

ALEXA WOLOSHYN
Curriculum vitae

School of Music
Carnegie Mellon University
5000 Forbes Ave
Pittsburgh, PA 15213-3815
(412) 660-1922
awoloshy@andrew.cmu.edu
alexawoloshyn.com

EDUCATION

- 2012 PhD Musicology, Faculty of Music, University of Toronto
Dissertation: “The Recorded Voice and the Mediated Body in Contemporary Canadian Electroacoustic Music”
- 2007 MA Musicology, Department of Music Research & Composition, Don Wright Faculty of Music, University of Western Ontario
- 2005 BMus (History & Literature; French), Department of Music, University of Saskatchewan

ACADEMIC EMPLOYMENT

- 2016– **Carnegie Mellon University**, School of Music
2022– Cooper-Siegel Associate Professor (without tenure) of Musicology
2021–2022 Cooper-Siegel Assistant Professor of Musicology
2016–2020 Assistant Professor of Musicology
- 2015–2016 **University of Toronto**, Faculty of Music; Institute for Canadian Music, Visiting Scholar
- 2013–2015 **Bowling Green State University (BGSU)**, College of Musical Arts, Department of Musicology/Composition/Theory
Visiting Instructor
- 2012 **University of Guelph**
Adjunct Instructor

- 2011–2013 **University of Toronto**
Adjunct Instructor
- 2011 **University of Western Ontario** (now Western University)
Adjunct Instructor

SUPPLEMENTAL TRAINING

- 2013 Online Instruction Certificate, George Brown Continuing Education
- 2011 TATP Advanced University Teaching Preparation Certificate, Teaching Assistants' Training Program (TATP), Centre for Teaching Support and Innovation (CTSI), University of Toronto

PUBLICATIONS

(all single-authored unless otherwise noted)

Book

- 2023 *An Orchestra At My Fingertips: A History of the Canadian Electronic Ensemble*.
Montreal: McGill-Queen's University Press.
*AMS Book Subvention (Fall 2022)
*Awards to Scholarly Publication Program (ASPP) grant, Federation for the Humanities and Social Sciences

Refereed Journal Articles

- 2019 (2021) “Decolonizing Desires and Unsettling Musicology: A Settler's Personal Story of Researching and Teaching Indigenous Music at an American University.”
Intersections: Canadian Journal of Music 39, no. 1: 41-56. Special Issue: Decolonizing Music Pedagogies, edited by Robin Attas and Margaret E. Walker. Note: 2019 issue year, released in 2021.
- 2020 “Reclaiming the ‘Contemporary’ in Indigeneity: The Musical Practices of Cris Derksen and Jeremy Dutcher.” *Contemporary Music Review* 39, no. 2: 206-230. Special issue: Contemporary Music and Its Futures, edited by Patrick Valiquet.
- 2016 (2018) “A Tribe Called Red's Halluci Nation: Sonifying Embodied Global Allegiances, Decolonization, and Indigenous Activism.” *Intersections: Canadian Journal of Music* 36, no. 2: 101-109. Note: 2016 issue year, released in 2018.
- 2017 “Welcome to the Tundra’: Tanya Tagaq's Creative and Communicative Agency as Political Strategy.” *Journal of Popular Music Studies* 29, no. 4 (Dec).

- 2015 “Hearing Urban Indigeneity in Canada: Self-Determination, Community Formation, and Kinaesthetic Listening with A Tribe Called Red.” *American Indian Culture and Research Journal* 39, no. 3: 1-23.
- 2015 “Music Appreciation and General Education in the College Classroom: Four Activities to Create Meaningful Musical Engagement.” *Engaging Students: Essays in Music Pedagogy* 3 (August).
- 2014 “Onomatopoeias and Robert Normandeau’s Sonic World of the Baobabs: Transformation, Adaptation, and Evocation.” Cahier d’analyse, *Circuit: musique contemporaines* 24, no. 2 (August): 67-87.
- 2009 “Imogen Heap as Pop Music Cyborg: Renegotiations of Power, Gender, and Sound.” *Journal on the Art of Record Production*, Issue 4: Supplement to ARP08 (Fall).

Journal Articles (non-refereed)

- 2022 “Unsettling Sounds of Indigeneity: Reckoning with the White Possessive and Building Anti-/De-colonial Solidarity in Popular Music Research.” Special issue: Musical Activism and Agency: Contestations and Confluence. *MUSICultures* 49 (Dec): 225-240.
- 2017 “Electroacoustic Voices: Sounds Queer, and Why It Matters.” *TEMPO* 71, no. 280 (April): 68-79.

