

Todd Decker

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September 2019

EDUCATION

- 2007 University of Michigan, Ann Arbor, *Ph.D. Historical Musicology*
1991 San Francisco Conservatory of Music, *Master of Music, Harpsichord Performance*
1989 Fresno Pacific College (California), *B.A. summa cum laude, Music / Intellectual History*

ACADEMIC POSITIONS

Washington University in St. Louis, College of Arts and Sciences, Department of Music
Chair of the Music Department (2015-2020)
Paul Tietjens Professor of Music (2019-)
Professor of Music (2016–2019)
Associate Professor of Music (2013–2016)
Assistant Professor of Music (2007–2013)
Program in Film and Media Studies, affiliated faculty
Program in American Culture Studies, joint appointment
Performing Arts Department, faculty affiliate

University of California, Los Angeles
Visiting Lecturer, Department of Musicology (2006–07)

VISITING PROFESSORSHIPS

LabEx Arts-H2H / Université Paris VIII (Vincennes—Saint-Denis)
International Chair (November/December 2016)

EDITORIAL POSITIONS

Editor, *American Music* (University of Illinois Press, 2020-2022)

PUBLICATIONS

Books

- 2017 *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam*
University of California Press
AWARD: 2017 *Choice* Outstanding Academic Title
EXCERPTED in *Vietnam Magazine*, “Experiencing Vietnam Through Movies”
(October 2017): 48-53
REVIEWS: Michael Wedel, *MEDIENwissenschaft Rezensionen / Reviews*, March 2018; S.R. Kozloff, *Choice* (essential), November 2017; Ben Winters, *Music, Sound and the Moving Image*, Autumn 2017; Wesley O’Brien, *American Music*, Summer 2018
- 2015 *Who Should Sing “Ol’ Man River”? : The Lives of an American Song*
Oxford University Press and Oxford Scholarship Online
REVIEWS: Ethan Mordden, *Wall Street Journal*, 13 December 2014; Dave Singer, *St. Louis Post-Dispatch*, 11 January 2015; John McDonough, *Downbeat*, March 2015; Vincent L. Stephens, *riffsbeatsandcodas.com*, 1 March 2015; *Choice*

(essential), April 2015; Alison Walls, *Studies in Musical Theatre*, June 2015; Katherine L. Turner, *Popular Music and Society*, July 2015; *Notes* (Music Library Association), June 2016; Jim Lovensheimer, *Journal of the Society for American Music*, August 2018.

- 2013 *Show Boat: Performing Race in an American Musical*
Oxford University Press
paperback edition, 2015; Oxford Scholarship Online, 2015
AWARD: Honorable Mention, Woody Guthrie Award for Outstanding Book on Popular Music, International Association for the Study of Popular Music – US
REVIEWS: Alan Gomberg, *talkinbroadway.com*, March 2013; Brad Hathaway, *dctheatrescene.com*, 5 March 2013; *Choice* (recommended), May 2013; Bethany Wood, *Theatre Journal*, October 2013; Kevin Byrne, *Theatre Survey*, January 2014; Jim Lovensheimer, *Studies in Musical Theatre*, March 2014; Erica Rumbley, *College Music Symposium: Journal of the College Music Society*, 23 July 2014; Tim Carter, *Journal of the American Musicological Society*, Summer 2014; Dwayne Keith Mann, *Theatre Research International*, October 2014; Jonas Westover, *Journal of the Society for American Music*, February 2017
- 2011 *Music Makes Me: Fred Astaire and Jazz*
University of California Press
AWARD: Best First Book, Society of Cinema and Media Studies
REVIEWS: Will Friedwald, *Wall Street Journal*, 9 July 2011; Leonard Maltin's *Movie Crazy* (*blogs.indiewire.com/leonardmaltin*), 4 August 2011; *Choice* (highly recommended), December 2011; John Mole, *Times Literary Supplement*, 9 December 2011; Arlene Croce, *New York Review of Books*, 5 April 2012; Paul Thomas, *Film Quarterly* 65/3, Spring 2012; Richard Hornby, *Hudson Review* 65/2, Summer 2012; *Notes* (Music Library Association), December 2012; Jennifer R. Jenkins, *Film and History* 42/2, Fall 2012; Steve Schwarz, *classical.net*, 2013

Peer-Reviewed Articles and Book Chapters

- 2019 “‘I’m an American Soldier’: Country Music’s Envoicing of Military Men and the Families after 9/11”
Journal of Musicological Research, special edition on war and music, James Deaville and Michael Saffle, eds.: 88-107
- 2017 “The Filmmaker as DJ: Martin Scorsese’s Compiled Score for *Casino* (1995)”
Journal of Musicology 34/2: 281–317
- 2017 “Domenico Scarlatti”
Oxford Bibliographies in Music. Bruce Gustafson, ed., Oxford University Press
- 2016 “A Waltz with and for the Greatest Generation: Music in *Band of Brothers* (2001)”
In *American Militarism on the Small Screen*, Stacy Takacs and Anna Froula, eds., Routledge: 93–108
- 2012 “The Musical Mr. Ripley: Closeting a Character in the 1950s and a Film in the 1990s.”
Music, Sound and the Moving Image 6/2: 185–207

- 2011 “On the Scenic Route to *Irving Berlin’s Holiday Inn* (1942).”
Journal of Musicology 28/4: 464–497
- 2009 “‘Do You Want to Hear a Mammy Song?’: A Historiography of *Show Boat*.”
Contemporary Theatre Review 19/1: 7–20
- 2005 “‘Scarlattino, the wonder of his time’: Domenico Scarlatti’s Absent Presence in Eighteenth-Century England.”
Eighteenth-Century Music 2/2: 273–298

