

Walter Everett

2029 School of Music, Theatre & Dance
University of Michigan
Ann Arbor, MI 48109-2085
tel: 734/763-2039
weverett@umich.edu

8708 Barrington Drive
Ypsilanti, MI 48198

<http://smt.d.umich.edu/about/faculty-profiles/walter-t-everett/>

Education:

Private study in Schenkerian analysis with John Rothgeb, 1986-1990.

Ph.D. in Music Theory (1988), School of Music, The University of Michigan.
Dissertation: "A Schenkerian View of Text-Painting in Schubert's Song Cycle *Winterreise*" (ix/325 pp.).

M.M. in Music Theory (1984), College-Conservatory of Music, The University of Cincinnati. Thesis: "The Beatles as Composers" (xi/273 pp.).

B.S. in Music Education; piano concentration (1976), Gettysburg College.

College-Level Teaching Experience:

The University of Michigan School of Music, Theatre & Dance:

Professor of Music (since 2006).

Chair, Department of Music Theory (2004-2010).

Associate Professor of Music (1997-2006).

Assistant Professor of Music (1989-1997).

Graduate Student Teaching Assistant (1985, 1980-1982).

Eastern Illinois University:

Instructor in Music Theory (1987, 1983).

Interlochen Arts Camp:

Instructor (Summer 1990).

Guest Lecturer, University Division (Summer 1982).

College-Conservatory of Music, The University of Cincinnati:

Visiting Lecturer (1981). Course on the music of the Beatles.

Graduate Student Teaching Assistant (1979-80).

Courses taught, University of Michigan (most recent date of each offering is given)

- MT 111: The Foundations of Rock for non-music majors (Winter 2011).
- MT 135: Introduction to Music Theory for Musical Theatre students (Fall 2008).
- MT 149: Basic Musicianship: Writing Skills I (Fall 2013).
- MT 150: Basic Musicianship: Writing Skills II (Winter 2018).
- MT 160: Basic Musicianship: Writing Skills II for accelerated students (Winter 2019).
- MT 236: Introduction to Music Analysis for Musical Theatre students (Winter 2008).
- MT 249: Basic Musicianship: Writing Skills III (Fall 2016).
- MT 250: Basic Musicianship: Writing Skills IV (Winter 2017).
- MT 250: Basic Musicianship for Accelerated Students (Fall 2018).
- MT 334: Graduate survey course in writing skills (Fall 2019).
- MT 405: Interpreting the Music of the Beatles for non-music majors (Winter 2012).
- MT 407: Undergraduate independent study (Winter 2016).
- MT 430: Advanced Analysis of Tonal Music for undergraduates (Winter 2010).
- MT 430/530: Analysis of Twentieth-Century Music (Winter 2002).
- MT 435/535: Analysis of Pop-Rock Music for music majors (Winter 2019).
- MT 460/560: Music of the Beatles for music majors and grad students (Fall 2019).
- MT 461: Advanced Analysis of Tonal Music for graduates (Winter 2009).
- MT 506: Graduate Seminar in the Analysis of Tonal Vocal Music (Winter 1997).
- MT 531: Schenkerian Theory and Analysis (Fall 2012).
- MT 537: Doct. Seminar in Single Works by Bach, Beethoven and Webern (Winter 2016).
- MT 551: Doct. Sem. in the Analysis of the Concerto from Mozart to Brahms (Winter 2001).
- MT 590: Pedagogy of Music Theory (Winter 2013).
- MT 721: Doct. Seminar in Twentieth- and Twenty-First Theories (Winter 2015).
- MT 805: Doct. Seminar in the Analysis of Rock Music for theorists (Winter 2011).
- " . Doct. Seminar for theorists in the Analysis of Tonal Song (Winter 2003).
- MT 807: Graduate independent study (Winter 2016).
- MT 995: Dissertation advising (Winter 2011).

Dissertation advisees: Nathaniel Adam (Lecturer, Yale University), Deborah Burton (Associate Professor, Boston University).

Research:

Books as Author:

The Foundations of Rock From "Blue Suede Shoes" to "Suite: Judy Blue Eyes." New York: Oxford University Press, 2009. 425 + xvi pages.

Funded by an NEH Fellowship (2003-2004) and grants from the University of Michigan and the Society for Music Theory, this book introduces the general reader to the worlds of timbre, form, melodic materials and construction, harmonic function and color, rhythmic and accentual patternings, the parsing of lyrics, the role of engineering, and modes of critical contextualization and interpretation, through a selection of the seven thousand examples studied from this revolutionary body of music. An accompanying website illustrates the book's arguments with 285 original audio examples and 125 photographs. Reviewed in *Journal of Music Theory*, *Music Analysis* and *Journal of the Society for American Music*.

The Beatles as Musicians, The Quarry Men through Rubber Soul. New York: Oxford University Press, 2001. 452 + xix pages.

The Beatles as Musicians, Revolver through the Anthology. New York: Oxford University Press, 1999. 395 + xix pages.

