



Iowa City, Iowa
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markrheume.weebly.com

Digital and Acoustic Humanist

Education

- 2018- PhD, Music Composition (ABD)
University of Iowa
Dissertation: *"That's the Way the Railroad Went: Public Memory and Public Melody of the Central Iowa Railway Company"*
- 2015 MA, Music Composition
Eastern Illinois University
Thesis: *"Characteristics of a Modern Ballet: The Adoption of Sonic Vocabulary and Textual Treatment in The Earth Without Water (2014)"*
- 2012 BM, Music Performance, *magna cum laude*
Eastern Illinois University

Teaching Experience

Music Instruction

- | | |
|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2021-2022 | Musicianship and Theory II, III, and IV
Teaching Assistant University of Iowa |
| 2021 | Fundamentals of Music Theory
Instructor of Record University of Iowa |
| 2019-2022 | Music Composition for Non-Majors Lessons
Instructor of Record University of Iowa |
| 2017-2018 | Trombone and Euphonium lessons
Adjunct Instructor University of Illinois-Springfield |
| 2016-2018 | Private trombone, euphonium, and tuba lessons
Brass Methods (music education course)
Brass Quintet coach
Adjunct Instructor Illinois College |
| 2016-2018 | Brass coach, Jazz Appreciation, World Music |

Instructor and Lecturer, for High School and Junior High
Eastern Music Camp | Eastern Illinois University

2016-2017 Theory and Aural Skills, Fifth through Eighth Grade
Instructor | Blessed Sacrament School, Springfield, IL

Writing Instruction

2020-2021 Rhetoric: Speaking and Reading
Instructor of Record | University of Iowa

2020-2021 Tutor, Writing Center
University of Iowa

2018-2019 Rhetoric
Instructor of Record | University of Iowa

College Student Engagement

School	Term	Course	Title	Enrollment
Ulowa	Fall 2022	MUS:1020	Composition for Non-Majors	1
Ulowa	Spring 2022	MUS:1202	Musicianship and TheoryII	9
Ulowa	Spring 2022	MUS: 2204	Musicianship and Theory IV	14
Ulowa	Fall 2021	MUS:1200	Fundamentals of Music	10
Ulowa	Fall 2021	MUS:2203	Musicianship and Theory III	14
Ulowa	Spring 2021	RHET:1060	Speaking and Reading	18
Ulowa	Spring 2021	MUS:1020	Composition for Non-Majors	1
Ulowa	Spring 2021		Writing Center	10 hours/week
Ulowa	Fall 2020	RHET:1060	Speaking and Reading	20
Ulowa	Fall 2020	RHET:1060	Speaking and Reading	19
Ulowa	Spring 2020		Writing Center	20 hours/week
Ulowa	Fall 2019	RHET:1030	Rhetoric	18
Ulowa	Fall 2019	RHET:1030	Rhetoric	18
Ulowa	Spring 2019	RHET:1030	Rhetoric	18
Ulowa	Spring 2019	MUS:1020	Composition for Non-Majors	1
Ulowa	Fall 2018	RHET:1030	Rhetoric	19
UIS	Spring 2018	MUS:141	Trombone Lessons	1
IL College	Spring 2018	MUS:260	Trombone/Tuba Lessons (IC)	3
UIS	Fall 2017	MUS:141	Trombone Lessons (UIS)	1
IL College	Fall 2017	MUS:266	Brass Methods (IC)	3
IL College	Spring 2017	MUS:261	Trombone/Tuba Lessons (IC)	3
IL College	Fall 2016	MUS:260	Trombone/Tuba Lessons (IC)	3

Honors and Awards

2022 Dissertation Writing Fellowship
College of Liberal Arts and Sciences | University of Iowa

- 2021 Outstanding Teaching Assistant Award
Council on Teaching | University of Iowa
- 2020 Doug Trank Memorial Teaching Award
Department of Rhetoric | University of Iowa
- 2015 Composer in Residence
Midwest Trombone and Euphonium Conference
- 2015 Thesis Award of Excellence
College of Arts and Humanities | Eastern Illinois University
- 2015 Hamand Society Scholar
Eastern Illinois University
- 2015 Distinguished Graduate Student
Department of Music | Eastern Illinois University
- 2015 First Place, Graham R. Lewis Memorial Poetry Award
Department of English | Eastern Illinois University

