

William Ross Hagen
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EDUCATION

- 2010 Ph.D. in Musicology, University of Colorado at Boulder.
Dissertation: “Fandom: Participatory Music Behavior in the Age of Postmodern Media.”
Supervisor: Jeremy Smith
- 2005 M.M. in Musicology, University of Colorado at Boulder.
Thesis: “Norwegian Black Metal: An Analysis of Musical Style and its Expression in an Underground Music Scene.”
Supervisor: Jeremy Smith
- 2001 B.A. in Music, Davidson College.
Graduated Cum Laude

EMPLOYMENT

- 2016– **Utah Valley University, Orem, UT.**
Assistant Professor of Music Studies
- 2010–16 Lecturer in Music History
- American Popular Music
American Popular Music Online (Course Designer)
Honors Research Group on Popular Music Fan Cultures
Introduction to Music
Introduction to Music Online (Course Designer)
Introduction to World Music Online (Course Designer)
Modern Legacies
Music Fundamentals
Music History and Literature I & II
- 2005–10 **University of Colorado at Boulder, Boulder, CO.**
Instructor
- Heavy Metal Music: History, Culture and Criticism (Continuing Ed.)

Music in the Rock Era: Special Topics in Heavy Metal
Music Appreciation
Music in American Culture
Music in the Rock Era
Music Literature I & II

2008 **Regis University, Denver, CO.**
Instructor

Exploring Music

2002–05 **University of Colorado at Boulder**
Teaching Assistant

Music Appreciation
American Folk & Pop
Jazz History
Music in the Rock Era
Introduction to Musical Styles

ACADEMIC PUBLICATIONS

In progress “‘Not Not Black Metal’: Black Metal Theory and the Weird.” *The Weird: A Companion*. Edited by Carl Sederholm. New York: Peter Lang.

“On Horseback They Carried Thunder: The Second Lives of Norwegian Black Metal.” In *The Cambridge Companion to Metal Music*, edited by Jan-Peter Herbst. Cambridge: Cambridge University Press, 2023.

Forthcoming “Pagan Crusades?: *Palästinalied* and Medieval Song in ‘Mittelalter’ Metal,” in *Folk Metal: Critical Essays on Identity, Myth and Culture*, edited by Jenny Butler. Basingstoke, U.K.: Palgrave Macmillan.

2020 *Darkthrone’s A Blaze in the Northern Sky*. New York: Bloomsbury Academic.

“‘A Gothic Romance’: Neomedieval Echoes in Gothic and Doom Metal.” In *The Oxford Handbook of Music and Medievalism*, edited by Stephen C. Meyer and Kirsten Yri, 547–563. Oxford: Oxford University Press.

“From the Dark Past: The Historiography of Violence in Norwegian Black Metal.” In *Researching Subcultures, Myth and Memory*, edited by Bart van der Steen, and Thierry P.F. Verburgh, 151–170. Basingstoke, U.K.: Palgrave Macmillan.

- 2019 *Medievalism and Metal Music Studies: Throwing down the Gauntlet*, Bingley, UK: Emerald Publishing, 2019. Co-editor with Ruth Barratt-Peacock.
- “Introduction.” In *Medievalism and Metal Music Studies: Throwing down the Gauntlet*, edited by Ruth Barratt-Peacock and Ross Hagen, 1–13. Bingley, UK: Emerald Publishing, 2019. Co-written with Ruth Barratt-Peacock.
- “Finding the Past in the Present and the Present in the Past.” In *Medievalism and Metal Music Studies: Throwing down the Gauntlet*, edited by Ruth Barratt-Peacock and Ross Hagen, 137–144. Bingley, UK: Emerald Publishing, 2019. Co-written with Ruth Barratt-Peacock and Brenda S. Gardenour Walter.
- “Obsequiae: Reconciling ‘Authentic’ Medieval Musical Styles with Metal.” In *Medievalism and Metal Music Studies: Throwing down the Gauntlet*, edited by Ruth Barratt-Peacock and Ross Hagen, 145–156. Bingley, UK: Emerald Publishing, 2019.
- “Social Movements.” In *The SAGE International Encyclopedia of Music and Culture*. Thousand Oaks, CA: SAGE Publications.
- 2017 “Metal in Europe.” In *Bloomsbury Encyclopedia of Popular Music of the World*, edited by David Horn. New York: Bloomsbury Publishing.
- 2015 “‘Bandom Ate My Face’: The Collapse of the Fourth Wall in Online Fan Fiction.” *Popular Music and Society* 38(1): 44–58. Reprinted in *Fan Identities and Practices in Context: Dedicated to Music*, edited by Mark Duffett, 156–170. New York: Routledge, 2016.
- 2014 “Kvlt-er than Thou: Power, Suspicion, and Nostalgia within Black Metal Fandom.” In *The Ashgate Research Companion to Fan Cultures*, edited by Linda Duits, Koos Zwaan, and Stijn Reijnders, 223–236. London: Ashgate.
- “No Fun: Noise Music, Avant-garde Aggression, and Sonic Punishment.” In *Hardcore Punk and Other Junk: Aggressive Music in the Contemporary World*, edited by Eric James Abbey and Colin Helb, 91–106. Lanham, MD: Lexington Books.
- 2013 “A Warning to England: Monstrous Births, Teratology, and Feminine Power in Elizabethan Broadside Ballads.” *Horror Studies* 4(1): 21–41.
- “Political Inscriptions on Musical Instruments.” In *Encyclopedia of American Music and Culture*, edited by Jacqueline Edmondson, 867–869. Santa Barbara, CA: ABC-CLIO.
- “SST Records.” In *New Grove Dictionary of American Music*, edited by Charles

