

CURRICULUM VITAE



Dr. Joshua Daniel Nichols
Musician, Composer, Teacher

Education

- May 2021** **The University of Arizona, Tucson, Arizona**
Doctor of Musical Arts, Composition
Studied with Mr. Daniel Asia
- May 2019** **Florida Atlantic University, Boca Raton, Florida**
Master of Music, Composition
Studied with Dr. Kevin Wilt
- May 2017** **Mississippi College, Clinton, Mississippi**
Master of Music Performance, Organ
Studied with Dr. Robert Knupp
- May 2013** **Belhaven University, Jackson, Mississippi**
Bachelor of Arts in Organ Performance
Studied with Ms. Carol Durham

Employment History

Teaching Experience

- 2021 — Present** **Fellow, Composer – Center for American Culture and Ideas**
- 2019 — 2021** **Graduate Teaching Assistant, Bradley Fellow, Instructor of Record, The University of Arizona, Tucson, Arizona**
- 2017 — 2019** **Graduate Assistant, Instructor of Record, and Teaching Assistant, Florida Atlantic University Boca Raton, Florida**
- 2009 — Present** **Theory and Aural Skills Tutor**
- 2008 — Present** **Private Music Instructor in Organ, Piano, Composition, and Theory**

Professional Experience

2021 — Present	Postdoctoral Bradley Fellow, Center for American Culture and Ideas, Tucson, Arizona
2021 — Present	Director of Music and Organist, Christ the King Episcopal Church, Tucson, Arizona
2018 — Present	Virtual Executive Assistant, Armor Bible Presbyterian Church, Orchard Park, New York
2013 — Present	Founder, Consultant, Composer, and Typesetter, Plein Jeu Verlag (Joshua Nichols Music, LLC), Tucson, Arizona
2013 — Present	Organist and Accompanist at Large
2022	Judge, Flourish Music Academy Composition Festival
2022	Presenter, AMEA Conference 2022, <i>Same Music, New Ears</i>
2021	Judge, Reno Tahoe Piano Competition
2021	Instructor of Record, Counterpoint (18th Century; undergraduate and graduate)
2020 — 2021	Instructor of Record, Understanding Music Through Listening
2020	Accompanist, Classical Ballet and Modern Dance, The University of Arizona, Tucson, Arizona
2020	Instructor of Record, Counterpoint (16th Century; undergraduate and graduate)
2020	Judge, Reno Tahoe Piano Competition
2020	Instructor of Record, Counterpoint (18th Century)
2019 — 2021	Graduate Teaching Assistant, Bradley Fellow, Music, Composition, General Education, and Class Piano, The University of Arizona, Tucson, Arizona
2019 — 2021	Music Leader (Organist and Choir Director), Our Saviour's Lutheran Church, Tucson, Arizona
2018 — 2019	Pianist, Fellowship Orthodox Presbyterian Church, Lake Worth, Florida
2018 — 2019	Classical Music Critic, Palm Beach Daily News
2018	Instructor of Record, Theory and Class Composition
2017 — 2019	Graduate Teaching Assistant and Adjudicator in Theory, Aural Skills, and Collaborative Pianist, Florida Atlantic University, Boca Raton, Florida
2016 — 2017	Choir Director, First Presbyterian Church, Yazoo City, Mississippi
2016 — 2017	Staff Accompanist, Belhaven University, Jackson, Mississippi
2015 — 2016	Lead Accompanist and Administrator, Christ Church Presbyterian, Charleston, South Carolina

2014 — 2015	Director of Worship and organist, Westminster Presbyterian Church, Elgin, Illinois
2013 — 2014	Director of Music Ministries and organist, First Presbyterian Church, Natchez, Mississippi
2011 — 2014	Assistant Organist, Covenant Presbyterian Church, Jackson, Mississippi
2008 — 2009	Administrative Assistant to the Music Department, Student Aid, Virginia Commonwealth University, Richmond Virginia
2006 — 2010	Organist and Accompanist, Beulah Presbyterian Church, Mechanicsville, Virginia