Spanish translation, *Los Beatles como músicos*, published by Eterna Cadencia (Buenos Aires, Argentina), 2013.

These books represent a detailed, chronologically ordered study of the Beatles' performance practice and composition, from their earliest group efforts in 1957 to the band's demise in 1970. Not only published recordings, but many outtakes, rehearsals, compositional sketches, and incomplete songs are the basis of this recording-based study. A potential third volume, covering the solo music of the ex-Beatles, is envisioned. While written for the professional music researcher, this project has gained a wide audience among the general public, with very favorable reviews in *MOJO*, *Goldmine*, and *Beatlefan* as well as in *MLA Notes*, *Music Theory Spectrum*, *Music Analysis*, *The Journal of Musicological Research*, and *Music Theory Online*. See also one knowledgeable fan's extensive review at <http://www.hammo.com/beethoven>.

Books as Co-Author:

What Goes On: The Beatles, Their Music and Their Time, textbook and extensive multimedia materials for non-music majors, co-authored with Tim Riley. Oxford University Press launch scheduled for May 2019.

Sex and Gender in Rock and Pop from the Beatles to Beyoncé, trade book with multimedia materials for a general readership, co-authored with Katie Kapurch. Under contract with Bloomsbury Press, MS due in 2021.

Books as Editor:

Expression in Pop-Rock Music: Critical and Analytical Essays. 2nd Edition, New York: Routledge Press, 2007. (1st edition, New York: Garland Publishing, 2000). Nominated for the Tenth Annual Gleason Award. Reviewed in *Music and Letters*, *Popular Music*, and *MLA Notes*.

American Rock and the Classical Music Tradition, a special issue of *Contemporary Music Review* (18/4). Co-edited with John Covach. London: Harwood Academic Publishers, 2000.

Traditions, Institutions, and American Popular Music, a special issue of *Contemporary Music Review* (19/1). Co-edited with John Covach. London: Harwood Academic Publishers, 2000.

Book Chapters (some available at academia.edu):

- "*Lepidopteron cum strabismus*: The Hidden Promise of Vanessa, the Erratic Adolescent Doodler," for second volume of *Song Interpretation in 21st-Century Pop Music*, ed. Ralf von Appen, André Doehring, Dietrich Helms and Allan F. Moore. MS submitted January 2019.
- "The Love There That's Sleeping: Guitars of the Early Beatles," *The Beatles in Context*, edited by Ken Womack for Cambridge University Press. MS submitted September 2018.
- "The Beatles' 'Day Tripper': A Tortured Stretching of the Twelve-Bar Blues," *Routledge Companion to Music Theory Pedagogy*, ed. Leigh vanHandel. MS submitted July 2018.
- "Children of Nature: Origins of the Beatles' *Tabula Rasa*," in Mark Osteen, ed., *Umbrella: The Beatles' White Album at Fifty*, The University of Michigan Press, 2019.
- "Death Cab for Cutie's 'I Will Follow You into the Dark' As Exemplar of Conventional Tonal Behavior in Recent Rock Music." In *Song Interpretation in 21st-Century Pop Music*, ed. Ralf von Appen, André Doehring, Dietrich Helms and Allan F. Moore. London: Ashgate, 2015, pp. 9-28.
- "Any Time at All: The Beatles' Free Phrase Rhythms." In *The Cambridge Companion to the Beatles* ed. Kenneth Womack. Cambridge University Press, 2009, pp. 183-99.
- "New Drummer Ringo Starr." In *Read the Beatles: Classic and New Writings on the Beatles, Their Legacy, and Why They Still Matter*, ed. June Skinner Sawyer and Astrid Kirchherr. Penguin Books, 2006, pp. 292-95.
- "Painting Their Room in a Colorful Way: The Beatles' Exploration of Timbre." In *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four* ed. Kenneth Womack and Todd Davis. State University of New York Press, 2006, pp. 71-94.
- "Detroit and Memphis: The Soul of *Revolver*." In "*Every Sound There Is*": *The Beatles' Revolver and the Transformation of Rock and Roll*, ed. Derek Scott and Russ Reising. London: Ashgate, 2002, pp. 25-57.
- "Confessions from Blueberry Hell, or, Pitch Can Be a Sticky Substance." In *Expression in Pop-Rock Music: A Collection of Critical and Analytical Essays*, ed. Walter Everett. Garland Publishing, 2000, pp. 269-345. Sizeable portion of this essay also published as "Sistemi tonali nelle Musiche Pop/Rock: Un'Introduzione," *Rivista di Analisi e Teoria Musicale* 2002/2 (79-114), as translated by Roberto Agostini, Luca Marconi, and Stefano Mengozzi. Revised as "Pitch Down the Middle" for Routledge edition of *Expression in Pop-Rock Music*, pp. 111-174.
- "The Learned vs. the Vernacular in the Songs of Billy Joel," for *American Rock and the Classical Music Tradition*, a special issue of *Contemporary Music Review*, 18/4, devoted to the relations between Concert and Popular Musics. London: Harwood Academic Publishers, 2000, pp. 105-129. Reprinted in *Rock Music*, ed. Mark Spicer for The Library of Essays on Popular Music (Ashgate, 2011).
- "'High Time' and Ambiguous Harmonic Function." In *Perspectives on the Grateful Dead*, ed. Rob Weiner, Greenwood Press, 1999, pp. 119-125.