Service

- 2022-2023 CLAS Teaching Awards Committee
University of Iowa | College of Liberal Arts and Sciences
- 2020-2021 Core Curriculum Committee
University of Iowa | Department of Rhetoric
- 2019-2021 Graduate Advisory Committee
University of Iowa | Department of Rhetoric
- 2019-2021 Research Assistant (volunteer)
University of Iowa | Center for New Music Composer's Workshop Series
- 2019-2021 Secretary
Society of Composers, International | Iowa City Chapter
- 2019 Professional Development Program
Graduate Student Co-Leader
University of Iowa | Department of Rhetoric
- 2019 Railroad Conductor (volunteer)
Hawkeye Express | Iowa Northern Railway

Humanities Public Engagement

- 2019- Freelance Graphic Designer and Publishing Consultant

Engraving and Editing
 Five Movements in Color by Mary D. Watkins
Logo Design
 Watch No Evil Podcast
 Red Vespa Ensemble
 KateyJHalbert.com
Website Design
 American Musicological Society Midwest
Poster Design
 2020 Midwest Graduate Music Consortium
 2019 24+24 Concert

- 2019 Program Annotator for Hancher Auditorium 2019-2020 Season
 Humanities for the Public Good, *fellow*
 Obermann Center for Advanced Studies
- 2017-2022 Featured Speaker, on music and music composition topics
 Ulowa Trombone Studio | Iowa City, IA
 Morton High School | Morton, IL
 Bloomington Symphony Guild | Bloomington, IL
 Illinois College | Jacksonville, IL
 Illinois Symphony Orchestra | Springfield and Bloomington, IL

Arts Administration

- 2017 Office Administrator
 Illinois Symphony Orchestra | Springfield, IL
- 2016–2018 Orchestra Librarian
 Illinois Symphony Orchestra | Springfield, IL
- 2016-2017 Stage Manager
 Peoria Symphony Orchestra | Peoria, IL

Technical Skills

Adobe Illustrator	<i>vector graphics, logo design, document restoration, music engraving</i>
Adobe Audition	<i>digital audio workstation</i>
Adobe Premiere	<i>video editing</i>
Adobe InDesign	<i>publishing software</i>
Max MSP	<i>audio-visual interface</i>
Avid: Pro Tools	<i>digital audio workstation</i>
Avid: Sibelius	<i>music engraving</i>
Muscore4	<i>music engraving</i>
Encue	<i>live program note software</i>

Music Composition

Private Teachers

2019-2023	Dr. Jean-Francois Charles
2018, 2021	Dr. Sivan Cohen Elias
2020	Dr. Zachery Stanton
2016	Dr. Peter Hesterman
2013--2015	Dr. Brad Decker
2011	Dr. Jonathan Kirk

Selected Catalog

2023	<i>That's the Way the Railroad Went</i> for 18 musicians and tape (40') Dissertation Piece
2022	<i>I Am the Edison Phonograph</i> for choir(5') Read April 14, 2022 in Iowa City, IA by Kantorei Timothy Stalter, conducting
2022	<i>NOT 1</i> for piano (6') Premiered April 3, 2022 in Iowa City, IA by Matt Mason, piano
2022	<i>Portrait: Sister Corita Kent</i> for string quartet and tape (7') Premiered March 30, 2022 in Iowa City, IA by the JACK Quartet Performances planned for April 27, 28, and 29 2023 with Lauren Macke
2021	<i>Study no. 1</i> for monophonic instrument and resonant chamber (6') Premiered October 31, 2021 in Iowa City, IA by Lexi Doremus, oboe
2021	<i>Study no. 2</i> for monophonic instrument (3') Premiered March 28, 2021 in Iowa City, IA by Matt Mason, piano
2020	<i>Cathedral</i> for fixed media (6') Premiered December 8, 2020, online concert Commissioned by Ulowa Department of Dance
2020	<i>American Songbook no. 1: Zenaida macroura</i> (4') Premiered September 28, 2020 by Shawn Senguin, bassoon
2020	"iHearIC: Mark Rheume" (20') April 4, 2020, online concert
2020	<i>Gemini</i> for tenor and bass trombone (6') Commissioned by Austin Seybert
2019	<i>Iterations</i> for string quartet (4') Read December 4, 2019 in Iowa City, IA by the JACK Quartet
2019	<i>Villanelle no. 2</i> for tenor trombone (6')

