

Neil Lerner

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Education

- 1997 Ph.D., Musicology, Duke University (Durham, NC)
Dissertation: “The Classical Documentary Score in American Films of Persuasion: Contexts and Case Studies, 1936-1945”
Committee: Bryan Gilliam (chair), John Druessedow, Jane Gaines, Fredric Jameson, Scott Lindroth, Peter Williams
- 1992 A.M., Musicology, Duke University (Durham, NC)
Graduate instructors: Thomas Brothers, Bryan Gilliam, Stephen Jaffe, Scott Lindroth, Zvi Meniker, Jeffrey Perry, Alexander Silbiger, R. Larry Todd, Peter Williams
- 1989-90 Post-baccalaureate coursework, University of Kentucky (Lexington, KY)
Graduate instructors: Guy Davenport, Rey Longyear
- 1989 B.A., *Summa cum laude*, Transylvania University (Lexington, KY)
Majors in English and Applied Music (piano), Minor in History
Honors in English, Honors in Applied Music

Teaching Appointments

- 2010- Professor of Music, Davidson College (Davidson, NC)
2003-2010 Associate Professor of Music, Davidson College (Davidson, NC)
1997-2003 Assistant Professor of Music, Davidson College (Davidson, NC)

Courses for General Liberal Arts Students

Music of the United States*
Film Music*
The Western Tradition: Renaissance to the Enlightenment (Humanities)
The Western Tradition: The Modern World (Humanities)
Cultures & Civilizations (Humanities)*
Introduction to Music in Western Civilization
Introduction to Film & Media Studies*
Interactive Digital Narratives*

Courses for Music Majors/Minors

Exploring Music*
Music History I: Antiquity to 1800*
Music History II: After 1800*
History of Music I: Medieval and Renaissance Music
History of Music IV: Twentieth-Century Music
Harpsichord

Teaching Appointments (continued)

Seminars

Video Game Music
 Writing/s About Music* [first year writing course]
 Copland*
 Modernism/Postmodernism*
 U.S. Culture of the 1950s*
 Herrmann and Hitchcock*
 Seminar in Film & Media Studies* (2008 Topic: The Horror Film)
 Senior Seminar in Music*
 2007 Topic: Music and Contemporary Cultural Studies
 2004 Topic: Music and War
 2001 Topic: Music and Gender

*Represents a newly-created course addition to Davidson's curriculum

Spring 2011 Visiting Professor of Music, Duke University (Durham, NC)

Graduate Seminar in Musicology Music in the Horror Film

2007-13
(Summers) Instructor, Davidson College July Experience (Davidson, NC)

Introductory courses for high school students Listening to Fear: Music and Visual Media The Music Around Us: Music and Visual Media Thinking Musically

2004
(Summer) Instructor, Kentucky Governor's Scholars Program (Danville, KY)

Introductory courses for select high school students Film Studies

1994-1995 Visiting Instructor of Music, Centre College (Danville, KY)

Courses for Music Majors/Minors Style and Analysis Survey of Medieval/Renaissance Music Music Technology and MIDI Music Theory II: Written, Aural, Keyboard Piano (Beginning, Intermediate, Advanced) Harpsichord

Courses for General Liberal Arts Students Hollywood Film Music Humanities: Medieval to Enlightenment Literature, Art, Music

Teaching Appointments (continued)

1992-1996 Instructor, Kentucky Governor's Scholars Program (Danville, KY)

Introductory courses for select high school students
Music

1993, 1996 Instructor, Duke University Writing Program (Durham, NC)

Writing course required of all first-year students
Interpreting American Popular Culture
Film Music and Identity

1991-1993 Teaching Assistant, Duke University (Durham, NC)

Courses for Music Majors/Minors
Music Theory I
Masterworks of Music

Courses for General Liberal Arts Students
Hollywood Film Music

Publications

Books Edited

- In Progress *The Oxford Handbook of Music and Disability Studies*, co-edited with Blake Howe, Stephanie Jensen-Moulton, and Joseph Straus, under contract with Oxford University Press (expected to appear in 2015)
- 2014 *Music in Video Games: Studying Play*, co-edited with K. J. Donnelly and William Gibbons (Routledge)
- 2010 *Music in the Horror Film: Listening to Fear* (Routledge)
- Review: Mark Brill, *Notes*, 67/3 (2011): 533-35
Review: Charles Leinberger, *Music, Sound, and the Moving Image*, 5/1 (2011): 101-5
- 2006 *Sounding Off: Theorizing Disability in Music*, co-edited with Joseph N. Straus (Routledge)
- Review: Kevin Schwandt, *Review of Disability Studies*, 4/1 (2008): 19
Review: Sarah Schmalenberger, *Current Musicology*, 84 (2007): 153-158
Review: Bruce Quaglia, *Music Theory Online*, 13/2 (2007)
Review: David Schwarz, *Journal of Music Theory*, 49/1 (2005): 189-206