Book Chapters, cont'd:

"Swallowed by a Song: Paul Simon's Crisis of Chromaticism." In *Understanding Rock*, ed. John Covach and Graeme Boone. Oxford University Press, 1997, pp. 113-153.

"'High Time' and Ambiguous Harmonic Function." In *Perspectives on the Grateful Dead*, ed. Rob Weiner, Greenwood Press, 1999, pp. 119-125.

"Swallowed by a Song: Paul Simon's Crisis of Chromaticism." In *Understanding Rock*, ed. John Covach and Graeme Boone. Oxford University Press, 1997, pp. 113-153.

"The Beatles as Composers: The Genesis of *Abbey Road*, Side Two." In *Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies*, ed. Elizabeth West Marvin and Richard Hermann, University of Rochester Press, 1995, pp. 172-228.

Also contributed about fifty pop-music examples for Miguel Roig-Francoli's textbook, *Harmony in Context* (McGraw-Hill, 2001).

Juried Journal Articles (available at academia.edu):

"The Representation of Meaning in Post-Millennial Rock." *Black Box Pop: Beiträge zur Populärmusikforschung* 38 (2012): 149-69. Free download available at <http://aspm.ni.lo-net2.de/info/beitraegealt.html>

"If You're Gonna Have a Hit': Intratextual Mixes and Edits of Pop Recordings." *Popular Music* 29/2 (2010): 229-250. Reprinted in Lori Burns, ed., *The Pop Palimpsest: Intertextuality in Recorded Popular Music* (University of Michigan Press, 2017).

"Beyond the Palace: Casing the Promised Land." [A study of the theme of transcendence in the songs of Bruce Springsteen] *Interdisciplinary Literary Studies* 9/1 (Fall 2007): 81-94.

"Westergaard's Theory of Tonal Rhythm." *In Theory Only* 13/5-8 (June 2007): 35-53.

"Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song." *Journal of Music Theory* 48/1 (Spring 2005), pp. 25-68.

"Making Sense of Rock's Tonal Systems" *Music Theory Online* 10/4, December 2004 (15,700 words).

<http://www.societymusictheory.org/mto/issues/mto.04.10.4/toc.10.4.html>
Reprinted in *Critical Essays in Popular Musicology*, ed. Allan Moore, Ashgate (2007).

"A Royal Scam: The Abstruse and Ironic Bop-Rock Harmony of Steely Dan." *Music Theory Spectrum* 26/2 (Fall 2004): 201-235.

"A True Story: The Expression of Troubling Societal Values in the Music of Postmodern Rock." *Genre* 34 (Fall-Winter 2001): 205-218.

"The Future of Beatles Research." *Beatlestudies* 3 (2001): 25-44.

"Voice Leading and Harmony as Expressive Devices in the Early Music of the Beatles: 'She Loves You'." *College Music Symposium* 32 (1992): 19-37.

"Text-Painting in Mozart's Three *Lieder* (KV 596-598) of 14 January 1791." *Mozart-Jahrbuch* 1991: 201-05.

Juried Journal Articles, cont'd:

"Voice Leading, Register and Self-Discipline in *Die Zauberflöte*." *Theory and Practice* 16 (1991): 103-26.

"Grief in *Winterreise*: A Schenkerian Perspective." *Music Analysis* 9/2 (July 1990): 157-75.

"Text-Painting in the Foreground and Middleground of Paul McCartney's Beatle Song, 'She's Leaving Home': A Musical Study of Psychological Conflict." *In Theory Only* 9/7 (March 1987): 5-21.

"Fantastic Remembrance in John Lennon's 'Strawberry Fields Forever' and 'Julia'." *The Musical Quarterly* 72/3 (1986): 360-93. Reprinted in *Critical Essays in Popular Musicology*, ed. Allan Moore, Ashgate (2007).

Review-Article:

"An Update on the Current State of Schenkerian Research: Volumes Edited by Hedi Siegel and Allen Cadwallader." *Theory and Practice* 19 (1994): 121-52.

Reviews, Reports, Dictionary Entries and Popular-press essays:

"An Appreciation of *Pepper*, Fifty Years On," commissioned for *Beatlefan* 38/4 (May-June 2017).

Contributor of the article, "The Beatles," to *The Grove Dictionary of American Music* (2013).

http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/A2223785?q=Beatles&search=quick&source=omo_gmo&pos=2&start=1#firsthit

Contributor to "Report on the 2008 Mannes Institute for Advances Studies in Music Theory: Jazz Meets Pop," *Music Theory Online* 14/3, uploaded September 2008. <http://mto.societymusictheory.org/issues/mto.08.14.3/toc.14.3.html>

"High Art Born of Deep Crisis: 'Strawberry Fields Forever,'" *Beatles Special Edition*, ed. Ben Nussbaum (i-5 Publishing; 2014).