University-related Experience

Instructor of Record

MUT 1112	Music Theory 2
MUC 2211	Music Composition Class
MUS 107	Understanding Music Through Listening (Winter)
MUS 107	Understanding Music Through Listening (Spring)
MUS 420B	Counterpoint (18th Century) (2 semesters)
MUS 520B	Counterpoint (18th Century)
MUS 420A	Counterpoint (16th Century)
MUS 520A	Counterpoint (16th Century)

Adjudicator/Lecturer

MUT 1241	Sight Singing and Ear Training 1
MUT 1242	Sight Singing and Ear Training 2
MUT 2246	Sight Singing and Ear Training 3
MUT 2247	Sight Singing and Ear Training 4
MUS 160D	Human Achievement and Innovation in the Arts
DNC 101	Introduction to Dance

Teaching Assistant

MUL 2010	History and Appreciation of Music
MUS 160D	Human Achievement and Innovation in the Arts
MUT 1111	Music Theory 1
MUT 1112	Music Theory 2
MUT 2116	Music Theory 3
MUT 2117	Music Theory 4

MUT 1241	Sight Singing and Ear Training 1
MUT 1242	Sight Singing and Ear Training 2
MUT 2246	Sight Singing and Ear Training 3
MUT 2247	Sight Singing and Ear Training 4
MUS 110A	Class Piano (Fall)
MUS 210A	Class Piano (Fall)
MUS 210B	Class Piano (Spring)
MUS 421	Orchestration
MUS 420A	Counterpoint (16th-Century)
MUS 520A	Counterpoint (16th-Century)
MUS 440	Composition (Junior/Senior)
MUS 540	Composition (Graduate)
MUS 640	Composition (Graduate)
MUS 696D	Composition Studio
DNC 101	Introduction to Dance

Student Testimonies on Teaching Effectiveness

**These comments were gathered from anonymous class evaluations taken at various institutions. Comments retain original spelling and grammar for authenticity.*

Theory	<p>“I liked the level of communication and effectiveness of teaching the core aspects of the course. I was a struggling student in the very beginning, but strong foundations let me keep up with the course at a passing level. By the end of the semester I had significantly improved. A lot of office hours were used and the teacher was very accommodating.”</p> <p>“The professor always has some way to help you if you don’t understand something, whether it be in class or outside of it. He is also very personable with the students regardless of the class size.”</p> <p>“Professor Nichols’ willingness to help was encouraging and unwavering, and always accommodated for different schedules.”</p>
Counterpoint	<p>“The instructor clearly has a love of this type of music and analysis, and it makes the class engaging!”</p>

“The material was presented in a very clear way and questions were always welcome during class time should a student need more clarification. Josh was very thoughtful and was always willing to engage with students' questions and he made the class feel comfortable.”

“The instructor paced the course according to how well the students were learning the material, and prioritized more important material over, well, not "fluff," but material less critical to the course objectives. He was tuned into his students, which is nice to see in an instructor.”

“The way the subject was taught was done in a manner where we are encouraged to think for ourselves and use our independence to work on material that will help benefit us in the long term. The use of the spitfire organ to help hear the examples alongside your explanations really helped a lot as well.”

“I absolutely love Josh's spirit and levity. He was always willing to help, and he truly has an understanding and passion for what he does. I feel you are absolutely a very effective teacher, and I am very thankful for your wisdom, knowledge, assistance, kindness and understanding!”

Class Piano

“Josh was pretty patient with the class as a whole. He answers questions thoroughly and creates a relaxed, safe environment. He has made the course engaging and fun to attend, especially with his humor and care for his students.”

“He had multiple ways of explaining things, so it was easy to understand content. He treats us like adults, has fun with us while teaching correctly, and properly, and is interesting and relevant!”

