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# JESSICA GETMAN

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FILM MUSIC  
AMERICAN MUSIC  
MUSIC EDITIONS

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JESSICA.GETMAN@CSUSB.EDU

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## CURRENT POSITION

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**ASSISTANT PROFESSOR OF  
MUSICOLOGY/ETHNOMUSICOLOGY**  
CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO  
August 2020–

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## EDUCATION

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**PHD HISTORICAL MUSICOLOGY**  
UNIVERSITY OF MICHIGAN, ANN ARBOR, 2015

Dissertation:

“MUSIC, RACE, AND GENDER IN THE ORIGINAL SERIES OF *STAR TREK* (1966–1969)”

Committee:

Mark Clague (chair), Christi-Anne Castro, Caryl Flinn,  
Charles Garrett, Neil Lerner, James Wierzbicki

Secondary Fields:

American Music, Baroque Music, Ethnomusicology

Certificates:

Screen Arts and Cultures; CRLT Graduate Teacher Certificate

**MM MUSICOLOGY AND HISTORICAL PERFORMANCE**  
BOSTON UNIVERSITY, 2008

Thesis:

“THE ‘AIR DE JOCONDE’: A SURVEY OF A POPULAR FRENCH *TIMBRE*”

**BA MUSIC** (oboe)  
CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO, 2002

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## RESEARCH INTERESTS

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Music in film, television, digital media, and video games  
Music and sound in science fiction film and television  
Musical manuscripts, editions, and textual criticism  
Cultural politics and identity in music  
George and Ira Gershwin  
Fan and amateur musical practices  
Historical performance (17th- and 18th-century)

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## PUBLICATIONS

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- 2019 “Gershwin in Hollywood,” in *The Cambridge Companion to George Gershwin*, ed. Anna Celenza (Cambridge: Cambridge University Press, 2019).
- 2019 “Audiences,” in *SAGE Encyclopedia of Music and Culture*, ed. Janet Sturman (Thousand Oaks, CA: Sage Publications, Inc., 2019).
- 2018 Media Review: Kyle Dixon and Michael Stein, *Stranger Things, Vol. 1 and Vol. 2* (2016) in *Journal of the Society for American Music* 12:4 (Cambridge: Cambridge University Press, 2018).
- 2018 Book Review: Stanley C. Pelkey II and Anthony Bushard, *Anxiety Muted: American Film Music in a Suburban Age* (2015) in *Journal of the Society for American Music* 12:3 (Cambridge: Cambridge University Press, 2018).
- 2018 Book Review: Mark Evans and Philip Hayward, *Sounding Funny: Sound and Comedy Cinema* (2016) in *Notes* 74:4 (Middleton, WI: Music Library Association, 2018).
- 2016 “Introduction: Musicking in Media Fandom,” in *Journal of Fandom Studies* 4:2 (Wilmington, NC: Intellect, 2016); with Aya Esther Hayashi.
- 2015 “A Series on the Edge: Social Tension in Star Trek’s Title Cue,” in *Journal of the Society for American Music* 9:3 (Cambridge: Cambridge University Press, 2015).
- 2015 Book Review: William Cheng, *Sound Play: Video Games and the Musical Imagination* (2014) in *Notes* 72:1 (Middleton, WI: Music Library Association, 2015).
- 2015 Book Review: James Deaville, ed., *Music in Television: Channels of Listening* (2011) in *Journal of the Society for American Music* 9:2 (Cambridge: Cambridge University Press, 2015).
- 2014 Book Review: Christine Lee Gengaro, *Listening to Stanley Kubrick: The Music in His Films* (2013) in *Notes* 71:1 (Middleton, WI: Music Library Association, 2014).
- 2013 “Filk,” “Fraternities/Sororities,” “Keys, Alicia,” “Newman, Alfred,” and “Buffalo: Popular Music” in *The Grove Dictionary of American Music*, ed. C. H. Garrett (New York: Oxford University Press, 2013).
- 2013 Media Review: *Star Trek: The Original Series Soundtrack Collection* (2012) in *Journal of the Society for American Music* 7:4 (Cambridge: Cambridge University Press, 2013).
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## PUBLICATIONS (forthcoming)