Invited Articles and Book Chapters

- 2019 “The Multiracial Musical Metropolis: Casting and Race after *A Chorus Line*”
 In *The Routledge Companion to the Contemporary American Stage Musical*, Jessica Sternfeld and Elizabeth Wollman, eds., Routledge: 185-195
- 2019 “Broadway in Blue: Gershwin’s Broadway Scores and Songs”
 In *The Cambridge Companion to George Gershwin*, Anna Celenza, ed., Cambridge University Press: 80-101
- 2019 “Broadway’s ‘New’ Gershwin Musicals: Romance, Jazz, and the Ghost of Fred Astaire”
 In *The Cambridge Companion to George Gershwin*, Anna Celenza, ed., Cambridge University Press: 261-274
- 2019 “Loud, Pretty, Strong, White [Repeat]: The Jeanette MacDonald and Nelson Eddy Operettas at MGM”
 In *The Oxford Handbook of Musical Theatre Screen Adaptations*, Dominic McHugh, ed., Oxford University Press: 357-378
- 2019 “The ‘most distinctive and biggest benefit that Broadway has ever known’: Producing, Performing, and Applauding across the Color Line in the Twilight of the Jazz Age.”
 In *Rethinking American Music*, Tara Browner and Tom Riis, eds., University of Illinois Press: 221-246
- 2018 “Race, Ethnicity, Performance” [revised version]
 In *Identities and Audiences in the American Musical*, Raymond Knapp, Mitchell Morris and Stacy Wolf, eds., Oxford University Press: 11-32
- 2017 “Fred Astaire, Captain America, and the Cyborg: The Technological Body of a Musical Star”
 In *Stars of Hollywood Musicals* (French and English editions), Marguerite Chabrol and Pierre-Olivier Toulza, eds., Presses du reel, Grande Collection du Labex Arts-H2H (Paris): 24-41
- 2017 “‘Big, as in Large, as in Huge’: *Dreamgirls* and Difference in the Performance of Gender, Blackness, and Popular Music History”
 In *Twenty-First Century Musicals: From Stage to Screen*, George Rodosthenous, ed., Routledge: 94-109
- 2017 “Racing in the Beat: Music in *The Fast and the Furious Franchise*”
 In *Contemporary Musical Film*, K.J. Donnelly and Beth Carroll, eds., Edinburgh University Press: 157-173

- 2017 “Florenz Ziegfeld Jr.’s ‘Simple Idea’: Girls and Music in Tastefully Extravagant Settings”
In *The Palgrave Handbook of Musical Theater Producers*, eds. William Everett and Laura MacDonald, eds., Palgrave Macmillan: 95-106
- 2017 “Garth Drabinsky’s ‘Grand Moves’: Artistic Ambition and Commercial Illusions in the 1990s”
In *The Palgrave Handbook of Musical Theater Producers*, eds. William Everett and Laura MacDonald, eds., Palgrave Macmillan: 405-411
- 2016 “‘We’re the Real Countries’: Songs as Private Musical Territories in the Epic Romances *Casablanca*, *Doctor Zhivago*, and *The English Patient*”
In *Music in Epic Films: Listening to Spectacle*, Stephen C. Meyer, ed., Routledge (Music and Screen Media Series): 170-186
- 2015 “On the ‘I’ in *The King and I*”
Lincoln Center Theatre Review 65: 33–34, for the Broadway production of *The King and I* at the Vivian Beaumont Theatre, distributed to audiences at Lincoln Center and online
- 2013 Entries in *The Grove Dictionary of American Music, 2nd ed.*, Charles Hiroshi Garrett, ed., Oxford University Press
“Fred Astaire,” “Josephine Baker,” “Jack Benny,” “Bing Crosby,” “Todd Duncan,” “Judy Garland,” “Jackie Gleason,” “Gene Kelly,” “Lonette McKee,” “Helen Morgan,” “Musical Theater, 1918-1930,” “Bill (Bojangles) Robinson,” “Ginger Rogers,” “Saint Louis, Missouri,” “Shirley Temple (Black),” “Ethel Waters”
- 2013 “Fancy Meeting You Here: Pioneers of the Concept Album.”
Daedalus 142/4: 98–108
- 2011 “Race, Ethnicity, Performance.”
In *The Oxford Handbook of the American Musical*, Raymond Knapp, Mitchell Morris and Stacy Wolf, eds., Oxford University Press: 197–209.
- 2008 “The *Essercizi* and the Editors: Visual Virtuosity, Large–Scale Form and Editorial Reception.”
In *Domenico Scarlatti Adventures: Essays to Commemorate the 250th Anniversary of his Death (Ad Parnassum Studies 3)*, W. Dean Sutcliffe and Massimiliano Sala, eds., Ut Orpheus Edizioni: 309–342.

