

Theo Cateforis

Curriculum Vitae

Department of Art & Music Histories
308 Bowne Hall
Syracuse University
Syracuse, NY 13244-1200

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Fax: 315-443-4186
tpcatefo@syr.edu

EDUCATION

State University of New York at Stony Brook

- Ph.D. Music History 2000
- M.A. Music History 1993

State University of New York at Binghamton

- B.A. Music 1990

EMPLOYMENT

Department Chair, Art and Music Histories, **Syracuse University** 2013 -
Associate Professor of Music History & Cultures, **Syracuse University** 2012 -
Assistant Professor of Music History & Cultures, **Syracuse University** 2005-12
Visiting Assistant Professor of Music History, **Carleton College** 2002-05
Visiting Assistant Professor of Music History, **College of William and Mary**
2000-2002

PUBLICATIONS

Books

Are We Not New Wave? Modern Pop at the Turn of the 1980s. Ann Arbor:
University of Michigan Press, 2011.

The Rock History Reader. New York: Routledge, 2007. *Second Edition*, 2012.

Journal Articles

“Rebel Girls and Singing Boys: Performing Music and Gender in the Teen
Movie.” *Current Musicology* 87 (Spring 2009): 161-90.

“Sources and Storytelling: Teaching the History of Rock Through its Primary
Documents.” *Journal of Popular Music Studies* 21, no. 1 (2009): 20-58.

“Performing the Avant-Garde Groove: Devo and the Whiteness of the New
Wave.” *American Music* 22, no. 4 (Winter 2004): 564-88.

“Total Trash: Analysis and Post-Punk Music.” *Journal of Popular Music Studies*
5 (1993): 39-57.

Chapters in Books

“Between Artifice and Authenticity: Music and Media in *Wag the Dog*.” In *The
Oxford Handbook of Sound and Image in Digital Media*, eds. Carol Vernallis,
John Richardson, Amy Herzog, 369-78. New York: Oxford University Press,
2013.

“How Alternative Turned Progressive: The Strange Case of Math Rock.” In
Progressive Rock Reconsidered, ed. Kevin Holm-Hudson, 243-60. New York:
Routledge, 2002.

With Elena Humphreys, "Constructing Communities and Identities: Riot Grrrl New York City." In *Musics of Multicultural America: A Study of Twelve Musical Communities*, eds. Kip Lornell and Anne Rasmussen, 317-42. New York: Schirmer, 1997. [Revision and Reprint forthcoming with the University Press of Mississippi]

Encyclopedia/Dictionary/Misc.

"Backstage Pass: Sub Pop" In *What's that Sound? An Introduction to Rock and its History, 4th edition*, John Covach and Andrew Flory. New York: W.W. Norton & Company, 2015.

"Devo," "Emo," "New Wave," "Nostalgia." Entries for the *Grove Dictionary of American Music, Second Edition* ed. Charles Hiroshi Garrett. New York: Oxford University Press, 2013.

"Alternative Rock." *Encyclopedia of Popular Music of the World – North America, Genres* eds. John Shepherd, David Horn, Dave Laing, 21-27. New York: Continuum, 2012.

"Rock and Roll: 1980s America" and "Rock and Roll: 1980s England." *Reader's Guide to Music: History, Theory, and Criticism*, ed. Murray Steib, 607-10. Chicago: Fitzroy Dearborn Publishers, 1999.

Book Reviews

Grove Dictionary of American Music, Second Edition (Amerigrove), Popular Music after 1950 – Review Essay, *Journal of the Society for American Music*, Forthcoming.

33 1/3 Series – Review Essay, *American Music*, 32, no. 4 (Winter 2014): 481-88.

Steve Waksman, *This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. *Journal of Popular Music Studies* 22, no. 1 (March 2010): 107-10.

Steven Taylor, *False Prophet: Fieldnotes from the Punk Underground*. *Ethnomusicology* 49, no. 2 (Spring/Summer 2005): 322-24.

Roger Beebe, Denise Fulbrook and Ben Saunders, eds. *Rock Over The Edge: Transformations in Popular Music Culture*. *Notes: Journal of the Music Library Association* 59, no. 3 (2003): 616-17.

Popular Press

"Record Review" contributor to *The Big Takeover*, a bi-annual magazine on alternative rock, 1994 – present.