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- 2020 “Organized Labor and Commercial Advertising: Music Unions and J. Walter Thompson,” in *The Oxford Handbook of Music and Advertising*, ed. James Deaville and Ron Rodman (Oxford: Oxford University Press, 2019).
- 2020 “I, Musician: Humanity, Music, and Artificial Intelligence in the *Star Trek* Franchise,” and “Introduction: Hearing Utopia in *Star Trek*,” in *Music in Star Trek: Sound, Utopia, and the Future*, ed. Jessica Getman, Brooke McCorkle, and Evan Ware (New York: Routledge, 2020).
- 2020 “Lolita Ritmanis,” in *Women’s Music for the Screen: Diverse Narratives in Sound*, ed. Felicity Wilcox (New York: Routledge, 2020).
- 2020 “Fan Engagement with the Soundtrack of *Twin Peaks: The Return* (2017),” in *Listen to the Sounds: Music and Sound Design in Twin Peaks*, ed. Reba Wissner and Katherine Reed (New York: Routledge, 2020).
- *Rhapsody in Blue* (1942), *The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group, forthcoming); as volume editor; materials available for testing in 2020.

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“George Gershwin,” in *Oxford Bibliographies in Music* (Oxford: Oxford University Press); with Mark Clague.

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“Power, Nostalgia, and the TV Musical in *The Magicians* (2015–)” in *Television Musicals*, ed. Raymond Knapp and Jessica Sternfeld.

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## PUBLICATIONS (as editor)

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- 2016 “Musicking in Media Fandom,” Special Issue in *Journal of Fandom Studies* 4:2 (Wilmington, NC: Intellect, 2016); with Aya Esther Hayashi.
- 2017 Mark Clague, ed., *An American in Paris, The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group, 2018); as series editor; materials made available for hire in 2017, for purchase in 2019.
- 2018 Ryan Raul Bañagale, ed., *Rhapsody in Blue (1924), The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group); as series editor; materials made available for hire in 2018, for purchase in 2019.
- 2018 Wayne Shirley, ed., *Porgy and Bess, The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group); as series editor; materials made available for hire in 2018, for purchase in 2020.
- 2020 Michael Owen, ed., *The Gershwins Abroad, The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group); as series editor; for purchase in 2020.
- 2020 Timothy Freeze, ed., *Concerto in F, The George and Ira Gershwin Critical Edition* (Mainz: Schott Music Group); as series editor; materials made available for hire and purchase in 2020.
- 2020 *Music in Star Trek: Sound, Utopia, and the Future*, ed. Jessica Getman, Brooke McCorkle, and Evan Ware (New York: Routledge, 2020).
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## ADDITIONAL FORTHCOMING PROJECTS

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- Music, Race, and Gender in Star Trek (1966–69)* (book)  
Remaking *Funny Face*: The Gershwins’ Music from Stage to Screen (article)  
Creative Vision and Industry Practice: Making the Music of *Star Trek* (article)
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## CONFERENCE PRESENTATIONS

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- April 2020 Creative Fan Engagement with the Soundtrack of *Twin Peaks: The Return*  
Society for Cinema and Media Studies (Denver, CO)
- October 2019 “Listen to the Sounds”: Fan Engagement with the Soundtrack of *Twin Peaks: The Return* (2017)  
Great Lakes Association of Sound Studies (Ann Arbor, MI)
- May 2019 “Listen to the Sounds”: Fan Engagement with the Soundtrack of *Twin Peaks: The Return* (2017)  
Music and the Moving Image (New York, NY)
- March 2019 Panelist for the SAM Music, Film, and Media Interest Group  
Society for American Music (New Orleans, LA)
- March 2019 Panelist for the Critical Editions Workshop  
Society for American Music (New Orleans, LA)