Book Chapters

- 2020 “Materializing Identity in the Recording Studio.” In *The Bloomsbury Handbook of Music Production*, eds. Andrew Bourbon and Simon Zagorski-Thomas, 249-263. London; New York: Bloomsbury Press.
- 2019 “Sounding the Halluci Nation: Decolonizing Race, Masculinity, and Global Solidarities with A Tribe Called Red.” In *Popular Music and the Politics of Hope: Queer and Feminist Interventions*, eds. Susan Fast and Craig Jennex, 151-171. Abingdon, UK: Routledge.

Conference Proceedings

- 2016 “Moving Beyond the Weird, Creepy, and Indescribable: Pedagogical Principles and Practices for Listening to Electroacoustic Music in the General Education Classroom.” *eContact!* 18.2 (April).
- 2013 “Playing with the Voice and Blurring Boundaries in Hildegard Westerkamp’s *MotherVoiceTalk*.” *eContact!* 14.4 (March).

- 2011 “Wallace Berry’s Structural Processes and Electroacoustic Music: A Case Study Analysis of Robert Normandeau’s *Onomatopoeias Cycle*.” *eContact!* 13.3 (June).

Encyclopedia Entries

- 2021 “Robert Normandeau” in *MGG Online*, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York 2016ff., veröffentlicht December 2021, <https://www.mgg-online.com/mgg/stable/404705>
- 2019 “Hildegard Westerkamp” in *MGG Online*, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York 2016ff., veröffentlicht June 2019, <https://www.mgg-online.com/mgg/stable/53202>
- 2017 “Kanada,” with Helmut Kallmann in *MGG Online*, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., veröffentlicht 2017-09-27, <https://www.mgg-online.com/mgg/stable/397983>.

Book Reviews

- Forthcoming “Liz Przybylski. *Sonic Sovereignty: Hip Hop, Indigeneity, and Shifting Popular Music Mainstreams*. New York: New York University Press, 2023. 328 pages.” *Journal of Popular Music Studies*.
- 2020 (2023) “*Hungry Listening: Resonant Theory for Indigenous Sound Studies* by Dylan Robinson, University of Minnesota Press, 2020.” *Wicazo Sa Review* 35, no. 1: 119-123. Note: 2020 issue year, released in 2023.
- 2018 “Brandon LaBelle. *Sonic Agency: Sound and Emergent Forms of Resistance*. Goldsmiths Press, London, 2018.” *Organised Sound* 23, no. 3: 308-309.
- 2016 (2018) “Norma Beecroft. 2015. *Conversations with Post World War II Pioneers of Electronic Music*. Self-published with assistance from the Canadian Music Centre. E-book.” *Intersections: Canadian Journal of Music* 36, no. 1: 103-105. Note: 2016 issue year, released in 2018.
- 2016 “Ralf von Appen, André Doehring, Dietrich Helms, and Allan F. Moore, editors, *Song Interpretation in 21st-Century Pop Music*.” *Journal of Musicological Research* 35, no. 4 (Sept): 353-355.

Manuscripts under Review

- 2014 “Hildegard Westerkamp’s *Beneath the Forest Floor*.” In *Analytical Essays on Music by Women Composers: Electroacoustic, Multimedia, and Experimental Music, 1950–2015*. Oxford; New York: Oxford University Press. (Under initial acceptance by editors with revisions submitted. Will be peer reviewed).

- 2023 “Avoiding ‘Rona and Passing the Track: When 50 Years of the Canadian Electronic Ensemble Challenges the Limits of Pandemic-Era Live Improvisation.” *Intersections: Canadian Journal of Music*. Part of a special segment from the CEE 50 Symposium (will be peer reviewed).
- 2020 “The Sounds of Decolonization? Rejecting Metaphor and Embodying Resurgence, Resistance, and (Re)Conciliation in Cris Derksen’s *Orchestral Powwow* (2015).” In *Creative Entanglements Indigenous/Settler Collaboration in Canadian ‘Art Music’*, eds. Jeremy Strachan and Patrick Nickleson.

