

Nolan Stolz

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Education

2010 D.M.A. in Composition, The Hartt School of the University of Hartford

Dissertation: *Concerto for Electric Guitar and Symphonic Band*

2007 M.Mus. in Composition, University of Oregon

Thesis: *The Touch: A Black Box Opera*

2004 B.M. in Composition, *cum laude*, University of Nevada, Las Vegas

2004 B.M. in Jazz Studies, *cum laude*, University of Nevada, Las Vegas

Academic Appointments and Residencies (details of positions on pp. 6–10 below)

2014–present	University of South Carolina Upstate
2024–present	Professor of Music
2020–present	Associate Professor of Music
2015–21	Coordinator of Music
2014–20	Assistant Professor of Music
2013–14	Southeast Missouri State University, Instructor of Music, full time
2012–13	Various artist residencies (IL, MO, NV, OR, VA)
2011–12	University of South Dakota, Assistant Professor of Music, full time
2010–11	University of Nevada, Las Vegas, Visiting Lecturer, full time
SP2009–10	Naugatuck Valley Community College (Waterbury, CT), Lecturer, part-time
SP2008–10	Three Rivers Community College (Norwich, CT), Lecturer, part-time
SP2008–09	The Hartt School of the University of Hartford, Graduate Teaching Fellow
FA 2007	Capital Community College (Hartford, CT), jazz combo director, pro bono
2004–07	University of Oregon, Graduate Teaching Fellow

Music Theory and Composition Courses Taught (2004-present)

Graduate-level:

Composition seminar, post-tonal music; form and analysis, graduate theory review (counterpoint, tonal harmony, form), also administered composition comprehensive exams, outside member of thesis committee

Upper-division:

Composition thesis direction, Applied Lessons in Composition, Composition (course), Composition Seminar, Orchestration and Arranging, Arranging for Ensembles, Applied Lessons in Songwriting, Songwriting (course), Post-Tonal Music, Form and Analysis, Analysis of Popular Music, Jazz Theory

Independent studies:

Music for Film, Music for the Moving Image, Counterpoint / Form and Analysis / Post-Tonal Theory, Jazz Analysis, Popular Music Analysis, Basic Musicianship, Sight-Singing Techniques, Intermediate-level Musicianship

Lower-division:

Applied Lessons in Composition, Applied Lessons in Songwriting, Traditional Music Theory and Aural Skills (Freshmen/Sophomore), Keyboard Skills (theory, aural skills, keyboard skills combined), Fundamentals of Music Theory; Commercial Music Theory and Aural Skills I–IV; Created and designed the labs for the commercial music theory sequence at USC Upstate, but I do not teach them. Additionally, I was the T.A. for first-year composition course at The Hartt School.

Composition and Music Theory/Musicology Student Research Mentoring/Advising

- Alverson, Javier, and Nolan Stolz. Forthcoming 2024. "Rise or Fall" for pop-rock band. Professional studio recording funded in-part by a Mini-Grant from USC Upstate.
- Young, Richard. May 2024. M.M. in Theory-Composition with a Concentration in Music Theory (Stephen F. Austin University), outside thesis committee member.
- Alverson, Javier. 2024. "Effective Songwriting and Production Techniques Used in My Song 'Rise or Fall'." SC Upstate Research Symposium (Spartanburg, SC), April.
- Steadman, Lauren T., and Nolan Stolz. 2022. "'I'm Sorry': An Original Song for Voice and Chordal Accompaniment." *University of South Carolina Upstate Student Research Journal* 15: 65-71.
- Bennett, Nigel, and Nolan Stolz. 2019. "Latinesque: A Composition for Trumpet and Piano." *USC Upstate Student Research Journal* 13: pp. 1-13. My student Nigel Bennett was awarded "Best Student Paper" for this publication.
- O'Donnell, Ian. 2019. "Interactive Exploration Music for Video Games." Lecture-recital, USC Upstate.
- Smith, Brian. 2019. "Sharks, Wizards, and Aliens: Thematic and Melodic approaches in the music of John Williams." Lecture-recital, USC Upstate.
- Cloete, Suzette. 2018. "Improving Improvisation: Bi-level Macro Analysis of 'My Romance'." MACRO Musician's Workshop (Madison, WI), June.
- Alexander, Kaleb. 2018. "Musical Elements and Production Techniques used by Popular Electronic Dance Music Producers in Tracks from 2010-17." Lecture-recital, USC Upstate.
- Norris, Mary. 2018. "John Coltrane's Modal Jazz: An Analysis of 'After the Rain'." Poster. SC Upstate Research Symposium (Spartanburg, SC), April.
- Norris, Mary, and Nolan Stolz. 2017. "Whole Lotta Love: Origins of Heavy Metal in the Music of Led Zeppelin." *USC Upstate Student Research Journal* 10: 26-34.
- Norris, Mary. 2017. "You Really Got Me: A Heavy Metal Prototype." Claflin Pop Music Symposium (Orangeburg, SC), April.
SC Upstate Research Symposium (Spartanburg, SC), April.
- Ravan, Craig. 2017. "Deep Purple: The Early Heavy Metal Aspects of In Rock (1970)." Claflin Pop Music Symposium (Orangeburg, SC), April.
- Marvel, David. 2016. "Jazz Analysis in the Style of Schenker: Structure in Rhythm Changes." College Music Society National Conference (Santa Fe, NM), October.

Guest Composer/Lecture Appearances and Masterclasses

- USC Upstate Faculty Research Series: "13 Months on 66: Composing the *Route 66 Suite*," 2023
- Missouri State University (Springfield, MO), February 2022 (cancelled due to snowstorm)
- West Texas A&M University (Canyon/Amarillo, TX), November 2021
- Lewis University (Romeoville/Chicago, IL), October 2020
- Lincoln Highway Association Conference, Rock Springs (WY), invited talk, June 2019
- Limestone College, lecture, March 2017
- University of North Carolina-Asheville, lecture, March 2017
- Winthrop University, lecture, November 2016
- Missouri State University, lecture, October 2015
- University of Arkansas-Fort Smith, masterclass and concert, October 2015
- DuPage Symphony/North Central College, Naperville, IL, lecture and concert, March 2015
- Southeast Missouri State University, lecture and masterclass, October 2014
- Washington Composers Forum. Seattle, WA, lecture and recital, April 2013
- Taft High School (OR), Guest Composer/Artist-In-Schools Community Outreach, April 2013
- Tillamook High School (OR), lecture and masterclass, April 2013

guest composer/lecture appearances and masterclasses, cont.

Green Valley High School (NV), Composer/Artist-In-Schools Community Outreach, Jan. 2013
Foothill High School (NV), Composer/Artist-In-Schools Community Outreach, December 2012
Las Vegas Academy of the Arts (NV), Composer/Artist-In-Schools Outreach, November 2012
Sweet Briar College (Sweet Briar, VA), lecture, November 2012
Truman State University (Kirksville, MO), lecture, September 2012
University of Arizona, lecture, May 2011
California State University-Bakersfield, lecture and private lessons, April 2011
Central Connecticut State University, lecture and concert, April 2010
Queen's University (Kingston, ON), lecture, January 2009

Awards

2024 Best Musical Video for my music-film *Standing Waves*, Mysuru International Water Film Festival (Bangalore, India)
2023 Best Music Video (3–20 minutes) for my music-film *Gravitation*, Festival Angaelica (an international film festival)
2023 Careful Design Award for *Gravitation*, Magikal Charm Experimental Video & Film Fest (New York, NY international festival)
2020 The American Prize: Ernst Bacon Memorial Award for the Performance of American Music (professional division: soloists or composers), second place, Brno Philharmonic recording of *Lincoln Highway Suite*
2020 Breakthrough Star Award (for “considerable contributions to their fields in terms of research and scholarly activity”), University of South Carolina
2018–19 Award for Faculty Excellence in Scholarly and/or Creative Pursuits, USC Upstate

Awards (nominated, honorable mention, semi-finalist, and finalist)

2024 Excellence in Teaching & Advising Award, USC Upstate (nominated)
2024 Honorable Mention in Best Music/Musical for *Gravitation*, Absurd Film Festival (Milan, Italy)
2024 Best Music Video (nominated, awards TBD), Lisbon Film Rendezvous (Portugal)
2024 Additional nominations (semi-finalist or finalist) for *Gravitation*: Las Vegas Music Video Awards, Music/Movies/Mic Drop Festival (NYC), Rome Music Video Awards (Italy, Folkestone Film Festival (England), Rewind International Film Festival (England), ‘Round the Globe Film & Music Festival (Oregon)
2023 Excellence in Teaching & Advising Award, USC Upstate (nominated)

Composition- and Music Analysis (theory/musicology)-Related Publications

Stolz, Nolan. Forthcoming May 2025. “The Origin of Progressive Metal Lyrics in Black Sabbath’s Music.” In *Progressive Rock, Metal, and the Literary Imagination*, ed. by Chris Anderton and Lori Burns. London: Routledge.
_____. Forthcoming February 2025. “Mutually Exclusive Two- and Three-Part Forms in Heavy Metal.” In *The Routledge Handbook of Metal Music Composition*, ed. by Lori Burns and Ciro Scotto. London: Routledge.
Kladder, Jonathan, ed. 2022. *Commercial and Popular Music in Higher Education: Expanding Notions of Musicianship and Pedagogy in Contemporary Education*, Eric Hung (*College Music Society Pedagogies & Innovations in Music* series editor), Amanda C. Soto, **Nolan Stolz**, and Mihoko Watanabe (editorial board), London: Routledge.

publications, cont.