CONFERENCE PAPERS

"Who Killed Alternative Rock?: The Drummer Did It"

• *International Association for the Study of Popular Music – U.S. Chapter*, Louisville, KY (20 February 2015)

"Alternative Rock Gets its Groove: How the 80s Became the 90s"

• *International Association for the Study of Popular Music – U.S. Chapter*, Chapel Hill, NC (14 March 2014)

- “Time to Pretend: The Emerging Adulthood of Indie Rock”
 • *International Association for the Study of Popular Music – U.S. Chapter*, Austin, TX (1 March 2013)
- “No Control, or: How I Learned to Start Worrying about Sound.” *Sonic Borders: A Collaborative Virtual Panel*
 • *International Association for the Study of Popular Music – U.S. Chapter and Sounding Out!* (13 February 2013)
- “Soft/Loud: Tracing the Birth and Expansion of an ‘Alternative’ Song Form”
 • *International Association for the Study of Popular Music – U.S. Chapter*, Cincinnati, OH (10 March 2011)
- “‘Dark Spaces and Empty Places’: Ambient Reverb and the Meanings of British Post-Punk”
 • *Experience Music Project Annual Pop Conference*, Seattle, WA (17 April 2010)
- “The Death of New Wave”
 • *International Association for the Study of Popular Music – U.S. Chapter*, San Diego, CA (31 May 2009)
- “American Nervousness, 1979: From Neurasthenia to New Wave”
 • *American Musicological Society*, Nashville, TN (9 November 2008)
- “Isolation: Ambient Reverb and the Spatial Meanings of British Post-Punk”
 • *International Association for the Study of Popular Music – U.S. Chapter*, Iowa City, Iowa (26 April 2008)
- “American Nervousness 1979”
 • *American Studies Association*, Philadelphia, PA (11-14 October 2007)
- “We are the ‘80s: Nostalgia and the New Wave Revival”
 • *International Association for the Study of Popular Music – U.S. Chapter*, Northeastern University, Boston (28 April 2007)
- “From Neurasthenia to New Wave: Nervousness and Identity”
 • *American Musicological Society – New York/St. Lawrence Chapter*, University of Western Ontario, London (15 April 2007)
- “Narrating Rock’s History: Issues of Value and Meaning” (or “Why Does Your Syllabus Have Three Public Enemy Tracks and None By Foreigner?”)
Roundtable: Rockism and its Discontents
 • *International Association for the Study of Popular Music – U.S. Chapter*, Middle Tennessee State University, Murfreesboro (17 February 2006)
- “American Nervousness 1979”
 • *Experience Music Project Annual Pop Conference*, Seattle, WA (15 April 2005)
- “I’ll Sing a Song for You: Performing Music and Gender in the Teen Movie.”
 • *International Association for the Study of Popular Music – U.S. Chapter*, University of Virginia, Charlottesville (15 October 2004)
- “She’s All That? Gender, Cultural Capital and the Teen Movie Soundtrack”