Book Chapters

- In Press “Hearing Blindness in Franz Waxman’s Score for *Pride of the Marines* (1945),” in *The Oxford Handbook of Music and Disability Studies*, edited by Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus (Oxford University Press)
- 2014 “Mario’s Dynamic Leaps: Musical Innovations and the Specter of Early Cinema in *Donkey Kong* and *Super Mario Bros.*,” in *Music in Video Games: Studying Play*, edited by K. J. Donnelly, William Gibbons, and Neil Lerner (Routledge), 1-29.
- 2014 “Preface,” (with K.J. Donnelly and William Gibbons) in *Music in Video Games: Studying Play*, edited by K. J. Donnelly, William Gibbons, and Neil Lerner (Routledge), viii-xiii.
- 2014 “The Origin of Musical Style in Video Games, 1977-1983,” in *The Oxford Handbook of Film Music Studies*, edited by David Neumeyer (Oxford University Press), 319-47.
- 2013 “Hearing the Boldly Goings: Tracking the Title Themes of the *Star Trek* Television Franchise, 1966-2005,” in *Music in Science Fiction Television: Tuned to the Future*, edited by K.J. Donnelly and Philip Hayward (Routledge)
- 2010 “Preface: Listening to Fear/Listening with Fear,” in *Music in the Horror Film: Listening to Fear* (Routledge): viii-xi
- 2010 “The Strange Case of Rouben Mamoulian’s Sound Stew: The Uncanny Soundtrack in *Dr. Jekyll and Mr. Hyde* (1931),” in *Music in the Horror Film: Listening to Fear* (Routledge): 55-79
- 2010 “Reading Wagner in *Bugs Bunny Nips the Nips*,” in *Wagner and Cinema*, edited by Jeongwon Joe & Sander L. Gilman (Indiana University Press): 210-24
- 2010 “‘Things are Never Black as They Are Painted’: Minstrelsy and Musical Framing in *Who Framed Roger Rabbit?*,” in *Drawn to Sound: Animation Film Music and Sonicity*, edited by Rebecca Coyle (Equinox): 104-19
- 2009 “Danny Elfman: ‘Funny Circus Mirrors,’” in *Sound and Music in Film and Visual Media: A Critical Overview*, edited by Graeme Harper, Ruth Doughty, and Jochen Eisentraut (Continuum): 524-529
- 2008 “Music, Race, and Paradoxes of Representation: Jubal Early’s Musical Motif of Barbarism in ‘Objects in Space,’” in *Investigating Firefly and Serenity: Science Fiction on the Frontier*, edited by Rhonda V. Wilcox and Tanya R. Cochran (I.B. Tauris): 183-190
- 2006 “Introduction: Theorizing Disability in Music,” (with Joseph N. Straus) in *Sounding Off: Theorizing Disability in Music* (Routledge): 1-10
- 2006 “The Horrors of One-Handed Pianism: Music and Disability in *The Beast with Five Fingers*,” in *Sounding Off: Theorizing Disability in Music* (Routledge: 75-89): 75-89

Book Chapters (continued)

- 2005 "Aaron Copland, Norman Rockwell, and the 'Four Freedoms': The Office of War Information's Vision and Sound in *The Cummington Story* (1945)," in *Aaron Copland and His World*, edited by Carol J. Oja and Judith Tick (Princeton University Press): 351-377
- 2004 "Musical Texture as Cinematic Signifier: The Politics of Polyphony in Selected Documentary Film Scores," in *Film Music II: History, Theory, Practice*, edited by Claudia Gorbman and Warren M. Sherk (Film Music Society): 1-25
- 2004 "Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams's Scores for *Star Wars* and *Close Encounters of the Third Kind*" in *Off The Planet: Music, Sound and Science Fiction Cinema*, edited by Philip Hayward (John Libbey/Indiana University Press): 96-108
- 2001 "The Orchestration of Affect: The Motif of Barbarism in Breil's *The Birth of a Nation* Score," (with Jane Gaines) in *The Sounds of Early Cinema*, edited by Richard Abel and Rick Altman (Indiana University Press): 252-68
- 1999 "Damming Virgil Thomson's Music for *The River*," in *Collecting Visible Evidence*, edited by Jane M. Gaines and Michael Renov (University of Minnesota Press): 103-15

