

## **Andrew S. Berish**

Associate Professor

Humanities and Cultural Studies Department  
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### *Employment*

2012–present, Associate Professor, Humanities & Cultural Studies Department,  
University of South Florida, Tampa, FL

2006–2012, Assistant Professor, Humanities & Cultural Studies Department, University  
of South Florida, Tampa, FL

2005–2006, Visiting Assistant Professor, American Studies/Interdisciplinary Social  
Sciences, University of South Florida, Tampa, FL

### *Education*

July 2005, Ph.D., Department of Musicology, University of California, Los Angeles,  
Dissertation: “Swinging Transcontinental: Modernity, Race, and Place in American  
Dance Band Music, 1930-1946”

June 2001, M.A., Department of Musicology, University of California, Los Angeles

May 1996, B.A., History, Columbia University, New York, NY

### *Publications*

#### *Books*

*Lonesome Roads and Streets of Dreams: Place, Mobility, and Race in Jazz of the 1930s  
and '40s.* Chicago: University of Chicago Press, 2012.

### Articles

"Space and Place in Jazz," in *The Routledge Companion to Jazz Studies*, eds. Nicholas Gebhardt, Nichole Rustin-Paschal, and Tony Whyton, 153-162. New York: Routledge, 2018.

“ ‘The Baritone with Muscles in his Throat’: Vaughn Monroe and Masculine Sentimentality during the Second World War,” *Modernism/modernity*, Print Plus Volume 3, Cycle 2. Johns Hopkins University Press. Summer 2017  
<<https://doi.org/10.26597/mod.0052>>

“Duke Ellington in the 1930s,” in the *Cambridge Companion to Duke Ellington*, ed. Edward Green. New York: Cambridge University Press, 2014.

“Leisure, Love, and Dreams in Depression America: Duke Ellington and Tin Pan Alley Song,” *Musical Quarterly* 96 (Winter 2013): 339-368.

“Music and the Great Depression,” and “Charlie Barnet,” in *The Grove Dictionary of American Music*, Second Edition, Charles Garrett, editor-in-chief. Oxford University Press, 2013.

“Space is Our Place: Trenton Doyle Hancock and Sun Ra,” *Trenton Doyle Hancock*. Tampa, FL: USF Contemporary Art Museum and Graphicstudio, 2012.

“Negotiating ‘A Blues Riff’: Listening for Django Reinhardt’s place in American Jazz,” *Jazz Perspectives* 3, no. 3, Routledge/Taylor & Francis (2009): 233–264.

“ ‘I Dream of Her and Avalon’: 1930s Sweet Jazz, Race and Nostalgia at the Casino Ballroom,” *Journal of the Society for American Music* 2, no. 4, Cambridge University Press (November 2008): 531–567.

Book Review in *Music and Letters* 84, no. 4 Oxford University Press (November 2003). A double review of Susan Fast’s *Houses of the Holy: Led Zeppelin and the Power of Rock Music* and Steve Waksman’s *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience*.

“Dissections and Intersections of the Jazz Scene: An Interview with Aaron Goldberg” *ECHO: a music-centered journal* 5, no. 1, Spring 2003. Available online at <[www.echo.ucla.edu](http://www.echo.ucla.edu)>.

### Conference Papers & Presentations

“Hating Jazz: Taste and Aggression in the Historical Reception of Jazz,” The Fifth Annual Rhythm Changes Conference: Re/Sounding Jazz Conference, Part of the Humanities in the European Research Area. Conservatoire de Amsterdam, Amsterdam,

August 31–September 3, 2017.

“The Sentimental Voice in a Hardboiled Era: Tin Pan Alley and Mainstream Pop During World War II,” Experience Music Project Annual Conference, Seattle, Washington, April 14–17, 2016

“Prohibition and Popular Music,” Florida Conversations: Music, Food & Fashion of the Prohibition Era, A Panel Discussion. Tampa Bay History Center, Tampa, FL, September 17, 2014

“What is jazz supposed to feel like? Tin Pan Alley, Sentimentality, and Jazz,” The Third International Rhythm Changes Conference: Jazz Beyond Borders. Part of the Humanities in the European Research Area. Conservatoire de Amsterdam, Amsterdam, Netherlands, September 4–7, 2014.