Hiroshi Garrett. New York: Oxford University Press.

“Steve Roach.” In *New Grove Dictionary of American Music*, edited by Charles Hiroshi Garrett. New York: Oxford University Press.

- 2011 “Ideology and Mythology in Norwegian Black Metal.” In *Metal Rules the Globe*, edited by Harris Berger, Paul Greene, and Jeremy Wallach, 180-199. Durham, NC: Duke University Press.

REVIEWS

- 2017 Review of *The Death Archives: Mayhem 1984–94*, by Jørn Stubberud. *Metal Music Studies* 3(2): 345–347.

- 2015 Review of *The History of Live Music in Britain, Volume 1: 1950–1967*, by Simon Frith, Matt Brennan, Martin Cloonan, and Emma Webster. *North American British Music Studies Association Newsletter* 2(2): 11–12.

Review of *Local Music Scenes and Globalization: Transnational Platforms in Beirut*, by Thomas Burkhalter. *Journal of World Popular Music* 2(1): 108–113.

- 2012 Review of *Death Metal and Music Criticism: Analysis at the Limits*, by Michelle Phillipov. *Perfect Beat* 13(2): 187–188.

OTHER PUBLICATIONS

- 2019 “*Silent Night*” by Kevin Puts.” *Utah Opera Online Learning Courses*. <http://utahopera.org/watch-listen-learn/online-learning-courses>.

- 2018 “*Romeo et Juliette* by Charles-François Gounod.” *Utah Opera Online Learning Courses*. <http://utahopera.org/watch-listen-learn/online-learning-courses>.

- 2017 “*La Bohème* by Giacomo Puccini.” *Utah Opera Online Learning Courses*. <http://utahopera.org/watch-listen-learn/online-learning-courses>.

“*The Man of La Mancha* by Dale Wasserman and Mitch Leigh.” *Utah Opera Online Learning Courses*. <http://utahopera.org/watch-listen-learn/online-learning-courses>.

- 2016 “*The Merry Widow* by Franz Lehár.” *Utah Opera Online Learning Courses*. <http://utahopera.org/watch-listen-learn/online-learning-courses>.

2015 “*The Pearl Fishers* by Georges Bizet.” *Utah Opera Online Learning Courses*.
<http://utahopera.org/watch-listen-learn/online-learning-courses>.

2014 “*La Traviata* by Giuseppe Verdi.” *Utah Opera Online Learning Courses*.
<http://utahopera.org/watch-listen-learn/online-learning-courses>.

PAPERS AND PRESENTATIONS

2021 Invited panelist, Fire in the Mountains Festival, Heart Six Ranch, Moran, WY.

2020 “Where Cold Winds Blow: Nordic Exoticism and Black Metal Music.” Lecture for the Musicology and Music Theory Colloquium Series at the University of Colorado at Boulder, Boulder, CO, March 9.

“Dead Malls: Vaporwave and the A E S T H E T I C S of Retail Music in the 21st Century.” Paper presented at the Annual UVU Humanities Program Symposium, Orem UT, February 27.

“‘Where Cold Winds Blow:’ Black Metal Music, Nordic Exoticism, and 21st-century Tourism.” Lecture for the “Fridays with Faculty” series sponsored by the University of Utah School of Music, Salt Lake City, UT, January 24.