Reviews

- 2017 Dominic Symonds, *We’ll Have Manhattan: The Early Work of Rodgers & Hart*
Journal of the Society for American Music 12/1: 101-103
- 2016 Allan Shawn, *Leonard Bernstein (Yale Jewish Lives)*
The Common Reader web edition
(<https://commonreader.wustl.edu/c/last-american-maestro/>)
- 2015 Warren Hoffman, *The Great White Way: Race and the Broadway Musical*
American Studies Journal 54/4: 28–29
- 2015 *The Threepenny Opera*, New Line Theatre (St Louis)
The Kurt Weill Foundation Newsletter 33/2: 18

- 2014 Alisa Solomon, *Wonder of Wonders: A Cultural History of Fiddler on the Roof*
The Common Reader web edition
[\(https://commonreader.wustl.edu/c/fiddler-sticks/\)](https://commonreader.wustl.edu/c/fiddler-sticks/)
- 2013 John Franceschina, *Hermes Pan: The Man Who Danced with Fred Astaire*.
The Figure in the Carpet (Washington University Center for the
 Humanities) XI/6: 6–8
- 2012 Jeffrey Magee, *Irving Berlin's American Musical Theater*
 Benjamin Sears, ed., *The Irving Berlin Reader*.
Theatre Journal 64/4: 629–631
- 2008 Caryl Flinn, *Brass Diva: The Life and Legends of Ethel Merman*.
Journal of Popular Music Studies 20/4: 448–451
- 2007 Roberto Pagano, *Alessandro and Domenico Scarlatti: Two Lives in One*.
Society for Eighteenth-Century Music Newsletter, no. 11.
- 2006 *Stormy Weather: The Music of Harold Arlen* (film).
American Music 24/3: 378–380.

Online Publications

- 2017 University of California Press Blog, “See *Dunkirk* to Hear It: A Spoiler-Free Guide to
 Music and Sound in Christopher Nolan’s New War Movie”
[\[http://www.ucpress.edu/blog/28775/see-dunkirk-to-hear-it/\]](http://www.ucpress.edu/blog/28775/see-dunkirk-to-hear-it/)
- 2017 Center for the Humanities, Washington University in St Louis, Human Ties: Stories in
 the Humanities blog, “Musical Fakery in *La La Land*: Ryan Gosling, Fred Astaire and
 Why Performance Still Matters” [[https://cenhum.artsci.wustl.edu/features/Todd-Decker-
 Musical-Fakery-in-La-La-Land](https://cenhum.artsci.wustl.edu/features/Todd-Decker-Musical-Fakery-in-La-La-Land)], reprinted in the Center’s annual report
- 2015 Center for the Humanities, Washington University in St Louis, Human Ties: Stories in
 the Humanities blog, “Saving Astronaut Damon (with Disco): *The Martian* as War Film”
[\[https://cenhum.artsci.wustl.edu/features/Todd-Decker-The-Martian-as-War-Movie\]](https://cenhum.artsci.wustl.edu/features/Todd-Decker-The-Martian-as-War-Movie),
 reprinted in the Center’s annual report
- 2014 Library of Congress, National Recording Registry website, entry on “Show Boat –
 Selections [1932 studio-cast album]” [[http://www.loc.gov/programs/static/national-
 recording-preservation-board/documents/Showboat.pdf](http://www.loc.gov/programs/static/national-recording-preservation-board/documents/Showboat.pdf)]
- 2014 New York Public Library “Musical of the Month” blog, “*Show Boat* in the hands of its
 makers” [<http://www.nypl.org/blog/2014/07/08/musical-month-show-boat>]
- 2013 Oxford University Press music blog, “Why does ‘Ol’ Man River’ still stop *Show Boat*?”
[\[http://blog.oup.com/2013/02/show-boat-ol-man-river-music-race/\]](http://blog.oup.com/2013/02/show-boat-ol-man-river-music-race/)

FORTHCOMING & IN PROGRESS

Edition *George and Ira Gershwin Critical Edition, series VII: Film Music, volume 2:
 Shall We Dance* (1937)
 -invited volume in the Gershwin complete works edition

Articles

in press “The Professors of Pacific College: An Appreciation”
Pacific Journal

- submitted “Jeanette MacDonald Sings a Mammy Song”
In *Politiques du musical hollywoodien*, Aurélie Ledoux & Pierre-Olivier Toulza, eds., Presses de Paris Nanterre, series “Arts, cultures et politiques” [in French translation]
- submitted “The Music Scholar as a Type of Non-Musician”
In the music-related anthology for the Humanities and Human Flourishing Project, James P. Pawelski and Anna Celenza, eds.
- submitted “Carols and Songs since 1900”
In *Oxford Handbook of Christmas*, Timothy Larson, ed., Oxford University Press
- in progress “Singing and Dancing in Widescreen: The Extreme Aesthetics of the Mid-1950s Studio Musical Number”
In *The Oxford Handbook of the Hollywood Musical*, Dominic McHugh, ed., Oxford University Press
- in progress “From Boom to Bust to the Brink: The Radically-Changing Fortunes of the Musical Stage Between the World Wars”
In *The Routledge Companion to Musical Theatre*, William Everett, Laura MacDonald, and Ryan Donovan, eds., Routledge
- in progress essay on the musical *Hair*
In *The Common Reader*, special issue on human hair
- in progress “The White+ Musical: Defining a Broadway Subgenre”
For *Journal of the American Musicological Society*
- in progress “*Hamilton*’s Hypermasculine Founding Fathers”

Books in development

- *Jim Crow in Times Square: Place, Race, and the Broadway Musical* [Book with online digital research tool, in development with University of Michigan Press, anticipate manuscript submission in 2021]
- *Shoes with Wings On: Fred Astaire and Technology* [A companion to *Music Makes Me: Fred Astaire and Jazz*, this volume will consider Astaire’s career before Hollywood and take up larger questions around dance on record and film, in development with University of California Press, anticipate manuscript submission in 2022]
- *Martin Scorsese Cuts to Music* [A study of music in the films of Martin Scorsese.]
- *The Gang’s All Here (1943)* [Commissioned volume in the Oxford University Press series *Guides to Film Musicals*, Dominic McHugh, ed.]