- Stolz, Nolan. 2021. "Lullaby for Sam" for solo guitar. In *Hushed: Sixteen 21st Century Lullabies for Guitar: Music of the New Lullaby Project, vol. 2*. Aaron Larget-Caplan ed., s.l.: American Composers Alliance, pp. 47–49. (commissioned)
- _____. 2019. "A Ruminantion on Black Sabbath's Birmingham and the Value of Music Tourism," in "Music Heritage, People, and Place," ed. Paul Long, special issue, *Riffs Journal* (Sept.): 16–19.
- _____. 2017. *Experiencing Black Sabbath: A Listener's Companion*. Lanham, MD: Rowman & Littlefield. (peer-reviewed)
- One of the top 13 sources (<1%) recommended in Metaldatabase: A Bibliography of Heavy Metal Resources, A-R Editions, Inc. (2022)*
- Recommended in article in Record Collector Magazine (May 2021 issue)*
- Interviewed about book on MMH The Home of Rock Radio (U.K.) (September 13, 2019)*
- Interviewed about book on L.A. Radio Sessions Podcast (February 25, 2018)*
- _____. 2016. "Progressive Rock Elements in Black Sabbath's Music from 1972 to 1980." In *Prog Rock in Europe: Overview of a Persistent Musical Style*, eds. Philippe Gonin et al., Dijon: Editions Universitaires de Dijon, pp. 143–150. (peer-reviewed)
- Cited in Pierre-François Baudoin's 2016 master's thesis (University of Burgundy)*
- Book reviewed in Prog-résiste*
- _____. 2015. "Teaching Jazz Improvisation Using Macro-Analytical Techniques." *Musical Insights* 4, pp. 35–54. (peer-reviewed)
- _____. 2015. Four essays ("Black Sabbath," "Frank Zappa and the Mothers of Invention," "Genesis," and "Rush"). In *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World*. In 2 Vols. David Moskowitz, ed., Santa Barbara, CA: Greenwood, pp. 76–82, 258–66, 267–74 and 572–80. (edited reference book / collection of essays)
- _____. 2014. "Princess Ka'iulani" for solo flute. *Society of Composers, Inc. Journal of Music Scores* 51 (Fall), pp. 65–71. (peer-reviewed)
- _____. 2013. "Composing the Lincoln Highway Songs." *The Lincoln Highway Forum* 20/2 (Spring): 23. (not peer-reviewed)
- _____. 2008. "Contrapuntal Techniques in Schoenberg's Fourth String Quartet". *Eunomios* (August): 1–10. (not peer-reviewed)

Recordings of Compositions

- bugsy siegel's desert rose* for mezzo-soprano and piano. Amanda Achen and Bill Zappia, forthcoming 2024
- Murdered by the Sky* for soprano and fixed electronic media, Amanda Achen, on Soundcloud 2023
- "III. Rondo" from Piano Sonata, Anastasia Seifetdinova (Instructor, The Hartt School of the University of Hartford, virtual performance on YouTube, 2021
- "Golden State Romp" from *Lincoln Highway Suite* for orchestra, Spartanburg Philharmonic, live performance recorded for YouTube, 2020
- Gravitation* for five to eight instruments, Nolan Stolz (conductor, keyboards, guitars, basses, drum set, percussion, and found objects), virtual performance for music conferences and film festivals, 2020
- Dotard* for solo piano, Nick Phillips (Professor of Piano, University of Wisconsin-Eau Claire), virtual performance on YouTube, 2019
- Variations on a Nambian [sic] Folk Tune* for solo piano, Nick Phillips (Professor of Piano, University of Wisconsin-Eau Claire), YouTube, 2019
- Lincoln Highway Suite* for orchestra on *Orchestral Masters Vol. 5*, Brno Philharmonic, Ablaze Records, CD and DD, 2018. (Juried)

recordings, cont.

- “Princess Ka’iulani” for flute on *Modes: Society of Composers, Inc. CD Series Vol. 30*, Navona/Parma Recordings, 2016. (Peer-Reviewed)
- “Along the Way” and “(Preparing for the) Lincoln Way” for voice and piano on *American Songline*, Cece Otto, 2015. (Commercial)
- “Variation 7” for xylophone, drum set and bass guitar, *Variations on a Dream*, Art Rock Circus, The Tributary Music Label, 2013. (Commercial)
- “Catharsis II” for piano quartet on *Millennial Masters Vol. 3*, Avery Quartet, Ablaze Records (2012), released on Naxos in 2014. (Juried)
- Princess Ka’iulani* for flute and *Theme with Nine Short Variations for Solo Bass*, podcast (CMS New Music Recital 2011), performance from a peer-reviewed conference, 2011
- “Lullaby for Sam” for guitar on *New Lullaby*, Aaron Larget-Caplan, Six String Sounds, 2010.

Papers Presented and Compositions Performed at Conferences (International)

- “The Origin of Progressive Metal Lyrics in Black Sabbath’s Music.” Fifth International Conference of the Project Network. University of Oxford, August 2022
- Eefer Madness* for E-flat clarinet, International Clarinet Association Clarinet Fest (Reno, NV), June 2022
- “The Emergence of Heavy Metal and Progressive Rock in Black Sabbath’s Music from 1969 to 1971.” Fourth International Conference of the Project Network. University of Ottawa, May 2021
- “More Than Metal: Black Sabbath’s Use of Blues, Classical, Jazz, Prog and other Musical Styles.” Home of Metal Symposium and Workshop: Music Heritage, People and Place. Birmingham City University (U.K.), Birmingham Centre for Media and Cultural Research, September 2019
- “Prog Sabbath: Progressive Rock Elements in Black Sabbath’s Music from 1981 to 2016.” Third International Conference of The Project Network for the Study of Progressive Rock (Lund, Sweden), May 2018
- “From Jazz to Prog in Five Minutes: Progressive Rock as Teleological Goal in Chick Corea’s ‘King Cockroach’ (1986).” Second International Conference of the Project Network for the Study of Progressive Rock (Edinburgh, Scotland), May 2016 (*based on presentation at SMT*)
- Abyss* for tuba and fixed electronic media at International Tuba/Euphonium Conference (Knoxville, TN), May 2016
- “Neither Here Nor There: Electroacoustic Composition, Shakespeare’s *Macbeth*, and Eleventh Century Scottish Music.” College Music Society International Conference (Stockholm, Sweden and Helsinki, Finland), June 2015
- “Progressive Rock Elements in Black Sabbath’s Music from 1972 to 1980.” First International Conference of the Project Network (Dijon, France), December 2014
- “Ka Haku Mele ‘Āina a Ho’oipoipo: Programmatic Elements in the Hawaiian-Themed Compositions of Nolan Stolz.” Hawaii International Conference on Arts and Humanities, January 2013
- “Fractional Set Theory: A System for the Analysis of Microtonal Music.” Second International Conference on Analytical Approaches to World Music (Vancouver, BC), May 2012
- The Touch: A Fantasy for Solo Piano*, 52nd Academie Internationale d’Ete de Nice (France, 2009) and Suolahti International Summer Music Festival (Finland, 2009)

Papers Presented and Compositions Performed at Conferences (National)

