

Reba A. Wissner, Ph.D.

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EDUCATION

Degrees

- 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 (Colgate 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

Certificates

- 2019 (Expected) Graduate Certificate, Higher Education Administration, Northeastern University
 16 credit hours in higher education law, finance, governance, operations, and
 curriculum and instructional design

ACADEMIC APPOINTMENTS

- Spring 2019 Adjunct Assistant Professor, Music History, Department of Music, Seton Hall
 University
- Fall 2017-Present Affiliated Faculty, Film and Media Studies Program, Rider University
- Fall 2016-Present Adjunct Assistant Professor, Music History and Theory, Steinhardt School,
 Department of Music and Performing Arts Professions, New York
 University
- Fall 2016-Present Adjunct Assistant Professor, Department of Music, School of Contemporary
 Arts, Ramapo College of New Jersey
- Fall 2015-Present Adjunct Assistant Professor, Department of Music Composition, History, and
 Theory, Westminster Choir College of Rider University
- Fall 2013-Present Adjunct Professor, Department of Music History, John J. Cali School of Music,
 Montclair State University
- Winter 2013-Fall 2016 Adjunct Professor, Department of Humanities and Social Sciences, Berkeley
 College

Fall 2012	Visiting Lecturer (Full-Time, Non-Tenure-Track), Department of First-Year Writing, Brandeis University
Fall 2010-Summer 2012	Adjunct Lecturer, Music Department, Brandeis University
Fall 2006-Spring 2012	Adjunct Lecturer, Department of First-Year Writing, Brandeis University

TEACHING

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

Graduate Courses

Public Musicology (Westminster Choir College, S 20)

Introduction to Musicology (Westminster Choir College, F 19)

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

Music History for Majors

Music, History and Culture (Ramapo College, F 19)

History of Western Styles II: Classical to the Present (Seton Hall University, S 19)

Music History 1: Medieval and Renaissance (New York University F 16, S17, F 17, S18, F 18, S 19, F 19)

Music History 2: Baroque and Classical (New York University S 17, S 18, S 19, F 19)

Music History Seminar: Baroque Opera* (Senior Seminar, Westminster Choir College, 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, S 20)

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)

Music in Time, Place and Ideas: Up to 1710 (Montclair State University, F 13, F 14, F 15, F 16, F 17, F 18)

Music in Time, Place and Ideas: 1890 to the Present (Montclair State University, F 19)

World Music/Ethnomusicology

Diverse Worlds of Music (for Majors, Montclair State University, S 19, S 20)

Global Pop Music* (for Majors and Non-Majors, Brandeis University, F 10)

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)

Service Learning/Community Engagement Courses

Diverse Worlds of Music (for Majors, Montclair State University, F 19)

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/General Education Courses for Majors and Non-Majors

Film Music (Ramapo College, S 19, F 19)

Introduction to Music (Montclair State University, S 19)

History of Rock 'n' Roll (Ramapo College, F 18)

Music and Gender (Ramapo College, S 17, S 18, S 20)

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)

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)

Graduate Advising

2018-2019 Olivia Coackley, Westminster Choir College, MM in Vocal Performance and Pedagogy, "Who's Got The Power?: Ornamentation, Oration, and the Gendered Voice in Monteverdi's *L'Incoronazione di Poppea*"

Other Teaching Experience

2012 Invited Scholar, Brandeis-Osher Lifelong Learning Initiative (BOLLI) Program
 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

PUBLICATIONS**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.