- November 2018 “This is Ceti Alpha V”: Sound as Horror in *Star Trek II* (with Evan Ware)  
AMS Music and Media Study Group, American Musicological Society (San Antonio, TX)
- November 2018 Online Skills for Real-World Impact: The Gershwin Initiative's Undergraduate Research Program  
AMS Pedagogy Study Group, American Musicological Society (San Antonio, TX)
- June 2018 Online Skills for Real-World Impact: The Gershwin Initiative's Undergraduate Research Program  
Teaching Music History Conference (Terra Haute, IL)
- May 2018 I, Musician: Humanity, Music, and Artificial Intelligence in the *Star Trek* Franchise  
Music and the Moving Image (New York, NY)
- March 2018 “Listen to the Sounds”: The Uncanny Sound Design of *Twin Peaks: The Return*  
Society for Cinema and Media Studies (Toronto, ON)
- June 2017 Remaking *Funny Face*: The Gershwins' Music from Stage to Screen  
Music and the Moving Image (New York, NY)
- March 2017 Remaking *Funny Face*: The Gershwins' Musical from Stage to Screen  
Society for American Music (Montreal, QC)
- May 2016 Creative Vision and Industry Practice: Making the Music of *Star Trek*  
Music and the Moving Image (New York, NY)
- April 2016 I, Musician: Humanity, Music, and the *Star Trek* Android  
Society for Cinema and Media Studies (Atlanta, GA)
- May 2015 “This is Ceti Alpha V”: Integrating Dialogue, Soundscape, and Underscore (with Evan Ware)  
Music and the Moving Image (New York, NY)
- March 2015 Masculinity and Music for the Screen  
Gender Interest Group, Society for American Music (Sacramento, CA)
- February 2015 Popular Music in *Defiance*: Blending the Standard and the Strange  
International Association for the Study of Popular Music–US (Louisville, KY)
- March 2014 Flipping the Musicology Classroom  
Society for American Music (Lancaster, PA)
- November 2013 The Spaces of Filk: Tradition and Technological Advancement in Fan Participatory Music (poster)  
Society for Ethnomusicology (Sacramento, CA)
- November 2013 Music and the Metaphoric Alien in *Star Trek*  
American Musicological Society (Pittsburgh, PA)
- July 2013 The Many Declarations of the *Enterprise* Fanfare  
IMS Study Group on Music and Media (Carleton University, Ottawa, ON)
- March 2013 Woman, Thy Name is Mudd: *Star Trek*, Sound, and the Signification of Women  
Society for American Music (Little Rock, AK)
- November 2012 Roundtable: Publishing—A Dialogue for Young Scholars (chair)  
Society for Ethnomusicology (New Orleans, LA)
- May 2012 “Balance of Terror”: Sounds of Race and Difference in *Star Trek*  
Music and the Moving Image (New York, NY)
- November 2011 Firefly and Filkers: Creative Process and the Formation of Community in Fan Song  
Society for Ethnomusicology (Philadelphia, PA)
- May 2011 Negotiating the “Crossroads”: Popular Music and Otherness in Science Fiction Film and Television  
Music and the Moving Image (New York, NY)
- March 2011 Negotiating the “Crossroads”: Popular Music and Otherness in Science Fiction Film and Television  
Graduate Association of Music and Musicians at UT (University of Texas, Austin, TX)

February 2011	Acts of Parody: Music, Intertextuality, and Creative Process in Filk Michigan Interdisciplinary Music Society (University of Michigan, Ann Arbor, MI)
February 2008	Rewriting “Joconde”: The Development of an Eighteenth-Century <i>timbre</i> AMS Northeast Chapter (Smith College, Northampton, MA)
January 2008	Rewriting “Joconde”: The Development of an Eighteenth-Century <i>timbre</i> Pacific Northwest Music Graduate Student Conference (University of Washington, Seattle, WA)