AWARDS & FELLOWSHIPS

- 2018 Award for Outstanding Journal Reviewer from the editors of *Music, Sound, and the Moving Image*, Liverpool University Press
- 2017 Choice Outstanding Academic Book for *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam*
- 2014 Honorable Mention, Woody Guthrie Award for Outstanding Book on Popular Music for *Show Boat: Performing Race in an American Musical*
International Association for the Study of Popular Music—United States
- 2014 Subvention for *Who Should Sing “Ol’ Man River”?: The Lives of an American Song*
John Daverio Endowment of the American Musicological Society.

- 2012 Best First Book Award for *Music Makes Me: Fred Astaire and Jazz*
Society for Cinema and Media Studies.
- 2012 Summer Seed Grant for *Combat Movie Music and Sound after Vietnam*
Office of the Dean of Arts and Sciences, Washington University in St. Louis.
- 2012 Subvention for *Show Boat: Performing Race in an American Musical*
Lloyd Hibberd Endowment of the American Musicological Society.
- 2011 Subventions for *Music Makes Me: Fred Astaire and Jazz*
Claire and Barry S. Brook Endowment Fund of the American Musicological Society.
AMS 75 PAYS Endowment of the American Musicological Society.
- 2011 Faculty Fellowship
Center for the Humanities, Washington University in St. Louis.
- 2006 Alvin H. Johnson AMS 50 Fellow
American Musicological Society.

SCHOLARLY PARTNERSHIPS

Musical MC²: The Hollywood Film Musical in its Mediatic and Cultural Context

A three-year (2015-2017), multi-platform research project on the Hollywood musical (five conferences in Paris, print publications, internet presence), Led by Marguerite Chabrol (Equipe HAR, Université Paris VIII) and Pierre-Olivier Toulza (Equipe CERILAC, Université Paris Diderot). Fully funded by Labex Arts-H2H (a humanities institute based at Université Paris VIII)

Humanities and Human Flourishing Project, Music Section

A large-scale project bringing invited senior scholars in the humanities together with scientific researchers around the role of the arts and humanities in individual and community well-being and leading to a series of edited volumes to be published by Oxford University Press. Led by James P. Pawelski (University of Pennsylvania) and Anna Celenza (Georgetown University). Sponsored by the Positive Psychology Center, University of Pennsylvania

CONSULTING as expert witness in music copyright lawsuits

Regular consulting with law firms nationally.

Contribution to the “Dark Horse” case (Marcus Gray et al. v. Katy Perry et. al) discussed in:

- *Hollywood Reporter*, 17 August 2018, “Katy Perry, Dr. Luke Facing Copyright Trial over ‘Dark Horse’” <https://www.hollywoodreporter.com/thr-esq/katy-perry-dr-luke-facing-copyright-trial-dark-horse-1135670>
- *Billboard*, 20 July 2019, “Musicologist Backs Up Copyright Infringement Claim Against Katy Perry on Day Two of ‘Dark Horse’ Trial” <https://www.billboard.com/articles/business/8522201/katy-perry-dark-horse-trial-musicologist-backs-up-copyright-claim>

PRESENTATIONS / LECTURES (*refereed)

- 2020 “Sondheim’s Whiteness”
Sondheim@90@Williams, Williams College, March
- 2019 “Five or Seven Dancers in Widescreen: Aspect Ratio and the Classical Hollywood Body”
Dance Interest Group Panel, Society for American Music, New Orleans, March.
- 2019 “Mapping the Broadway Musical: Time Travel into America’s Musical Theater Past”
Academy of Science – St. Louis, Missouri History Museum, February
- 2018 “Everybody was still in their seat”: Music, Patriotism, and the End Credits of Hollywood War Movies after Vietnam”
Cleveland Area Alumni and Development Event, Washington University,
November.
- 2018* “Quantifying Screen Dance: New Perspectives from Timecode Data”
Music and Dance Study Group panel, American Musicological Society National Meeting, San Antonio, November.
- 2018* “*Platoon* and the Musical Hollywood War Movie after Vietnam”
War, Literature & the Arts Conference: Representing and Remembering War, United States Air Force Academy, Colorado Springs, September.
- 2018 University Convocation Keynote Address
Washington University in St. Louis, August.
- 2018* “Male Body Sounds: Astaire, Kelly, and Jackson and the Masculine Expressive Imagination in Screen Dancing”
Song, Stage and Screen XIII: The Musical and Its Others, Then and Now, UCLA, June.
- 2018* “*Shall We Dance* (1937) and the ‘Complete’ Edition”
Reading Musicals: Sources, Editions, Performance (a conference in honor of Geoffrey Block), The Great American Songbook Foundation, Indiana, May.
- 2018* “‘Start All Over Again’: Fred Astaire Re-routines his Film Songs as Jazz Pop Records”
Beyond Genre: Jazz as Pop Music Conference, Case Western Reserve University, Cleveland, April.
- 2018 “*Hamilton*’s Hypermasculine Founding Fathers”
Washington University Women’s Society, March.
- 2017 “Astaire (and Others) in Space: The Politics of the Dancing Body in the Hollywood Musical”
“‘Watch My Mouth’: The Image of the Voice in the Hollywood Musical” (with Kelly Daniel-Decker)
Musical MC² Workshop 5, Maison des Sciences de l’homme Paris Nord and Université Paris Diderot, Paris, December.
- 2017 Respondent for the Panel Session “Mapping the Musical City: Geospatial Analysis and Musicology”
American Musicological Society National Meeting, Rochester, November.
- 2017* “Putting the Sound of Musicals on the Map: A Real and Virtual Broadway Mapping Project”
Great Lakes Association for Sound Studies, Chicago, October
- 2017 “Listening (and Crying) in the Dark: Music in Hollywood War Movies from *Apocalypse Now* to *American Sniper*”
Fall Lecture, Lifelong Learning Institute, Washington University in St. Louis, September