2019 “Where Cold Winds Blow: Black Metal Borealism and Nordic Exoticism.” Paper presented at the Biannual Research Conference of the International Society for Metal Music Studies, Nantes, France, June 19.

2018 “A Question of Time: Music in the Historical Record.” Lecture for the Roots of Knowledge Speaker Series, Utah Valley University, Orem, UT, October 23.

“‘Every Thorn has its Rose’: The Problem of Pop Music in Metal.” Paper presented at the annual meeting of the International Association for the Study of Popular Music - United States, Nashville, TN, March 10.

2017 “Mother North: Metal Music and Scandinavian Identity in the 21st Century.” Invited lecture sponsored by the Department of German, Nordic, and Slavic, the Center for European Studies, and the Mead Witter School of Music at the University of Wisconsin at Madison, Madison, WI, October 6.

“‘Every Thorn Has Its Rose?’: Vocal Melody, Love Songs, and the Problem of Pop Music in Glam Metal.” Paper presented at the Boundaries and Ties Conference sponsored by the International Society for Metal Music Studies, Victoria, Canada, June 9.

“Mother North: Metal Music and Scandinavian Identity in the 21st Century.”
Invited lecture sponsored by Scandinavian Studies and the Department of
Comparative Arts and Letters, Provo, UT, March 3.

“Maximum Volume Yields Maximum Results: Noise Music’s Aesthetic of Sonic
Domination.” Paper presented at the UVU Art History Symposium, Orem, UT,
February 24.

2016 “By Dissonance be Driven?: Tone Clusters, Quarter-Tones, and Metal’s Avant-
Garde Other.” Paper presented at the Metal in Strange Places Conference, Dayton,
OH, October 22.

“Pagan Crusades?: *Palästinalied* and Medieval Song in ‘Mittelalter’ Metal.”
Lecture at the *Topics in the Aesthetics of Music and Sound* seminar series
sponsored by the Institute for the Study of Culture at the University of Southern
Denmark, September 8.

2015 Panel Discussion: “Freedom of Expression in the Arts.” Invited panelist. Utah
Valley University Ethics Awareness Week, Orem, UT, September 24.

“Perpetual Horrors: Ritualism and Musical Cosmography in Black Metal Music.”
Invited lecture at the “Fridays with Faculty” series sponsored by the University of
Utah School of Music, Salt Lake City, February 20.

2014 “‘Pay No Attention to the Man behind the...’: Ritualism and Depersonalization in
Underground Extreme Music.” Paper presented at the Metal and Cultural Impact
Conference, Dayton, OH, November 7.

“The Great Abuse and Vice that Here in England Doth Reign: Succession
Anxiety and Monstrous Birth Ballads in Elizabethan England.” Paper presented
at the annual meeting of the North American British Music Studies Association,
Las Vegas, August 2.

2013 “The Great Abuse and Vice that Here in England Doth Reign: Succession Anxiety
and Monstrous Birth Ballads in Elizabethan England.” Paper presented at the
annual Midwest Conference on British Studies, Chicago, IL, October 11.

2012 “No Fun: Noise Music, Avant-Garde Aggression, and Sonic Punishment.” Paper
presented at the annual meeting of the Popular Culture Association, Boston, MA,
April 11-14.

2011 “Blackened Historiography: The Battle over Norwegian Black Metal’s Official
History.” Paper presented at the annual meeting of the International Association
for the Study of Popular Music, Cincinnati, OH, March 9-13.

- 2010 “The Ritualized Use of Music in Group Exercise Classes.” Paper presented at the annual meeting of the Society for Ethnomusicology, Los Angeles, CA, November 14.
- 2008 “Bandom Ate My Face: The Practice of Music Fan Fiction.” Paper presented at the annual meeting of the Society for Ethnomusicology, Middletown, Connecticut, October 25–28.
- “Bandom Ate My Face: The Practice of Music Fan Fiction.” Paper presented at the Musicology Colloquium series at CU-Boulder, Boulder, CO, October 20.
- 2004 “Oskorei: Alienation and Mythology in Norwegian Black Metal.” Paper presented at the Center for the Interdisciplinary Study of Music Conference, University of California, Santa Barbara, CA, January 31.
- 2003 “Oskorei: Alienation and Mythology in Norwegian Black Metal.” Paper presented at the Musicology Colloquium series at CU-Boulder, Boulder, CO, October 27.