Books in Progress

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

David Lynch: Sonic Style (Under review, Invited monograph for Routledge's *Filmmakers and their Soundtracks* series, edited by James Wierzbicki)

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

Edited Collections in Progress

Contingency in the Music History Classroom: Essays on Pedagogy (Invited collection for Routledge/College Music Society series on music history pedagogy)

Music in Twin Peaks: Listen to the Sounds (Co-edited with Katherine Reed, under contract with Routledge, forthcoming, 2020)

Peer-Reviewed Journal Articles

- Accepted "From The Brooklyn Bridge to Pennsylvania Highway 11: Bernard Herrmann's Score for 'The Hitch-Hiker' from Radio Play to *The Twilight Zone*." *Historical Journal of Film, Radio, and Television* 39, no. 2 (Forthcoming, 2020).
- In Press "Archives and Sources for Television Music Studies: An Appraisal and Examination." *American Music* 37, no. 1 (2019).
- 2019 "First Mathematics, Then Music: J. S. Bach, Glenn Gould, and The Evolutionary Supergenius in *The Outer Limits*' 'The Sixth Finger' (1963)." *BACH: The Journal of the Riemenschneider Bach Institute* 50, no. 1 (2019): 63-80.
- 2018 "Using Gallery Walks for Engagement in the Music History Classroom." *Engaging Students: Essays in Music Pedagogy* 6 (2018). <http://flipcamp.org/engagingstudents6/essays/wissner.html>
- 2018 "Teaching Christian Chant in a Jewish Music Context." *Journal of Music History Pedagogy* 8, no. 2 (2018): 1-18. <http://www.ams-net.org/ojs/index.php/jmhp/article/view/241>
- 2018 "No Time Like the Past: Hearing Nostalgia in *The Twilight Zone*." *The Journal of Popular Television* 6, no. 1 (2018): 59-80.
- 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 2017): 157-86.
- 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 (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*.” *Response: The Digital Journal of Popular Culture Scholarship* 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.

Peer-Reviewed Book Chapters

- Accepted “You Unlock This Game with The Key of Imagination: *The Twilight Zone: The Game* (2014), Musical Parody, and the Sound of Nostalgia.” In *Nostalgia and Video Game Music*. Edited by Can Aksoy, Sarah Pozderac-Chenevey, and Vincent Rone, 2021 (Under review with Intellect Press).
- Accepted “Teaching the First-Generation College Student in the Music History Classroom: A Student to Professor Perspective.” In *Sound Pedagogy: Radical Care & Social Justice for Students in Music*. Edited by Colleen Renihan, John D. Spilker, and Trudi Wright, 2021 (Under review with University of Michigan Press).
- 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. Abingdon and New York: Routledge, 2021.
- Accepted “A Universal Mind: The Film Music of Bebe Barron.” In *Women’s Music for the Screen: Diverse Narratives in Sound*. Edited by Felicity Wilcox and Philip Hayward. Abingdon and New York: Routledge, 2020.
- Accepted “Hearing Nuclear Anxiety on Television, 1950-1980.” In *Nuclear Music*. Edited by Noriko Manabe and Jessica Schwartz. Oxford and New York: Oxford University Press, 2020.
- Accepted “Chaos and Creation: Music, Redemption, and the Atomic Bomb in *Twin Peaks: The Return*.” In *Music in Twin Peaks: Listen to the Sounds*. Edited by Reba Wissner and Katherine Reed. Abingdon and New York: Routledge, 2020.
- Accepted “Listen to Save Lives: Music and the Atomic Bomb in Cold War Very Special Episodes.” In *Very Special Episodes: Event Television and Social Change*. Edited by Jonathan Cohn and Jennifer Porst, 2020 (Under review with Rutgers University Press).
- In Press “Norman Corwin, Bernard Herrmann, and Musical Direction for *Columbia Presents Corwin*.” In *Radio Art and Music: Culture, Aesthetics, Politics*. Edited by Jarmila Mildorf and Pim Verhulst. Minneapolis: Lexington Books, 2020.