Premiered October 27, 2019 in Iowa City, IA by Mark Rheume
Performed November 9, 2019 in Bloomington, IN by Mark Rheume
Performed March 13, 2020 in Kansas City, MO by Mark Rheume
Performed October 3, 2020 in Springfield, IL by Bill Mitchell

- 2019 *Escape* for video and live electronics (6')
Premiered May 3, 2019 in Iowa City, IA by Wenxin Li
- 2019 *Atlas no. 1* for string quartet (3')
Premiered March 13, 2019 in Iowa City, IA by the JACK Quartet
- 2018 *All Fathers Die* for fixed media (8')
Premiered December 8, 2018 in Iowa City, IA
- 2018 *Concerto no. 1* for trombone and piano (15')
Premiered July 14, 2018 in Iowa City, IA by Dr. Jemmie Robertson and
Jason Sifford
Commissioned by a consortium of collegiate trombone professors
- 2017 *Contrapunctus I* for trombone octet (5')
Premiered November 12, 2017 by MTEC PROFESSOR'S Choir
Performed July 15, 2018 by American Trombone Quartet and Qu4tre à 4
- 2017 *Pastorale* for double-bell euphonium (5')
Premiered November 11, 2017 in Charleston, IL by Mark Rheume
- 2017 *Entrance Fanfare* (3')
Premiered October 26 and 27, 2017 in Springfield and Bloomington, IL
by the Illinois Symphony Orchestra, Ken Lam conducting
- 2016 *American Suite* for trombone quartet (14')
Premiered November 5, 2016 in Charleston, IL by American Trombone
Quartet
- 2015 *Fanfare and Procession* for trombone ensemble (5')
Premiered November 1, 2015 in Charleston, IL
MTEC PROFESSOR'S Choir, Dr. Jemmie Robertson conducting
- 2015 *Symphony no. 1* for orchestra (17')
Premiered April 12, 2015 in Charleston, IL
Eastern New Music Ensemble, Mark Rheume conducting
- 2015 *The Earth Without Water* for chamber orchestra (19')
Premiered April 12, 2015 in Charleston, IL
Eastern New Music Ensemble, Mark Rheume conducting
- 2015 *Fanfare* for brass, percussion, and organ (3')
Premiered April 12, 2015 in Charleston, IL

Eastern New Music Ensemble, Dr. Jemmie Robertson

2015 *Symposium* for seven soloists and piano (25')
Premiered February 25, 2015 in Charleston, IL

Discography

- 2020 "American Suite" (composer)
Premier!, American Trombone Quartet
- 2017 "Pulcinella Suite" from *Pulcinella* (transcriber)
"Socrate" from *Symposium* (composer)
"Dido's Lament" from *Dido and Aeneas* (transcriber)
Collaborations, Dr. Jemmie Robertson and Paul Johnston
- 2016 *Lay These Weapons Down* (trombone and horn arranger)
Rebecca Rego and the Trainmen
- 2013 *Tolono* (trombone)
Rebecca Rego and the Trainmen

Reviews

- 2021 "...Rheume's *American Suite*, commissioned by the American Trombone Quartet, was written in a nostalgic spirit, recounting a nationalistic sound similar to those of Aaron Copland and Leonard Bernstein. Each movement expands on the interval of a perfect fourth and evolves in the manner of a narrative. The third movement has a melody reminiscent of an American folksong, creatively set and colorfully harmonized. There is great diversity of texture, mood, and color throughout the work, which the group performs with great energy and direction..."
-James Decker, *ITA Journal*
- 2017 "...Mark Rheume, whose composition, "*Entrance Fanfare*," received its debut performance on Friday, is the music librarian for the ISO as well as a music instructor at University of Illinois Springfield and Illinois College. His short piece did its job, providing a jolt of energy at the top of the night, with layers of sound and melody weaving in and out of a forceful central theme, an enjoyable performance which ended before it could fully register..."
-Scott Faingold, *Illinois Times*