"What a Rock Concert Should Do: Paul McCartney, Driving USA 2002." *Soundscapes* 5 (May 2002) (24 KB).

http://www.icce.rug.nl/~soundscapes/VOLUME05/Driving_USA.html

Review of Richard Middleton's *Reading Pop* (Oxford University Press, 2000), *Music Theory Online* 7/6, uploaded December 2001 (32 KB).

http://societymusictheory.org/mto/issues/mto.01.7.6/mto.01.7.6.everett_frames.html

Editorial work:

Editorial board member for University of Michigan Press, *Theory and Practice* 1990—2001, *In Theory Only* 1996, 2006, *Music Theory Spectrum* 1999—2002, *20th-Century Music* 2006, *Rock Music Studies* 2014—, American Music History Series of Penn State University Press.

Pre-publication reader for Oxford University Press, W. W. Norton & Co., Prentice-Hall, McGraw-Hill, Indiana University Press, *Music Theory Spectrum*, *Canadian University Music Review*, *Journal of Musicology*, *Music Analysis*, *Popular Music*, *Music and Politics*, *Music Theory and Analysis*, *twentieth-century music*, *Music Research Forum*.

Invited presentations:

invited to present a keynote address, as yet untitled, at a symposium honoring the 50th anniversary of *Abbey Road*, The University of Rochester (September 2019)

Keynote address, "Children of Nature: Origins of the Beatles' *Tabula Rasa*," The Beatles' *White Album*: An International Symposium, Monmouth University (November 2018); also given at Ann Arbor District Library (April 2019).

"The Blood Rushes In: Sex and Masculinity in 'Candy's Room' and 'Prove It All Night,'" co-authored with Katie Kapurch; paper presentation for conference dedicated to Bruce Springsteen's *Darkness at the Edge of Town*, Monmouth University (April 2018).

"Behind the Curtains: Sgt. Pepper's Lonely Hearts Club Band," lecture presented to the Ann Arbor District Library (April 2018).

"Command, Surrender and Transferral in Patti Smith's 'Land,'" lecture presented to Texas State University, San Marcos (March 2018).

Abbey Road: The Beatles' Swan Song," lecture presented to the Ann Arbor District Library (April 2017), Baldwin Wallace University (March 2019).

Workshops in the Pedagogy of Music Theory: week-long residence leading ten one-hour sessions for faculty members from four continents, at the University of Massachusetts—Amherst (June 2016).

"Two Approaches to Beatles Research: Plumbing the Recording Process and Parsing a Text," lecture presented at Duke University (November 2015) and Johns Hopkins University (April 2016).

Untitled two-hour faculty lecture delivered at the "Methods of Popular Music Analysis," seminar, University of Osnabrück (September 2015).

"It Was Fifty Years Ago Today: The Beatles in 1964," lecture presented at Winthrop University (October 2014).

"Get Off My Lawn! The Challenges and Opportunities Presented by Digital Technologies to Today's Rock-Music Theorist." The Institute for Popular Music, The University of Rochester (July 2014).

"Instant Combustion: Fairly Sensational, Dramatic, Wonderful, Funny, Exciting!" Keynote address for the conference, "It Was Fifty Years Ago Today!: An International Beatles Celebration," The Pennsylvania State University at Altoona. Lecture for the University of Rochester Institute for Popular Music's "In Performance Series." Lecture for the symposium, "Tomorrow Never Knows: The Beatles in Text and Image—Materiality and Meaning," The University of Pennsylvania (all February 2014). Posted at <https://www.youtube.com/watch?v=M6qJEibtY9U>

Roundtable Panelist on the Music of the Beatles with Allan Kozinn, Mark Lewisohn, and Ken Scott at the Paley Media Center, New York City (October 2013).

Keynote address, "Setting the Stage: The Beatles in 1963," The Society for Music Analysis, Liverpool, England (July 2013); revision presented at Belmont University (September 2013).

Invited presentations, cont'd:

"And Your Bird Can Sing," lecture presented at Louisiana State University (February 2013), The Peabody Institute (April 2016), and Texas State University (April 2018).

"The Beatles' Recording of 'A Day In the Life,'" The Pennsylvania State University (March 2012); revisions presented to the Fargo Public Library (November 2012), Louisiana State University (February 2013), the University of Western Ontario (March 2013), and for the "Summit of Creativity" conference, University of Michigan (June 2017).

"A Memoir: The Evolution of Beatles Research, 1971 to Date," lecture presented at Gettysburg College (March 2012).

Respondent to David Temperley's article, "Scalar Shifts in Popular Music," *Music Theory Online* webinar (February 2012).

"Harmony and Voice Leading in Rock Music Produced After 1980," faculty lecture delivered at the "Methods of Popular Music Analysis," seminar, University of Osnabrück (September 2011). Revised version delivered by invitation at Gettysburg College (March 2012).