- “Black Music on Route 66.” College Music Society’s national conference (Washington, DC), November 2024
- “Mutually Exclusive Two- and Three-Part Forms in Heavy Metal.” Society for Music Theory’s national conference (Jacksonville, FL), November 2024

national conference presentations, continued

- In C7* (violin sonata no. 3). Society of Composers, Inc. National Conference (online), May 2022
"Tommy Twelvetone and the Development of Atonal Aural Skills." MACRO Musicians' Workshop (Madison, WI), June 2018
Catharsis for jazz-rock quartet. Society of Composers, Inc. National Conference (Kalamazoo, MI), March 2017
Bullfrog for percussion and fixed electronic media. College Music Society National Conference (Santa Fe, NM), October 2016
"Jazz Sabbath: The Curious Case of Black Sabbath's 'Air Dance' from *Never Say Die!* (1978)." College Music Society National Conference (Santa Fe, NM), October 2016
"From Jazz to Prog in Five Minutes: Progressive Rock as Teleological Goal in Chick Corea's 'King Cockroach' (1986)." MACRO Musicians' Workshop (Madison, WI), June 2016 (*based on my paper presented at SMT previous year*)
"A Neo-Schenkerian Hearing of Chick Corea's 'King Cockroach' (1986)." Society for Music Theory's national conference (St. Louis, MO), October 2015
Eefer Madness for E-flat clarinet. National Association of College Wind and Percussion Instructors National Conference (Sioux Falls, SD), October 2015
"Neither Here Nor There: Electroacoustic Composition, Shakespeare's *Macbeth*, and Eleventh Century Scottish Music." MACRO Musicians' Workshop (Madison, WI), June 2015
Ghost Town Miners for percussion ensemble at College Music Society National Conference (St. Louis, MO), October 2014
Princess Ka'iulani, National Flute Association Convention (Las Vegas, NV), August 2012
"Walking the Circle: Circle Progressions and Modulation in Johnny Cash's I Walk The Line." MACRO conference (Madison, WI), June 2012
Impressions of Mt. Charleston for saxophone and fixed electronic media, North American Saxophone Alliance National Conference (Tempe, AZ), March 2012
"Fractional Set Theory: A System for the Analysis of Microtonal Music." College Music Society National Conference (Minneapolis, MN), October 2010
"Filling in the Blanks: A creative macro assignment for theory and composition students." MACRO conference (Madison, WI), June 2010
"Macro Analysis of Jazz as a Compositional Tool." Society of Composers, Inc. National Conference, October 2009
"Macro Analysis Applied to Jazz Education." MACRO conference (Madison, WI), June 2008

Papers Presented and Compositions Performed at Conferences (Regional)

- "Route 66 in 1926: Inspiration for the "A.D. 1926" movement of the Route 66 Suite for symphony Orchestra." SC Upstate Research Symposium (Spartanburg, SC), April 2024
"From the Hudson" and "Metals Heartland" from *Lincoln Highway Suite*. Kutztown University Orchestra, College Music Society Northeast Conference, March 2024
"66 Ghosts: A Survey of Ghost Towns and Other Forgotten Places Along Route 66." SC Upstate Research Symposium (Spartanburg, SC), April 2023
"U.S. Highway 66 in Music: Bobby Troup's "Route 66," Michael Daugherty's *Route 66*, and my *Route 66 Suite*" at the College Music Society Southwest Regional Conference at Azusa Pacific University (Azusa, CA), February 2022
"The Emergence of Heavy Metal and Progressive Rock in Black Sabbath's Music from 1969 to 1971." SC Upstate Research Symposium (Spartanburg, SC), April 2021
"III. Rondo" from Piano Sonata at College Music Society Southern conference (virtual), March 2021

regional conference presentations, continued

Gravitation for any five to eight instruments.

College Music Society Northwest conference (virtual), May 2021

College Music Society Mid-Atlantic conference (virtual), March 2021

College Music Society Northeast conference (virtual), March 2021

College Music Society Southern conference (virtual), March 2021

bugsy siegel's desert rose for voice and piano at College Music Society Southern Conference (Orlando, FL), February 2019

Eefer Madness for E-flat clarinet at College Music Society Southern Conference (Orlando, FL), February 2019

"Prairie View" and "Golden State Romp" from the *Lincoln Highway Suite* for symphony orchestra at the Society for Composers, Inc. Region VI conference (Manhattan, KS), April 2018

"Modern, Rock Arrangements of Charles Ives's *The Unanswered Question*, Arnold Schoenberg's Op. 19 no. 1 and String Quartet no. 4, and Franz Schubert's 'Erlkönig'." SC Upstate Research Symposium (Spartanburg, SC), April 2018

Eefer Madness for E-flat clarinet at College Music Society Northeast Regional Conference (Newark, DE), March 2018

Eefer Madness for E-flat clarinet at College Music Society Pacific Southwest Regional Conference (Las Vegas, NV), March 2018

"A Modern, Rock Arrangement of Schubert's 'Erlkönig'." College Music Society Mid-Atlantic Conference (Conway, SC), March 2018

Abyss II for double bass and fixed electronic media at College Music Society Southern Regional Conference (Albany, GA), February 2018

"Jazz Sabbath: The Curious Case of Black Sabbath's 'Air Dance' from *Never Say Die!* (1978)." SC Upstate Research Symposium (Spartanburg, SC), April 2017

Claflin Pop Music Symposium (Orangeburg, SC), April 2017

"Neither Here Nor There: Electroacoustic Composition, Shakespeare's *Macbeth*, and Eleventh Century Scottish Music." SC Upstate Research Symposium (Spartanburg, SC), April 2016

"Metals Heartland" and "Golden State Romp" from *Lincoln Highway Suite* for concert band at College Music Society Northeast Conference (Kutztown, PA), March 2016

Ghost Town Miners for percussion ensemble at Society of Composers, Inc. Region III Conference (Huntington, WV), February 2016

"Metals Heartland" and "From The Hudson" from *Lincoln Highway Suite* for concert band at College Music Society Mid-Atlantic Conference (Rock Hill, SC), February 2016

Mele Ho'oiipoipo for concert band at International Tuba/Euphonium Association Southwest Regional Conference (Grants, NM), April 2015

Catharsis for jazz-rock quartet at College Music Society Mid-Atlantic Regional Conference (High Point, NC), March 2015

Bullfrog for percussion and fixed electronic media at College Music Society Great Plains Regional Conference (Vermillion, SD), February 2015

"Unity and Distortion in Peter Maxwell Davies's *Eight Songs for a Mad King*."

Music Theory Midwest Annual Conference (Appleton, WI), April 2014

South Central Society for Music Theory Conference (Oxford, MS), March 2014

College Music Society South Central Conference (Fort Smith, AR), March 2014

"Metals Heartland" from *Lincoln Highway Suite* for concert band. College Music Society South Central Conference (Fort Smith, AR), March 2014

Abyss for tuba and electronics, Electronic Music Midwest (Romeoville, IL), October 2012

Concerto for Electric Guitar and Symphonic Band, South Dakota Bandmasters Association Conference (Brookings, SD), February 2012

regional conference presentations, continued

“Fractional Set Theory: A System for the Analysis of Microtonal Music.”

