

KEVIN CLIFTON, PHD

Sam Houston State University
College of Fine Arts & Mass Communication
kmc053@shsu.edu
(936) 294 - 1393

EDUCATION

PhD: 2002

University of Texas-Austin

Music Theory

Dissertation: "Poulenc's Ambivalence: A Study in Musical Style,
Tonality, and Sexuality"

Master of Music: 1998

University of Texas-Austin

Music Theory

Thesis: "Structure and Narrative in Poulenc's *Concerto for Two Pianos in D minor*"

Bachelor of Arts: 1993

Austin College

Music (Piano Performance)

PEER-REVIEWED PUBLICATIONS

"We all go a little mad sometimes. Haven't you?": A Case Study of Musical Empathy in Hitchcock's *Psycho*." Forthcoming, *Music Analysis*.

"Sound and Semiotics in Hitchcock's Coming Attraction: Locating and Unraveling Meaning in *Rope*'s Movie Trailer." Selected for book version of published proceedings for 12th *International Conference on Musical Signification* (ICMS XII, 2017), 357-364.

"The Anatomy of Aural Suspense in *Rope* and *Vertigo*." *Partners in Suspense: Critical Essays on Alfred Hitchcock and Bernard Herrmann*, Kevin Donnelly and Steven Rawle, eds., (Manchester University Press: Manchester UK, 2016), 37-49.

"Unraveling Music in Hitchcock's *Rope*." *Horror Studies* (Vol. 4.1, Spring 2013), 63-74.

"Hearing Tension and Release in Strandberg's String Trio (1975)." essay for collaborative project with Sheryl K. Murphy-Manley on *Newton D. Strandberg: Essays and Sketches*, CD-ROM, Ravello Recordings, 2012.

"Musical Loops: *Eyes Wide Shut*...Ears Wide Open." *Earogenous Zones: Sound, Sexuality and Cinema*, Bruce Johnson, ed., in *Genre, Music and Sound* (Equinox Publishing: London, England, 2010), 174-189.

“Putting the *Fun* in Music *Fundamentals*: A Primer for Teaching Major-Mode Exercises.” *Indiana Musicator* (September 2009), 13-16.

“A Tale of Two Witches: Reflections on an Unlikely Friendship in *Wicked*.” Phi Kappa Phi’s *Forum* (Vol. 86, No. 4, Fall 2006), 27-30.

“Bartok’s Ironic Response to his Critics: The Significance of Quotation in the *Allegro Barbaro*.” *International Journal of Musicology* (Vol. 9, 2006), 165-175.

“Poulenc’s *Aubade*: A Music Confession from the Closet.” GLSG (Gay/Lesbian Study Group) Newsletter of the American Musicological Society (Vol. 11, No. 2, Fall 2001), 10-12.

CREATIVE ACCOMPLISHMENT

Night Trains from Košice, documentary by Dr. Jean-Richard Bodon (*Doc & Film International*, 2013). I served as a music consultant and faculty supervisor for Joseph Vranas, a music composition student at Sam Houston State University. Together, we composed original music for the documentary.

INTERNATIONAL PRESENTATIONS (JURIED CALL FOR PAPERS)

“Intertextuality and Evolution of Angelo Badalementi’s ‘*Twin Peaks* Theme.’”

- *XIV Convegno Internazionale di Analisi e Teoria Musicale*, Istituto Superiore di Studi Musicali, Rimini, Italy, September 2017.

“Musical Desire and Frustration in two early songs by the Pet Shop Boys.”

- *XIII Convegno Internazionale di Analisi e Teoria Musicale*, Istituto Superiore di Studi Musicali, Rimini, Italy, September 2016.
- *Pet Shop Boys: Symposium*, University of Edinburgh, Scotland, March 2016.

“We all go a little mad sometimes. Haven’t you?”: A Case Study of Musical Empathy in Hitchcock’s *Psycho*.” KeeleMAC (Music Analysis Conference), Keele University, England, July 2015.

“The Anatomy of Aural Suspense in *Rope* and *Vertigo*.” *8th European Music-Analysis Conference*, Louven, Belgium, September 2014.

“Sound and Semiotics in Hitchcock’s Coming Attraction: Locating and Unraveling Meaning in *Rope*’s Movie Trailer.” *12th International Congress on Musical Signification*, Louvain-la-Neuve, Belgium, April 2013.

“Unraveling Music in Hitchcock’s *Rope*.” *7th European Music-Analysis Conference*, Rome, Italy, September 2011.

“Musical Loops: *Eyes Wide Shut*...Ears Wide Open.” *International Conference on Music and Emotion*, Durham University, Durham, England, September 2009.

“Bartok’s Ironic Response to his Critics: The Significance of Quotation in the *Allegro Barbaro*.” *International Bartok Conference*, University of Texas-Austin, Austin, TX, March 2000.