"Complexity and Meaning in Post-Millennial Rock Music," invited plenary talk delivered at the Conference of the Arbeitskreis Studium Populärer Musik, Mannheim, Germany (November 2010). Revised version delivered by invitation at Indiana University (April 2011).

"Of Harry Pa(r)tch and Other Challenges to Tonal Centricity in Early 21st-Century Rock," Princeton University (April 2010).

"The Creation of 'Strawberry Fields Forever,'" Minnesota State University at Moorhead (May 2009); repeated for Gettysburg College, The Pennsylvania State University, and Glacier Hills Retirement Community, Ann Arbor (all March 2012), Lycoming College (November 2017), and Texas State University (March 2018).

"Melodic Contour and Ornamentation in Pop-Rock Music of the 1950's and '60s," Michigan State University (April 2009).

"Children of Nature: Origins of the Beatles' *Tabula Rasa*," Skidmore College, on the occasion of the 40th Anniversary of the release of the Beatles' "White" Album (November 2008).

Lead presentation for plenary session, "Popular Music and the Canon," The Society for Music Theory, Nashville (November 2008).

Panel presentation on Professional Development in Pop-Music Scholarship, Pop-Music Interest Group, Society for Music Theory, Nashville (November 2008).

"Text-Music Relations in 1960's Pop" for Daniel Harrison's Music 275 class, Yale University (October 2008).

Plenary presentation, "The State of Popular Music Scholarship Today," Eastman School of Music, as part of the 2008 Mannes Institute (June 2008).

Invited presentations, cont'd:

- “‘It Fits In Well With the Chords I’m Playing’: Melody in Pop-Rock Music of the 1950s and ‘60s,” University of Iowa (May 2008).
- "Rocking the Arts," an address given in acceptance of the Kjell Meling Award for Distinction in the Arts and Humanities, The Pennsylvania State University at Altoona (October 2007).
- Keynote address: "From 'Blue Suede Shoes' to 'Suite: Judy Blue Eyes': The Foundations of Rock," Great Lakes Chapter, College Music Symposium, Bowling Green, Ohio (March 2007).
- "Good Vibrations: The Foundations of Rock," College-Conservatory of Music, University of Cincinnati (May 2006).
- "Painting Their Room in a Colorful Way: The Beatles' Exploration of Timbre," Music of the Americas Study Group, University of Michigan (February, 2006); Skidmore College (October, 2005); Texas A&M (February 2005); Saint Marys College, South Bend, Indiana (February 2003).
- "Tracing the Evolution of John Lennon's 'Strawberry Fields Forever' Through Its Compositional Drafts," University of North Carolina at Chapel Hill (Nov. 2003).
- "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song," University of North Carolina at Chapel Hill (November 2003).
- Keynote address: "Making Sense of Rock's Tonal Systems," Florida State University Forum (March 2002); previously presented as a featured paper at the "Music Analysis and Popular Music" conference, University of Cardiff, Wales (Nov 2001).
- "Detroit and Memphis: The Soul of *Revolver*," Skidmore College (September 2001).
- Keynote address: "Takin' It to the Streets: Egghead Trainspotting for Everyone," Combined meeting of the Texas Music Theory Society and the South-Central Society for Music Theory, Houston (February 2001).
- "The Expression of Troubling Societal Values in Postmodern Rock Music," University of Texas at Austin (February, 2001), University of Oregon (March 2001).
- Keynote address: "The Future of Beatles Research," Beatles 2000 Conference, Jyväskylä, Finland (June 2000).
- "Motown, Michigan and Music Theory," Music Theory Midwest, Kalamazoo (May 1996).
- "Paul Simon's Crisis of Chromaticism: the Aggregate and the Spiral," College-Conservatory of Music, University of Cincinnati (January 1996).
- "The Beatles in the Studio," College-Conservatory of Music, University of Cincinnati (December 1995).
- "'Lucy in the Sky with Diamonds' and 'I Am The Walrus,'" College-Conservatory of Music, University of Cincinnati (December 1995).

Invited presentations, *cont'd*:

- "Musical Expression at Deep Structural Levels in Learned and Vernacular Vocal Repertoires (II)," Indiana University (February 1995).
- "Voice Leading and Harmony in the Early Music of the Beatles," International Association for the Study of Popular Music, London, England (July 1992).
- "Peter Westergaard's Theory of Tonal Rhythm," Society for Music Theory, Cincinnati (November 1991)
- "Power in the Music of the Beatles," Power Conference, University of Rochester (January 1989).
- "Middleground Motives as Unifiers of the Theme of Illusion in Schubert's *Winterreise*," Eastman School of Music (January 1989).
- "Text-Related Middleground Motives as a Device of Intersong Unity in Schubert's *Winterreise*," Cincinnati College-Conservatory of Music (May 1987).