Journal Articles

- 2005 "Look at That Big Hand Move Along?: Clocks, Containment, and Music in *High Noon*," *South Atlantic Quarterly*, 104/1: 151-173
- 2001 "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood," *Musical Quarterly*, 85/3: 477-515

Contributions to Reference Works

- 2014 "Charlotte, North Carolina," "Christophe Beck," "Alexander Courage," "Don Davis," "Dennis McCarthy," "Film Music (section 8, on documentary film music)," "Disability," "Thomas Newman," "Alan Silvestri," and "Snuffy Walden," in *The Grove Dictionary of American Music*, second edition, edited by Charles Hiroshi Garrett (Oxford University Press)
- 2013 "Disabilities and Music," in *Music in American Life: An Encyclopedia of the Songs, Stars, Styles and Stories that Shaped Our Culture*, edited by Jacqueline Edmondson (Greenwood), 350-3.
- 2009 "Music," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol. 2, 638-9
- 2009 "*The Beast with Five Fingers*," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol. 1, 92-3

Contributions to Reference Works (continued)

- 2009 "Dark Victory," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol. 1, 230-1
- 2009 "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol.1, 301-2
- 2009 "E.R.," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol. 1, 331-2
- 2009 "Rock Hudson," in *Encyclopedia of American Disability History*, edited by Susan Burch (Facts on File): vol. 2, 456-7
- 2006 "Hoop Dreams," in *Encyclopedia of the Documentary Film*, edited by Ian Aitken (Routledge): vol. 2, 579-81
- 2006 "The Plow That Broke the Plains," in *Encyclopedia of the Documentary Film*, edited by Ian Aitken (Routledge): vol. 3, 1048-51
- 2006 "The River," in *Encyclopedia of the Documentary Film*, edited by Ian Aitken (Routledge): vol. 3, 1129-31
- 2005 "Music, Musicians, and the War on Terrorism," in *Americans at War: Society, Culture, and the Homefront*, edited by John P. Resch (Macmillan): vol. 4, 126-8
- 2005 "Music, Civil War," in *Americans at War: Society, Culture, and the Homefront*, edited by John P. Resch (Macmillan): vol. 2, 118-20
- 2005 "Music, World War I," in *Americans at War: Society, Culture, and the Homefront*, edited by John P. Resch (Macmillan): vol. 3, 123-6
- 1999 "Philip Glass," in *The Reader's Guide to Music: History, Theory, and Criticism*, edited by Murray Steib (Fitzroy Dearborn Publishers): 261-2

Reviews

- In Preparation Review of William Cheng, *Sound Play: Video Games and the Musical Imagination* (Oxford University Press, 2014), *American Journal of Play*
- In Preparation Review of Winifred Philips, *A Composer's Guide to Game Music* (MIT Press, 2014), *Journal of the Society for American Music*
- 2010 Review of Michael Long, *Beautiful Monsters: Imagining the Classic in Musical Media*, (University of California Press), *Journal of Musicological Research*, 29/2-3: 260-64
- 2007 Review of *The Plow That Broke the Plains and The River: The Original Pare Lorentz Films with Newly Recorded Soundtracks of the Classic Scores by Virgil Thomson*, (Naxos DVD 2.110521), *American Music*, 25/3: 376-78

Reviews (continued)

- 2007 Review of Carol Vernallis, *Experiencing Music Video: Aesthetics and Cultural Context*, (Columbia University Press, 2004), *Journal of Musicological Research*, 26/1: 79-82
- 2006 Review of Daniel Goldmark, *Tunes for Toons: Music and the Hollywood Cartoon*, (University of California Press, 2005), *Notes: Quarterly Journal of the Music Library Association*, 63/1: 121-124
- 2004 Review of Peter Dickinson, editor, *Copland Connotations: Studies and Interviews*, (Boydell, 2002), *Music & Letters*, 85/2: 332-335
- 2004 Review of Larry M. Timm, *The Soul of Cinema: An Appreciation of Film Music*, (Prentice Hall, 2003), *American Music*, 22/1: 189-191
- 1999 Review of Krin Gabbard, *Jammin' at the Margins: Jazz and the American Cinema*, (The University of Chicago Press, 1996), *Popular Music and Society*, 23/3: 122-24