Performance

Proficient Instruments

Tenor Trombone
Tenor and Alto Sackbut
Double-Bell Euphonium

Primary teachers

2009-2015 Dr. Jemmie Robertson
2008-2009 Mr. Allan Horney

As a soloist premiering/performing new works

2021 *Mono//Logic II*, Matt Mason
2021-2022 *Legit*, Jean-Francois Charles
2020 *Impulse*, Hongwei Cai
2019 *Jhuené*, Trinton Prater
2018 *To*, Kaleb Rhea

As a concerto soloist

2018 *Blue Bells of Scotland*, with the Illinois College Wind Ensemble
2012 *Blue Bells of Scotland*, with the Eastern Symphonic Orchestra
2011 *Concertino, Op. 4*, with the Eastern Symphonic Orchestra

As a section member

2022 *principal trombone*, CCPA Orchestra
2022 *opera trombonist*, The Machine Stops Company
2019 *opera trombonist*, University of Iowa Orchestra
2017 *substitute trombone*, Danville Symphony
2016-2017 *substitute trombone*, Jacksonville Symphony Orchestra
2015-2017 *principal trombone*, Sangamon Valley Civic Orchestra
2017 *trombone*, Springfield Municipal Opera

As a chamber musician

2022 Christine Burke Ensemble (substitute)
2019- Prairie Piffari Renaissance Ensemble
2019-2020 Riverslide Trombone Quartet
2015-2017 PROfessor's Choir, MTEC
2012-2013 Box Five Brass Quintet
2008-2012 Brass Tacks Brass Quintet

As a conductor

2018 *Contrapunctus I* (Rheume) and *Latin District* (Naulais)
American Trombone Quartet and Qu4tre à 4
International Trombone Festival

2017 *Contrapunctus I* (Rheume)
PROfessor's Trombone Choir
The Midwest Trombone Tuba and Euphonium Conference

- 2017 *American Suite* (Rheume)
University of Illinois-Springfield Orchestra
- 2015 *The Earth Without Water and Symphony no. 1* (Rheume)
Eastern New Music Ensemble

Professional Development

- 2022 Ulowa WriteOn Program, *fellow*
- 2021 PhD Careers Boot Camp, *fellow*
College of Liberal Arts and Sciences | University of Iowa
- 2018-2021 Rhetoric Pedagogy Training
Teaching & Professional Development, *student*
Teaching in a Writing Center, *concurrently tutor*
Teaching Rhetoric, *colloquium fellow*
- 2020 Eastman Leadership Academy, *fellow*
Eastman School of Music | University of Rochester
- 2015, 2020 Music Theory Pedagogy Training
Music Theory Pedagogy | University of Iowa
Music Theory Pedagogy | Eastern Illinois University

Languages

English (native); French (intermediate)

Statement of Teaching Philosophy

As a teacher, I craft opportunities and spaces for students to compose, explore, and advocate together.

We compose. Each student is an artist, tasked with building interpretations, drawing upon one's experiences and perceptions, and seeking the odd, alien, and different. Under this lens, one-on-one "Proposal Meetings" become "I Wonder" sessions. We workshop speeches as a composer might refine a string quartet. An editing session in the Writing Center becomes an exercise in Theme and Variations. Yet, whatever metaphor seems to brew here becomes quite literal in a late-semester major assignment, where students create their own podcast to showcase their research. Together, a classroom of twenty students creates a dynamic anthology of interests and inquiry, presented with all the charm and sincerity such a medium can muster. For many, it's a first chance to be published and to share their scholastic work outside of a peer review. Their work is a thing of utility and beauty.

We explore. My classroom invites students to share fascinations and frustrations, discoveries and dead-ends, and all of the tribulations that can lead to transformation. Great assignments ask students to be vulnerable in their actions and thoughts, to challenge and reckon with their convictions. My readings send students to new frontiers, diving into "A Modest Proposal," interpreting Akan folktales, or seeking out memories of the Hiroshima bombing. Exposure is but the first step; our best discussions grapple with preconceptions, authority, intention, and new networks of ideas. When I thank the class at the end of a discussion, a part of me is thanking them for enriching my own reading and for changing the way I think about an artifact or idea.