Conference papers and other presentations:

- "'Revolution 9': The Creation of John Lennon's *Guernica*," The Art of Record Production conference, Berklee College of Music, Boston (May 2019).
- "Command and Surrender in Patti Smith's 'Land,'" Women in the Creative Arts conference, Australian National University, Canberra (August 2017).
- "Fair Use Considerations in Rock Scholarship," Society for Music Theory, Vancouver (November 2016).
- "Towards a Best Use of Graduate-Student Assistants for Grading Essays in Large-Enrollment Courses," Professional Development panel, Society for Music Theory, Milwaukee (November 2014).
- "*Bonner Zeit* Transitions: Rhenish Things *Not* Put Away," University of Michigan (October 2012).
- "Reaching Beyond the Field," Professional Development panel, Society for Music Theory, Minneapolis (November 2011).
- "The Intercontinental Guitar Style of Jimi Hendrix," New World Coming: The Sixties and the Shaping of Global Consciousness conference, Queen's University, Kingston, Ontario (June 2007).
- "Beyond the Palace: Casing the Promised Land," Glory Days: A Bruce Springsteen Symposium, Monmouth University, NJ (September 2005).
- "Sam Phillips' 'Five Colors': Which is the Way?," Pop-Music Interest Group, Society for Music Theory, Seattle (November 2004).
- "Hand Jive and Ear Prudence," guitar lecture-demonstration presented with John Covach, Society for American Music, Cleveland (March 2004).

Other conference presentations, *cont'd*:

- "The Values of Traditional Historiographical and Theoretical Approaches for the Study of Rock Music," Society for Music Theory / "Musical Intersections" megaconference, Toronto (November 2000).
- "A Royal Scam: The Abstruse and Ironic Bop-Rock Harmony of Steely Dan," Society for Music Theory, Atlanta (November 1999).
- "Singing About the Fundamental Line: Vocal Portrayals of Directed and Misdirected Motions," Society for Music Theory, Phoenix (October 1997).
- "David Brackett, Wilson Pickett, Nirvana and Lucifer," Re*pre*sent*ing Rock conference, Duke University (April 1997).
- "Any Time at All: The Beatles' Free Phrase Rhythms," Society for Music Theory, Baton Rouge (November, 1996) and Music Theory Midwest, Kalamazoo (May 1996).
- "The Learned vs. The Vernacular in the Songs of Billy Joel: 'James' vs. 'Laura'," Conference on Cross (Over) Relations, Eastman School of Music (September 1996).
- "Adjunctive Tonal Structures and the Dissociative Condition in the Music of the Beatles," Society for Music Theory, Tallahassee (November 1994).
- "Musical Expression at Deep Structural Levels in Learned and Vernacular Vocal Repertoires (I)," Inaugural meeting of the Society for Music Analysis, jointly with the Royal Musical Association, Southampton (March 1993).
- "Voice Leading and Harmony in the Early Music of the Beatles," Society for Music Theory, Kansas City (October 1992).
- "Chromatic Structures in Paul Simon's *Still Crazy After All These Years*," Society for Music Theory, Cincinnati (November 1991).
- "The Beatles as Composers: The Genesis of *Abbey Road*, Side Two," City University Music Analysis Conference, London (September 1991).
- "Text-Painting in Mozart's Three *Lieder* (KV 596-598) of 14 January 1791," *Mozart-Kongress*, Salzburg (February 1991).
- "Harmonic Function and Ambiguity in the Music of the San Francisco Counterculture," Society for Music Theory / American Musicological Society / Society of Ethnomusicology, Oakland (November 1990).
- "Voice Leading, Register and Self-Discipline in *Die Zauberflöte*." Society for Music Theory, Oakland (November 1990) and Music Theory Society of New York State, Rochester (October 1990).
- "Ambiguity of Directed Harmonic Motion in Rock Music of the 1960s," International Association for the Study of Popular Music, New Orleans (May 1990).

Other conference presentations, cont'd:

- "Text-Related Middleground Motives as a Device of Intersong Unity in Schubert's *Winterreise*," Society for Music Theory / American Musicological Society, Austin (October 1989).
- "Analytical Considerations in 'Underground' Rock Music of the Late 1960's," Inaugural meeting of Music Theory Midwest, Northwestern University (May 1990).
- "Schenker's Duck-Rabbit: Seeking a Clearer Understanding of the 5-6 Exchange," Music Theory Society of New York State, New York (September 1989).
- "Middleground Motives as Unifiers of the Theme of Illusion in Schubert's *Winterreise*." Symposium of Research in Music Theory, Indiana University (April 1988).
- "Middleground-Level Text-Painting in Two Examples from Schubert's *Winterreise*," Great Lakes Chapter of College Music Society, Northwestern University (April 1986).
- "Text-Painting in the Foreground and Middleground of Paul McCartney's Beatle Song, 'She's Leaving Home': A Musical Study of Psychological Conflict," Indiana University (1986), and Midwest College Music Society, Kansas City (1985).
- Additionally, presentations to the Michigan Theory Department Colloquium in October '18, October '16, June '13, Oct '12, Apr '10, Nov '10, Mar '99, and to the Michigan Music Theory Society in Mar '93, Fall '92, Wtr '92, Jan '91, Nov '90, Oct '89, Sept '89, '82, '81.

