth-Century Venetian Opera,” City University of New York Graduate Center Early Modern Interest Group Sixth Annual Conference, New York, NY
- 2010 “Sounds and Silences: Affective Use of Music and Silence in *The Twilight Zone*,” New School University Tenth Annual Critical Themes in Media Studies Graduate Student Conference, New York, NY

- 2010 “Music as Reality in *The Twilight Zone*,” Popular Culture Association/American Culture Association (PCA/ACA) Annual National Conference, St. Louis, MO
- 2010 “Helen of Troy’s Reputation in Seventeenth-Century Venetian Opera,” National Opera Association (NOA) Fifty-Fifth Annual Conference, Atlanta, GA
- 2010 “The Opera Manuscripts of Francesco Cavalli and His Scribes: A Paleographic Re-Evaluation,” Brandeis University Graduate Student Association Poster Symposium, Waltham, MA
- 2009 “Longing for Italy, Adapting to America: American *Sceneggiata* Performances as a Mirror of the Italian Immigrant Experience,” Mid-Atlantic Popular/American Culture Association (MAPACA) Conference, Boston, MA
- 2009 “Italian Immigrant Identity in American *Sceneggiata* Performances,” Neapolitan Postcards: The *Canzone Napoletana* as Transnational Subject Conference, New York, NY
- 2008 “To Sleep Perchance to Sing: The Suspension of Disbelief in the Prologue to Francesco Cavalli’s *Gli Amori d’Apollo e di Dafne* (1640),” Music on Stage International Conference, Kent, United Kingdom
- 2004 “Music as Myth and Morality: A Study of the *Serenata* in Baroque Italy,” Princeton Summer Undergraduate Research Experience Research Presentation, Princeton, NJ
- 2004 “Music as Myth and Morality: A Study of the *Serenata* in Baroque Italy,” The Leadership Alliance National Symposium, Chantilly, VA
- 2004 “*Dalla tragicommedia all’opera seria*: The Text to Libretto Relationship in Georg Frideric Handel’s *Il pastor fido* (1743),” Hunter College Honors Conference, New York, NY

Roundtable Panelist and Chair

- 2018 Invited Panelist, Forum for Early Career Professionals Session on The Gig Economy, Annual Meeting of The Society for American Music, Kansas City, MO
- 2017 Roundtable Chair, Cover Letter and CV Workshop, Committee on Career-Related Issues (CCRI), American Musicological Society
- 2017 Invited Panelist, Graduate Education Committee Session on The Dissertation and Your Job, Annual Meeting of The American Musicological Society, Rochester, NY

Public Musicology

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| Forthcoming | Episode music commentaries, <i>The Outer Limits: The Complete Original Series: The Second Season</i> , Remastered DVD and Blu-ray, Kino Lorber Studio Classics (late 2018). Episodes: "Behold, Eck!"
"Counterweight"
"Cry of Silence"
"Expanding Human" |
| 2018 | Episode music commentaries, <i>The Outer Limits: The Complete Original Series: The First Season</i> , Remastered DVD and Blu-ray, Kino Lorber Studio Classics.
Episodes: "Controlled Experiment"
"Don't Open Till Doomsday"
"The Hundred Days of the Dragon"
"The Mice" |
| 2018 | Interview on <i>We Will Control All That You Hear</i> on "The Outer Limits Podcast," 18 February 2018, http://thetwilightzonepodcast.com/reba-wissner-interview/ |
| 2017 | "Krzysztof Penderecki's <i>Threnody for the Victims of Hiroshima</i> and the Trinity Atomic Bomb Test in <i>Twin Peaks: The Return</i> ." <i>Musicology Now</i> – Quick Take, 21 December 2017. URL: http://musicologynow.ams-net.org/2017/12/krzysztof-pendereckis-threnody-for.html |
| 2017 | Organizer, <i>Twin Peaks: The Return</i> Quick Takes Series, <i>Musicology Now</i> , 12-21 December 2017. URL: http://www.musicologynow.ams-net.org |
| 2017 | "Isn't It Too Dreamy? <i>Twin Peaks</i> , Music, and Nostalgia in <i>The Return</i> ." <i>25 Years Later</i> , 10 December 2017. URL: https://25yearslatersite.com/2017/12/10/isnt-it-too-dreamy-music-and-nostalgia-in-the-return/ |
| 2017 | "Music and The Atomic Bomb in Cold War Television." Bernards Township Public Library Leisure Learning Lecture Series, Basking Ridge, NJ |
| 2017 | "Music in <i>The Twilight Zone</i> : An Examination." Bernards Township Public Library Leisure Learning Lecture Series, Basking Ridge, NJ |
| 2016 | "Just Sing No: <i>30 Days, 50 Songs</i> and the Musical Campaign for a Trump-Free America." <i>Trax on the Trail</i> . 15 November 2016. URL: http://www.traxonthetrail.com/article/just-sing-no-30-days-50-songs-and-musical-campaign-trump-free-america |
| 2016 | "Dedicated to All Human Beings': Remix Culture, Fandom, and the Case of Radiohead's 'Reckoner.'" <i>The Avid Listener</i> (New York: W.W. Norton and Co.), 31 October 2016. URL: http://www.theavidlistener.com/2016/10/dedicated-to-all-human-beings-remix-culture-fandom-and-the-case-of-radioheads-reckoner.html |

