

Curriculum Vitae

Mark C. Samples, Ph.D.

Assistant Professor of Music
Coordinator of Music History
Central Washington University

400 East University Way
mark.samples@cwu.edu • 509.963.1326

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

- Forthcoming Samples, Mark C., and Sara Theis. "The Entrepreneurial Life: Creating Value in the Theatrical and Performance Industry." In *Arts Entrepreneurship*.
- 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.
- 2017 Samples, Mark C. "The Humbug and the Nightingale: P. T. Barnum, Jenny Lind, and the Branding of a Star Singer for American Reception." *Musical Quarterly* 99, 3–4: 286–320.
- 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

- 2017 Samples, Mark C. "Selling Digital Music: Formatting Culture by Jeremy Wade Morris." *Music Reference Services Quarterly* 19, 3–4 (2016): 256–258.
- 2012 Samples, Mark C. "Music of the 1980s and Music of the 1990s by Thomas Harrison." *Music Reference Services Quarterly* 15, 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. "Mozart's *Magic Flute*." Opera performance by the CWU Opera Ensemble. Program Notes.
- 2016 Samples, Mark C. "Opus 1 Recital." Solo piano recital by Dr. Martin Kennedy. 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

- 2017 Samples, Mark C. "Eliot Grasso's *The Odyssey of These Days*: A Musical Affect Narrative." *The Odyssey of These Days* [Art Catalog].
- 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

- 2017 Samples, Mark C. "Marketing the Talking Machine in *The Phonoscope*, 1896–1900. American Musicological Society, Pacific Northwest Chapter, Seattle, Washington.
- 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.
- 2015 Samples, Mark C., Jeffrey Aper, and Eric Martell. "Assessing Performance Learning: Developing Assessment Strategies For Non-Traditional Pedagogies." 2015 Millikin Interdisciplinary Faculty Conference, Decatur, IL.
- 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*

Illinois!” 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

- 2016 “Paul Simon’s *Graceland* and South African Pop.” For *Popular Music in a Global Context*” at the University of Oregon.
- 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*.

Professional Workshops Presented

- 2016 “Crafting Your Elevator Speech.” Presented for University of Oregon School of Music and Dance.
- 2014– “Branding for Musicians.” Professional workshop that teaches the principles of branding for student and professional musicians. Presented at:
National Conference, Society for Arts Entrepreneurship Education, 2017
Point Loma Nazarene University, 2017
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.

Teaching Experience

2014– Assistant Professor, Department of Music, Central Washington University:

In the Footsteps of Mozart (MUS 386). Advanced study of Mozart's music and context; culminates in a two-week trip to Vienna, Salzburg, and Prague.

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 Symphonic Music (MUS 383/571). Survey of symphonic music focusing on historical context, genre development, and in-depth analysis of selected works.

Jazz Styles (MUS 356/574). Survey of the history of jazz styles for music majors. Special focus on a major jazz composer/performer.

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.

Arts Entrepreneurship (MUS 498). Skills and strategies for developing a sustainable and artistically fulfilling career in music.

World and Popular Music for Educators (MUS 598). Styles and approaches to teaching through world and popular music examples.

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.

Public Talks and Critical Reviews

2017 Samples, Mark C. "The Humbug and the Nightingale." Celebrating the Arts Speaker Series at Central Washington University. Public research talk.

2017 Samples, Mark C. "The Magic Flute: History and Context." CWU Opera Ensemble, Gayla Blaisdell and Torrence Blaisdell, directors. Pre-opera talk.

2017 Samples, Mark C. "Celebrating Life: Strauss's *Die Fledermaus*." Yakima Symphony Orchestra, Lawrence Golan, conductor. Pre-concert talk.

2016 Samples, Mark C. "Classical Classics." Yakima Symphony Orchestra, Lawrence Golan, conductor. Pre-concert talk.

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.

Press Coverage

- 2016 "An Interview with Mark Samples." *A Musical Life with Hugh Sung*. Podcast.
- 2016 Robertson, Stacey. "The Power of a Brand." *LaunchPad to Your Future*. <https://cwucah.wordpress.com/2016/03/14/the-power-of-a-brand/>.
- 2013 "Millikin Faculty Take Top Awards at National Entrepreneurship Clinic." <https://www.millikin.edu/press-release/millikin-faculty-take-top-awards-national-entrepreneurship-clinic>.
- 2014 "First Year Millikin Professor Gains National Audience for Research." <https://www.millikin.edu/press-release/first-year-millikin-professor-gains-national-audience-research>.

Service

Service to the University

- 2017– Member, General Education Implementation Task Force
- 2016– Chair, Curriculum Committee, CWU Department of Music
- 2016– Member, Academic Technology Advisory Committee, Central Washington 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

- 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 Faculty Institute for Online Teaching. Central Washington University.
- 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

- 2017– Director of Arts Entrepreneurship. Northwest Orchestra Institute.
- 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.