“The Church, The Self, and the Other: The Significance of Homosexual Panic in Poulenc’s *Concerto for Two Pianos in D minor*.” *Intersections*, Toronto, Canada, November 2000.

“Voice Leading and the Theme of Loss in the Music of Tori Amos.” *International Association for the Study of Popular Music*, Toronto, Canada, November 2000.

NATIONAL AND REGIONAL PRESENTATIONS (JURIED CALL FOR PAPERS)

“Building Bridges: Music Theory from High School to College.” – served on a five-member panel consisting of three college professors and two high-school educators

- *Texas Music Educators Association*, San Antonio, TX, February 2014.
- *Texas Society for Music Theory*, University of Texas, San Antonio, March 2014.

“Sound and Semiotics in Hitchcock’s Coming Attraction: Locating and Unraveling Meaning in *Rope*’s Movie Trailer.”

- *Texas Society for Music Theory*, University of North Texas, Denton, TX, March 2013.
- *Music Theory Midwest*, University of Oklahoma, Norman, OK, April 2013.

“Unraveling Music in Hitchcock’s *Rope*.”

- *American Musicological Society*, San Francisco, CA, November 2011.
- *Southwest Texas Popular Culture and American Culture Association Conference*, San Antonio, TX, April 2011.

“Musical Loops: *Eyes Wide Shut*...Ears Wide Open.” *Music and the Moving Image IV*, New York University, New York, NY, May 2009.

“Queering Inversion in Poulenc’s *Les Mamelles de Tiresias*.” *Feminist Theory and Music* 7, Bowling Green, OH, July 2003.

“Poulenc’s *Aubade*: A Music Confession from the Closet.” *Feminist Theory and Music* 6, Boise, ID, July 2001.

“The Church, The Self, and the Other: The Significance of Homosexual Panic in Poulenc’s *Concerto for Two Pianos in D minor*.” *Midwest Society of Music Theory*, Lawrence University, Appleton, WI, April 2000.

“Voice Leading and the Theme of Loss in the Music of Tori Amos.”

- *Texas Society for Music Theory*, Baylor University, Waco, TX, March 2000.
- *Southwest/Texas Popular Culture Conference*, Albuquerque, NM, February 2000.

“(Re)evaluating Francis Poulenc: A Structural and Hermeneutical Reading of the *Concerto for Two Pianos in D minor*.” *The City University of New York Graduate Center in Music Conference*, New York, NY, April 1999.

“Tori’s Promissory Note: The Significance of F-sharp in ‘Putting the Damage On.’” *Texas Society for Music Theory*, University of North Texas, Denton, TX, February 1999.

“Tonal Axes in Poulenc’s *Concerto for Two Pianos in D minor*.”

- *Texas Society for Music Theory*, Sam Houston State University, Huntsville, TX, February 1998.
- *Rocky Mountain Society for Music Theory*, University of New Mexico, Albuquerque, NM, April 1998.

INVITED LECTURES

“Some Remarks on Herrmann’s Prelude in Hitchcock’s *Vertigo*.” *Ars Perpetua 2014 New Music Free-for-All*, Sam Houston State University School of Music, October 2014.

“Unraveling Music in Hitchcock’s *Rope*.”

- *Psychology of Music* (MUSI 2339), Sam Houston State University School of Music, February 2014 and February 2013.
- Southwestern University, Georgetown, TX, October 2011.

“Rethinking Gender in *Hedwig and the Angry Inch*.” Panel discussion on *Greatest Cult Films*, Indiana State University, Terre Haute, IN, March 2009.

“*Wicked*’s Life Lessons”

- *Burford Hall Lecture Series*, Indiana State University, Terre Haute, IN, November 2008.
- *9th Annual Indiana State University McNair Consortium Undergraduate Research Conference*, Terre Haute, IN, August 2007 – I was invited to give closing remarks at the conference.

“Poulenc and the Musical Closet.” *Introduction to Gender Studies* (GEST 100), Lawrence University, Appleton, WI, February 2003 and May 2003.

INVITED LECTURE RECITALS

“Poulenc’s Four-Hand Piano Music: Influence, Style and Reception.” *Une fête française*, Georgetown, TX, June 2012.

WORKSHOPS

“Musical Snapshots: Miniature Portraits of Piano Music in the 19th and 20th centuries.” Co-presented the 6-hour workshop with Dr. Beverley Simms for the *Osher Lifelong Institute* at Indiana State University, Terre Haute, IN, November 2009.

“Teaching Music Theory in the Piano Studio.” *Wabash Valley Music Teachers Association*, Terre Haute, IN, November 2009.

“Piano through Storytelling.” *New York State Music Teachers Association*, Ithaca, NY, May 2006.