Manuscripts in Preparation

- 2023 “Increasing Diversity and Inquiry-Based Learning in the Music History Classroom” (intended for the *Journal of Music History Pedagogy*)
- 2023 “Unsettling Sounds of Indigeneity: Reckoning with the White Possessive in Settler-Indigenous Sonic Encounters” (book manuscript)

Other Publications

- 2024 Liner notes: *Nancy Galbraith: Everything Flows – Concerto for Solo Percussion and Orchestra*, Boston Modern Orchestra Project; released January 3, 2024 on [Bandcamp](#)
- 2019 Liner notes: *Andrés Cárdenes: Chausson and Fauré for Violin*, ARTEK Recordings
- 2016 Album Review: “*Voices of Earth - Amadeus Choir*,” *Notations* (Winter)
- 2015 Album Review: “*The Chamber Music of John Burge - Ensemble Made in Canada*,” *Notations* (Fall)
- 2014 Album Review: “*Hugh Le Caine Remixes and Time Eternal - Rose Bolton*,” *Notations* (Winter)
- 2011 “An Interview with Robert Normandeau,” *eContact!* 13.3 (June).

AWARDS AND FELLOWSHIPS

- 2023 Awards to Scholarly Publication Program (ASPP) Publication Grant, Federation for the Humanities and Social Sciences
- 2022 The AMS 75 PAYS Fund, publication subvention, American Musicological Society

- 2021 Cooper-Siegel Professorship, Carnegie Mellon University
- 2019 Fund for Research and Creativity, College of Fine Arts, Carnegie Mellon University
Project: “Indigenous Musicians in Pittsburgh: Thunder Nation and Its Creative Network”
- 2018 Narrative Initiative Grant, Center for the Arts in Society, Carnegie Mellon University
Project: “Decolonized Futures”
- 2017 Wimmer Fellowship, Eberly Center for Teaching Excellence and Educational Innovation, Carnegie Mellon University
- 2016 Berkman Faculty Development Fund, Carnegie Mellon University
- 2011 Doctoral Completion Award, School of Graduate Studies, University of Toronto
- 2010 Social Sciences & Humanities Research Council (SSHRC) Doctoral Fellowship
- 2006 Social Sciences & Humanities Research Council (SSHRC) Master’s Scholarship
- 2005 University of Saskatchewan Film Society Award for most distinguished graduate in Fine Arts
- 2005 Collingwood Convocation Prize in Music for most distinguished graduate in Music, University of Saskatchewan

PUBLIC TALKS

- 2023 “*An Orchestra at My Fingertips: Book Launch*,” Canadian Music Centre, Toronto, Ontario, Canada, October 18.
- 2022 “When Musicology Meets Indigenous Futurisms: Reckoning with Hungry Listening and Sonic Incommensurability,” Department of Philosophy, Duquesne University, February.
- 2021 “Unsettling Sounds of Indigeneity: Reckoning with the White Possessive and Building Anti-/De-colonial Solidarity in Popular Music Research,” Keynote Address, International Association for the Study of Popular Music–Canada, June.

- 2019 “New Perspectives on Global Indigeneity,” Series: World History in Turbulent Times, World History Center, University of Pittsburgh, October 14
- 2016 “A Little History of Chamber Music,” Cleveland Orchestra Youth Orchestra, Chamber Music Seminar, October 19
- 2015 “Classroom Engagement Techniques in the Music History Classroom.” Music History Pedagogy Seminar. University of Toronto, Faculty of Music.
- 2013 “Music to their Ears: Using Music in the Classroom to Engage and Motivate Students,” Teaching and Learning Centre, St. Thomas University, October 2

CONFERENCE ACTIVITY

Papers Presented

- 2023 “Listening and Learning on Stolen Land: Confronting Colonial Power Through Collaboration,” Context Conference 2023: Contextualizing Equity and Inclusion in Music, George Walker Center for Equity and Inclusion in Music, Eastman School of Music, November 3–4
- 2023 “Recording Powwow Music at a U.S. School of Music: Confronting White Supremacy and Colonial Power through Collaboration,” Society for American Music, March 8-11
- 2020 “Recording Powwow Music at a U.S. School of Music: Confronting White Supremacy and Colonial Power through Collaboration.” Native American and Indigenous Studies Association (NAISA), May 7-9
Cancelled due to COVID-19
- 2020 “From Minneapolis to Obishikokaang: Critiquing Settler States and Celebrating (Queer) Indigeneity in the Land-Based Musical Practices of Tall Paul and Melody McKiver.” Society for American Music, July 16-18
- 2019 “*Reckoning* and Return: Critiquing Canada and Celebrating Queer Indigeneity in the Land-Based Musical Practice of Melody McKiver.” International Association for the Study of Popular Music—US, March 7-10
- 2018 “Strategies and Challenges for Listening Guides on the Canadian Electronic Ensemble.” International Conference on Mixed Music Pedagogy, November 16-19