- *Society for American Music*, Cleveland, OH (11 March 2004)
- “One Hand on the Future: Synthesizers and the Body”
- *American Musicological Society*, Houston, TX (14 November 2003)
- “Skinny Ties and Valley Girls: Gender, Genre and the 1980s Teen Movie”
- *Midwest Popular Culture Association*, Minneapolis, MN (18 October 2003)
 - *International Association for the Study of Popular Music*, McGill University, Montreal, Canada (4 July 2003)
- “Real Men Don’t Play Synthesizers”
- *International Association for the Study of Popular Music – U.S. Chapter*, Cleveland OH (13 October 2002)
- “Emotion and Meaning in Emo-Core”
- *Society for American Music* University of Kentucky, Lexington (7 March 2002)
- “Devo, ‘Satisfaction’ and the Impact of Parody”
- *International Association for the Study of Popular Music – U.S. Chapter*, Toronto, Canada (3 November 2000)
- “Tribes Unlimited: Crossing Cultures with Adam and the Ants”
- *Society for Ethnomusicology*, Toronto, Canada (2 November 2000)
- “Welcome to Poptopia: Power Pop and the Mining of Rock’s Past”
- *International Association for the Study of Popular Music – U.S. Chapter*, Middle Tennessee State University, Murfreesboro (1 October 1999)
 - *Musical Borrowing from the Middle Ages to the Present*, Crane School of Music, Potsdam, NY (21 February 1999)
- “Alternative to What? Issues of Style and Genre in Popular Music Studies.”
- *International Association for the Study of Popular Music - U.S. Chapter*, University of California, Los Angeles (17 October 1998)
- “I am a DJ, I am What I Play: Genre and Identity at a College Radio Station.”
- *International Association for the Study of Popular Music - U.S. Chapter*, Pittsburgh, PA (26 October 1997)
- “Punk, Funk, Dub, and Disco: British Post-Punk and the Avant-Garde Groove.”
- *16th Congress of the International Musicological Society*, London, England (18 August 1997)
- “Signifying Screams: Wailing Banshees and Virile Men.”
- *Feminist Theory and Music 4*, University of Virginia, Charlottesville (5 June 1997)
 - *McGill University Graduate Symposium*, Montreal, Canada (16 February 1997)
 - *Interdisciplinary Graduate Conference*, Stony Brook University Department of English (2 November 1996)
- “Deconstructing Styles: The Emergence of British Post-Punk in the 1980s.”
- *American Musicological Society*, Baltimore, MD (8 November 1996)
 - *Cross (Over) Relations: Scholarship, Popular Music and the Canon*, Eastman School of Music, Rochester, NY (27 September 1996)

“Process and Form in Ligeti’s *Harmonies*.”

- *Music Theory Society of New York State*, Stony Brook University (14 April 1996)

“Why Put the ‘Post’ in Post-Punk?”

- *American Culture Association*, Las Vegas, NV (25 March 1996)

“Gendered Sounds: Alternative Rock and the Masculine/Feminine Divide.”

- *Feminist Theory and Music 3*, University of California, Riverside (17 June 1995)
- *American Culture Association*, Philadelphia, PA (12 April 1995)

“Grunge, Genre, and the Discourse of Alternative Rock.”

- *Sonneck Society for American Music*, Madison, WI (8 April 1995)

“Grunge in the U.K.: The Great Rock and Roll Swindle Continues.”

- *New England American Studies Association*, Brown University, Providence, RI (8 May 1994)

“Riot Grrrls: Punk Rock’s New Resistance?”

- *American Culture Association*, Chicago, IL (7 April 1994)
- *Crossing the Boundaries II*, Binghamton University, NY (6 November 1993)
- *Interdisciplinary Graduate Conference*, Stony Brook University, NY (5 November 1993)

INVITED PAPERS, COLLOQUIA & LECTURES

“What’s in a Name? How Rock Became Alternative”

- Keynote Address, *Embracing the Margins: Counter-Mainstream Sensibilities in Popular Music* conference, Chapel Hill, NC, (27 March 2015)

“The Beatles and Society”

- “*The Beatles*” class, guest lecturer, Syracuse University (26 January 2015; 27 January 2014; 28 January 2013; 30 January 2012; 7 February 2011)

“Rockism and Poptimism”

- Goldring Arts Journalism Class, guest lecturer, Syracuse University (14 October 2014)

“What Makes Popular Music Great?”

- Goldring Arts Journalism Class, guest lecturer, Syracuse University (6 October 2013)

“Introductory Remarks”

- The Kronos Quartet, Setnor Auditorium, Syracuse University (9 November 2011)

“Maybe it’s White to Be Nervous Now: From Neurasthenia to New Wave”

- *Cornell University Musicology Colloquium* (1 October 2009)

“Birth of the Cool” Panel Discussion

- *Cornell University 17th Annual Jazz Festival* (20 April 2008)

“The Great Rockism Debate: From the Streets to the Academy”

- Fine Arts Department Colloquium Series*, Syracuse University (12 April 2006)
- “Devo and New Wave”
 - Department of Music*, Macalester College (2 May 2003)
- “Performing the Avant-Garde Groove: Devo and the Whiteness of the New Wave”
 - Department of Music Colloquium Series*, University of Virginia, Charlottesville (30 March 2001)
- “Performing the Avant-Garde Groove: Devo and the Whiteness of the New Wave”
 - Music in American Culture Series*, College of William and Mary (15 March 2001)
- “I am a DJ, I am What I Play: Genre and Identity at a College Radio Station.”
 - Fall Colloquia Series*, Stony Brook University Department of Music (21 October 1997)
- “Why Put the ‘Post’ in Post-Punk?”
 - Spring Colloquia Series*, Stony Brook University Department of Music (14 February 1995)
- “Riot Grrrls: Punk Rock’s New Resistance?”
 - Spring Colloquia Series*, Stony Brook University Department of Music (5 May 1994)