“Mr. Nichols is very engaging and willing to help. He is very relatable and makes learning fun. He is very knowledgeable in the subject. He is very easy to talk to and very helpful. He kept us together and on-track.”

“He was very respectful throughout the course. Makes learning piano relatable, and did a good job making the class engaging. He had great class interaction and communication.”

“The demonstrations were effective and concise and class participation was actively encouraged.”

General Education

“The structured notes were really great at guiding focus during lectures. Helped differentiate key points so that there was more space to work through more difficult/theoretical aspects of the content. The questions given for the final paper

were great for outlining and gathering thoughts, making it easier to transition into writing.”

“I found the video example that were used when learning a topic to be extremely useful. I feel as though I would have been a bit lost without the examples (especially the examples of more modern/or familiar music). I thought the video lectures were also valuable as they always contained the information that was needed for quizzes and assignments.”

“The lecture matched up with the quizzes very well. You did not need any outside knowledge or resources. Mr. Nichols was good at teaching music terms and how to intentionally listen to music deeper than feeling basic, surface level emotions.”

“I have never had a teacher that responded quicker and made me feel so comfortable to come to with concerns or requests regarding assignments, deadlines, and etc.”

“It is clear that the professors care about me in this course. THESE PROFESSORS ARE THE STANDARD that the University of Arizona should set. They are approachable, fair, kind, and they care about the success of ALL of the students.”

Honors and Awards

2022	Selected Composition, Clareidoscope 2022
2021	Postdoctoral Fellow – Center for American Culture and Ideas
2021	(Spring) Bradley Fellow – .5 GTA and Full Graduate Stipend Award, The University of Arizona
2020	(Fall) Bradley Fellow – .5 GTA and Full Graduate Stipend Award, The University of Arizona
2020	Medici Scholars Award Recipient
2020	(Spring) .66 GTA and Full Graduate Stipend Award, The University of Arizona
2019	(Fall) .5 GTA and Full Graduate Stipend Award, The University of Arizona
2019	Finalist; The Florida Orchestra Fanfare Competition
2018	Winner; Music2Dance Competition
2017	Full Graduate Stipend and Teaching Assistant Award, Florida Atlantic University
2016	Graduate Music Scholarship, Mississippi College
2013	Graduate Music Scholarship, Mississippi College
2010 — 2013	Music Major Scholarship, Belhaven University

Creative Activity

* denotes commission, or forthcoming

Symphonic Works

- 2020 *Hansel und Gretel, a Symphonic Poem for Wind Ensemble* (3333-AATB-34311-Timp. + 6)
- 2019 *Exuberant Flight*, wind ensemble (3333-SATB-34311-Timp.+6)
- 2019 **Concertino*, wind ensemble and percussion solo (3333-AATB-34311-3 Perc. + Timp.)
- 2019 *Stone and Light*, orchestra and ballet (1111.2100.-Timp. Strings)
- 2018 *Fanfare for Tone*, orchestra (3333.4331-Timp.+3-Strings)

Chamber Works

- 2021 **Ornithography*, duet for saxophones
- 2021 *Duet*, saxophone and clarinet
- 2020 *Violin Sonata*, violin and piano
- 2020 *String Quartet No. 1*, 2 violins, viola, cello
- 2020 *Welcome Home, Cabin Fever*, clarinet, violin, viola, cello
- 2020 *TODAY*, percussion quartet
- 2020 *Megawatt*, saxophone and piano
- 2020 **Fantasia on Veni, Veni Emmanuel*, organ and cello
- 2019 *Trio of the Buffoon*, oboe, clarinet, and bassoon
- 2019 **Chorale for 8 Hands and Two marimbas*, percussion quartet
- 2018 **Untitled 2*, Tape and Dance
- 2017 **Ex Tenebris*, percussion quartet and Dance
- 2017 **Lullabies*, piano and Voice
- 2017 **Concerto for Percussion*, percussion Solo and piano
- 2017 **Chorale*, Four percussionists and two marimbas
- 2017 *Scenes of Amusement*, Violin, Trombone, and Saxophone
- 2017 **Untitled*, Sound Installation and Dance
- 2016 *Sacred Chorale*, Brass Ensemble
- 2005 *Melancholy*, for Wind Quintet