- 2017* “Astaire by the Numbers: Using Corpus Studies to Understand a Musical Star’s Creative Output”
 Music and the Moving Image, New York University, May.
- 2017 Library Faculty Book Talk: *Hymns for the Fallen*
 University Libraries, Washington University in St. Louis, March.
- 2016 “Jim Crow in Times Square: Mapping Race on the Broadway Stage”
 Séminaire de recherche “Histoire du spectateur - 19e-21e siècles” Société
 d’Histoire du Théâtre, Paris, December.
- 2016 “Jeanette MacDonald Sings a Mammy Song”
 Musical MC² Workshop 4: The Politics of Hollywood Musicals, Université Paris
 Ouest Nanterre La Défense and Université Paris Diderot, Paris, December.
- 2016 “‘This is the End.’: Music for End Titles and the Patriotic Rituals of the American War
 Film”
 Labex Arts-H2H, Université Paris 8, Paris, November.
- 2016* “Jim Crow in Times Square: Racial Segregation as Structural Element of Broadway
 Musical History”
 American Musicological Society National Meeting, Vancouver, November.
- 2016 “Fred Astaire, Captain America, and the Cyborg: The Technological Body of a Musical
 Star”
 Musical MC² Workshop 3: The Film Musical in the History of Technologies,
 Université Paris 8 and Institut National d’Histoire de l’Art, Paris, June. also given
 to the Washington University Society of Professors Emeriti, February 2017.
- 2015 “Astaire’s Set Steps: Star Texts, Creative Labor, and Dance Style” and “Methodology
 Style: Song Form Sing-a-long”
 Musical MC² Workshop 2: Stars of Hollywood Musicals: Song and Dance
 Performances, Université Paris Diderot, December.
- 2015 “Fred, Adele, George, Ira—and Jazz: The Astaires and the Gershwins as Pop Music
 Ambassadors”
 Fred Astaire and Ginger Rogers: A London Celebration, Victoria and Albert
 Museum, London, September.
- 2015 “Making Musical Numbers Black: Finding African American Artists in the Hollywood
 Musical” and “Methodology Session: Musical Style”
 Musical MC² Workshop 1: Remapping the Hollywood Musical, Sources and
 Methods, Institut National d’Histoire de l’Art, Paris, June.
- 2014* “*Platoon* as Musical War Movie”
 Music and the Moving Image, New York University; also given at The Films of
 Oliver Stone, Rider University, New Jersey, 2013.
- 2014 “The Case of Julie LaVerne: How Performers Remade Race in *Show Boat*.”
 The College of William and Mary, Music in American Culture lecture series;
 Also given at Musicology Lecture Series, University at Buffalo SUNY, 2013 and
 Musicology Colloquium, Northwestern University, Evanston, 2012.
- 2014* “Helicopter Music”
 Society for Cinema and Media Studies, Seattle.
- 2013* “‘It’s over now I think.’: Film Form, Musical Meaning, and the Cinematic Auditorium of
 the Post-Vietnam Combat Movie”
 American Musicological Society National Meeting, Pittsburgh.

- 2013 “‘This is the End’: Film Form and Musical Meaning in Post-Vietnam Combat Cinema”
Keynote Address, 13th annual GAMMA-UT conference, Graduate Association of
Music and Musicians, University of Texas, Austin.
- 2013* “Making *Show Boat*: Jerome Kern, Oscar Hammerstein II, and the Power of Performers.”
Library of Congress / American Musicological Society Lecture Series,
Washington D.C.
[https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6835]
- 2013 “Who Should Sing ‘Ol’ Man River’?”
Musicology Colloquium, Catholic University of America, Washington D.C.;
Also given at Musicology, Music Theory and Ethnomusicology Colloquium,
University of Iowa, Iowa City, 2011.
- 2012* “Elegies in Waltz Time: Meter, Memory, and Remembrance in *Band of Brothers*
(2001).”
Society for Cinema and Media Studies, Boston.
- 2011 “Researching Broadway Legacies.” (panel session chaired by Geoffrey Block, with
Jeffrey Magee, Carol Oja, and Kara Gardner)
American Musicological Society National Meeting, San Francisco.
- 2010* “Bespoke Song-tailoring for Mr. Astaire, Courtesy of Messrs. Berlin, Gershwin, Porter
and Kern.”
American Musicological Society National Meeting, Indianapolis.
- 2010* “Post War / Cold War *Show Boats*.”
Classic Broadway and Those Who Built It (Sixth Triennial Susan Porter
Symposium), American Music Research Center, University of Colorado, Boulder.
- 2010* “‘Let me go ’way from the Mississippi’: Alternative Versions of Voice, Style and Stage
Picture in ‘Ol’ Man River.’”
Song, Stage and Screen V, University of Winchester (UK).
- 2010* “‘They start playing hot number as [Astaire] moves to drums’: Words Describing Music
in Film Scripts for Fred Astaire.”
Society for American Music, Ottawa.
- 2009* “I’m Hep to that Step and I Dig It”: Johnny Mercer Writes For (and With) Fred Astaire.”
Popular Music in the Mercer Era, 1910-1970 (sponsored by the Johnny Mercer
Foundation), Georgia State University Library, Atlanta.
- 2009* “‘Perfect for Dancing’: Influence, Emulation and Participation in the Named Partner
Dances of Fred Astaire.”
Society of Dance History Scholars, Stanford University.
- 2009* “8 Brass, 5 Sax, 4 Rhythm: Swing Arrangements and Arrangers in the Musicals of Fred
Astaire.”
Musicological Film Studies Conference, University of Southern California, Los
Angeles.
- 2008* “Anderson, Price, Norman, Graves: Making Opera American and the Color-Blind Double
Bind.”
American Musicological Society National Meeting, Nashville.
- 2008 “‘Jack the Bellboy’: Fred Astaire and Other Jazz Musicians.”
Fred Astaire: The Conference, Oriel College, Oxford University (UK).
- 2007 Race and Ethnicity Panel
The Broadway and Hollywood Musical: An Interdisciplinary Extravaganza,
University of California, Los Angeles.