Service – Publications

- 2010-2013 Editor, *American Music* (University of Illinois Press; quarterly)
 Volume XXXI, Nos. 1-4: 1-514
 Volume XXX, Nos. 1-4: 1-532
 Volume XXIX, Nos. 1-4: 1-540
- 2009-2010 Associate Editor, *American Music*
- 2008- Founding Series Editor, *Music and Screen Media* (Routledge)
- Music and Sound in the Documentary Film* (edited by Holly Rogers, to appear in 2014)
- Music in Video Games: Studying Play* (edited by K. J. Donnelly, William Gibbons, and Neil Lerner, 2014)
- The Music Documentary: Acid Rock to Electropop* (edited by Benjamin Halligan, Robert Edgar, and Kirsty Fairclough-Isaacs, 2013)
- Music in Science Fiction Television Series: Tuned to the Future* (edited by K.J. Donnelly and Philip Hayward, 2013)
- Music, Sound and Filmmakers: Sonic Style in Cinema* (edited by James Wierzbicki, 2012)
- Music in the Western: Notes from the Frontier* (edited by Kathryn Kalinak, 2011)
- Music in Television: Channels of Listening* (edited by James Deaville, 2011)
- Music in the Horror Film: Listening to Fear* (edited by Neil Lerner, 2010)
- 2006-2010, Editorial Advisory Board, *American Music*
 2014-2016
- 2005- Editorial Board, *Music, Sound, and the Moving Image* (University of Liverpool Press)

Service – Professional Organizations

2014-16	Council, American Musicological Society
2014	Senior faculty participant, Workshop for Junior Faculty, Sponsored by the Popular Music Study Group of the American Musicological Society, Richmond, VA
2011-	External dissertation committee member, Department of Musicology, University of Michigan
2010-2014	Secretary, Society for American Music (re-elected in 2012)
2010-2012	Long Range Planning Committee, Society for American Music
2010-2014	Executive Committee, Society for American Music
2009-2012	Chair, Local Arrangements Committee, Society for American Music (Charlotte, NC)
2007-2008	Chair, Irving Lowens Memorial Book Award Committee, Society for American Music
2006-2007	Irving Lowens Memorial Book Award Committee, Society for American Music
2007-2008	Chair, Sub-committee on Conference Accessibility and Accommodations, Society for Music Theory's Study Group on Music and Disability
2006	Local Arrangements chair, American Musicological Society-Southeast Chapter, Davidson, NC
2005-2008	Nominating Committee, Society for American Music
2001-2003	President, Southeast Chapter of the American Musicological Society
1999-2001	Chapter Representative, National Council of the American Musicological Society
1998	Local Arrangements chair, American Musicological Society-Southeast Chapter, Davidson, NC

Additional Professional Activities

2014	Co-convener (with William Gibbons and Steven Reale), North American Conference on Video Game Music, Youngstown State University, Youngstown, OH
2013	Co-organizer (with Blake Howe, Stephanie Jensen-Moulton, and Joseph Straus), Authors Conference for <i>The Oxford Handbook of Music and Disability Studies</i> , CUNY Graduate Center, New York City, NY
2011	Salzburg Global Seminar, "Instrumental Value: The Transformative Power of Music"
2005	Media Studies Seminar on Digital Gaming, National Institute for Technology in Liberal Education (NITLE), Middlebury College

Additional Professional Activities (continued)

2001-2004 Consultant & guest lecturer, Charlotte Symphony Orchestra: NEH focus grant, “Music and Human Conflict: WWII and the Teachers Learning Initiative”