College Music Society Great Lakes Conference (Chicago, IL), March 2012

College Music Society Southern Conference (Tampa, FL), February 2012

College Music Society Pacific Southwest Conference (Malibu, CA), February 2011

College Music Society Northeast Conference (Quincy, MA), March 2009

Impressions of Mt. Charleston for alto saxophone and fixed electronic media

College Music Society Southern Conference (Tampa, FL), February 2012

College Music Society Pacific Southwest Conference (Tucson, AZ), February 2012

Twelve American Stories for percussion and fixed electronic media, College Music Society Great Plains Conference (Decorah, IA), March 2012

Princess Ka'iulani for flute, College Music Society Pacific Southwest Conference (Malibu, CA), February 2011

Theme with Nine Short Variations for Solo Bass, College Music Society Pacific Southwest Conference (Malibu, CA), February 2011

Lullaby for Sam for guitar, College Music Society Northeast Meeting (Quincy, MA), March 2009

What The Waves Tell Me for cello, CMS Northeast Meeting (Quincy, MA), March 2009

“Macro Analysis of Jazz as a Compositional Tool.” Society of Composers, Inc. Region VI Conference, (Oklahoma City, OK), February 2009

Academic Appointments, Residencies, and Guest Teaching

2014–present University of South Carolina Upstate

2024–present Professor of Music

2020–24 Associate Professor of Music

2015–21 Coordinator of Music

2014–20 Assistant Professor of Music

Teaching Duties at USC Upstate:

Upper-division theory courses: Analysis of Popular Music, Jazz Theory

Independent studies (theory only): Jazz Analysis, Popular Music Analysis, Counterpoint/Form and Analysis/20th c. Theory, Basic Musicianship, Sight-Singing Techniques, Intermediate-level Musicianship

Lower-division theory courses: Fundamentals of Music Theory, Commercial Music Theory and Aural Skills I–IV (also created and designed the labs for those courses, but I do not teach them)

Additional jazz and popular music studies courses: The Birth of Heavy Metal Music, The Music of Black Sabbath, Senior Seminar in Commercial Music, Jazz Improvisation, Jazz Combo

Music history (MUSC U301 and MUSC U302: Music History I and II. 2014/15 and 2015/16 only)

Composition-related courses: Songwriting, Composition, Arranging for Ensembles, Applied Lessons in Composition, Applied Lessons in Songwriting

Independent studies (not theory): Music for Film, Music for the Moving Image, Music of Black Sabbath, Music of Jimi Hendrix, Music Technology, Popular Music Analysis, Senior Seminar, Vocal Jazz Improvisation Techniques, Writing About Music

Internships in Commercial Music (e.g., local recording studios, concert series and festivals, etc.)

Additional private lessons: Applied Lessons in Improvisation, Applied Lessons in Percussion (Drum Set), Applied Lessons for Non-Majors (Drum Set)

Supervising/mentoring student research/creative activity: One of my songwriting students was awarded a grant to have one of his songs professionally recorded by Las Vegas-based musicians (which I am co-producing) and he presented about it at a regional conference; another songwriting student had one of her songs published in the *USC Upstate Student Research Journal* (Summer 2023); my composition student published a work—and awarded best paper—in *USC Upstate Student Research Journal* (Summer 2020); student paper at MACRO Musician's Workshop (Madison, WI; Summer 2018), four students performing and presenting with the Nolan Stolz Rock Orchestra (Spring 2018), student poster presentation at SC Upstate Research Symposium (Spring 2018), student article published in *USC Upstate Student Research Journal* (Fall 2017), two students presented papers at Claflin Pop Music Symposium (April 2017), student paper at SCURS (April 2017), graduate student paper at College Music Society National Conference (October 2016)

Feedback to music majors during/after masterclass performances and after performance juries, rehearsals, and concerts

Professional development: College Music Society's mentor program (session with the Director of the School of Music at the University of Oklahoma, March 2024), "Aspiring Academic Leaders" workshop by College Music Society (February 2024), CMS Council on Music Theory's music theory pedagogy sessions (November and December 2023), Symposium on music studies at HBCUs (September 2022), Center for Academic Innovation and Faculty Support Workshops (August 2019, March 2020), online drum set lessons with Todd Sucherman (of Styx) 2019-20, aural skills workshops at the 2018 and 2016 MACRO Musician's Workshops, music theory workshop at the 2015 MACRO Musician's Workshop, Theory Pedagogy Interest Group discussion on theory curricula at the 2014 national conference of the Society for Music Theory

Administrative Duties as Coordinator of Music (2015–2021):

Manage music budget:

Assistant Director salaries, concert and program promotion, student ensemble assistants, equipment and instrument repair, guest artists, score and sheet music purchases, manage / offer scholarships and student stipends, performance space rental, ticket sales, travel

Create course schedule (Fall, Spring, Summer):

Created the course schedule by anticipating enrollments, careful course selection related to degree program requirements (e.g., rotating upper-division courses, etc.), and by assigning courses/sections to music faculty (2 FT, 17 PT)

Recruit and supervise select music staff:

Recruited and recommended for hire the Assistant Director to the Commercial Music Combo and the Vocal Coach and Accompanist for the choir. Supervised Assistant Directors, Vocal Coaches, and student assistants.

Recruit and mentor adjunct faculty:

Recruited and recommended for hire eight performance part-time faculty members (clarinet/saxophone, flute, guitar, horn, piano/synthesizers, strings, trumpet, vocal coach/accompanist) and two academic part-time faculty members (music theory and musicology). As I designed the music theory / musicianship and performance curricula, I mentored the ten applied lesson faculty, the three ensemble directors, and the other theory/musicianship instructor.

Schedule concerts and book guest artists:

In consultation with ensemble directors, I scheduled the ensembles' concerts on- and off-campus and booked guest artists, ranging from local musicians to touring

Scheduling concerts and booking guest artists, cont.

artists. Through my connections, I have booked guest artist sessions with many working musicians such as Vicky Chow (Bang on a Can) and members famous rock bands such as The Killers and Third Eye Blind.

Oversee music curriculum development:

I have revised curricula, course descriptions, program goals, and student learning outcomes based on research, my own experience, and program assessment. I take recommended changes in my colleague's areas (musicology and technology) and incorporate them into my proposals to the Academic Affairs Committee.

Program assessment:

I assessed program goals—each of which consisted of multiple student learning outcomes—in several of my courses, performance juries, and from other music faculty's courses. I analyzed the data, made recommendations for changes, and prepared the reports submitted to the Office of Institutional Effectiveness and Compliance.

Additional duties:

Equipment management, attendance at—and assistance with—performances and recruiting events, advising for upperclassmen, process and approve degree applications for graduating seniors, library requisition requests

Additional leadership roles at USC Upstate:

Academic Affairs Committee Chair (2019-20)

As Chair of AAC, I worked with the Provost/Vice Chancellor of Academic Affairs and the Vice Provost/Associate Vice Chancellor of Academic Affairs in the development of University-wide policies and new programs (majors, minors, and certificates). The committee authors, reviews, and revises proposals (academic policies, new courses, course revisions, new programs, program revisions) presented by departments/units across campus. I presented committee-approved proposals to Faculty Senate and then to the Provost/Vice Chancellor of Academic Affairs. Additional duties include scheduling and running meetings, working with unit representatives, and more.

Fine Arts and Communication Studies (FACS) Academic Affairs Sub-Committee Chair (2016-19)

As Chair of FACS-AAC, I led the committee in reviewing and revising all course and curriculum proposals from Art, Communications, Music, and Theatre. I then presented them to the FACS division for vote and further revision and onto the Dean of the College for approval. The final steps in this role would be to present the proposals to the university-wide Academic Affairs Committee and answer questions at Faculty Senate.

Search Committee Chair for Assistant Professor of Music position (2015-16)

After co-authoring the job description with fellow administrators, I led the committee in reviewing applications, in two rounds of interviews (Zoom and on-campus), and in final rankings.

FACS liaison/representative for Athletic Academic Certification/NCAA Compliance (2015-2020)

I monitored the academic progress of all student-athletes with a major housed in FACS by evaluating their transcripts, degree programs, progress-to-degree, and preparing a report to the University's Faculty Athletics Representative in accordance with NCAA requirements. This determines a student-athlete's NCAA eligibility. When necessary, I worked with faculty advisors regarding their students' course selection, academic plan, and course substitution.

additional leadership roles

Music representative for Commencement Committee (2015-2021)

I participated in the planning meetings for each semester's graduation ceremony as a representative of the music program. I was in charge of hiring student performers and outside professionals to ensure the music at these large events was excellent.