- In Press "Cold War Television: Viewing Paranoia." In *Red Scare: The Cold War in American Popular Culture*. Edited by Mitchell Newton-Matza. Santa Barbara: ABC-CLIO, 2020.
- In Press "‘Once You Hear This, Act Fast’: Music in Civil Defense Television Advertisements of the Fifties." 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.
- 2019 "Modern Composer Off the Screen: Leonard Rosenman’s Concert Music." In *Double Lives: Film Music in the Concert Hall*. Edited by James Wierzbicki, 106-16. Abingdon and New York: Routledge, 2019.
- 2018 "What Are You Hearing?" In *The Twilight Zone and Philosophy*. Edited by Alexander E. Hooke and Heather River, 77-86. Chicago: Open Court Press, 2018.
- 2018 "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, 111-30. Abingdon and New York: Routledge.
- 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, 129-45. 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

- "Decolonizing the Music History Syllabus." *Current Musicology*.
- "Gimme Shelter: Music, Civil Defense, and Shelter Anxiety in Cold War American Television." *Journal of Cold War Studies*.
- "The Music-Driven Syllabus: Using Music Notation and Content to Engage Students with the Syllabus." *College Teaching*.

Signed Encyclopedia Articles and Bibliographies

- In Press "Television Music." *Oxford Bibliographies in Cinema and Media Studies*. Edited by Krin Gabbard. Oxford and New York: Oxford University Press, 2019.
- 2014 Entries on Protest, Radio, Nostalgia, and MTV. In *Music in the Social and Behavioral Sciences: An Encyclopedia*. Edited by William Forde Thompson. Thousand Oaks, CA: Sage Publications.

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

Score Prefaces

- 2018 Study Score Preface, François Couperin, *Concert instrumental sous le titre d'âpothéose de Monsieur de Lully* (Repertoire Explorer Series). Munich: Musikproduktion Höflich.
- 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 lâpothéose 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

- In press Natalie Sarrazin, ed. *Problem-Based Learning in the College Music Classroom*. *Journal of Music History Pedagogy* 10, no 1 (2020).
- 2019 Shawn VanCour, *Making Radio: Early Radio Production and the Rise of Modern Sound Culture*. *Journal of Musicological Research* 39, no. 1 (2019): 108-110.
- 2012 Jon Morgan O'Connell and Salwa El-Shawan Castelo-Branco, editors. *Music and Conflict*. *Popular Music* 31, no. 2 (2012): 327-329.
- 2011 Frederick Hammond, *The Ruined Bridge: Studies in Barberini Patronage of Music and Spectacle 1631-1679*. *Notes: The Quarterly Journal of the Music Library Association* (December 2011): 346-348.
- 2011 Stellamara, *The Golden Thread. 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)*. *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*. *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*. *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*. *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*. *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*. *Southwest Journal of Cultures* (Summer 3). URL: http://southwestjournalofculturesarchive.blogspot.com/2009_08_01_archive.html

Other Publication and Editorial Experience

- 2012-2018 Founding Series Editor, Music in Media Series, Pendragon Press
- 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 American Federation of Teachers (AFT) Local 6025
- 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, FELLOWSHIPS, AND SUBVENTIONS

- 2019 Theodore C. Sorensen Research Fellowship, John F. Kennedy Presidential Library and Museum, for research for *Music and the Atomic Bomb in American Television, 1950-1969* (\$3200 USD)
- 2018 Community-Engaged Teaching and Learning Fellowship (for redesigning the second-semester music history survey course for music majors into a service learning course with a public musicology component), Center for Community Engagement, Montclair State University (\$2000 USD)
- 2018 Scholarship of Teaching and Learning Research Grant (for “Active Learning Strategies in the General Education Music Classroom”), Faculty Resource Center, Ramapo College of New Jersey (\$1500)
- 2018 Keitel-Palisca Membership and Professional Development Travel Grant (to attend the annual meeting), American Musicological Society (\$425 USD)
- 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 Engaged Teaching Fellowship (for redesigning the early music history survey 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 (to attend the annual meeting), American Musicological Society (\$275 USD)
- 2015 Sight and Sound Publication Subvention for *Cues and Contracts: Music and The American Television Industry*, Television Music Database, Society for American Music (\$1000 USD)
- 2014 Membership and Professional Development Travel Grant (to attend the annual meeting), American Musicological Society (\$325 USD)
- 2009 Andrew W. Mellon Foundation Dissertation Research Grant (\$1000 USD)
- 2008, 2009, 2011 Brandeis Graduate School of Arts and Sciences Travel and Research Grant (\$800 USD each year)