SESSION CHAIR

- “Early Category Killers” Panel
 - International Association for the Study of Popular Music – U.S. Chapter*, New York, NY (23 March 2012)
- “Experimental and Avant-Garde” Panel
 - International Association for the Study of Popular Music – U.S. Chapter*, Cincinnati, OH (11 March 2011)
- “The Use and Re-Use of Popular Song” Panel
 - Society for American Music*, Cincinnati, OH (11 March 2011)
- “Timing, Placement and Meaning in American Pop Music” Panel
 - International Association for the Study of Popular Music – U.S. Chapter*, San Diego, CA (30 May 2009)
- “Hearing and History” Panel
 - Experience Music Project Pop Conference*, Seattle, WA (21 April 2007)

GRANTS, AWARDS, FELLOWSHIPS

External

- Honorary Member, Phi Mu Alpha Sinfonia, 2013
- Distinguished Member and Friend of the Arts, Sigma Alpha Iota International Music Fraternity, 2008
- Graduate Student Paper Award, Annual meeting of the International Association for the Study of Popular Music, U.S. Chapter 1999

American Musicological Society 50 Dissertation Fellowship Award 1998

Internal – Syracuse University

College of Arts & Sciences, Publication subvention for *Are We Not New Wave? Modern Pop at the Turn of the 1980s*, 2010

Meredith Professors Teaching Recognition Award, 2008

College of Arts & Sciences, Publication subvention for *The Rock History Reader*, 2006

William P. Tolley Distinguished Teaching Professor Summer Research Allocation 2006

Internal – Stony Brook University

President's Award for Distinguished Doctoral Studies 2000

Elizabeth Ackerman Award for Excellence in Music Graduate Studies 1997

Elizabeth Ackerman Award for Excellence in Music Graduate Studies 1996

President's Award for Excellence in Teaching 1996

Internal – Binghamton University

Phi Beta Kappa 1990

TEACHING/ADVISING

Syracuse University

Courses

American Popular Music 1850 – 1950 – upper-division undergraduate survey course tracing the rise of popular music in the U.S. from the 19th through mid 20th centuries

European and American Music Since 1917 – undergraduate survey course for music majors and music history and cultures majors

The History of Jazz – upper-division undergraduate survey course

Junior Seminar: Musicology in Action – required methodologies course for majors

Music and Gender - upper-division undergraduate Critical Reflections course

Music and Media – upper-division undergraduate Critical Reflections course

Music of the 1960s – upper-division undergraduate topics course that places the music of the 1960s within the decade's cultural context

Music, Space and Place – graduate-level seminar that explores various approaches to studying music in terms of physical space and place

Popular Music Studies – graduate-level seminar that explores the interdisciplinary study of popular music

Rock Music – upper-division undergraduate survey course

Independent Studies

Daniella Kohan – “A Cultural Comparison Between Heavy Metal in the 1980s and Today” Spring 2015

Jason Fund – “Characteristics of Successful Music Blogs and their Influence on Music Culture” Spring 2011

Cole Bruns – “The Decline of Guitar in Modern Pop” Spring 2010

Tiffany Bentley – “Rock Music Criticism” Spring 2008

Lane Crouse – “Jazz Music and the Effects of Recording Technology” Spring 2008

Jason Wysocki – “A Musical Analysis of Emo Music” Spring 2008

Alex Brown – “Underground Music of the 1980s” Spring 2007

Kate Roarty – “Funk v. Funky: Stylistic Distinctions in Bass Playing” Spring 2007

Dan Bodansky – “Regaining Control of the Music Industry: Considering the Events that Have Shaped the Industry Over the Past 70 Years and Where it is Headed in the Future” Spring 2006