Invited Lectures

- 2014 “Hearing Blindness in Franz Waxman’s Score for *Pride of the Marines* (1945),” Keynote Lecture, Symposium: Copland and the American Cultural Imagination, University of North Carolina, Chapel Hill
- 2014 “Mario’s Dynamic Leaps: Musical Innovations and Backwards Glances in *Donkey Kong* and *Super Mario Bros.*,” Middlebury College
- 2014 “Mario’s Dynamic Leaps: Musical Innovations and Backwards Glances in *Donkey Kong* and *Super Mario Bros.*,” Saint Michael’s College
- 2013 “Mario’s Dynamic Leaps: Musical Innovations and Backwards Glances in *Donkey Kong* and *Super Mario Bros.*,” University of North Carolina, Greensboro
- 2013 “Mario’s Dynamic Leaps: Musical Innovations and Backwards Glances in *Donkey Kong* and *Super Mario Bros.*,” Florida State University
- 2013 “Mario’s Dynamic Leaps: Musical Innovations and Backwards Glances in *Donkey Kong* and *Super Mario Bros.*,” Case Western Reserve University
- 2013 “The Specter of Early Cinema Music in Early Video Games,” West Chester University
- 2013 “The Specter of Early Cinema Music in Early Video Games,” Muhlenberg College
- 2013 “The Specter of Early Cinema Music in Early Video Games,” Class of 1960 Lecture, Williams College
- 2013 “The Specter of Early Cinema Music in Early Video Games,” Distinguished Lecture Series in Musicology, University of Tennessee
- 2012 “Musical Style and Function in Early Video Games,” Music Forum, Louisiana State University
- 2012 “Listening to Mario: Exploring the Early Cinema Hypothesis in *Donkey Kong* (1981) and *Super Mario Bros.* (1985),” Audiovisualities Working Group, Franklin Humanities Institute, Duke University
- 2011 “The Influence of Early Film Music Conventions on Early Video Game Music, 1977-83,” Christian A. Johnson Interdisciplinary Lecture, Colby College
- 2011 “Towards Critical Readings of Early Video Game Music: Problems of Teleology, Subjectivity, and Masculinity,” Fall Residency, Interdisciplinary Music Forum, University of Michigan

Invited Lectures (continued)

- 2011 “The Origins of Musical Style in Video Games, 1975-1983,” Musicology Lecture Series, Duke University
- 2010 “Forget *Dracula* and *Frankenstein*: How *Dr. Jekyll and Mr. Hyde* (1931) Pioneered the Use of Avant-Garde Sound in Horror Films,” School of Music, Pennsylvania State University
- 2010 “The Cinematization of Video Game Music: An Archeology of Style from 1977 – 2007,” Symposium: Discourses of Music, Sound, and Film: A Meeting of Disciplines, University of Texas at Austin
- 2009 “Transformations of a Transformation Scene: Music in Film Versions of *Dr. Jekyll & Mr. Hyde*,” Rey M. Longyear Lecture Series, University of Kentucky
- 2006 “Talking About Music, and Why It Matters,” Oklahoma Baptist University
- 2006 “Music, Monstrosity, and Disability in *The Beast with Five Fingers*,” Vanderbilt University
- 2005 “What Can We Learn from the Music in *Buffy the Vampire Slayer?*,” Center for American Music, University of Texas at Austin
- 2003 “Music, Containment, and Doomsday in *High Noon*,” Transylvania University
- 2003 “The Horrors of the Left Hand: Music and Other Disabilities in *The Beast with Five Fingers*,” School of Music, University of Kentucky
- 2003 “The Japanese Warrior as Enemy: Bugs Bunny Fights the Pacific War,” Symposium: War and Warriors in Japanese Popular Culture, Davidson College
- 2000 “Copland, Hollywood’s Musical Vocabulary, and *He Got Game*,” McIntire Department of Music, University of Virginia
- 2000 “Aaron Copland’s Music of Wide Open Spaces: The History and Analysis of a Hollywood Trope,” School of Music, University of North Carolina at Greensboro
- 1999 “‘Folk Music, Scenery Music, and Noise-Music’: Virgil Thomson’s Score for *Louisiana Story*,” “Echoes of Flaherty” Lecture Series, Duke University

Conference Presentations

- 2015 “The Uncanny Modernisms in Franz Waxman’s Music for *Pride of the Marines*,” Society for American Music, Sacramento, CA
- 2014 “Investigating the Origins of Video Game Music Style, 1977-1983: The Early Cinema Hypothesis,” Society for Cinema and Media Studies, Seattle, WA

Conference Presentations (continued)

