

Education

Doctor of Philosophy (PhD) – Musicology – **Boston University**, January 2008
Dissertation on anti-war aspects of Mark-Anthony Turnage's *The Silver Tassie* and how the work fits within the anti-war thread of 20th-century British classical music

Master of Music – Tuba Performance – **University of Wisconsin - Madison**, 1995

Bachelor of Arts – Music History – **Oberlin College**, 1993

Papers Given

A New York State of Mind: Fleischer Studios' *Screen Songs* as Representations of New York City (Music and the Moving Image Conference, 2020)

The Foreign, the Exotic, and the Other in the Music of *Mulan* (Society for Animation Studies, 2019)

The Epic and the Exotic in *Popeye the Sailor Meets Sindbad the Sailor* and *Popeye the Sailor Meets Ali Baba and the 40 Thieves* (Music and the Moving Image Conference, 2019)

Nostalgia for What Never Was: The Pseudo-1930s World of *Cuphead* (Music and the Moving Image Conference, 2018; Society for Animation Studies Conference, 2018; North American Video Game Music Conference, 2019)

The Creation of a Canon, or Making a Music in Animation Textbook (Society for Animation Studies, 2017)

Music and Sound Design as Propaganda in *Hell-Bent for Election* (Society for Cinema and Media Studies Conference, 2017; Music and the Moving Image Conference, 2017)

Grief, Myth, and Music in Tomm Moore's *Song of the Sea* (Music and the Moving Image Conference, 2016)

Teaching Cartoon Music (Poster Session) (College Music Society National Conference, November 2015)

Betty Boop Meets the Warners: Mixing Nostalgia and Contemporary Culture in the Art and Music of *Animaniacs*' Parodies of Early Cartoons (Music and the Moving Image Conference, May 2015; Society for Animation Studies Conference, July 2015)

Punkt Contrapunkt: Reflections on Modern Music in Britain through the Lens of the Hoffnung Music Festivals, 1956-1961 (The Practices of Comedy Conference, Lisbon, Portugal, June 2013; North American British Music Studies Association Conference, Urbana-Champaign, Illinois, July 2012)

Hellboy, Gerald McBoing Boing, and the American Outcast (Music and the Moving Image Conference, New York, May 2013)

Deconstructing Disneyland: Art and Music in Disney's *Epic Mickey* (Music and the Moving Image Conference, New York, June 2012)

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"Sing a Song": Reflections of Early Childhood Education in the Music of *Sesame Street* (College Music Society National Conference, October 2011)

"I Am the Very Model of a Cartoon Individual": Parody and Paradigm in the Music of *Animaniacs*' "H.M.S. Yakko" (Music and the Moving Image Conference, New York, May 2011)

From Stage to Screen: The Effects of Hollywood Adaptation on Stephen Sondheim's *Sweeney Todd* (Society for American Music National Conference, Cincinnati, March 2011; Music and the Moving Image Conference, New York, May 2009)

The Role of Religion in Mark-Anthony Turnage's Opera *The Silver Tassie* (North American British Music Studies Association Conference, Toronto, August 2008)

To Fight or Not to Fight: Michael Tippett's *A Child of Our Time* as a Case Study for Definitions of Pacifist Music (Scholars for Social Responsibility meeting at the American Musicological Society/Society for Music Theory National Conference, Los Angeles, November 2006)

Interpreting Shostakovich: A Look at *From Jewish Folk Poetry* (AMS-NE meeting, April 2003)

Publications

"The Foreign, the Exotic, and the Other in the Music of *Mulan*" (*American Music*, forthcoming)

"Music and Sound Design as Propaganda in *Hell-Bent for Election*." In *The Oxford Handbook of Music and Advertising* (2021)

"Grief, Myth, and Music in Tom Moore's *Song of the Sea*" (*Animation Studies*, vol. 15 (Sep. 2020))

Review of James Bohn, *Music in Disney's Animated Features* (*ImageText*, vol 11 No. 1 (2019))

The Music of Animaniacs: Postmodern Nostalgia in a Cartoon World (Pendragon Press, 2016)

Review of *The Music of Fantasy Cinema* (*Notes*, September 2013)

Updates of "Stanislaw Skrowaczewski," "Gyorgy Sandor," and "Anthony di Bonaventura" in *The Grove Dictionary of American Music* (2013)

Review of *Music in Television: Channels of Listening* (*Notes*, September 2012)

Professional Experience

Adjunct Professor – Tufts University, Medford, MA

Fall 2013

- Taught Music and Animation through the ExCollege
- Course designed to teach the history of cartoon music to both majors and non-majors
- Course included cultural and socio-historical aspects of cartoon music and as well as musico-visual analysis

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- Online Adjunct Instructor – Heald College, California** 4/10 – 4/11
- Taught Music Appreciation (20 students per section, undergraduate students only)
 - Required use of the eCollege Virtual Learning System; certified to develop courses
- Adjunct Professor – St. Anselm College, Manchester, NH** 8/09 – 8/10
- Taught History of Rock for Fall 2009 and Summer 2010
 - Course designed to focus on critical listening and critical analysis as well as the overall history of rock
- Substitute Adjunct Professor – University of New Hampshire, Manchester** Fall 2008
- Taught Music Appreciation for several weeks while professor was out of the country
 - Required use of SmartPodium and Blackboard Community systems
- Music Review Editor – Academic Decathlon** 8/08 – 5/12
- Editor for two projects: 8/08 – 5/09 and 9/11 – 5/12
 - Material for first project included eighteenth- and early nineteenth-century music; second project included Russian music (please contact me for further details)
 - Project included editing for content and writing style
- Online Course Facilitator – Distance Education, Boston University** 5/07 – 5/09
- Courses included African Music, American Music, and Music Aesthetics (15 students per section, graduate students only)
 - Required use of the Blackboard Virtual Learning System
- Instructor – Musicology Department, Boston University** 8/02 – 5/03
- Taught Music Appreciation (20 students)
 - Course designed to integrate cultural and social history into a music history curriculum; included sections on jazz and rock; included discussion of various women composers
- Teaching Assistant – Musicology Department, Boston University** 8/99 – 12/02
- Courses included History of Theory (Medieval – Baroque), Music Appreciation, and Beethoven
 - Included preparing and teaching numerous lectures, often with extremely short notice (24 hours or less)
- Private Tuba Instructor – Madison, Wisconsin** 1/94 – 8/96
- Taught private lessons to high school and junior high students
- Teaching Assistant – Musicology Department, Oberlin College** 9/91 – 5/93
- Courses included Nineteenth-Century Music and Twentieth-Century Music
 - Required preparing and presenting weekly lectures on various pieces of classical music

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Creative Work

Il est bel et bon, arr. tuba ensemble (TUBA Press, 1997)

Salvation Is Created, arr. tuba ensemble (TUBA Press, 1995)

Suite from Pictures at an Exhibition, arr. tuba ensemble (TUBA Press, 1994)

Administrative Work

Session chair, Society for Animation Studies, 2018

Session chair, Society for Cinema and Media Studies, 2017

Convenor and session chair, “Music, American Animation, and Society” Seminar, SAM, 2016

Session chair, North American British Music Studies Association, 2014

Session chair, Music and the Moving Image, 2013

Session chair, College Music Society, 2011 and 2013

Research Interests

- American music (all periods, including classical, rock, and jazz)
- Twentieth-century music, particularly British and Russian
- Film, television, and cartoon music

Professional Affiliations

American Musicological Society

North American British Music Studies Association

Society for Animation Studies

Society for American Music