AWARDS, GRANTS, & CERTIFICATIONS

- 2020 First Year Seminar Design Workshop, Utah Valley University, Orem UT.
- 2019 Teaching Large Classes Workshop, Utah Valley University, Orem UT.
- 2018 Third Place, Best Online Course Design for MUSC 102G, Introduction to World Music. Awarded by the UVU Office of Teaching and Learning.
- 2016 Gateway Course Initiative grant co-recipient, Utah Valley University, Orem, UT.
- Office of Teaching & Learning, *Faculty Showcase for Teaching Excellence*, Utah Valley University, Orem, UT.
- 2015 Dean’s Faculty Recognition Award, Utah Valley University, Orem, UT.
- 2008 Musicology Award in Honor of Deborah Hayes, University of Colorado at Boulder, Boulder, CO.
- 2007 Peter and Julianne Steinhauer Scholarship, University of Colorado at Boulder, Boulder, CO.
- 2006-07 American Music Research Center Assistantship, University of Colorado at Boulder, Boulder, CO.

- 2005 Wallace F. Fiske Academic Achievement Award, University of Colorado at Boulder, Boulder, CO.
- 2002-05 Graduate Assistantship, University of Colorado at Boulder, Boulder, CO.

RESEARCH EXPERIENCE

- 2005-07 **University of Colorado at Boulder.**
Graduate Assistant American Music Research Center,
This was a two-year assistantship at the AMRC that involved archival work and helping to publish the AMRC journal. During my time there I worked on the archives of the composer Cecil Effinger and the Ben Lumpkin collection of digitized folk song recordings.

SERVICE TO THE UNIVERSITY

- 2019 Committee Member, School of the Arts Flexible Learning Committee (ongoing)

Committee Member, UVU General Education Committee, School of the Arts Representative (2019–2022)
- 2017 Committee Member, UVU Re-envisioning the Undergraduate Experience Committee (2017–2018, 2020 – present)

Concurrent Education Coordinator, UVU Music Dept. (ongoing)

School of the Arts Representative, UVU Faculty Development Committee (2017–2020)

Committee Member, Honors Steering Committee (ongoing)
- 2016 Committee Member, UVU Engaged Learning Week School of the Arts Committee
- 2010 Library Committee, School of the Arts, Utah Valley University.

SERVICE TO THE PROFESSION

- 2020 Reviewer, *Metal Music Studies* (multiple articles)
- 2018 Communications Officer for the International Society for Metal Music Studies. (ongoing until 2022)

Thesis examiner. Millington, Richard John. "Black Metal: Within the Sounds of Nature." Master's thesis, University of Huddersfield, 2018.

Reviewer, *Metal Music Studies*.

2017 Reviewer, *Théologiques*.

2015 Reviewer, *Journal of the Art of Record Production*.

Reviewer, *Journal of the Utah Academy of Sciences, Arts, and Letters*.

2013 Member, Editorial Advisory Board. *Metal Music Studies*. (ongoing)

2011 Reviewer, *Transformative Works and Cultures*.

SELECTED CREATIVE WORKS

2020 Heretic Temple. *Anti-Life EP*. Digital album.

2017 *gravity is very compelling*. Sound environment composed for the 2017 UVU Faculty Art exhibition at the Woodbury Museum, Orem, UT.

2016 Schrei aus Stein. *Wanderwege*. Digital album.

2014 Schrei aus Stein. *Cervin*. Digital album.

2011 Ruhl, Sarah. *Eurydice*. Utah Valley University, October 13–November 5, directed by Lisa Hall Hagen. Composed incidental music and sound environments for this production. This production was selected to travel to the regional festival of the Kennedy Center American College Theater Festival.

encomiast. *Malpaís*. Taâlem alm68, 3" compact disc of original electronic music.

2010 Schrei aus Stein. *Tsisnaasjini*. Crucial Blast, BLAZE 003.

2009 *when everybody is sleeping*. Pendulum New Music Exhibition, University of Colorado, Boulder, CO, 3 May. Original electro-acoustic composition.

encomiast/The Copper Thieves. *139 Nevada*. Lens Records LENS0103, 2 compact discs. Original electro-acoustic pieces derived from field recordings made at the abandoned Belvedere Theatre in Central City, CO. Composed in collaboration with Neville Harson and Toby Sinkinson.

2007 encomiast. *transit bed*. Gears of Sand, compact disc of original electronic music.

2005

encomiast. *havens*. Crucial Bliss BLISS09, compact disc of original electronic music.