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## TEACHING EXPERIENCE

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2020–	Assistant Professor of Musicology/Ethnomusicology, California State University San Bernardino
2017–2020	LEO Adjunct Lecturer, University of Michigan, Ann Arbor, School of Music, Theatre & Dance <ul style="list-style-type: none"> <li>• Music in Science Fiction (Winter 2019 and Winter 2020; undergraduate)</li> <li>• Film Music (Fall 2018; undergraduate/graduate)</li> <li>• American Music (Fall 2017; undergraduate/graduate)</li> </ul>
2016	LEO Lecturer I, University of Michigan, Ann Arbor, Residential College <ul style="list-style-type: none"> <li>• Popular Music and Identity (Fall 2016; first-year writing course)</li> </ul>
2015	Lecturer, University of Toledo, Department of Music <ul style="list-style-type: none"> <li>• World Music (Fall 2015; undergraduate)</li> </ul>
2013	Sweetland Teaching Fellow, University of Michigan, English Department Writing Program <ul style="list-style-type: none"> <li>• Writing About Popular Music (Fall 2013; first-year writing course)</li> </ul>
2013	Graduate Student Instructor, University of Michigan, Residential College <ul style="list-style-type: none"> <li>• Music in Science Fiction (Winter 2013; undergraduate)</li> </ul>
2012	Instructor, Ann Arbor School of the Performing Arts <ul style="list-style-type: none"> <li>• Music Appreciation (high school)</li> </ul>
2009–2012	Graduate Student Instructor, University of Michigan, School of Music, Theatre & Dance <ul style="list-style-type: none"> <li>• Introduction to the Study of Music (undergraduate major survey)</li> <li>• American Music (undergraduate major survey)</li> <li>• Medieval, Renaissance, and Baroque Music Literature (undergraduate major survey)</li> <li>• The Early Classical Period to World War II (undergraduate major survey)</li> <li>• Introduction to the Art of Music (undergraduate)</li> <li>• Introduction to Popular Music (undergraduate)</li> </ul>
2008–2011	Online Writing Tutor, SMARTHINKING.com (undergraduate)
2006–2008	Facilitator, Boston University, College of Fine Arts Online Music Education Program <ul style="list-style-type: none"> <li>• African Music &amp; Culture: Creative Exploration (graduate)</li> <li>• Introduction to Music Education Research (graduate)</li> <li>• Research and Bibliography (graduate)</li> <li>• Curriculum Project (graduate; Master’s thesis project)</li> <li>• Jazz and Popular Arranging (graduate)</li> <li>• Foundations of Music Education II: Sociology and Psychology (graduate)</li> </ul>
2006–2007	Graduate Teaching Assistant, Boston University, CFA Musicology <ul style="list-style-type: none"> <li>• The Beatles (undergraduate)</li> <li>• The Rolling Stones (undergraduate)</li> </ul>
2006–2007	Instructor, Boston Youth Symphony Orchestra <ul style="list-style-type: none"> <li>• Aural Theory (high school)</li> </ul>

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## INVITED LECTURES

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September 2019	The George and Ira Gershwin Critical Edition, Montclair State University (course: Research and Bibliography)
January 2019	Music and <i>Star Trek</i> Fandom, Michigan State University (course: Fan Studies Seminar)
January 2019	Making the Music of <i>Star Trek</i> , University of Michigan (brown bag lunch for the Undergraduate Research Opportunity Program)
December 2018	George and Ira Gershwin, Schoolcraft College (lifelong learning course)
November 2018	Manuscripts and Editions, University of Michigan (course: Research and Bibliography)
October 2018	EXCEL Sibelius Workshop, University of Michigan
August 2018	The Critical Edition of <i>Porgy and Bess</i> , University of Georgia (course: <i>Porgy and Bess</i> ; with Andrew Kohler)
March 2018	Manuscripts and Editions, University of Michigan (course: Research and Bibliography)
January 2018	The Gershwins' <i>Funny Face</i> , Cleveland State University (course: Parisian film musical)
January 2018	The Music of <i>Star Trek</i> , University of Denver (course: Music in Science Fiction)
October 2017	Interview Techniques, Wesleyan University (course: Practicing Ethnomusicology)
February 2017	The Red Violin / Montage, University of Michigan (course: Contemporary Film Music)
February 2016	George and Ira Gershwin, University of Michigan (course: History of U.S. Music)
February 2016	<i>The Triplets of Belleville</i> , University of Michigan (course: Film Music)
October 2015	C.W. Gluck and Opera Reform, Oberlin College (course: Music in the Classic Era)
October 2013	Patronage in the Fourteenth Century, Oberlin College (course: Music History 101)
November 2012	Music in Television, Oberlin College (course: Music in Film)
November 2012	Music in Science Fiction Media, Oberlin College (course: Science Fiction Literature)
March 2012	Music in Film, University of Michigan (course: American Music)
November 2011	Music in Film, University of Michigan (course: History of U.S. Music)
October 2009	The Beatles and the Beach Boys, University of Michigan (course: Introduction to Popular Music)