Awards:

- Grants from the University of Michigan Office of Research, University of Michigan Arts Engine and University of Michigan School of Music, Theatre and Dance, to support the symposium, "Summit of Creativity: A Celebration of the Fiftieth Anniversary of The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*," at the University of Michigan in June 2017 (\$20,000 combined).
- Fellowship at the Rock and Roll Hall of Fame Archives, Cleveland, Ohio, for a week's residency studying documents related to Patti Smith, July 2016 (\$2,000).
- Faculty Research Fund Block Grant for research on Beatles book for Oxford, 2014 (\$650).
- Horace H. Rackham Spring / Summer research Grant, a partnership with supporting Ph.D. student for preliminary research for book in rock music, 2011 (\$6,000).
- Faculty Research Fund Block Grant for travel in Germany (library work on Neefe, Luchesi and Sterkel at Beethoven Archiv, Bonn), 2010 (\$1,423).
- Society for Music Theory Publication Subvention for performance of audio examples for *The Foundations of Rock*, 2008 (\$633).
- Faculty Research Fund grant, School of Music, for performance of audio examples for *The Foundations of Rock*, 2007 (\$1,500).
- Kjell Meling Award for Distinction in the Arts and Humanities, 2007 (\$1,000).
- National Endowment for the Humanities Fellowship, 2003-2004 (\$40,000 towards release time for academic-year research).

Awards, cont'd:

Horace H. Rackham Faculty Fellowship Enhancement Award, 2003 (\$3,000).

Faculty Career Development Award, 2001 (\$5,000).

Office of the Vice-President for Research, Preliminary Grant for book, *The Beatles as Musicians*, 1993 (\$5,722).

Faculty Research Fund grant, School of Music, for materials for above, 1993 (\$1,948), 2001 (\$3,500).

Faculty Research Fund grant, School of Music, for computer input for above, 1995 (\$2,040).

Faculty Research Fund grant, School of Music, for copyright permission fees for above, 1996 (\$1,200).

Faculty Research Fund grant, School of Music, for music calligraphy for above, 1994 (\$200).

Horace H. Rackham Faculty Fellowship for book chapter, "The Beatles as Composers: The Genesis of *Abbey Road*," 1991 (\$7,000).

Commission as consultant for David Appleby's book on Villa-Lobos for Greenwood Press, 1988 (\$500).

Further recognition:

Subject of hour-long interview by Allan Kozinn, Steve Marinucci and Ken Michaels on podcast, "Things We Said Today" (26 February 2018): <http://beatlesexaminer.podbean.com>, show #264.

Subject of 45-minute interview by Vincent Benitez for the eLearning Institute, Pennsylvania State University at <https://www.youtube.com/watch?v=WZgdYH648dU>

Subject of interview for "The Compulsive Reader" at <http://www.compulsivereader.com/2008/05/04/excitements-and-examinations-an-internet-interview-with-music-scholar-walter-everett/>

Pre-concert and pre-film talks at the Michigan Theater, April and September 2016, April 2017, April 2018.

Subject of video documentary, "Celestial Bonfire: The Art of the Beatles," directed by Jim White, premiered on GRTV, Grand Rapids, 10 October 2003.

Subject of numerous international print and online newspaper features NPR's *Morning Edition* and other radio and television interviews.

Additional Professional Activities:

Organizer of conference, "Summit of Creativity: Celebrating the 50th Anniversary of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*," The University of Michigan, June 2017.

Additional Professional Activities, cont'd:

- Faculty Member, Gary Karpinsky's week-long Workshop in Music Theory Pedagogy, University of Massachusetts, Amherst, June 2016.
- Faculty Member, 2nd International Postgraduate Summer School, "Methods of Popular Music Analysis," University of Osnabrück, Germany, September 2015.
- Inaugural member, Editorial Board for journal, *Rock Music Studies* (Taylor & Francis), 2013—.
- Member, Advisory Board, University of Rochester Institute for Popular Music, 2012—.
- Leader, Graduate Student Workshop, "Harmony and Voice Leading in Rock and Pop Music," meeting of the Society for Music Theory, New Orleans, November 2012.
- Chair, conference session, "*Sgt. Pepper's Lonely Hearts Club Band: Historical Context, Cultural Interpretations, and Musical Legacy*," Joint session for the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory, New Orleans, November 2012.
- Technical coordinator, Ann Arbor meeting of Music Theory Midwest, May 2012.
- Faculty Member, International Postgraduate Summer School, "Methods of Popular Music Analysis," University of Osnabrück, Germany, September 2011.
- Chair, Publications Committee of the Society for Music Theory, 2010-2013.
- Member, SMT Publications Subvention Awards Committee, 2011-2013.
- Member, SMT Networking Committee, 2010-2013.
- Member, SMT Popular Music Interest Group Program Committee, 2010-2011.
- Co-Chair and faculty member, Mannes Institute on Jazz Meets Pop, June 2008.
- Leader, Graduate Student Workshop, "The Tonal Systems of Rock," for fourteen graduate students visiting from Vancouver, Seattle, Los Angeles, Montréal, Toronto, Cincinnati, and elsewhere, in Ann Arbor, 8 February 2008.
- Fellow, Mannes Institute on Chromaticism, June 2006.
- Chair, Society for Music Theory Program Committee, 2002-2003 (for Madison meeting);
Member, SMT Program Committee, 2001-2002 (for Columbus meeting).
- Participant, Advanced Placement Colloquium with College Board, Chicago; April 2008.
- Grader for Graduate Record Examinations in Music Theory, administered by the Educational Testing Service. Participated in exam readings in Princeton, Dec '99, Jan '97, Jan '96, Nov '95, Jan '95, Nov '94, Mar '94, Nov '93, Mar 93, Nov 91.
Assistant Chief Reader, Jan '99.
- Credited consultant for museum exhibits, Experience Music Project, Seattle, April-May 2000.
- Member, Society for Music Theory Columbus Program Committee, 2001-2002; Chair, Society for Music Theory Madison Program Committee, 2002-2003
- Member, Pop-analysis group of SMT-Philadelphia Program Committee, 2000-2001