- 2018 “Indigenous Nation-to-Nation Musical Solidarity in Quantum Tangle.” International Association for the Study of Popular Music—Canada, May 27-29
- 2018 “EQ and Feminized Spaces of Productivity in Toronto.” Canadian University Music Society, May 23–25
- 2017 “The Sounds of Decolonization? Rejecting Metaphor and Embodying Resurgence, Resistance, and Reconciliation in Cris Derksen’s Orchestral Powwow (2015),” Place, Politics, and Cultural Exchange: Indigenous-Settler Collaboration in Canadian Art Music; Interdisciplinary Perspectives on Music in Canada Research Group (IPMC), May 28
- 2017 “A Tribe Called Red’s Halluci Nation: Sonifying Embodied Global Allegiances, Decolonization, and Indigenous Activism,” International Association for the Study of Popular Music—Canada, May 25-27
- 2017 “Sonifying Processes of Decolonization with Electric and Orchestral Powwow,” Society for American Music, March 23-26
- 2016 “‘Welcome to the tundra’: Lessons in Aboriginal Digital Resistance through Tagaq’s Twitter Activism,” International Association for the Study of Popular Music—US/Canada, May 28-30
- 2015 “Moving Beyond the Weird, Creepy, and Indescribable: Pedagogical Principles and Practices for Listening to Electroacoustic Music in the General Education Classroom,” Toronto International Electroacoustic Symposium, August 19–22
- 2015 “What’s That Sound? The History of Real and Perceived Agency in the Canadian Electronic Ensemble,” Canadian University Music Society, June 3–5
- 2015 “Nature, Music, and Technology in Björk’s *Biophilia*: ‘A Gateway Between the Universal and the Microscopic’,” International Association for the Study of Popular Music—Canada, May 28–30
- 2015 “Apathy, Antagonism, and Acceptance: Negotiating Identities through Social Media with Tanya Tagaq,” International Association for the Study of Popular Music—US, February 19–22
- 2014 “‘Would You Be Surprised?’ John Weinzweig’s Theatrical Vocal Music,” Canadian University Music Society, May 28–30

- 2014 “Il y a un problème? *Musique Acousmatique* and Soundscape Composition within a Canadian Musical Historiography,” Confronting the National in the Musical Past, Sibelius Academy, University of the Arts, Helsinki, May 21–23
- 2013 “‘Please Don’t Stop the Music’: Using Music in the Classroom to Engage and Motivate Students.” Society for Teaching and Learning in Higher Education Conference; Cape Breton University, June 19–22
- 2013 “From Canada to Israel in the Music of John Weinzweig and David Kaplan,” Symposium: John Weinzweig, His Contemporaries and His Influence; University of Toronto, March 9
- 2012 “Selma Jezková’s Inner Sight through Sound in Film and Opera,” Perceptual Tensions, Sensory Resonance: An International Conference on Contemporary Opera and New Music Theatre, University of Toronto, June 8–9
- 2012 “Negotiating the Musical Past and Present: Influence and *Différance* in Robert Schumann’s String Quartet in A Major, Op. 41, No. 3 and Denys Bouliane’s *Rumore sui*,” Canadian University Music Society, May 31–June 3
- 2012 “Fostering and Negotiating Community with A Tribe Called Red, Powwow-step, and Urban-Based Indigeneity,” International Association for the Study of Popular Music—Canada, June 14–17
- 2011 “Playing with the Voice and Blurring Boundaries in Hildegard Westerkamp’s *MotherVoiceTalk*,” Toronto Electroacoustic Symposium, August 10–13
- 2011 “The Powers That Be: Race, Gender, Genre, and Nationhood in the Collaborations of Tagaq and the Kronos Quartet,” Canadian University Music Society, June 2–5
- 2011 “Staging the Homoerotic: Sight and Sound in Barry Truax’s Music Theatre.” Operatics Symposium, University of Toronto, February 5
- 2010 “Wallace Berry’s Structural Processes and Electroacoustic Music: A Case Study Analysis of Robert Normandeau’s *Onomatopoeias* Cycle,” Toronto Electroacoustic Symposium, August 4–7
- 2010 “Living Off My Music? Saskatchewan Arts Funding Agencies and Female Singer-Songwriters.” International Association of Popular Music—Canada, June 3–6
- 2008 “Imogen Heap as Pop Music Cyborg: Renegotiations of Power, Gender and Sound,” The Art of Record Production, November 14–16