- 2013 Panelist, “Recent Research in Music and Disability Studies,” (topic: “Listening to Disabled Veterans in Three Hollywood Films: *The Big Parade* (1925), *Pride of the Marines* (1945), and *The Best Years of Our Lives* (1946),” American Musicological Society, Pittsburgh, PA
- 2013 “Listening to Disabled Veterans in Three Hollywood Films: *The Big Parade* (1925), *Pride of the Marines* (1945), and *The Best Years of Our Lives* (1946),” *The Oxford Handbook of Music and Disability Studies* Author Conference, New York, NY
- 2012 “Investigating the Origins of Video Game Music Style, 1977-1983: The Early Cinema Hypothesis,” American Musicological Society, New Orleans, LA
- 2012 Panelist, “Music & Video Games: History, Theory, Ethnography,” (topic: “Musicological Contributions to Early Video Game Studies”), American Musicological Society, New Orleans, LA
- 2012 “Spike’s Musical Motif in Season Seven: Notes of Melancholy and Mourning,” The *Slayage* Conference on the Whedonverses (SC5), Vancouver, BC
- 2011 “Tonal Coherence in Incoherent Game Worlds: *Donkey Kong* (1981) and Its Musical Innovations,” Music and the Moving Image Conference, New York, NY
- 2010 “A Musical Alpha to Omega: Comparing Musical Languages Between the First and Final 150 Seconds of *Buffy the Vampire Slayer*,” The *Slayage* Conference on the Whedonverses (SC4), St. Augustine, FL
- 2010 “The Uncanny Soundtrack in Rouben Mamoulian’s *Dr. Jekyll & Mr. Hyde*,” Music and the Moving Image Conference, New York, NY
- 2010 “The Uncanny Soundtrack in Rouben Mamoulian’s *Dr. Jekyll & Mr. Hyde*,” Society for American Music, Ottawa, ON
- 2008 “The Buffy-Riley Leitmotif and Musical Evidence for the Romantic Conflation of Angel and Riley,” The *Slayage* Conference on the Whedonverses (SC3), Arkadelphia, AR
- 2008 “Why Music Matters in *Buffy*: The Buffy Riley Leitmotif in Season Four,” Society for Cinema and Media Studies, Philadelphia, PA
- 2007 “Why Music Matters in *Buffy*: The Buffy Riley Leitmotif in Season Four,” Conference: It’s the End of the World...Again: Why *Buffy* Still Matters, Greensboro, NC
- 2006 “Maurice Ravel’s *Concerto pour la main gauche*, Paul Wittgenstein, and Compositional Decisions as Musical Prosthesis,” Society for Disability Studies, Bethesda, MD
- 2006 “New Melodies, But the Same Old Tune: Music, Race, and Jubal Early, Or, What’s an Unreconstructed CSA General Doing in *Firefly*?,” The *Slayage* Conference on the Whedonverses (SC2), Barnesville, GA

Conference Presentations (continued)

- 2006 “Music, Monstrosity, and Disability in *The Beast with Five Fingers* (1946),” Society for American Music, Chicago
- 2006 “Music, Monstrosity, and Disability in *The Beast with Five Fingers* (1946),” Society for Cinema and Media Studies, Vancouver, BC
- 2005 Panelist, “A Sense of Place: Music and Regional Environments, Musicology, and Ecocriticism,” (topic: “Virgil Thomson’s Green Scores”), American Musicological Society, Washington, DC
- 2005 “The Horrors of the Left Hand: Music and Disability in *The Beast with Five Fingers*,” Society for Disability Studies, San Francisco, CA
- 2004 Panelist, “Disability Studies in Music,” American Musicological Society/Society for Music Theory, Seattle, WA
- 2004 “The Horrors of the Left Hand: Music and Disability in *The Beast with Five Fingers*,” American Musicological Society-Southeast Chapter, Charlotte, NC
- 2004 “Hollywood Film Music and Representations of Disability: The Case of *Kings Row*,” Society for Disability Studies, St. Louis, MO
- 2004 “Christophe Beck and Buffy’s First Romances: Paradoxes of Musical Scoring in *Buffy the Vampire Slayer*,” *The Slayage Conference on Buffy the Vampire Slayer*, Nashville, TN
- 2003 “Authoritarian Rhetoric and Williams’s Score for *Close Encounters of the Third Kind*,” Society for Cinema and Media Studies, Minneapolis, MN
- 2003 “Populist Modernism and New Deal Rhetoric: Virgil Thomson’s Score for *The Plow That Broke the Plains* (1936),” Society for American Music, Tempe, AZ
- 2002 “Clocks, Ruptures, and Laments in Dimitri Tiomkin’s Score for *High Noon* (1952),” Symposium: American Music and Popular Culture, Center for American Music, University of Texas at Austin, Austin, TX
- 2002 “An Ignored Parent to Hollywood’s Musical Vocabulary: Virgil Thomson’s Score for *The Plow That Broke the Plains* (1936),” Orphans III: Listening to Orphans Films, University of South Carolina, Columbia, SC
- 2002 “Rhetoric, Ideology, and Williams’s Score for *Close Encounters of the Third Kind*,” Society for American Music, Lexington, KY
- 2001 “Music, Alienation, and Williams’s Score for *Close Encounters of the Third Kind*,” Symposium: Hollywood Musicals and Music in Hollywood, American Music Research Center, University of Colorado at Boulder, Boulder, CO
- 2001 “*Close Encounters of the Third Kind* As Critical Discourse: Aesthetic Modernism, Alienation, and Music in Hollywood Science Fiction,” Royal Music Association, University of Southampton, Southampton, England