Additional Service to UofSC and USC Upstate:

College representative on the University Assessment Committee (2023–present), Intercollegiate Athletics Committee (2023–present), FACS Post-Tenure Review Committee (2022–present), FACS Peer Review Committee (2022–23), FACS Academic Affairs Sub-Committee (member 2014–21, 2022–23), *NOTE: on sabbatical in 2021/22, so no service duties*; Academic Affairs Committee (member 2016-2021), recruiting activities (school visits, etc.), arranged UofSC alma mater for commercial music students and faculty virtual performance for May 2021 commencement, arranged the song “Forever Spartan Strong” for commercial music students and faculty virtual performance in May 2021 (composed in Summer 2017), recruiting activities, end-of-semester performance juries, auditions, performance in USC Upstate's production of *Tick, Tick, Boom!* (Fall 2019), additional performances with faculty, researched and developed scholarship proposal, organize annual USC Upstate songwriting competition, advising (for all music majors in 2015–17; juniors and seniors only in 2017–2021), library material requisition, service to the community (e.g., mock interviews for HS music students, Treefalls: New Music (2015-), U.S.-wide commercial music degree and minor curriculum review project (2020-present), Chapman Cultural Center Black History Month Planning Committee), administered 0-credit Recital Attendance course in Spring 2015, ASPIRE review committee (USC System-wide committee) in 2017, three search committees, faculty advisor for Upstate Music Club (2015-2019), performance at Chancellor's Investiture Dinner (2017), researched and developed athletic band proposal, FACS colloquium committee (2016-17)

2013-14 Southeast Missouri State University, Instructor of Music, full time
Teaching: 1st- and 2nd-year theory and aural skills; composition seminar; music appreciation
Service: composition juries, recruitment committee, juries committee

2012-13 Various artist residencies:
Sitka Center for Art and Ecology (Otis, OR), Artist-in-Residence, January – May 2013
Virginia Center for the Creative Arts (Amherst, VA), Artist-in-Residence, November 2012
Goldwell Open Air Museum (Rhyolite, NV), Artist-in-Residence, October 2012
Osage Arts Community (Belle, MO), Artist-in-Residence, August – September 2012
Prairie Center of the Arts (Peoria, IL), Artist-in-Residence, July – August 2012

2011-12 University of South Dakota, Assistant Professor of Music, full time
Teaching: upper-level and graduate-level theory (post-tonal music; form and analysis); sophomore-level theory and aural skills; private lessons (composition, counterpoint); orchestration and arranging

2010-11 University of Nevada, Las Vegas, Visiting Lecturer, full time
Teaching: composition (private lessons, thesis direction, seminar); post-tonal theory and aural skills; graduate theory review (counterpoint, tonal harmony, form); NEXTET (direct new music ensemble and curate concert series)

previous academic appointments, continued.

SP2009-10 Naugatuck Valley Community College (Waterbury, CT), Lecturer, part-time
Teaching: private lessons in theory, composition, and drum set; sophomore-level music theory and ear training

SP2008-10 Three Rivers Community College (Norwich, CT), Lecturer, part-time
Teaching: music appreciation

SP2008-09 The Hartt School of the University of Hartford, Graduate Teaching Fellow
Teaching: private composition; music appreciation; TA for first-year composition course

FA2007 Capital Community College (Hartford, CT), jazz combo director, pro bono

2004-07 University of Oregon, Graduate Teaching Fellow
Teaching: Keyboard Skills I-VI (Roman numeral analysis and realization, solfege, harmonization, melodic and harmonic dictation, etc.); Directed jazz ensembles II and III; Coached jazz combo; Private drum set lessons

Additional Scholarly and Creative Activity

Compositions Completed Since Summer 2010 (all published by Stolen Notes [ASCAP])

Route 66 Suite for symphony orchestra (in progress, will complete by 2025 for premiere in 2026)

Murdered by the Sky for soprano and fixed electronic media, 2021 (20th anniversary of 9/11)

Gravitation (COVID-19 Version) for five to eight instruments, 2004—revised 2020

bugsy siegel's desert rose for mezzo-soprano and piano, 2018

Dotard for solo piano, 2018

Variations on a Nambian [sic] Folk Tune for solo piano, 2018

Reflats / Réflexions (Reflections of Stravinsky's Octet for Wind Instruments) for flute, clarinet, two bassoons, two trumpets, trombone, and bass trombone, 2017

Etude for Suspended Cymbal and Snare Drum, 2016

Eefer Madness for E-flat (a.k.a. "eefer") clarinet, 2015

Same Trains for two cellos, 2015

Begin the Beguan for violin, 2014

Incidental Music for Macbeth for fixed electronic media, 2014

Lincoln Highway Suite for symphonic band, 2014

Lincoln Highway Suite for orchestra, 2013

On Ninth Street for jazz ensemble, 2012

Abyss for tuba and fixed electronic media, 2012

Abyss II for contrabass and fixed electronic media, 2012

Bullfrog for percussion and fixed electronic media, 2012

Dads, Sons, and Daughters for violin, 2012

fin du monde for piano and fixed electronic media, 2012

Impressions of Mt. Charleston for alto saxophone and fixed electronic media, 2012

Piano Sonata, 2012

Deceived for harp, 2011

Mele Ho'ipoipo for concert band, 2011

Saguaros (Tuscon, AZ) (postcard piece no. 8) for voice or instrument with piano, guitar, or accordion, 2011

Twelve American Stories for percussion and fixed electronic media, 2011

compositions completed since 2010, continued.

And the Wind Cries Jimi for viola and guitar, 2010

Burnin' Desire for viola and guitar, 2010

In C7 for violin and piano, 2010

Madison, Wisconsin (postcard piece no. 8) for 1-5 players, 2010

Miller Park (postcard piece no. 7) for horn, 2010

Princess Ka'iulani for flute, 2010

Compositions Performed at Festivals (Juried or Invited)

Standing Waves (2024 music-film)

Newark International Film Festival (NJ), September 2025

Mysuru International Water Film Festival (Bangalore, India), June 2024

Gravitation (2021 music-film)

Lisbon Film Rendezvous (Lisbon, Portugal): December 2024

Cinestesia Film Festival (Porto, Portugal): October 2024

Bideodromo International Experimental Film & Video Fest (Bilbao, Spain), October 2024

Down East Flick Fest (Kinston, NC), September 2024

Max Sir International Film Festival (Costa Rica), September 2024

Click Fest (Fulton, MO), August 2024

Flight Deck Film Festival (New York, NY), July 2024

Orlando International Film Festival, May 2024

Folkestone Film Festival (England), March 2024

Las Vegas Music Video Awards, March 2024

573 Short Film Festival (Missouri), February 2024

Rock 'n' Roll Film Festival (Kenya), January 2024

MagikalCharm Experimental Video and Film Fest (New York, NY), December 2023

Festival Angaelica (online film festival), December 2023

The Cuckoo's Song (2023 music-film)

Mister Vorky (Film Festival in Ruma Serbia), June 2024

Kinosuite International (Jakarta, Indonesia), May 2024

Life Screenings One Minute Film Festival (Claremont, FL), January 2024

Variations on a Nambian [sic] Folk Tune, San Francisco International Piano Festival, August 2020

Guitar and Newspaper for fixed electronic media. New Horizons Music Festival (Kirksville, MO),

October 2014; Electroacoustic Juke Joint (Cleveland, MS), 2007; eXtensible Electric Guitar

Festival (Worcester, MA), 2008

Abyss for tuba and electronics. Electronic Music Midwest (Chicago, IL), 2012; ElectroAcoustic Barn

Dance (Fredericksburg, VA,) 2012

Impressions of Mt. Charleston for alto saxophone and electronics, University of Alabama-Huntsville

New Music Festival, 2012

6/12/09 for electronics, Trinity College Electroacoustic Music Festival (Hartford, CT), 2010

Guitar and Newspaper, Standing Waves, Beatitudes, and Etude #5, Three Rivers Community

College Humanities Festival (Norwich, CT), 2010

Three Haiku for Clarinet and Bassoon, Belvedere Chamber Music Festival (Memphis, TN), 2009

Table for Four, for rock band, Oregon Bach Festival, 2005

Haystacks for orchestra, Las Vegas Music Festival, 2004

Haiku Settings: Winter for string quartet, Las Vegas Music Festival, 2004

Interviews in Media (since 2011)

Television and Internet Video:

- Sinclair Broadcast Group (90+ TV stations in the U.S.): "Music professor traveling route 66 as inspiration for new work," 2022
- KOB 4 (Albuquerque, NM): "Music professor composes tribute to Route 66," 2022
- The Bee* (Kingman, Bullhead City, and Lake Havasu City, AZ): "Route 66 Suite Composer Dr. Nolan Stolz, Associate Professor of Music at University of South Carolina Upstate, has been traveling up and down Route 66 since July 1," 2022
- Weatherford Daily News* (OK): "Route 66 orchestra partly inspired by Weatherford," 2022
- Pattern Energy (NM): "Music Composer on Route 66: Dr. Nolan Stolz," 2021
- The James Ruggles Show* (Tulsa, OK), 2021
- MMH Radio (ENGLAND): "Nolan Stolz 'Experiencing Black Sabbath: A Listener's Companion' Book Talks To MMH Radio @ The Home Of Metal," 2019
- Spartanburg Herald-Journal* (SC): "Nolan Stolz: Experiencing Black Sabbath," 2017