“Sentimental Journeys: Tin Pan Alley Ballads, Affect, and American Emotional Life during the Second World War,” Music and Philosophy Study Group, Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 7, 2013,

“Let’s Get Away from It All: Travel in Dance Band music of the Second World War,” Annual Meeting of the Society for American Music, Cincinnati, Ohio, April 10-13, 2011.

Colloquium panelist with artist Trenton Doyle Hancock for his show "We Done All We Could And None of Its Good." February 25, 2011, FAH 101, 10 am—noon, Graphicstudio and the University of South Florida Contemporary Art Museum.

“The Geography of Improvisational Style: Django Reinhardt’s Place in American Jazz of the Swing Era,” Annual Conference, International Association for the Study of Popular Music, *Births, Stages, Declines, and Revivals*, US-Chapter, New Orleans, LA, April 8–11, 2010.

“Exploring the ‘Air-Conditioned Jungle’: The Duke Ellington Orchestra and the Urban Experience,” April 15–17, 2009. Echoes of Ellington: A Conference about the music and life of Duke Ellington. Butler School of Music, University of Texas, Austin.

“I Dream of Her and Avalon: Modernity and Utopia in Early Swing,” November 2005. American Studies Association, National Meeting. Washington, D.C.

“Borrowed Memories of the American South: Music, Imagination, and Identity in Duke Ellington’s Deep South Suite,” March 2004, Society for American Music, National Meeting. Cleveland, OH.

“Deconstructing Genre at the Crossroads: Charlie Christian, T-Bone Walker, and the Electric Guitar,” April 2002. Society for American Music, National Meeting. Lexington, KY.

“Authorship, Race, and Sexuality: The Trans-Atlantic Journey of the Chicago Blues and the Music of Led Zeppelin,” March 2002. *Crafting Sounds, Creating Music: Making Popular Music in the U.S.* Experience Music Project. Seattle, WA.

*Awards and Fellowships*

2016, National Endowment for the Humanities Fellowship (applied; rejected)

2012, Creative Scholarship Grant, University of South Florida

2008, Humanities Institute Summer Research Grant, University of South Florida

2007-2008, New Researcher Grant, University of South Florida

2004-2005, Dissertation Year Fellowship, UCLA Graduate Division

Spring 2004, Collegium of University Teaching Fellows, UCLA

Fall 1999-Spring 2003, UCLA Chancellor’s Fellowship

Institute for Academic Leadership, Howie-in-the-Hills, Florida. Oct. 2–5, 2016

*Teaching*

Courses:

American Culture in the 1920s and 1930s

Decade in Depth: 1930s

Decade in Depth: American Culture during World War II

The Film Musical

History of Jazz

Jazz and Civil Rights

Jazz and Florida

Introduction to Musicology

Introduction to the Cultural Study of Popular Music

Introduction to Graduate Study

Place and Mobility in American Culture

The Sound of Commitment: Music and Culture in 1930s America

Twentieth-century American Culture

Politics and Popular Music

*Service*

Instructor Promotion Committee (2-year term), Fall 2013-Spring 2015

Chair of Executive Committee, Humanities and Cultural Studies Department, 2012–

present

Graduate Curriculum Committee, College of Arts and Sciences, Fall 2010 to present

Graduate Curriculum Committee, School of Humanities, Arts and Sciences, Fall 2010 to

present

Graduate Coordinator, Humanities and Cultural Studies Department, Fall 2010 to Spring 2011

Faculty Advisory Committee to the Humanities Institute, University of South Florida, 2009 to 2010

Faculty Advisory Committee to Research in Art/Graphicstudio, University of South Florida, 2009 to present

College of Arts and Sciences Library Committee, 2010 to present

College of Arts and Sciences Honors and Awards Committee, University of South Florida, 2007-2008

Panel Reviewer, Undergraduate Research Symposium, University of South Florida, April 2007 & 2009

Faculty Departmental Representative to University Library System, 2006–present

### *Professional Affiliations*

American Musicological Society

American Studies Association

Society for Ethnomusicology

Society for American Music

International Association for the Study of Popular Music (IASPM), US Branch

### *Editorial Activities*

Jazz Journal International Editorial Board Member

Ethnomusicology Review, Editorial Board Member

### *References*

Robert Walser, Chair

Professor, Department of Music

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Daniel Belgrad

Associate Professor & Chair

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