Graduate Thesis Advising

R. Bruce Horner – PhD in Humanities, *A History of the United States Naval Academy Band* In Progress.

Vasilios Papaioannu – MFA in Film, Thesis Examination Committee, Fall 2012

Elizabeth Luttinger – MA in Composition, Comprehensive Examination Committee, Spring 2008

Undergraduate Thesis/Senior Project Advising

Gregory Jacks - Renée Crown University Honors Program Thesis, “Proud to be in that Number: A Song Study of ‘When the Saints Go Marching In’” Spring 2015

Taylor Freitas – Distinction in Music History & Cultures Project, “Jazz in the 21st Century” Fall 2011

Tiffany Newhill-Leahy - Music History & Cultures Senior Thesis Project, “*High School Musical* and Tween Music” Fall 2008

Gabrielle Lawson – Music History & Culture Senior Thesis Project, “Post Punk” Fall 2006

Dave Blake – Renée Crown University Honors Program Thesis, “Parallel Dichotomies: Serialism, Folk Song, the University and Authenticity” Spring 2006 Awarded outstanding thesis in the Humanities division

Goldring Arts Journalism Advising

2006 -

Faculty Advisor

20 Watts “Music and Culture” magazine 2010, 2012 –

Carleton College

Courses

Baroque and Classical Music – undergraduate survey course for music majors

The History of Jazz – introductory undergraduate survey course

Music and Culture of the 1960s – upper-division undergraduate topics course that places the music of the 1960s within the decade’s cultural context

Popular Music Studies – upper-level seminar that explores the interdisciplinary study of popular music

Rock Music – upper-division undergraduate survey course

Independent Studies

Garrett Warshaw – “Timbre and Form in Popular Music” Spring 2005

Katie Gately – “Post-Punk” Spring 2004

Thesis Advising

Graham Hough-Cornwell – American Studies “Courtesy of the Red, White and Blue: The Politics of Commercial Country Music” Spring 2005

Chaya Eisenstein – Music “Playing for a New Audience: An Examination of the Causes and Consequences of Crossover at the Turn of the 21st Century” Fall 2004

Evan Wells – American Studies “Father Yod and the Spirit of 76” Spring 2004

Travis Lund – Music “Trinity of the Backbeat: A Stylistic Analysis of the Drummers of Motown” Fall 2003

Daniel Ervin – Music “Everything Happens to Me: the Style of Thelonious Monk and Bill Evans” Fall 2002

College of William and Mary

Courses

American Popular Music – introductory undergraduate survey course tracing the rise of popular music in the U.S. from the 19th through 20th centuries

Jazz – introductory undergraduate survey course

Music of the United States – upper-division undergraduate survey course on music of the U.S. from the colonial era through the twentieth century.

Music and Culture of the 1960s – Freshman seminar that places the music of the 1960s within the decade's cultural context

Music of the Twentieth Century – upper-division undergraduate survey course

Music, Voice and Text in 20th Century Song – Freshman seminar exploring the intersection between music and poetry in twentieth century art song and popular song

Independent Studies

Tim Alworth – “Phish and the Internet” Spring 2002

Thesis Advising

Todd O’Neal – Dept. of Music “Bebop Guitar” Spring 2002

PROFESSIONAL ACTIVITIES

Board Membership

Editorial Board, *Rock Music Studies* journal 2013 –

International Advisory Board, *Encyclopedia of Popular Music of the World* 2011 –

Editorial Advisory Board, *American Music* journal 2010 – 13

Executive Committee, *International Association for the Study of Popular Music – U.S. Chapter* 2001 – 2009

Editorial Board member, Kevin Dettmar’s *THINK Rock* textbook, Pearson/Prentice Hall, 2009

Advisory Board member, William Duckworth and Nora Farrell’s *Music iPpreciation* textbook, Pearson/Prentice Hall, 2007

Program Committees

Co-organizer, *Mobilizing Music: Gender and Performativity*, Syracuse University mini-seminars 27 September, 25 October, 2013; 21 February, October 24, 2014

American Musicological Society, New York State-St. Lawrence Chapter, 30 April – 1 May 2011

Society for American Music, Annual Meeting, 9 – 13 March 2011

Co-Organizer, *Music of Conflict and Reconciliation*, Ray Smith Symposium Syracuse University, 2010-11