Radio:

- Radio Beat (62 FM stations in the Czech Republic): two interviews, 2021 and 2022
- High Plains Public Radio (19 FM stations in TX, OK, KS, NE, CO, and NM): "Gettin' Kicks: Classical Composer Nolan Stolz Travels Route 66 for 13 Months as Inspiration for Orchestral Work," 2022
- KUNM (Albuquerque/Santa Fe's NPR station): "Route 66 inspires itinerant composer," 2022
- KKOB (Albuquerque, NM), 2022
- KSMU (Springfield, MO's NPR station, Ozarks Public Radio): "Music composer draws inspiration for new work by traveling Route 66," 2022
- KQAY (Tucumcari, NM), 2021
- KTNM (Tucumcari, NM), 2021
- WNIJ/WNIU (Northern Illinois's NPR stations: Northern Public Radio): "Composer Premieres Lincoln Highway Suite," 2013

Newspapers:

- AP news story from Kingman, AZ (70+ newspapers and other news outlets in US and overseas, including front page of the *Spartanburg Herald-Journal*): "Composer cruising Route 66 to put highway to music," 2022
- Yahoo! News story from Santa Fe, NM: "Musician travels through New Mexico for Route 66 composition field research," 2022
- Yahoo! News story from Pontiac, IL: "Composer traveling the Mother Road for inspiration," 2022
- Yahoo! News story from *Albuquerque Journal* (NM): "Ode to the Mother Road," 2022
- Daily Press* (Victorville/Barstow/Newberry Springs, CA): "Route 66: Composer travels storied highway seeking inspiration for orchestral piece," 2022
- The Marshfield Mail* (MO): "Abbylee Courts receives 'suite' recognition," 2022
- Sapulpa Times* (OK): "The Mother Road and The Muse: Nationally Acclaimed Composer Travels RT 66 for Inspiration for Namesake Orchestral Suite," 2022
- Phelps County Focus* (MO): "Music professor traveling all of Route 66 for orchestra inspiration," 2022
- El Reno Tribune* (OK): "Mother Road Music: South Carolina Professor Drawing Inspiration for Orchestra Suite from Route 66 Experiences," 2022
- Laclede County Reporter* (MO): "Music from the Mother Road: A University of South Carolina Music Professor is Looking for Inspiration on Route 66," 2022
- The Paper* (Dwight, IL): "Making Music for Route 66," 2022

interviews in the media, continued

- Yukon Review* (OK): "Following A Century Of Sounds: South Carolina Professor Writing Orchestral Composition On Route 66," 2022
- Weatherford Daily News* (OK): "Weatherford provides inspiration for Route 66 orchestral piece," 2022
- Miami News-Record* (OK): "Suite Sounds: Professor Working On Musical Tribute to the 'Mother Road'," 2022
- Beckham County Record* (OK): "Music Professor Stops in Elk City for Inspiration," 2022
- Elk City News* (OK): "Music Professor Stops in Elk City for Inspiration," 2022
- The McLean News* (TX): "Route 66 Music Composer, Dr. Nolan Stolz, Visits McLean," 2022
- Spartan Weekly* (Spartanburg, SC): "Local composer awarded American Prize," 2021
- Spartanburg Herald Journal* (SC): "Sound Observations: Birth of Heavy Metal class rekindles my love of Blue Cheer," 2017
- Spartanburg Herald-Journal* (SC): "Spartanburg Philharmonic to Present Espresso Series Concert Friday," 2017
- The Carolinian* (Spartanburg, SC): "Stolz Premiered Composition with the Spartanburg Philharmonic Orchestra," 2017
- Latrobe Bulletin* (PA): "Lincoln Highway songstress celebrates road's centennial," 2013
- Vegas Seven* (NV): "Reverberations, inhalations, experimentations," 2012
- Belle Banner* (MO): "Dr. Nolan Stolz — recent resident at Osage Arts Community," 2012
- Pahrump Valley Times* (NV): "Red Barn Hosts Electronic Music Artist," 2012
- The Volante* (SD): "Professor records indie-rock album," 2011

Magazines:

- New Mexico Route 66 Magazine*, "A Time To Reflect: South Carolina Professor to Compose New Suite After Taking Sabbatical on Route 66" by Gregory Hasman, p. 29 in 30/4, 2023
- Show Me Route 66*, "Nolan Stolz's Route 66 Suite Found Inspiration in Missouri" by Cheryl Jett, pp. 31-33 in 32/4, 2022
- Route 66 Federation News*, "Composing the Route 66 Suite" by Kip Wellborn, pp. 19-30 in 28/3 (Autumn), 2022
- UP*, "Taking Note: Commercial music professor recognized for his compositions and teaching," 2020

Podcasts:

- BuffSpeak (West Texas A&M University): "Sweet 66 Suite," 2024
- Heavy Metal 101 (US): "A Seventies Sabbath Season Finale Spectacular!," 2022
- Wake Up With Jim (Kingman, AZ): "Ghost Towns on Route 66," 2021
- L.A. Radio Sessions (Los Angeles, CA): "Experiencing Black Sabbath with Nolan Stolz," 2018

Grants, Fellowships, etc.

- Research Initiative for Summer Engagement (RISE) grants from the University of South Carolina and USC Upstate: 2015, 2017, 2018, 2020, 2023, and 2024 (\$36,000 total)
- Scholarly Course Reallocations from USC Upstate: 2015, 2016, 2018, 2019, 2021, 2023, and 2024 (\$17,500 total)
- Teaching and Productive Scholarship (TaPS) grants from USC Upstate, 2014, 2015, 2016, 2017, 2018, 2019, 2021, 2023, and 2024 (\$17,945 total)
- Undergraduate Teaching Assistant Grant from USC Upstate: SP23, FA23, and SP24 (\$4,500 total)
- OER (Open Educational Resources) Faculty Stipend grant from USC Upstate's Center for Academic Innovation and Faculty Support to create the *Commercial Musicianship Keyboarding Skills Handbook*, 2023 (\$1,500)

grants, fellowships, etc., continued

Artist Residency Fellowships (10) from Osage Arts Community: 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021–22 (13-month residency), and 2023 (est. \$128,000 total value)
Student Research Assistant Grants USC Upstate: 2016-17, SP 2018, SP 2019 (\$4,020 total)
Artist Project Grants from Arts Partnership of Greater Spartanburg, 2015 and 2017 (\$1,500 total)
ASPIRE-I grant from USC and USC Upstate, 2016-17 (\$15,000)
Scholarly Startup Package from USC Upstate, 2016-17 (\$5,000)
Professional Development Grant from the Nevada Arts Council, 2013 (\$650)
Artist Residency Fellowship, Sitka Center for Art and Ecology, 2013 (\$8000 value)
Winner, Vox Novus/Composer's Voice: Dance Collaboration Competition, 2012 (\$200)
Artist Residency Fellowship, Goldwell Open Air Museum, 2012 (\$5000 value)
Artist Residency Fellowship, Prairie Center of the Arts, 2012 (\$7000 value)
Artist Residency Fellowships (2), Virginia Center for the Creative Arts, 2009/10 and 2012 (\$7560)
University of South Dakota Center for Teaching and Learning Grant, 2012 (\$1500)
Jackpot Grants (2) from the Nevada Arts Council, 2011 and 2012 (\$1800 total)
Most Outstanding Student Composition Award, College Music Society Northeast, 2009 (\$100)
Finalist in SCI National Student Composition Competition, 2009
Finalist in ClefWorks International Composition Competition, 2008
One of six participants in the Omaha Symphony New Music Symposium, 2008
Second Prize in the New Zealand Association of Organists International Composition Competition for *Ascension to a Memory*, 2007 (\$250)
Max Di Julio Composition Award for *Haystacks* for orchestra, 2004 (\$1000)

Commissions, 2010–18 (N.B.: as of 2018, I no longer accept commissions)