Additional Professional Activities, cont'd:

Chair, Society for Music Theory Nominations Committee, 1994-95 (committee member, 1993-95; member of Society for Music Theory since 1980).

Archival work and interviews in Liverpool, March 1993 and July 2013.

Music Theory Society of New York State Publications Committee member, 1991-96 (member of the Society since 1986).

Theory & Practice subscriptions manager, 1990-95.

Chair, Music Theory Midwest Nominations Committee, 1996-97 (committee member, 1994-97; member of the Society since 1990).

Chair, conference session, "Topics in World and Popular Musics," Music Theory Midwest, Butler University (May 1999).

Chair, conference session, "Schenkerian Analysis," Music Theory Midwest, Indiana University (May 1994).

Chair, first session devoted to "Music and Popular Culture" in the joint meeting of the American Musicological Society and the Society for Music Theory, Montréal (Oct 1993).

Music Theory Society of New York State Program Committee, 1991-92.

Music Theory Society of New York State Executive Board, 1990-91.

Chair, conference session, "Analogies and Systems for Understanding Music," CMS/Great Lakes Chapter, Ann Arbor (Mar 1987).

Service to the University:

Member, Undergraduate Creative Research Project, 2009

Member, Committee for Interdisciplinary Tenure Evaluation, 2007-08.

OVPR Investigation Committee on Faculty Misconduct (Chaired by Richard Bailey, reporting to Paul Courant and Fawwaz Ulaby), January-March 2003

Member of University's GEO bargaining team, 1998-99.

Participation in the Provost's Seminar on Teaching through three workshops and attendant responsibilities, 1994-95.

Service to the School of Music, Theatre and Dance:

Member, Faculty Council on Graduate Studies, 2017-18.

Member, Working group steering the creation of a department and B. F. A in popular music, 2016.

Member, Search Committees for Music Theory positions, 2004-05; 2005-06.

Member, Executive Committee, 1999-2002.

Member, Committee drafting Conflict of Interest Policy, 2006.

Faculty Secretary, 1998-2006.

Service to the School of Music, Theatre and Dance, *cont'd*:

Chair, Council of Departmental Representatives, 1996 (served as chair pro-tem, 1995, re-elected Chair for 1996-97 AY; member, 1993-97; served as alternate 1991-92).

Judge for Undergraduate Concerto Competition, Jan. 1991, Jan. 2000, Jan. 2001, Jan. 2003.

Guest lectures to high school theory and musical theatre classes, Interlochen Arts Camp, July 1999, July 2000.

Service to the Department of Music Theory:

Director of Graduate Studies, 2017-18.

Member, Music Theory Pedagogy Certificate Committee, 2011-15 (Chair, 2011-12).

Webmaster, Department of Music Theory, 2010-2017.

Chair, Department of Music Theory, 2004-2010.

Member, Graduate Committee, 1999—.

Administrator of Transfer Proficiency Exam, Fall 1995—Winter 1999, 2004-09. This involves the proctoring of six of the nine transfer exams in MT, supervising the grading done by all MT faculty and GSTAs over three days, and reporting of the grades to all incoming graduate and undergraduate transfer students (by interview), to their advisors and to the recorder; scheduled three times annually. Proctor/Grader for TPE in MT, 1989-94, 2010—.

Chair, M.M. in Music Theory comprehensive exam committee, 1990-95 (oversaw design, administration, reporting for final written and oral exams for 13 M.M./M.T. students; member of exam board, 1996, 2006).

Chair, Ph.D. Qualifying Exam Committee, 2011, 2013

Auditioner for applicants for Music Theory G.S.T.A.s, 1990-97.

Advisor to all M.M. in Music Theory students, 1992-94.

Chair, Music Theory Graduate Admissions and Financial Aid Committee, 1991-93 (also served on committee 1990-91, 2005-2011).

Chair, Music Theory General Preliminary Examination Committee, 2002, 2003, 2013, 2016; Member, 1989, 1999, 2005, 2007, 2010.

Secretary to the department, 2010-2011.