- 2016 “Not Another Term: Music as Persuasion in the Campaign Against the Re-Election of George W. Bush.” *Trax on the Trail*. 5 October 2016. URL: <http://traxonthetrail.com/article/not-another-term-music-persuasion-campaign-against-re-election-george-w-bush>
- 2016 “Hearing with Your Eyes: Science Fiction Television and Hearing The Unseen.” *The Avid Listener* (New York: W.W. Norton and Co.), 16 May 2016. URL: <http://www.theavidlistener.com/2016/05/hearing-with-your-eyes-science-fiction-television-and-hearing-the-unseen.html>
- 2015-Present Music Specialist/Guest Podcaster, “Between Light and Shadow: A *Twilight Zone* Podcast.” Appearances:
 Episode 2x30 Special: “The Outer Limits” (30 April 2018)
 Episode 2x17: “I’ll Be Zone for Christmas” (24 December 2017), http://traffic.libsyn.com/zonepod/2x17_ill-be-zone-for-christmas..mp3
 Episode 2x07: “Put Up Yer Nukes” (20 August 2017), http://traffic.libsyn.com/zonepod/2x08_Put_Up_Yer_Nukes.mp3
 Episode 2x05: “Smack Dat Ass...tronaut” (30 July 2017), http://traffic.libsyn.com/zonepod/2x05_Smack_Dat_Ass...tronaut.mp3
 Episode 2x02 Special Report: “The Moat Farm Murder” (16 July 2017), http://traffic.libsyn.com/zonepod/2x02_Special_Report_The_Moat_Farm_Murder.mp3
 Episode 1x15: “Reba Wissner at Ithaca” (1 March 2017), http://traffic.libsyn.com/zonepod/1x15_Reba_Wissner_at_Ithaca_College.mp3
 Episode 1x13: “Night of the Mensch” (31 December 2016), http://traffic.libsyn.com/zonepod/1x13_The_Night_of_the_Mensch.mp3
 Episode 1x09: “Nocturnal Immersions” (28 November 2016), <http://zonepod.libsyn.com/1x09-nocturnal-immersions>
 Episode 1x07: “A Scythe for Sore Eyes” (14 November 2016), http://traffic.libsyn.com/zonepod/1x07_A_Scythe_for_Sore_Eyes.mp3
 Episode 1x04: “The 16mm Pinky Ring” (23 October 2016), http://traffic.libsyn.com/zonepod/1x04_The_16mm_Pinky_Ring.mp3
 Episode 1x01: “Rod’s Lonely Man” (2 October 2016), <http://zonepod.libsyn.com/1x01-rods-lonely-man.mp3>
- 2015 Interview on *A Dimension of Sound*, “Twilight Pwn: A *Twilight Zone* Podcast,” 8 July 2015, <http://twilightpwn.tumblr.com/post/123594156029/episode-112b-interview-with-reba-wissner-in-a#notes>
- 2012 Concert Reviewer, Boston Area, *Newsletter of the Society for Seventeenth-Century Music*
- 2010-2011 Concert Reviewer, Boston Musical Intelligencer
- 2006-2007 Program Note Annotator, Brandeis-Wellesley Orchestra