Nick Phillips (Associate Professor of Piano, University of Wisconsin-Eau Claire), 2018
Spartanburg Philharmonic Orchestra Espresso Series, 2017
Terminus Ensemble (Atlanta, GA), solo percussion piece 2016
Cello Times Two (members of Spartanburg Philharmonic Orchestra), 2015
Southeast Missouri State University Department of Theatre and Dance, incidental music for *Macbeth*, 2014
Erin Bomboy (choreographer in New York), fixed electronic media, 2013
Robert Karrass (faculty member, McMaster University, Canada), piano sonata 2012
Tom Peters (faculty member, CSU-Long Beach), bass and fixed electronic media, 2012
Mary McKinnon (doctoral candidate at Bowling Green State University), tuba and fixed electronic media, 2012
Darin Wadley (Associate Professor of Percussion, University of South Dakota), percussion and fixed electronic media, 2012
Alturas Duo (Connecticut), viola and guitar. two commissions: 2010 and 2011
Mark McArthur (faculty member, University of Nevada, Las Vegas), alto saxophone and fixed electronic media, 2011
Composers Voice Concert Series (New York, NY), violin and piano, 2010

Additional Performances of Compositions Since 2010 (not including conferences or festivals)

Ghost Town Miners

University of Nevada, Las Vegas Percussion Ensemble, Rhyolite, NV 2024
Southeast Missouri State University Percussion Ensemble, 2014
University of Texas-Brownsville Percussion Ensemble, 2014
University of Nevada, Las Vegas Percussion Ensemble, 2013

additional performances of compositions since 2010, continued

Eefer Madness for E-flat clarinet. Tim Bonenfant. Angelo State University (2022, 2018, 2015, and 2014), Colorado State University (2014), Houston, TX (2014)

Lincoln Highway Suite for orchestra

“From the Hudson,” “Metals Heartland,” “Prairie View,” and “Golden State Romp.” Four Seasons Chamber Symphony, Asheville and Flat Rock, NC, 2022

“Prairie View” and “Golden State Romp.” Salina (KS) Symphony, 2022

“Golden State Romp.” Spartanburg Philharmonic, 2020

Lullaby for Sam for guitar.

Aaron Larget-Caplan: California State University-Bakersfield (2022), Lincoln City (OR) Cultural Center (2015 and 2013), Bend, OR (2015), Willits, CA (2013), Astoria, OR (2013), Wheaton College (MA, 2013), Littleton (NH) Opera House (2011), CSU-Bakersfield (2011), University of Nevada, Las Vegas (2011), New Music Hartford (CT) (2010), Cambridge, MA (2010)

Patrick Flynn: Spartanburg Methodist College, 2017

Abyss II for bass and fixed electronic media. Tod Leavitt. Valdosta State University, 2018

Dads, Sons and Daughters for violin.

Scott Jackson: Las Vegas, NV, 2017

Nicole Stacy: For the concert film *My Dad's Violin*. New York, NY, 2012

Etude for Snare Drum and Suspended Cymbal.

Dominic Ryder: Atlanta, GA, 2017

Brandon Dodge: Atlanta, GA, 2016

Haiku Settings: Summer for string trio. Trillium Ensemble, Spartanburg, SC and Gaffney, SC, 2017

Reflets / Réflexions (Reflections of Stravinsky's Octet for Wind Instruments). Spartanburg Philharmonic Orchestra Chamber Ensemble, 2017

“Prairie View” from *Lincoln Highway Suite*

Shoreline Symphony, 2016

Los Angeles Symphonic Winds, 2015

Joliet Symphony Orchestra, 2014

Ashford University Wind Ensemble, 2014

Cornell College Band, 2014

Prairie State College, 2014

Clinton Symphony Orchestra, 2013

Dubuque Symphony Orchestra, 2013

Omaha Symphonic Winds, 2013

Begin the Begaun for violin. Composer's Voice Concert Series. New York, NY, 2015

Lincoln Highway Suite (complete)

DuPage Symphony Orchestra (Naperville, IL), 2015

Review of concert in Chicago Tribune and Naperville Sun

University of Arkansas-Fort Smith Symphonic Band, 2015

Sandhills Symphony Orchestra (North Platte, NE), 2014

Press: The Imperial Republican, The North Platte Bulletin, North Platte Telegraph, Visit North Platte, and Valentine Midland News

“Prairie View” from Piano Sonata. USC Upstate, 2015

Same Trains for two cellos. Cello Times Two.

North Greenville University in Tigerville, SC, 2015

Treefalls: New Music. Spartanburg, SC, 2015

“Traversing the Mountains” from *Lincoln Highway Suite*. Metropolitan State University of Denver Symphony Orchestra, 2015

additional performances of compositions since 2010, continued

Incidental music for Macbeth for fixed electronic media. Southeast Missouri State University, 2014

Mournful Chirping for violin and clarinet. Southeast Missouri State University, 2014

Moor Hens for violin, clarinet and cello. Brazil, 2014

"Golden State Romp" from *Lincoln Highway Suite*. San Francisco State Univ. Wind Ensemble, 2014

Reno (Postcard Piece No. 9) for clarinet. Southeast Missouri State University, 2013

The Legend of Waianapanapa Caves for violin and piano.

René Kubelik (from Czech Republic) at Eastern Tennessee State University, 2013

James Harvey and Lisa Maresch, University of Nevada, Las Vegas, 2011

Three Haiku for violin and clarinet. Luna Nova New Music Ensemble. Rhodes College (2013),
University of Mississippi (2013)

Lincoln Highway Songs. CeCe Otto. 20+ performances in NY, NJ, PA, OH, IN, IL, IA, NE, WY, UT, NV
and CA, 2013

Battle from Within for fixed electronic media and dance. New York, NY, 2013

Electronic music for Virko Baley's opera *Holodomor: Hunger*. Kiev, Ukraine (2013), New York, NY
(2013), Las Vegas, NV (2013)

Impressions of Mt. Charleston for saxophone and fixed electronic media

Mark McArthur, University of Nevada, Las Vegas, 2011 and 2012

Scotty Phillips, Florida State University New Music Ensemble, 2012

Abyss for tuba and fixed electronic media.

Mary McKinnon, Bowling Green State University, 2012

Steve Kunzer, University of Nevada, Las Vegas, 2012

Postcard Pieces Nos. 3, 6 and 7. A Very Small Consortium. UW-Green Bay, 2012

And The Wind Cries Jimi and Burnin' Desire for viola and guitar. Alturas Duo: Hartford, CT and
Towson University (2012), Cochabamba, Bolivia (2011)

On Ninth Street, Las Vegas Academy Jazz Ensemble, 2012

Twelve American Stories (percussion and fixed electronic media)

Mark Eichenberger, Chicago, IL, 2012

Rachel Poss, University of South Dakota, 2012

Jack Steiner, University of Nevada, Las Vegas, 2011

Tim Jones, University of Nevada, Las Vegas, 2010 and 2011

Concerto for Electric Guitar and Symphonic Band.

University of South Dakota Symphonic Band, 2012

Hartt Wind Ensemble, 2011

Remnants of Bullfrog, Nevada for fixed electronic media and dance. New York, NY, 2012

fin du monde for piano and electronics. Shiau-uen Ding. New York, NY, 2012

Deceived for harp. Alyssa Reit. New York, NY, 2011 and 2012

Guitar and Newspaper for fixed electronic media. University of South Dakota, 2011

In Paradisum for piano quintet. NEXTET, University of Nevada, Las Vegas, 2011

6/12/09 for two TV antennas, two DTV converters, wah-wah and distortion pedals. Nolan Stolz,
University of Nevada, Las Vegas, 2010

Catharsis II for piano quartet. Boston New Music Initiative, 2010

Fox-ey for sixth-tone guitar. Yovianna García, New Music Hartford, 2010

Gift Horse for soprano and piano. Lydia McClain. The Hartt School, 2010

In C7 for violin and piano.

Laraine Kaizer and Anna Kijanowksa, University of Nevada, Las Vegas, 2010

Nolan Robertson and Chris Wilson. New York, NY, 2010

Mini-Concerto for Electric Guitar and Chamber Ensemble. Central Connecticut State University
Chamber Players, New Britain, CT, 2010

additional performances of compositions since 2010, continued

Postcard Pieces Nos. 1, 5 and 7. Samantha Benson, horn. Boston, MA, 2010

The Prayer, Postcard Piece No. 1, and How Cool They Are. Green Bay Miniaturist Ensemble.
Green Bay, WI, 2010

Princess Ka'iulani for flute. Melanie Chirignan: Lily Pad (Cambridge, MA) and University of Nevada,
Las Vegas, 2010

Three Haiku for Flute and Cello. Lily Pad: Boston, MA, 2010

selections from *Haiku Settings: Summer* for flute, clarinet and bassoon. The Hartt School, 2010

The Touch: a miniature for solo piano. Vox Novus Composer's Voice, Rio de Janeiro, Brazil, 2010

Waka for Steve and Waka for voice and piano.