- 2007* “Where Jazz Meets the Musical: Fred Astaire’s Solo Dances with African American Jazz Musicians.”
Society for American Music, Pittsburgh, Pennsylvania.
- 2006 “‘You play and I’ll dance.’ ‘No, you dance and I’ll play.’: Fred Astaire’s Solos (1933–1968).”
Indiana University Musicology Colloquium, Bloomington.
Also given at Washington University in St. Louis and UCLA Department of Musicology Distinguished Lecture Series.
- 2006* “Five Draft Librettos for *Show Boat* (1927): Race and Showmanship in the Making of a Musical.”
American Musicological Society National Meeting, Los Angeles.
- 2006* “New Sources for *Show Boat*.”
The American and British Musical: An International Colloquium, University of Bristol.
- 2006* “The Deep Voice of the Mississippi: Nature, Technology, and the Black Male Voice in *Show Boat* (Universal, 1936; MGM, 1951) and *The Adventures of Mark Twain* (Warner Bros., 1944).”
Society for Cinema and Media Studies, Vancouver.
- 2006 “Fred Astaire’s ‘Bugle Call Rag’.”
Ear Candy: The Pleasures and Politics of Pop, Music of the Americas Study Group, annual symposium, University of Michigan.
- 2005* “Rose’s (Interminable) Turn: Jule Styne’s *Gypsy* and the Ironies of Playing Mama Rose.”
Society for American Music, Eugene, Oregon.
- 2005* “‘He/[She] has the very spirit of Scarlatti’: The Queen of Spain, Domenico Scarlatti, and Keyboard Virtuosity in the Eighteenth Century.”
American Society for Eighteenth-Century Studies, South/Central Branch, Saint Simon’s Island, Georgia.
- 2004* “The NAACP ‘Follies’ of 1929: A Forgotten Interracial Benefit on Broadway.”
American Musicological Society National Meeting, Seattle.
- 2004* “That Fine Scarlattian Sleight-of-Hand: The Eighteenth-Century Keyboardist and the Construction of Identity in Performance.”
American Society for Eighteenth-Century Studies, East Central Chapter, Cape May, New Jersey.
- 2004* “Domenico Scarlatti’s School of Virtuosity: The *Essercizi per Gravicembalo* as Progressive Lessons”
Midwestern Historical Keyboard Society, Grand Rapids, Michigan.
- 2004* “‘Scarlattino, the wonder of his time’: Domenico Scarlatti’s Absent Presence in England.”
Society for Eighteenth-century Music, inaugural meeting, Washington, D.C.
- 2004* “Delivering Miss Otis’s Regrets: Performers and Arrangers Tackle Cole Porter’s Tale of an Unlikely Lynching.”
Society for American Music, Cleveland.

MEDIA APPEARANCES / INTERVIEWS

- 2019 *Playbill* interview for St. Louis Symphony Orchestra performances of live scores for *Casablanca* and *Psycho* [<http://www.playbill.com/article/the-st-louis-symphony-orchestra-to-perform-live-scores-of-classic-movies>]
- 2019 Quoted in *USA Today*, Tom Schad, “‘A song is never just a song’: The Complicated History behind the Controversy over Kate Smith’s ‘God Bless America’” [<https://www.usatoday.com/story/sports/2019/06/17/is-kate-smith-being-treated-fairly-in-banning-her-god-bless-america/1132237001/>]
- 2018 *BBC World Service Music Extra*, expert commentator on the radio documentary “It Jus’ Keeps Rolling: The Story of Ol’ Man River,” 29 December. [<https://www.bbc.co.uk/programmes/w3cswk4q>]
- 2017 *St. Louis on the Air* (KWMU St. Louis Public Radio), 4 October. [<http://news.stpublicradio.org/post/wash-u-professor-analyzes-music-war-films-and-after-vietnam-war>]
- 2015 *Stage Grok*, 19 August. [<http://www.stagegrok.com/2015/08/episode-14-historian-todd-decker-on.html>]
- 2015 Interview about Fred Astaire with host Geoff Hutchison and film critic Mark Naglazas, 720 ABC (Australian Broadcasting Company), Perth, Western Australia, 21 April.
- 2013 *Hold That Thought* (American Culture Studies podcast, Washington University), 4 September [<http://thought.artsci.wustl.edu/podcasts/ol-man-river>]
- 2012 *Break a Leg* (KDHX, St Louis Independent Radio), 17 December. [<http://kdhx.org/ondemand/podcasts/breakleg/todd-decker-show-boat>]
- 2012 *Gary Shapiro’s From the Bookshelf* (KUSP, Santa Cruz public radio), 26 August. [<http://www.fromthebookshelf.com/>]
- 2011 *Booktalk* (KGNU, Denver/Boulder community radio), 4 November. [<http://kgnu.org/metroarts>]
- 2011 *Soundcheck* (WNYC, New York City public radio), 13 July. [<http://www.wnyc.org/shows/soundcheck/2011/jul/13/>]