Music for Soloist

2022	* <i>Fanfare</i> , organ solo
2022	* <i>Sonata</i> , piano solo
2021	* <i>Partita</i> , violin solo
2020	<i>Piece</i> , oboe and electronics
2020	<i>Suite</i> , cello solo
2020	<i>Variations on a Russian Theme</i> , piano solo
2020	<i>Cornhole</i> , percussion solo
2020	* <i>Ballade</i> , piano solo
2020	<i>Piece</i> , double bass
2019	<i>5 Moods</i> , flute solo
2019	<i>Suite</i> , pipe organ solo
2019	* <i>24 Preludes</i> , piano solo
2019	<i>Three Movements for Clarinet</i> , clarinet solo (B-flat, A, and bass)
2018	<i>Suite</i> , marimba solo
2017	* <i>Warmups</i> , tape
2016	<i>Morceaux de danse moderne — Ours laborieux</i> , piano solo
2016	* <i>3 Chorales</i> , marimba solo
2014	<i>Lullabies</i> , unaccompanied voice
2013	* <i>Chorale</i> , marimba solo
2009	<i>Three Moods</i> , bass clarinet solo
2006	<i>Moscow</i> , piano solo
2006	<i>The Lost iPod</i> , piano solo
2005	<i>Two Inventions</i> , piano solo
2005	<i>Kim</i> , marimba solo

Sacred Music

2021	* <i>What Tongue Can Tell?</i> organ, chamber orchestra, and choir
2019	<i>Meditation on KINGSFOLD</i> , violin and piano
2019	<i>Meditation on HAMBURG</i> , violin and piano
2016	* <i>11 Last Verse Descants</i> , solo treble instrument
2016	* <i>9 Last Verse Improvisations</i> , violin or flute
2016	<i>But Why Such Infant Means as This?</i> Christmas carol
2016	* <i>All People That on Earth do Dwell</i> , choral introit
2016	* <i>All Praise to God Who Reigns Above</i> , choral introit
2016	* <i>Who is On the Lord's Side?</i> choral introit
2015	<i>Baby Born, Dragon Slain</i> , Christmas carol

2015	<i>Psalm 88</i> , Psalm setting
2015	<i>Psalm 15</i> , Psalm setting
2014	<i>Bless the Lord</i> , choral introit
2014	<i>Sanctus</i> , Liturgical Anthem
2014	<i>Jesus, Babe of Great Mysteries</i> , Christmas carol
2014	* <i>Psalm 2</i> , Psalm setting
2014	<i>Psalm 8</i> , Psalm setting
2014	<i>Psalm 13</i> , Psalm setting
2013	<i>Enter This Door</i> , choral introit
2013	* <i>Sing, Sing, Sing!</i> choral introit
2013	* <i>Doxology</i> , liturgical hymn
2013	<i>So Justified Are We</i> , hymn
2013	<i>Sovereign Mysteries, Sovereign Plan</i> , hymn
2013	<i>O Little Babe, Do You So Know?</i> Christmas carol
2013	<i>Aloud We Sing the Wondrous Grace</i> , hymn
2012	<i>We Should Suffer Like Our Christ Did</i> , hymn
2012	<i>Hush, Ye Child-Like Saints</i> , hymn
2012	<i>Men, Rest Your Souls</i> , hymn
2012	<i>12-Fold Amen</i> , Liturgical hymn