Wen Zhang and Karen McCann, University of Nevada, Las Vegas, 2010

Sydney Anderson and Patricia Domingos, The Hartt School and New Music Hartford, 2010

What the Waves Tell Me for solo cello. Bradley Taylor, University of Nevada, Las Vegas, 2010

Selected Recordings as Drummer Since 2011

"Forever Spartan Strong," virtual performance on YouTube, 2021

UofSC alma mater, virtual performance for USC Upstate's May 2021 commencement

Nolan Stolz Rock Orchestra, The Tributary Music Label, CD, 2017. (Commercial)

"Variation 7" for xylophone, drum set and bass guitar, *Variations on a Dream*, Art Rock Circus,
The Tributary Music Label, 2013. (Commercial)

Halloween Town (with members of The Killers, Louis XIV, The Shys). *Zafra Ct. Cornstalk*
Recordings, 2011. (Commercial)

Performances as Drummer Since 2011

With a USC Upstate student jazz combo, 2024

USC Upstate ad-hoc faculty ensembles, 2014–present

Patrick Moss Jazz Quartet, Mary Black Hospital, 2023

Gravitation for five to eight instruments, virtual performance for video/music film, 2020

Tick, Tick, Boom!, USC Upstate, 2019

USC Upstate Faculty/Student/Alumni Jazz Quintet, Piedmont Club, Spartanburg, SC, 2019

Nolan Stolz Rock Orchestra

Chapman Cultural Center, Spartanburg, SC, 2018

USC Upstate, 2018

conferences in Spartanburg, SC and Conway, SC (see above), 2018

A Tribute to Grant Green, USC Upstate HPAC Theatre, 2018

Patrick Moss Jazz Quartet, Blues Blvd. Jazz Club, Spartanburg, SC, 2017

Spartanburg Jazz Ensemble, Triple Tree Aerodrome, Woodruff, SC, 2017

USC Upstate Faculty Jazz Trio

Blues Blvd. Jazz Club, Spartanburg, SC, 2016 and 2017

Morgan Square, Spartanburg, SC, 2017

USC Upstate, 2015 and 2017

Hyland Brooks, Blues Blvd. Jazz Club, four performances in 2015

USC Upstate ad-hoc ensembles faculty (*2014–present, as service to the division and as teaching*)

Nolan Stolz Jazz Trio, Royal Resort, Las Vegas, NV, 2012

Halloween Town

The Killers post-concert after-party at The Artifice, Las Vegas, NV, 2012

Royal Resort, Las Vegas, NV, 2011

Beauty Bar, Las Vegas, 2011

additional performances as drummer since 2010, continued

Gilbert Batangan Quartet at JazzMinds, Honolulu, HI, 2011

Jana Stanfield and others, Family Music Center, Las Vegas, NV, 2011

Public Musicology and Other Scholarly Activity since 2013

Numerous videos on the *Route 66 Suite* YouTube channel, 2023–present

“African American Culture and Route 66.” YouTube video, originally created for AFAM U204

Special guest for Season 1 finale of *Heavy Metal 101* podcast, 2022

“Discovering the masked vocal in Black Sabbath’s ‘E5I50’ from *Mob Rules* (1981).” YouTube video.
1,272 views since December 2021

“Explanation of Black Sabbath’s ‘Slapback’ and Other Origins of ‘Walk Away’.” YouTube video.
2,761 views since March 2021

“Black Sabbath’s Heaven and Hell: demo version vs. the album version (Geoff Nicholls on bass).”
YouTube video. 1,564 views since January 2021.

“Forgotten Black Sabbath riff (March 72) demonstrated and discussed.” YouTube video. 2,706
views since July 2020.

“Was There Another Black Sabbath? Dr. Nolan Stolz explains. . .” YouTube video. 2,806 views
since April 2020.

“Lecture-Recital: A Modern, Rock Arrangement of Franz Schubert’s *Erlkönig*.” Proceedings of the
2018 SC Upstate Research Symposium.

“The Mystery of the Flute on Black Sabbath’s Born Again.” YouTube video. 3,713 views since
January 2018.

“Jazz Sabbath: The Curious Case of Black Sabbath’s ‘Air Dance’ from *Never Say Die!* (1978).”
Proceedings of the 2017 SC Upstate Research Symposium.

“Neither Here Nor There: Electroacoustic Composition, Shakespeare’s *Macbeth*, and Eleventh
Century Scottish Music.” Proceedings of the 2016 SC Upstate Research Symposium.

“Ka Haku Mele ‘Āina a Ho‘oipoipo: Programmatic Elements in the Hawaiian-Themed Compositions
of Nolan Stolz.” Proceedings of the 2013 Hawaii International Conference on Arts and
Humanities.

Professional Affiliations and Service to the Profession

Korean Journal of Research in Music Education, international editorial board, 2023–25

Editorial Board for College Music Society/Routledge’s *Pedagogies and Innovations in Music*, 2019–
present

Peer-review and feedback on songwriting textbook proposal for Rowman & Littlefield, 2023

Consultant for National Trust for Historic Preservation (regarding underserved communities
along Route 66), 2022

College Music Society, 2009–present

Mentored graduate student music theory paper at national conference

Judge for Mid-Atlantic Conference composition call for scores (reviewed 60 submissions in
2015 for the 2016 conference)

Judge for the three finalists in the 2019 Kentucky Music Teachers Association Composition
Commission Competition

Judge for the seven finalists in the 2019 MACRO Composers Competition (national)

Judge for 2017 North Carolina Arts Council composer fellowship competition. Reviewed 42
portfolios and then traveled to Raleigh, NC to judge final 12

Judge for 2012 Alabama Music Teachers Association composition competition

Feedback on music theory textbook for Taylor & Francis, 2022

service and professional organizations, continued

Peer-review and feedback for book for University of Mississippi Press, 2022

Peer-review and feedback for two books for University of Georgia Press, 2019 and 2021

Peer-review and feedback on articles for *Music Theory Spectrum* (a highly-respected journal in the field of music theory), 2021 and 2022

Peer-review / feedback on articles for *Musical Insights* (theory journal), 2016 (2), 2017, and 2021

Society for Music Theory, 2009–present

Thanked in Brad Osborn's 2016 book, *Everything in its Right Place: Analyzing Radiohead*, as part of a group of popular music scholars in the Society for Music Theory

Feedback on five paper proposals for "What Is Jazz Tonality?," a special session at the 2015 Society of Music Theory national conference

Peer-reviewed article for *Metal Music Studies*, 2018

External consultant for program review of Nova Southeastern University's B.A. in Music degrees, 2018

Treefalls: New Music. Spartanburg, SC (Artistic Consultant, Grants Manager), 2014–21

Judge for 2015 and 2016 Treefalls composition competitions (11 total portfolios)

Conducted premiere of the 2016 winner's piece at Chapman Cultural Center

Awarded grants from New Music USA (2018) and from Arts Partnership of Greater Spartanburg (2015, 2016, 2017, 2018)

Mid-Missouri Composers Symposium (Director), 2013–18

Invited featured composers and reviewed applications for participation

Led roundtable discussions (seminar/workshops) on special topics

Organized talks to the community

Promotion, interviews with press, scheduling, and other duties

Gave feedback on Benjamin Geyer's research, for which I was thanked in his 2016 PhD dissertation "Meter, Phrase, and Form in the Compositions of Maria Schneider"

Assisted Phil Gonin in his research related to Pink Floyd's ASCAP publishing, for which I was thanked in a footnote in his "Experimentation and a New Listening Experience: The Case of 'A Saucerful of Secrets'" essay in the 2016 book *Prog Rock in Europe*

Judge for 2015 Pinoy Idol singing competition (regional trials in Spartanburg, SC)

New Music Hartford (Artistic Director: curate concerts, grant-writing, submit score calls, 2007–11)

Music Theory Society of the Mid-Atlantic, 2009–present

Society of Composers, Inc., 2007–present

Vox Novus (New York, NY), 2007–present

MACRO (Macro Analysis Creative Research Organization), 2007–present