Co-Organizer, *Forum on Music and Sound in Film*, Syracuse University, 15-17 October 2009

Chair, *Music and Nature Symposium*, Syracuse University, 23-24 September 2006

Award Committees

AMS Teaching Fund Committee, *American Musicological Society* 2014 –

Chair, Wiley Housewright Dissertation Award Committee, *Society for American Music*, 2014

Wiley Housewright Dissertation Award Committee, *Society for American Music*,
2012 – 2014
Chair, Mark Tucker Award (for best student paper), *Society for American Music*,
18 – 22 March, 2009
Mark Tucker Award (for best student paper), *Society for American Music*, 27
February – 2 March, 2008
Student Paper Award, *American Musicological Society, New York State-St.*
Lawrence Chapter, 14-15 April, 2007
Student Paper Award, *American Musicological Society, New York State-St.*
Lawrence Chapter, 8-9 April, 2006
Irving Lowens Memorial Article Award, *Society for American Music*, 2002
Chair, Woody Guthrie Book Award, *International Association for the Study of*
Popular Music – U.S. Chapter, 2002
Woody Guthrie Book Award, *International Association for the Study of Popular*
Music – U.S. Chapter, 2000

Other Committees

Nominating Committee, *International Association for the Study of Popular Music*
– *U.S. Chapter*, 2012
Finance Committee, *International Association for the Study of Popular Music* –
U.S. Chapter, 2011 –

Publications

Editor, Newsletter for the *International Association for the Study of Popular Music*
– *U.S. Chapter*, 2001-2005
Assistant Editor, *Journal of Popular Music Studies* 1998-2000

Peer Reviews

- *American Music*
- *ECHO: A Music-Centered Journal*
- Indiana University Press
- *Journal of the American Musicological Association*
- *The Journal of Music History Pedagogy*
- *The Journal of Popular Music Studies*
- Kendall-Hunt Publishing
- *Music and Politics*
- *Musicology Australia*
- *Music Theory Online*
- Oxford University Press
- *Popular Music & Society*
- Pearson/Prentice Hall
- *Rock Music Studies*
- Routledge Press
- University of California Press
- University of Michigan Press
- University of Rochester Press
- W.W. Norton Press

SERVICE
Syracuse University

Department of Art & Music Histories

Department Chair, 2013 –

Janklow Arts Leadership Program Committee, 2014 –
Director, Undergraduate Studies, Music History & Cultures, 2012-13
Chair, Veinus Prize for Undergraduate Musicology Paper, 2009-13
Committee, Teaching Evaluation Forms Revision, 2007-2008
Committee for Undergraduate Music History Curriculum, 2005 –

College of Arts and Sciences

Humanities Council, 2009-10, 2013-
Humanities Center Advisory Board, 2008-10, 2014 -
Grade Appeal Review Panel, 2011-12, 2014 -
Lower Division Advising, 2007-13
Student Standards Committee, 2009-10
First Year Forum, Fall 2007, Fall 2009
Promotion and Tenure Committee, 2006–2007

Setnor School of Music

Director's Cabinet, 2012 –
Curriculum Committee, 2011

Search Committees

Ethnomusicologist/Musicologist, African American Studies, 2013-14
Schrags Postdoctoral Fellowship, Art & Music Histories 2012-13
Fleming Distinguished Visiting Professorship, Art & Music Histories 2012-13
Department Chair, Art & Music Histories, 2012
Ethnomusicologist, Art & Music Histories, 2011-12
Director, Belfer Audio Laboratory and Archive, 2011
Ethnomusicologist/Musicologist, African American Studies, 2010-11
Ethnomusicologist, Art & Music Histories, 2008-09

College of William and Mary

Chair, "*Music in American Culture*" *Lecture/Performance Series* 2001-2002

Stony Brook University

Graduate Student Representative, Music History Search Committee 1996, 1999
Advisory Teaching Assistant, Campus-Wide Consultant 1996-1997
Graduate Student Representative, Department of Music Graduate Studies
Committee 1995-1996
Graduate Student Representative, Music Library Committee 1993-1994

AFFILIATIONS

IASPM, International Association for the Study of Popular Music 1993-
American Musicological Society 1995-
Society for American Music 1995-
College Music Society 1997-2008
American Studies Association 2007