Commercial Music

2020	* <i>Side by Side</i> , Senior Film project, Score
2019	<i>Danny and the Wild Bunch</i> , short film, 3.3.3.3.4.3.3.1.-timp+3-Strings.
2019	<i>Sermon Series in the Book of Judges</i> , promo, strings, piano, synth
2019	<i>Sermon Series in the Book of Mark</i> , promo, strings, piano, synth
2019	<i>Temp Title Action Sequence</i> , 6 horns, 3 trombones, tuba, timpani, 6 percussion, strings
2019	<i>Jurassic Park (Chip)</i> , various
2018	<i>3 Logos</i> , various
2018	<i>Os-Cal Cue</i> , television, strings, piano, percussion
2018	<i>Isolation Trailer</i> , strings and percussion
2018	<i>Pepsi Cue</i> , various instruments and vocals
2018	<i>Public Service Announcement</i> , radio, percussion, strings, drums, piano
2018	<i>Infomercial Testimonial Cue</i> , television, percussion, strings, drums, piano

Works in Print

Published Editorial Reviews

- Nichols, Joshua. "Israeli Philharmonic Orchestra shows why it is world class at West Palm concert," Palm Beach Daily News. February 6, 2019.
- . "Overblown orchestra mars Kravis Pops' visit with 'Legends' concert," Palm Beach Daily News. January 31, 2019.
- . "Guest organist shines as conductor brings out the best in orchestra in Kravis Center concert opener," Palm Beach Daily News. November 13, 2018.
- . "Organist Carpenter shows off abilities in Kravis performance," Palm Beach Daily News. January 19, 2018.
- . "St. Lawrence quartet uneven but educational at Four Arts," Palm Beach Daily News. February 5, 2018.
- . "Cellist's charisma lifts season's last masterworks concert," Palm Beach Daily News. April 18, 2018.

Scholarly Research

- Nichols, Joshua. *Rachmaninoff as Modernist: An Analysis of the first movement of the Sonata in B-flat Minor in Light of Sonata Theory*. 2020.
- . *Orchestration Techniques in the First Movement of Gustav Mahler's Symphony No. 2 in C Minor*. 2018.
- . *Aristide Cavaillé-Coll: Organ Builder and Trendsetter*. 2018.
- . *The Compositional Tools of David Rakowski: A Brief Look and Analysis*. 2018.
- . *Max Reger: A Brief Portrait of His Life and Works*. 2017.
- . *The Organ Reform Movement: A Pedagogical View*. 2017.
- . *The Rise of the Digital Pipe organ*. 2017.

Essays

- Nichols, Joshua. *The Use of Melody in Rachmaninoff's Prelude in G-sharp Minor*. 2016.
- . *Review of Performance Practices in Realizing Organ Tablature*. 2016.
- . *Review of Beyond Temperament: Non-keyboard Intonation in the 17th and 18th Centuries*. 2016.
- . *The Melodic Analysis and Comparison of Three Kyries Found in the Liber Usualis*. 2016.
- . *Comparing the Alma Redemptoris Mater by Du Fay and Tomás Luis de Victoria*. 2016.
- . *To Be, or Not to Be: A Discussion on the Digital Pipe Organ Debate*. 2013.

Conference Presentations, Podcasts, & Keynotes

- Nichols, Joshua. *Same Music, New Ears: An Introduction to Listening to Music*. 2022.
- . *Composing for Organ: An Introduction*. 2020.
- . *Reger as Modernist: an Analysis of Op. 57*. 2020.
- . *Organic Composition: An Analysis of David Rakowski's Piano Prelude "Bump."* 2020.
- . *The Life and Musical Portrait of Germaine Tailleferre*. 2019.
- . *A Composer's Toolkit: Creating Understanding Between Composers and Dancers Through the Collaborative Process*. 2019.
- . *The Organ Works of J.S. Bach*. 2018.

Professional Affiliations

American Society of Composers, Authors, and Publishers (ASCAP)
Society of Composers, Inc. (SCI)
National Association of Scholars (NAS)