Conference Presentations (continued)

- 2000 "Thomson's Dodecaphony and Other (D)evils in *Louisiana Story* (1948)," American Musicological Society, Toronto, ON
- 2000 "Containment, Political Allegory, and Dimitri Tiomkin's Score for *High Noon* (1952)," Society for American Music (formerly Sonneck Society), Toronto, ON
- 1999 "Aaron Copland's Second Documentary Film Score: The Office of War Information's *The Cummington Story* (1945)," Sonneck Society, Ft. Worth, TX
- 1999 "Diegetic/Non-Diegetic Ruptures in a Hollywood Parable: Music and Narrative Codes in *High Noon* (1952)," American Musicological Society-Southeast Chapter, Chapel Hill, NC
- 1999 "Teaching the Hollywood Soundtrack," Symposium: Sound Is Overlooked, Duke University, Durham, NC
- 1998 "Defining the Classical Documentary Film Score," Visible Evidence VI, San Francisco State University, San Francisco, CA
- 1998 "The Orchestration of Affect: The Motif of Barbarism in J.C. Breil's *The Birth of a Nation* Score" (with Jane Gaines), Domitor [Society for Early Cinema Studies], Library of Congress, Washington, DC
- 1997 "Copland's Music of Wide Open Spaces: The History and Analysis of a Hollywood Trope," American Musicological Society, Phoenix, AZ
- 1997 "Copland's Music of Wide Open Spaces: The History and Analysis of a Hollywood Trope," American Musicological Society-South Central Chapter, Murfreesboro, TN
- 1996 "(Post) Modernizing the 'Classical' in Film Music: Mozart, Minimalism, and Michael Nyman," Cross(over) Relations, Eastman School of Music, Rochester, NY
- 1995 "'Show Business for Uncle Sam': The Politics of Polyphony in Film Scores of Persuasion by Thomson and Copland," American Musicological Society, New York, NY
- 1993 "The Music of Adorno and the Problem of Tonal, Atonal, and Dodecaphonic Modernisms," American Musicological Society, Montreal, QB
- 1993 "Damming Virgil Thomson's Score for *The River*: Audible Evidence and the Sounds of the South," Visible Evidence I, Duke University, Durham, NC
- 1993 "The Music of Adorno and the Problem of Tonal, Atonal, and Dodecaphonic Modernisms," American Musicological Society-Southeast Chapter, Chapel Hill, NC

Lectures and Presentations – General Public

- 2008 Charlotte Symphony Orchestra, pre-concert and inter-concert lectures, Charlotte, NC and Davidson, NC: “Warhol on the Waterfront: A Multimedia Event” (Music of Glass, Ravel, and Bernstein)
- 2007 Post-Classical Ensemble, pre-concert and inter-concert lectures, College Park, MD: “*The City*: The 1939 Film with Music by Aaron Copland”
- 2007 National Gallery of Art, Washington, DC: Introductory Remarks for Fall Film Program: “Aaron Copland: Music for Movies”
- 2005 Charlotte Symphony Orchestra, pre-concert lectures, Charlotte, NC: “Classics 8” (Music of Barber, Gershwin, and Daugherty)
- 2003 Charlotte Symphony Orchestra, pre-concert lectures, Charlotte, NC: “Fire and Ice” (Music of Sibelius, Rachmaninov, and Nielsen)
- 2002 Doubletake/Full Frame Documentary Film Festival, Featured panelist, Durham, NC: “Score! Music and Documentary Film Symposium”

Public Piano Performances Accompanying Early Film

- 2006 Orphans 5, University of South Carolina: *An American in the Making* (1913)
- 2006 Oklahoma Baptist University: Walter Cleveland Simon’s Original Score for *The Confederate Ironclad* (1912)
- 2006 Duke University, Lookalike: The Moving Image and Its World Symposium: Newly restored 1920s Chinese actualités (*Shanghai, China* [1928], Glenn Kiner)

Selected Media Appearances

- 2012 WAMC, Northeast Public Radio, “Musicologist Dr. Neil Lerner Discusses the Sounds of Early Video Games”
- 2012 *io9.com*, “Bear McCreary reveals the physics behind your favorite science fiction theme tunes”
- 2010 *Charlotte Observer*, “Music History Can Be Scary”
- 2010 SWR2 (Germany), radio interview about *Psycho* and Bernard Herrmann
- 2010 SWR2 (Germany), “Sinfonie der Angst,” one-hour show about horror film music
- 2010 *Charlotte Area News*, “Horrors! Davidson Professor’s Book Explores Music in Scary Movies”
- 2010 *Carolina Weekly*, “Davidson Professor’s Book Explores Scary Movies’ Music”