INVITED LECTURES, PRESENTATIONS, AND COLLOQUIA

- October 2019 “Music in *The Twilight Zone*,” SerlingFest, Binghamton, NY
- September 2017 “Music in *The Twilight Zone: An Examination*,” Bernards Township Public Library Leisure Learning Lecture Series, Basking Ridge, NJ

- 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

- 2020 “Time Reigns Absolute: Music, Anticipation, and Temporality in John Adams’s *Doctor Atomic*,” Society for American Music Annual Conference, Minneapolis, MN
- 2020 “Sound Design and Music as Sonic Cult Classic: David Lynch’s *Eraserhead* (1977),” Rider University Film and Media Symposium, Lawrenceville, NJ
- 2019 “Bebe Barron and Electronic Film Composition: A Re-evaluation,” Committee on the Status of Women Session, Society for Music Theory Annual Conference, Columbus, OH
- 2019 “Playing What Can’t Be Said: Music and Cold War Ideology in Televised Civil Defense Films,” Music and the Moving Image (MaMI) Annual Conference, New York, NY
- 2019 “Tonight’s Tale of Music, Men, The Macabre, and Masks: Notions of Disability in *The Twilight Zone*’s ‘The Masks’ (1964),” Society for American Music Annual Conference, New Orleans, LA
- 2018 “By Day She Knew a Woman’s Form, By Night a Witch’s Spell’: Musical Representation of the Witch in *The Twilight Zone*’s ‘Jess-Belle,’” Staging Witches: Gender, Power, and Alterity in Music Conference (AMS San Antonio Pre-Conference), San Antonio, TX
- 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: Using Disciplinary Symbols and Content to Engage Students with the 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 “If Music Be the Sound of Love: Scores of *The Twilight Zone* and Their Depictions of Love,” Film and History Annual Conference, Oshkosh, WI
- 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 “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,” 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

- 2020 Invited Panelist, “Contingency in the Interdisciplinary History Classroom,” American Historical Association Annual Meeting, New York, NY
- 2019 Panelist and Workshop Facilitator, “Apply What You’ve Learned: Course Design Workshop,” Annual University Teaching and Learning Showcase, Montclair State University, Montclair, NJ
- 2019 Invited Panelist, “Escaping the Frame: New Possibilities in Music and Media,” Music, Sound, and Media Interest Group Session, Society for American Music Annual Conference, New Orleans, LA
- 2018 Invited Panelist, “The Business of Musicology,” American Musicological Society - Greater New York Chapter Fall Meeting, New York, NY
- 2018 Invited Panelist, Committee on Women and Gender Roundtable Session, “Workshop on Access and Accessibility,” Annual Meeting of The American Musicological Society, San Antonio, TX
- 2018 Invited Panelist, “Pedagogical Research: The Role of the Institutional Review Board (IRB) in Studying One’s Own Teaching,” Annual University Teaching and Learning Showcase, Montclair State University, Montclair, NJ
- 2018 Invited Panelist, Forum for Early Career Professionals Session, “The Gig Economy,” Annual Meeting of The Society for American Music, Kansas City, MO
- 2017 Invited Panelist, Graduate Education Committee Session, “The Dissertation and Your Job,” Annual Meeting of The American Musicological Society, Rochester, NY

PUBLIC MUSICOLOGY

Media Appearances

- Forthcoming Scholar Interview, *Romantic Mysticism: The Music of Billy Goldenberg*, directed and produced by Gary Gerani (late 2020), DVD