We advocate. While students prepare for their research interviews, I offer my own story about growing up as a sibling of a cancer patient in an in-class mock interview. During that hour, students practice crafting questions, judging the depth of responses to different question archetypes and strategies. They grow by asking tough questions about a tough subject, and sigh with relief that few topics will seem so difficult in comparison. I hope they also see, by example, that their speeches can deal with subjects that are deeply personal or important to them, and that narrative holds a great deal of potential for sharing ideas. We talk about research not as an action of prying the truth from unwilling hands, nor mining a person for information, but rather as giving someone *the opportunity to tell their story*. And therefore, we assume responsibility about how we frame and how we address the truths with which we engage.

I hope my classroom is a place to compose and explore and advocate, but at a semester's end, it seemingly disappears. I go back to wandering between buildings, only to find our classroom re-emerging on sidewalks, in coffeeshops, in encouraging email updates, in brilliant newspaper articles, in protest lines that claim the streets for justice. That's where I find my students-my fellow scholars- thriving.

Teaching Responsibilities

GRADUATE STUDENT INSTRUCTOR, UNIVERSITY OF IOWA

Musicianship and Theory II, III, IV (2021-2022)

I collaborated with a team of graduate students to assist a large lecture class of students delving deeper into music theory and aural skills. My lab, which consisted of about fifteen students, met twice a week between lectures. We practiced sight-singing, melodic and harmonic dictation, and workshopped how subjects in music theory can relate to practical issues that musicians encounter.

Fundamentals of Music Theory (Fall 2021)

I served as the sole instructor for students who are developing fundamental skills in music theory, including rhythm, pitch, scales, key signatures, intervals, and triads. I provide supplemental instruction for individuals, in addition to maintaining an online program that enables students to complete this course while they participate in Musicianship and Theory I. The class consists of both first-year music majors and non-majors.

Rhetoric 1060: Speaking and Reading (Fall 2020-Spring 2021)

Rhetoric: Speaking and Reading focused on the creation and analysis of arguments through public speaking. Students engaged with arguments spanning different media, with Marshall McLuhan's *The Medium is the Message* serving as a central text. Students concluded units on analysis, research, and informed persuasion with an Analysis Speech, an "I Search" Research Narrative, and a "Call to Action" podcast. Classes consisted of a mix of upperclassmen and underclassmen, and were taught in a hybrid format and as synchronous online classes.

Rhetoric 1030: Speaking, Writing, and Reading (Fall 2018-Fall 2019)

Rhetoric: Speaking, Writing, and Reading introduces the fundamentals of Rhetoric while preparing undergraduate students for collegiate-level scholarship. Students focused on arguments involving the environment and ecology, guided by Elizabeth Kolbert's *The Sixth Extinction*. Students concluded units on analysis, research, and informed persuasion with a "(How) They Say" analysis paper, "Artifact Speech", "I Search" Research Narrative paper, and a "Call to Action" podcast. Classes consisted of primarily first year students, taught in-person.

TUTORING AND INDIVIDUAL INSTRUCTION

Rhetoric Writing Center, Writing Tutor (Spring 2020, Spring 2021)

I wrote alongside students in weekly and one-off appointments, where we practiced writing, structure, and style. The students I worked with included undergraduates, ELL students, and graduate students.

Music Composition Private Lessons, Instructor (Spring 2019-Fall 2022)

I provided weekly composition lessons for music students pursuing composition as a secondary field. Lessons lasted one hour, and often consisted of theory instruction, engraving coaching, and conversations about aesthetics.

MENTORING EXPERIENCE

Professional Development Program, Co-Leader (Fall 2019)

I supported my peers and faculty in the University of Iowa Rhetoric Professional Development Program, which helped prepare new instructors to teach Rhetoric 1030. Engagement with fellow TA's and new faculty included participating in weekly meetings, modeling course materials, and leading discussions.