Selected Media Appearances (continued)

2010	<i>Chronicle of Higher Education</i> , “Taking a Slash at Horror”
2010	<i>Cinefantastique</i> , “Music in the Horror Film: An Interview with Neil Lerner”
2009	WDAV (Davidson, NC), “Artist Spotlight: John Williams”
2009	<i>davidsonnews.net</i> , Four Minute Interview, “Neil Lerner and the Edison Phonograph”
2009	WUKY (Lexington, KY), one-hour interview on “Curtains@8”
2007	<i>Creative Loafing</i> , Culture Surfing, “Neil Lerner’s Top Five”
2006	WFAE (Charlotte, NC), “Charlotte Talks,” one-hour show discussing Mozart’s 250 th birthday
2006-2010	WDAV, <i>Reel Music: Celebrating the Classic Movie Score</i> , commentator and consultant (weekly one-hour shows)
2006	<i>Charlotte Observer</i> , “Davidson Class on Video Games Goes Beyond Playing of Them”
2006	<i>Charlotte Observer</i> , “Toys Grow Up, But Do Gamers?”
2006	<i>Charlotte Observer</i> , “Why We’ll Always Have <i>Casablanca</i> ”
2004	APM’s <i>Performance Today</i> , guest commentator, discussing Copland’s music for <i>The Cummington Story</i>

College service

2014-2016	Faculty Liaison, Trustee Committee on Campus and Religious Life
2013-	Co-coordinator, Interdisciplinary Minor in Film & Media Studies
2012-2013	Dean/VPAA Search Committee
2012-2015	Advisory Council on Campus and Religious Life
2011-2012	Public Lectures Committee
2011-2012	Music Department Visiting Musicology Search Committee (chair)
2007-2010	Faculty Executive Committee
2008-2009	Ad Hoc Faculty Advisory Committee on Curriculum Development
2008-2009	Faculty Steering Committee, Committee on Curriculum Development
2008	Strategic Planning Study Group on the Curriculum

College service (continued)

2008	Strategic Planning Study Group on Diversity & Inclusivity
2006-2007	Chair, Faculty Admissions Committee
2006-2010	Center for Interdisciplinary Studies Faculty Advisory Board
2004-07	Faculty Admissions Committee
2004-	Faculty adviser, Hillel/Jewish Student Union
2003-2004	Music Department Orchestral Search Committee
2001-2004	Advisory Council on Campus and Religious Life
2002-2004	Faculty Liaison, Trustee Committee on Campus and Religious Life
2000-2012	Center for Interdisciplinary Studies thesis adviser
2000-2003	Public Lectures Committee (secretary)
1998-2001	Faculty Study & Research Committee
1998-1999	Music Department Choral Search Committee
1999-2000	Music Department Orchestral Search Committee
1998-2012	First year adviser
1999-2012	Music major adviser

Awards, Fellowships, & Honors

2007	Listed in <i>Who's Who Among American Teachers & Educators</i> , 11 th edition
2007	Nomination, Best Sound Design/Composer, Creative Loafing Theater Awards (for <i>I Hate Hamlet</i> , Davidson Community Players)
2003	Honorable Mention, Katherine Singer Kovács Essay Award, Society for Cinema and Media Studies (for "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood," <i>Musical Quarterly</i> 85/3 [2001]: 477-515)
1990-1994	Graduate Fellowships, Duke University
1989	Listed in <i>Who's Who Among Students at American Colleges & Universities</i>
1989	Phi Alpha Theta, national history honorary society
1989	The Holleian Society (Transylvania University)

Awards, Fellowships, & Honors (continued)

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|-----------|---|
| 1989 | Ruchman Senior Music Major Award (Transylvania University) |
| 1989 | Delcamp Senior English Major Award (Transylvania University) |
| 1987 | Omicron Delta Kappa, national leadership honorary society |
| 1985-1989 | Thomas Jefferson/W.T. Young Scholarship (Transylvania University) |

Professional affiliations

- | | |
|--------|--------------------------------------|
| 1999 - | Society for American Music |
| 1993 - | American Musicological Society |
| 1999 - | Society for Cinema and Media Studies |
| 2004 - | Society for Disability Studies |

References available upon request