- Forthcoming Scholar Interview, *The Goldsmith Zone*.
Appearances:
Episode 27: *Thriller*, “The Terror in Teakwood” and “Dark Legacy”
Episode 38: *General Electric Theater*, “My Dark Days”
- Forthcoming Scholar Interview, *The Italian American Podcast*, “The Italian American Sceneggiata.”
- 2018 Episode Music Commentaries, *The Outer Limits: The Complete Original Series: The Second Season*, Remastered DVD and Blu-ray, Kino Lorber Studio Classics.
Episodes: “Behold, Eck!”
“Counterweight”
“Cry of Silence”
“Expanding Human”
The Unknown [Unsold pilot film, 1964]
Awards: Best Package of DVD Extras (including commentaries), Rondo Hatton Classic Horror Award, 2018
Runner-up: Best DVD Extra, *The Unknown* (including commentary), Rondo Hatton Classic Horror Award
- 2018 Episode Music Commentaries, *The Outer Limits: The Complete Original Series: The First Season*, 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”
Awards: Best Package of DVD Extras (including commentaries), Rondo Hatton Classic Horror Award, 2018
- 2018 Scholar Interview, *We Will Control All That You Hear*, on “*The Outer Limits Podcast*,” 18 February 2018, <http://thetwilightzonepodcast.com/reba-wissner-interview/>
- 2015-2017 Scholar Interview, *Between Light and Shadow: A Twilight Zone Podcast*.
Appearances:
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 about *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>

Festival Appearances

October 2019 Panelist, “Author Panel,” SerlingFest, Binghamton, NY

May 2019 Panelist, “Music in Science Fiction,” PenguiCon, Northfield, MI

June 2018 Panelist, “Do Not Adjust Your Set: Journey to *The Outer Limits*,” Split Screens Festival, IFC Center, New York, NY

Pre-Concert Talks

2018 “A Shakespeare Evening,” The Montclair Orchestra (in conjunction with the Montclair Public Library Adult School), Montclair, NJ

Program Notes

2018 Program Note Annotator, The Montclair Orchestra

2006-2007 Program Note Annotator, Brandeis-Wellesley Orchestra

Blog Posts

2018 “Pop Music and The Bomb.” *The Bulletin of the Atomic Scientists*, 14 December 2018. URL: <https://thebulletin.org/2018/12/pop-music-and-the-bomb/>

2018 “TV and the Bomb.” *The Bulletin of the Atomic Scientists*, 13 August 2018. URL: <http://thebulletin.org/2018/08/tv-and-the-bomb/>

2017 “Krzysztof Penderecki’s *Threnody for the Victims of Hiroshima* and the Trinity Atomic Bomb Test in *Twin Peaks: The Return*.” *Musicology Now* – Quick Take, 21 December 2017. URL: <http://musicologynow.ams-net.org/2017/12/krzysztof-pendereckis-threnody-for.html>

2017 Organizer, *Twin Peaks: The Return* Quick Takes Series, *Musicology Now*, 12-21 December 2017. URL: <http://www.musicologynow.ams-net.org>

- 2017 “Isn’t It Too Dreamy? *Twin Peaks*, Music, and Nostalgia in *The Return*.” *25 Years Later*, 10 December 2017. URL:
<https://25yearslatersite.com/2017/12/10/isnt-it-too-dreamy-music-and-nostalgia-in-the-return/>
- 2016 “Just Sing No: *30 Days, 50 Songs* and the Musical Campaign for a Trump-Free America.” *Trax on the Trail*. 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.’” *The Avid Listener* (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>

Concert Reviews

- 2012 Concert Reviewer, Boston Area, *Newsletter of the Society for Seventeenth-Century Music*
- 2010-2011 Concert Reviewer, *Boston Musical Intelligencer*. Reviews:
<https://www.classical-scene.com/author/reba-wissner/>

PROFESSIONAL DEVELOPMENT

- 2018-2020 Community Engaged Teaching, Montclair State University
- 2017-2019 Engaged Teaching, Montclair State University
- 2006 Writing Pedagogy Workshop, Brandeis University
- 2001 Conducting Workshop, The Conductor’s Institute at Bard College

PROFESSIONAL ACTIVITIES AND RELATED EXPERIENCE

- 2005-2007 Brandeis University Early Music Ensemble (Treble Viola da Gamba and Voice)
- 2004 Leadership Alliance Summer Research Early Identification Program
- 2004 Research Assistant, Princeton University (Dr. Wendy Heller, Department of Music)