PROFESSIONAL SERVICE

- 2020-2022 *American Music*, Editor
- 2019 National Endowment for the Humanities Public Scholar Program, Evaluator
- 2018-2021 *Journal of the Society for American Music*, Editorial Board
- 2017 Kurt Weill Book Prize Juror, Kurt Weill Foundation for Music.
- 2017- *Hybrid: Revue des arts et mediations humaines / Journal of Arts and Human Mediations* (bilingual online journal of Labex Arts-H2H, Université Paris 8), Editorial Board
- 2016-2018 Committee on the Annual Meeting, American Musicological Society
- 2015-2018 *American Studies Journal*, Editorial Board
- 2014-2017 Council of the American Musicological Society
- 2013 Kurt Weill Article Prize Juror, Kurt Weill Foundation for Music.
- 2013-16 *American Music*, Editorial Advisory Board
- 2012-14 Graduate Education Committee, American Musicological Society
- 2012 Best First Book Award Selection Committee, Society for Cinema and Media Studies

Nominated candidates for the MacArthur Foundation Fellowships (2014).

Fellowship and competitive programs application reviewer:

National Endowment for the Humanities, Public Scholar Program (2019)
National Humanities Center (2013)
Oberlin College and Conservatory (2014)

Manuscript reviewer:

American Music (2014, 2013, 2016, 2017, 2018)
American Studies Journal (2014, 2015, 2016 [2], 2017 [2], 2018)
Black Music Research Journal (2011)
Duke University Press (2016)
Journal of Interdisciplinary Voice Studies (2019)
Journal of Musicology (2016, 2017, 2018)
Journal of the American Musicological Society (2009, 2018)
Music in the United States of America (2018)
Music, Sound and the Moving Image (2019)
Music Theory Online (2019)
Oxford Bibliographies: Music (2015)
Oxford University Press (2009, 2015, 2016, 2018)
Routledge (2016)
University of California Press (2011)
University of Illinois Press (2013)
Yale University Press (2018)

Session Chair or Moderator

2014 Co-moderator, “Interdisciplinarity Today: Five Perspectives,” developed with Michael Puri and sponsored by the AMS Graduate Education Committee
American Musicological Society National Meeting, Milwaukee
2012 Session Chair, “Sustain: Twentieth-Century Organ in the U.S.”
American Musicological Society National Meeting, New Orleans

Professional Affiliations

American Musicological Society
Society for Cinema and Media Studies
Society for American Music
Great Lakes Association for Sound Studies

UNIVERSITY SERVICE

Washington University in St Louis

2019-2020 Dean of Arts and Sciences Search Committee, Member
2019 Live Streaming Video Commentator during Inauguration of Chancellor Andrew Martin
2018-2019 Consulting Faculty, Student Pre-Planning Phase Advisory Group for MyDay Implementation
2018 Keynote Speaker, University Convocation at start of the 2018-19 academic year
2018 Judge, 3MT (Three Minute Thesis) Competition
2017- Co-convener (with Heather Corcoran), Creative Collaborations for Big Projects

2017 Member, Provost's Task Force on Undergraduate Education
2017 Moderator, Junior Jumpstart, "Capitalize on Your Creativity"
2016 A&S Member, Gender Pay Equity Committee
2016–2018 Faculty Representative, Undergraduate Experience Committee of the Board of Trustees

College of Arts and Sciences

2018 Mylonas Scholarship Committee
2015–2017 Chair, Curriculum Committee
2014–2015 Curriculum Committee
2014–2016 Center for the Humanities Executive Committee
2013–2014 Center for the Humanities Executive Advisory Board and Fellows and Mid-Career Fellows Selection Committee
2012–2014 Mylonas Scholarship Committee
2012, 2014 Faculty Spotlight Lecture, Bear Beginnings

Music Department

2015–2020 Department Chair
2018-2019 Chair, Lecture Committee
2017-2018 Chair, Concert Committee
2016 (fall) Chair, Lecture Committee (including Tamil Lecture Series)
2015–2016 Chair, Conductor Search Committee
2014–2015 Head of Musicology
Chair, Post-Doc Search Committee
Undergraduate Advisory Committee
2013–2014 Chair, Composer/Theorist Search Committee
Director of Undergraduate Studies
Concert Committee
2012–2013 Head of Musicology
2011–2012 Ethnomusicologist Search Committee, Member
Undergraduate Advisory Committee
2010–2011 Choral Director Search Committee, Member
2009–2010 Director of Undergraduate Studies
Concert Committee
2007–2008 Concert Committee