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## PROFESSIONAL EXPERIENCE

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- 2015– Managing Editor, Gershwin Initiative, University of Michigan, Ann Arbor  
*The George and Ira Gershwin Critical Edition*  
Managing the research, production, editing, and publication of scholarly editions; advising lead scholars on each volume; facilitating communication and work flow between the editor, the editorial board, and the publisher; providing content analysis and copyediting; engraving and typesetting camera-ready materials for publication; supervising student and post-graduate editorial assistants; grant-writing and management; creating the edition's primary documents, including its editorial policy, style guides, and contracts; developing and maintaining the edition's online presence; organizing workshops, symposia, concerts, and other public programming.
- 2013–2015 Editorial Assistant, *Music of the United States of America*, University of Michigan, Ann Arbor  
Content editing and copyediting of American music editions; aural transcription of early folk-music recordings; database building and management.
- 2011–2012 Research Assistant, Caryl Flinn, University of Michigan, Ann Arbor  
Obtaining sources (film historiography, film musicals); video production.
- 2009–2010 Research Assistant, Louise Stein, University of Michigan, Ann Arbor  
Obtaining sources (early Italian opera libretti and scores).
- 2006–2008 Graduate Student Supervisor, Mugar Music Library, Boston University  
Supervising work-study students and performing general research and cataloging tasks.
- 2004–2005 Customer Service Representative, Grey & Troy Insurance, San Luis Obispo, CA  
Providing assistance and quality control for health insurance customers; working with insurance companies to prepare quotes and proposals for customers.
- 2004 Administrative Director, Pacific Repertory Opera, San Luis Obispo, CA  
General office duties, including reception, A/R, A/P, and office organization; fundraising and grant management.
- 2002–2003 Research Manager/Asst. Account Manager, Justifacts Credential Verifications, San Luis Obispo, CA  
Managing and training employees, overseeing employment verifications, and conducting interviews on confidential files.

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## SERVICE AND COMMITTEES

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2019–	Detroit Women’s Chorus (Board Member)
2019–	<i>Journal of the Society for American Music</i> (Media Reviews Editor)
2019–	Society for American Music Bulletin (Layout Editor)
2018–2019	Program Committee, Music and the Moving Image Conference
2018–2019	Pedagogy Study Group, American Musicological Society (Website Moderator)
2017–2018	Website Committee, Society for American Music
2017	Awards Committee, U-M Office of Research
2016	Thesis Committee, Timothy Crowe (PhD Musicology), University of Sydney
2015–2018	Music and Media Study Group, American Musicological Society (Co-Chair)
2014–2018	Membership Committee, Society for American Music
2012–2014	Student Union, Society for Ethnomusicology (Chair)
2011–2013	Ann Arbor Symphony Orchestra (Program Notes)
2011–2012	Michigan Philharmonic (Program Notes)
2010–2012	Interdisciplinary Music Forum, University of Michigan (Coordinator)

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## FELLOWSHIPS AND AWARDS

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2019–2022	NEH Scholarly Editions and Translations Grant: The Gershwin Initiative
2016–2019	NEH Scholarly Editions and Translations Grant: The Gershwin Initiative
2016	Research Technical Staff Recognition Award, University of Michigan
2015	Louise E. Cuyler Prize in Musicology for Best Dissertation Chapter
2015	Society for American Music, Sight and Sound Subvention
2014–2015	Rackham Dissertation Fellowship, University of Michigan
2014	Rackham One-Term Dissertation Grant, University of Michigan
2013	Sweetland Writing Center Junior Fellow, University of Michigan
2012	Rackham Centennial Fellowship, University of Michigan
2011	Rackham Humanities Research Fellowship, University of Michigan
2010–2011	Rackham Graduate Student Research Grant, University of Michigan
2010	Medieval and Early Modern Studies Summer Research Grant, University of Michigan
2009–2013	Graduate Student Instructorship, University of Michigan
2008	Regent’s Fellowship, University of Michigan
2006	Departmental Distinction Award, Boston University
2005–2008	Dean’s Scholarship, Boston University
2002	Cal Poly Arts Award for Excellent Contribution to the Arts, California Polytechnic State University



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## PROFESSIONAL MEMBERSHIPS

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American Musicological Society  
Society for Cinema and Media Studies  
Society for American Music

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## REFERENCES

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**Christi-Anne Castro** – Associate Professor of Ethnomusicology, School of Music, Theatre & Dance, University of Michigan, ccastro@umich.edu

**Mark Clague** – Associate Dean of Academic and Student Affairs, Associate Professor of Musicology, School of Music, Theatre & Dance, University of Michigan, claguem@umich.edu

**James Deaville** – Professor of Musicology, Carleton University, jdeavill@gmail.com

**Charles Garrett** – Professor of Musicology, School of Music, Theatre & Dance, University of Michigan, cgarr@umich.edu

**Robynn Stilwell** – Associate Professor of Music, Department of Performing Arts, Georgetown University, robynn.stilwell@georgetown.edu