- 2008 “Space, Place and the Commodification of Culture in Toronto's Tranzac Club,” International Association for the Study of Popular Music—US, April 25–28
- 2008 “Björk’s ‘Declare Independence’ as Protest Song,” The Music of War: An Interdisciplinary Conference, Martin Institute, Stonehill College, April 18–19
- 2006 “Style, Fashion, and the Rock Star: The Object in Identity,” Mid-Atlantic Popular/American Culture Association, October 27–29

Roundtables/Panels

- 2016 “Energizing Learning Communities in the Music History Classroom,” Roundtable, Canadian University Music Society, June 1-3
- 2015 Panel: “‘Fluidity’ in Current Sonic Practice: Pedagogical and Practical Perspectives,” Toronto International Electroacoustic Symposium, August 19–22

Workshops

- 2020 “Embracing Entangled Histories of Music in our Teaching and Research.” MOSAIC Conference 2020, Nov 1-5, 2020. Co-presenters: Chris Lynch, Kristin Heath.

Conferences/Symposia Organized

- 2022 CEE 50: A Hybrid Symposium Celebrating the Canadian Electronic Ensemble’s History & Legacy, The Frank-Ratchye STUDIO for Creative Inquiry, Carnegie Mellon University, October 8
- 2021 Black/Afro and Indigenous Futurisms Roundtable, Center for the Arts in Society, Carnegie Mellon University, April 10
- 2021 Indigenous Sovereignty and Black Liberation Roundtable, Center for the Arts in Society, Carnegie Mellon University, February 25
- 2019 Settler Colonialism in the United States, Center for the Arts in Society, Carnegie Mellon University, September 7
- 2010 Music Graduate Students’ Association, Faculty of Music, University of Toronto, March 12-13
- 2007 University of Western Ontario Graduate Research Symposium, Don Wright Faculty of Music, May 4-6

CAMPUS/DEPARTMENTAL TALKS

- 2021 “Challenging Society: Art's Role in Shaping Our World” panel, CMU Faculty Dialogues series, January 28
- 2019 “Diverse Perspectives and Students as Co-Teachers using Knightlab’s Timeline in the Music History Classroom.” Technology-Enhanced Learning (TEL) Bootcamp, Eberly Center for Teaching Excellence & Educational Innovation, May 22
- 2019 “‘Gaia Likes It Cold’: Tanya Tagaq Sounds Inuit Sovereignty in Canada’s North.” Environmental Humanities Seminar (Pitt-CMU collaboration), January 16
- 2018 “Pushing Beyond the Canon: Celebrating Diversity and Supporting Inclusion in the Music Classroom (and Beyond).” Quick-Fire Talk at the Teaching & Learning Summit, November 1
- 2015 “Poulenc’s *Dialogues of the Carmelites*: Reconciling Fear, Faith, and Brutality,” Bowling Green State University, March 27 and 29
- 2015 “For the Love of the Piano,” Bowling Green State University, February 14
- 2014 “Stravinsky’s *Soldier’s Tale* in Context,” Bowling Green State University (Main and Firelands campuses), March 19 and 20
- 2013 “‘L’essentiel est invisible pour les yeux’: Onomatopoeias and Robert Normandeau’s Sonic World of the Baobabs,” Faculty Scholar Series, College of Musical Art, Bowling Green State University, October 2

TEACHING EXPERIENCE

Carnegie Mellon University

Graduate Courses

Music Since 1945 (Fall 2016, 2017, Spring 2018, 2019, 2020, Fall 2022)

Contemporary Soundscapes (Spring 2017, Fall 2018, Spring 2021, 2023) *designed

North American Indigenous Music (Spring 2018, Fall 2019, 2020, 2023) *designed

Cross-listed Graduate/Undergraduate Courses

World Music (Fall 2016, 2018, 2020, 2022)

History of the Symphony (Fall 2017, 2019, Spring 2022, Fall 2023) *designed

Undergraduate Courses

Electronic Music Seminar (Fall 2023)

Music History III (Spring 2017, 2018, 2019, 2020, 2021, 2022, 2023) *major revision

Bowling Green State University

Graduate Courses

DMA Readings for Preliminary Examination (Spring 2014) - co-taught

Graduate Survey of Music History II (Spring 2015)

Cross-listed Graduate/Undergraduate Courses

Chamber Music Literature (Fall 2013)

Contemporary Music Pro-Seminar/20th-Century Analysis Seminar (Fall 2014) *designed

Symphonic Literature (Spring 2014, Fall 2014, Spring 2015)