SERVICE**Service to Profession**

2019-2022	Committee on Contingent Workers and Independent Scholars, Society for American Music
2019-2020	American Musicological Society Representative, American Historical Association Organization of American Historians (AHA-OAH) Forum on Non-Tenure Track Faculty
2019-2020	Sustainable Mentoring Task Force, Membership and Professional Development Committee, American Musicological Society
2018-2021	Co-Chair, Music and Media Study Group, American Musicological Society
2018-2021	Public Relations Committee, Society for American Music (Chair, 2020-2021)
2018-2021	Co-Chair, Forum for Early Career Professionals (FECF), Society for American Music
2018-2019	Member-at-Large, Music and Media Study Group, American Musicological Society
2017-2021	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, Contingent Labor Support Committee, AMS Pedagogy Study Group
2016-2019	Elected Member to Council (Member-at-Large), American Musicological Society
2016-2021	Committee on Career-Related Issues (CCRI), American Musicological Society (two consecutive terms)
2016-2018	Cover Letter and CV Workshop Volunteer, Committee on Career-Related Issues (CCRI), American Musicological Society
2016-2018	Organizer, American Musicological Society Annual Conference Buddy Program San Antonio, TX Meeting 2018 Rochester, NY Meeting, 2017 Vancouver, BC Meeting, 2016
2016	Graduate Student Paper Prize Committee, American Musicological Society – Greater New York Chapter
2013-2016	Grader, PRAXIS Music Education Licensing Exam, The College Board
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

Peer Reviewer

2018 *Journal of the American Musicological Society*

2016 *Journal of Fandom Studies*

Program Committees, Panel Organizer, Panel Respondent, and Session Chair

2019 Panel Respondent, “Marginalized Media Histories and Muted Work in Sound.” American Musicological Society Music and Media Session, AMS Annual Meeting, Boston, MA.

2019 Panel Organizer and Session Chair, “What Can I Do? The Future of Musicology, A Roundtable and Workshop for Senior Faculty and Administrators,” American Musicological Society Sub-Committee on Contingent Labor, Committee on Career Related Issues (CCRI) Sponsored Session, American Musicological Society Annual Meeting, Boston, MA

2019 Session Chair, Music and The Moving Image (MaMI) Annual Conference, New York, NY

2018 Session Chair, “Music and Film,” American Musicological Society Annual Meeting, San Antonio, TX

2018 Panel Organizer and Session Chair, “Contingent Labor in the Academy: Issues and Advocacy,” American Musicological Society Sub-Committee on Contingent Labor, Committee on Career Related Issues (CCRI) Sponsored Session, American Musicological Society Annual Meeting, San Antonio, TX

2018 Session Chair, “Tools and Techniques,” Teaching Music History Conference, Terre Haute, IN

2018 Program Committee, American Musicological Society Music and Media Study Group, San Antonio Conference Session

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 *Twin Peaks*,” 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 Roundtable Chair, Cover Letter and CV Workshop, Committee on Career-Related Issues (CCRI), American Musicological Society Annual Meeting, Rochester, NY
- 2017 Panel Co-Organizer and Session Co-Chair, “Pedagogical Approaches, Strategies, and Engagement in the 21st-Century Music History Classroom,” American Musicological Society Committee on Career Related Issues (CCRI) Sponsored Session, American Musicological Society 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

University and Other Service

- 2018-2019 Outreach and Recruitment for the Graduate Program in American and Public Musicology, Westminster Choir College
- 2018-2019 Mentor, Engaged Teaching Fellowship, Research Academy for University Learning, Montclair State University
- 2016-Present Graduate Student Music History Placement Exam Grader, New York University
- 2011-2012 Curriculum Committee, University Writing Program, Brandeis University
- 2007-2012 New Faculty Mentor, University Writing Program, Brandeis University

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 Music Theory
 Society for Seventeenth-Century Music