Program in Film and Media Studies

2019 Tenure-Track Faculty Search Committee, Member
2013–2017 Promotion and Tenure Committee for Colin Burnett, Member
2014–2015 Television Post-Doc Search Committee, Member

American Culture Studies Program

2017– Digital Advisory Board

Other

- 2017 Discussant and Chair, Panel on “Cultural Clashes”
Graduate Conference, Graduate History Association, Washington
University in St Louis
- 2017 Moderator, “Late Moves: Music and Creativity, a Panel Discussion with Jonathan
Biss”
Assembly Series, Washington University in St Louis

Dissertations advised

- Ashley Pribyl, “Sociocultural and Collaborative Antagonism in the Harold Prince-
Stephen Sondheim Musicals (1970-1979)” (PhD musicology, 2019)
- Jennifer Psujek, “The Composite Score: Indiewood Film Music at the Turn of the
Twenty-First Century” (PhD musicology, 2016)

Dissertation and theses committees served on

- Ling Kang (PhD Chinese and Comparative Literature, 2019)
- Kathryn Kinney (PhD musicology, 2019)
- Grant Unnerstall (MM musicology, University of Miami, 2019)
- Darren LaCour (PhD music theory, 2016)
- Kelsey Klotz (PhD musicology, 2016)
- D.J. Kaiser (PhD comparative literature, 2013)
- Angela Hall (MM music theory, 2012)
- Gina Pellegrino (PhD musicology, 2011)
- Erin Brooks (PhD musicology, 2010)
- Nga-Hean Ong (PhD musicology, 2008)

Current doctoral advisees

- Caleb Boyd (career and work of Oscar Levant)
- Dan Fister (collegiate a cappella and whiteness)
- Rachel Jones (*They Might Be Giants* and genre in popular music)
- Lisa Mumme (film music)
- Andrew Tubbs (disability studies and film and theatre music)

TEACHING (at Washington University in St. Louis)

Home-based in Music

- 1022 Popular Music in American Culture (F07, S08, S09, F09, S12, S13, F13, S19)
- 1162 Freshman Seminar: Bruce Springsteen’s USA (F14, F15)
- 3015 American Popular Music and Media (new course developed for revision of the
music major)
- 4131 Music in the Eighteenth Century (F08, F11)
- 501 Introduction to Musicological Research I (F12)
- 502 Introduction to Musicological Research II (S12, S14, S15)
- 501-502 Musicology Sequence for First-year Music Graduate Students (taught 502: S17,
S18, S19), completely revised with Alex Stefaniak
- 519 Topics: American Musical Biography (F08)
- 5191 Topics: Bach/Handel/Scarlatti in the Twenty-First Century (F19)
- 5022 Introduction to Popular Music Studies (S10, F13)

Home-based in Film and Media Studies

- 358 Combat Movie Music and Sound after Vietnam (S14, S15)
359 The American Musical Film (F07, F09, F11)
360 The History of the Film Score (S08, S09, S10, F14)
3xx Music, Masculinity, and the Movies of Martin Scorsese (S20)
456 Soundtrack Studies: Music, Voices, Noise (S13, S16)
457 From Vitaphone to YouTube: Popular Music and the Moving Image (S18)

Home-based in American Culture Studies

- 375A Methods and Visions: Popular Culture and Place; or America, Real and Imagined:
The Curious Cases of Broadway and Hollywood (S17)
571 American Popular Singers (F11)
5711 Race and Gender in the Broadway Musical (F12)
497 “We’ll Have Manhattan”: New York City and the Geographies of Popular Culture
(Su16)
497 The Broadway Musical: Performing and Mapping Race and Gender on Stage and
Street (Su19)

University College

- 1xx How to Listen to Popular Music (Su18, Summer High School Scholars)
505/605 Jazz, Pop, Country, Rock: Genre and Identity in American Music (F18,
MLA/DLA program)

PERFORMANCE

- 2020 “Twenty-first-century Broadway,” with Kelly Daniel-Decker
Washington University, Faculty Recital, March
2019 Four-hand fortepiano duets, with Maryse Carlin
Washington University, Faculty Recital, January
2018 “Songs of Claude Debussy,” with Kelly Daniel-Decker
DUC Chamber Music Series, Washington University, October.
2017 “Hollywood Heroines,” with Kelly Daniel-Decker
Musical MC² Workshop 5, Fondation des États-Unis, Paris, December.
Music Director / Conductor, *Urinetown*
Washington University Performing Arts Department, October
Keyboard Fest, with the Kingsbury Ensemble
Washington University, February
“Broadway Heroines,” with Kelly Daniel-Decker
DUC Chamber Music Series, Washington University, March
2016 Music of Bach and Handel, with John McGrosso, violin
DUC Chamber Music Series, February
2015 Duo harpsichord concert with Maryse Carlin
DUC Chamber Music Series, February
“A Traveling Cabaret: Songs from New York, London, Paris, and Berlin” with
Kelly Daniel-Decker, soprano
ArtSci Connections event, 560 Music Center, Washington University,
October

2014

“Songs from Broadway and Hollywood” with Kelly Daniel-Decker
DUC Chamber Music Series, Washington University, February

“They Can’t Take That Away from Me: Songs of George and Ira Gershwin” with
Kelly Daniel-Decker

Gaslight Cabaret Festival, Gaslight Theater, St. Louis, June

“Songs of Stephen Sondheim” with Kelly Daniel-Decker
DUC Chamber Music Series, October