ADJUNCT INSTRUCTOR

Brass Methods, Illinois College

I served as the sole instructor for a preparatory course for music education majors, instructing students on how to teach the fundamentals of brass instruments. I offered weekly lectures, one-on-one lessons, and wrote and administered written and playing exams.

Ensemble Coach, Illinois College

I provided weekly coaching sessions for the student brass quintet. I provided repertoire, arranged music for the group, and helped the ensemble participate in various performances and a masterclass at the Midwest Trombone and Euphonium Conference.

Private Lessons, Illinois College and University of Illinois-Springfield

I provided weekly music lessons (in one hour intervals) for music majors and music minors at both Illinois College and UIS. I taught trombone, euphonium, and tuba lessons. I also arranged for students to attend conferences and performances with me throughout Illinois.

Guest Conductor, University of Illinois-Springfield

I assisted in running rehearsals for the UIS Orchestra, an ensemble made of students and community members. I rehearsed my own piece for the orchestra and conducted the premiere at the Fall Showcase Concert.

Guest Speaker, Various

I have written and delivered a number of educational collegiate and community-oriented presentations about my own compositions and how they relate to contemporary performances. Presentations occurred at grade schools, high schools, colleges, orchestra guilds, and orchestra performances.

Evidence of Effectiveness in the Classroom

I've been blessed to work with hundreds of incredible, courageous, and hard-working students. And, I've been even further blessed to receive anonymous feedback, including:

Dear Mark, thank you so much for being so kind and accommodating to me throughout the semester. This has been one of the hardest times of my life physically and mentally, and I would not have gotten through Theory without your compassion. The world needs more educators like you.

Mark does an incredible job of making sure everyone has ample resources to succeed. After every class, he sends us the homework and the slides from that day, and before quizzes he sends practice examples and words of encouragement. I also really enjoy musical show and tell and [sight-singing] in groups during class. Dictations are really hard, but I don't think I would be NEARLY as successful if I had anyone else as my TA.

Mark did a super great job of making this class fun and exciting during the trying times of this pandemic. At first, I wasn't looking forward to this class, but each class got better and better, and I think it was because of Mark! Thanks a lot for a positive end to my senior year!

I really enjoyed this course as we got further along in the semester. I think my speaking skills developed quite a bit over the length of the course. [Mark] did a really great job of getting to know students and making online class feel close to normal. It was cool when [Mark] remembered things about the students (like how [redacted] is the youngest) or what they said because it showed you care. Out of all my classes this semester, this one definitely felt the most personal.

I really enjoyed how personable Mark was and how comfortable he made everyone feel in his class. He made getting to my 9:30 class a lot easier! He's one of my favorite teachers I've had here at Iowa.

I really enjoyed your teaching and your humanness. You made every student in the class feel less alone and like at least one person cared about them. [Mark] even took a whole class period to check in with each of us. We appreciated that so so much.

The one time I was in your section, it surprised me how warm and sweet your manner was while teaching. It was just quite pleasant. It made me happy to watch and experience and know you are teaching in Voxman.

Mark has been an outstanding TA. He is well prepared for his classes and has an engaging presence in the classroom. He is punctual with grading deadlines and maintains great communication with his class. One thing that I particularly appreciate about Mark's teaching is that he regularly follows up with students who are missing work or absent to make sure that they stay up to date. There have also been a few occasions during this semester when another TA was ill, and Mark was always willing to invite that TA's students to join his class for the day, which was a very helpful solution.

References

Dr. Nathan Platte
Associate Professor | University of Iowa
5468 Voxman Music Building, Iowa City, IA 52242
Email: nathan-platte@uiowa.edu

Dr. Dorothy Giannakouros
Former Rhetoric Teaching Advisor (2020-21) | University of Iowa
Email: giannakourosd@nicc.edu

Dr. Sivan Cohen Elias
Assistant Professor | University of Minnesota
226 Ferguson Hall, 2106 S 4th St, Minneapolis, MN 55455
Email: cohen751@umn.edu

Dr. Jemie Robertson
Associate Professor of Trombone | University of Florida
352-294-3933
Email: jemmierobertson@ufl.edu