Professional Activities and Related Experience

2016-Present	Peer Reviewer, <i>Journal of Fandom Studies</i>
2013-2016	Grader, PRAXIS Music Education Licensing Exam, The College Board
2009	Archival Research, Venice, Italy
2005-2007	Brandeis University Early Music Ensemble
2004	Leadership Alliance Summer Research Early Identification Program
2004	Research Assistant, Princeton University

Program Committees, Panel Organizer, and Session Chair

2018	Program Committee, AMS Music and Media Study Group, San Antonio Conference Session
2018	Panel Organizer and Session Chair, "Issues in Contingent Labor," AMS Sub-Committee on Contingent Labor, Committee on Career Related Issues (CCRI) Sponsored Session, AMS Annual Meeting, San Antonio, TX
2018	Session Chair, "In a Woman's Voice: Spoken-Word Compositions by American Women," Society for American Music Annual Conference, Kansas City, MO
2018	Panel Organizer and Session Chair, "I'll Hear You Again in Twenty-Five Years: The Music and Sound Design of <i>Twin Peaks</i> ," Society for Cinema and Media Studies Annual Conference, Toronto, ON, Canada
2017-2018	Program Committee, Opera and Musical Theater in the United States Conference, Middle Tennessee State University, Murfreesboro, TN
2017	Panel Co-Organizer and Session Co-Chair, "Pedagogical Approaches, Strategies, and Engagement in the 21 st -Century Music History Classroom," AMS Committee on Career Related Issues (CCRI) Sponsored Session, AMS Annual Meeting, Rochester, NY
2017	Panel Organizer and Session Chair, "Adjunct Pedagogy Issues: A Broad Examination and Roundtable," Teaching Music History Conference, Boston, MA
2013	Panel Organizer, Hearing Gender in Early Modern Italy, Feminist Theory in Music Conference (FTM12), Clinton, NY
2010	Session Chair, "Race and Other in Science Fiction and Fantasy," Popular Culture Association/American Culture Association (PCA/ACA) Conference, Boston, MA

Service to Profession

2018-2021	Co-Chair, Forum for Early Career Professionals (FECF), Society for American Music
2017-2020	Member-at-Large, Music and Media Study Group, American Musicological Society

2017-2018	Chair, Committee on Career-Related Issues (CCRI) Subcommittee on Contingent Labor, American Musicological Society
2017-2018	Committee on Music Leadership, American Musicological Society – Greater New York Chapter
2016-2019	Chair, Adjunct Support Committee, AMS Pedagogy Study Group
2016-2019	Elected Member to Council (Member-at-Large), American Musicological Society
2016-2018	Committee on Career-Related Issues (CCRI), American Musicological Society
2016-2017	Cover Letter and CV Workshop Volunteer, Committee on Career-Related Issues (CCRI), American Musicological Society
2016-2018	Organizer, AMS Conference Buddy Program San Antonio, TX Meeting 2018 Rochester, NY Meeting, 2017 Vancouver, BC Meeting, 2016
2016-Present	Graduate Student Paper Prize Committee, American Musicological Society – Greater New York Chapter
2008-2010	Student Representative, Membership and Professional Development Committee, American Musicological Society
2008-2010	Student Representative to Council, American Musicological Society – New England Chapter
2006-2011	Conference Volunteer, American Musicological Society

University and Other Service

2016-Present	Graduate Student Music History Placement Exam Grader, New York University
2011-2012	Brandeis University Writing Program Curriculum Committee
2007-2012	New Faculty Mentor, University Writing Program, Brandeis University
2004-2005	Music Department Representative, Hunter College Senate
2002-2003	Academic Curriculum Committee, Music Department, Hunter College

Professional Memberships

American Musicological Society
 Mid-Atlantic Popular and American Culture Association (MAPACA)
 Popular Culture Association (PCA)
 Society for American Music
 Society for Cinema and Media Studies
 Society for Seventeenth-Century Music
 Society for the Study of Sound and Music in Games