Undergraduate Courses

Exploring Music (Spring 2015)

Inquiry in Humanities and Creative Arts: Music and Mania (Fall 2013, Spring 2014) *designed

Masterpieces of Music (Fall 2013)

Music History II (Spring 2015)

Music History III (Fall 2013, 2014)

University of Toronto (Downtown and Scarborough)

Introduction to Music and Culture II (Summer 2013)

Listening to Music (Summer 2011)

Popular Music (Summer 2012)

The World of Opera (Summer 2013)

University of Guelph

The Musical Avant-Garde (Fall 2012)

University of Western Ontario

Post World War II Popular Music (Fall 2011)

ACADEMIC SERVICE

Service to Profession

Reviewer, *Music & Politics*, February 2023

Reviewer, *Ethnomusicology*, January 2023

Reviewer, Social Sciences and Humanities Research Council (SSHRC), Canada, January 2023

Reviewer, *Women and Music: A Journal of Gender and Culture*, December 2022

Reviewer, Marsden Fund, Marsden Fund Council, Royal Society of New Zealand, August 2022

Reviewer, *Canadian Literature*, July 2022

Reviewer, *Wičazo Ša Review*, June 2022

Member, Nomination Committee, International Association for the Study of Popular Music (IASPM)–US, 2021–

Reviewer, *Intersections: Canadian Journal of Music*, March 2021

Reviewer, *MUSICultures*, February 2021

Reviewer, *IASPM Journal*, July 2020

Reviewer, *Intersections: Canadian Journal of Music*, May 2018

Session Chair, Society for American Music, 2018 Feb 28-March 4

Program Committee, Canadian Society for Traditional Music (CSTM) 2018 Conference

Program Committee, IASPM-US 2018 Conference

Member, Woody Guthrie Book Prize Committee, IASPM-US, 2016, 2017

Session Chair, American Musicological Society, 2016 November 3-6

Program Committee, TIES 2016 Conference, 2016

Reviewer, *Journal of Music History Pedagogy*, September 2015

Session Chair, Toronto International Electroacoustic Symposium, 2015 August 19–22

Session Chair, IASPM-US, 2015 February 19–22

Session Chair, Society for Teaching and Learning in Higher Education Conference, 2013 June 19–22

Departmental/University Service

Carnegie Mellon University

Initiative Co-Coordinator, Center for the Arts in Society, “Hospitality,” Fall 2023–

Co-coordinator: Anne Lambright

Member, CFA DEI Council, 2022–2023

Co-Chair, Diversity & Inclusion Committee, School of Music, 2022–2023
Member, January 2019–2022

Member, Electronic Music Division, School of Music, 2020–

Member, College Council, College of Fine Arts, 2019–2021

Member, Fulbright U.S. Student Interview Committee, 2019

Member, Advisory Board, Teaching & Learning Summit, Eberly Center, 2019

Chair, Academic Division, School of Music, August 2018–2019

Marshal, Commencement Ceremony, College of Fine Arts, 2018

Supervisor/Writer, Program Note Team, 2016–2023

Independent study and BXA advisor, 2017–

Graduate students:

Claire Zavolta - Carl Orff's philosophy and music

Ricky Smith - History and analysis of major clarinet works

Nicholas Adams - post-rock genre origins

Yalyen Savignon - contemporary violin repertoire

Kate Walls - Tanya Tagaq's *Sivunittini* for saxophone quartet

Britney Yauger - race and gender in opera and musical theatre productions

Kyle G. Barnes - narrative techniques in the music of Ravel and Bartók

Tess Vanek - gender and flamenco

Undergraduate students:

Aisha Han - appropriation of Jamaican culture in 21st-century popular music

Simone Sile - women musicians (composers, conductors, performers, librarians)

Samantha Slockbower - women musicians (composers, conductors, performers, librarians)

Theresa Abalos - *musica folklórica* and indigeneity in Argentina

Brooke Ley - ethnographic study of AMSR practitioners

Anna Sophia - expressing Jewish identity in poetry and music

Aerin Kim - music streaming platforms

Elena Keogh - community and live music

Bowling Green State University

Member, MM Thesis Committee, Sarah Teetsel, “Musical Memory of the Player, Characters, and World of *The Legend of Zelda* Video Game Series,” College of Musical Arts, Bowling Green State University, 2015

Member, MM Oral Exam Committee (5 students), College of Musical Arts, Bowling Green State University, 2015

Coordinator, College of Musical Arts Graduate Music History Placement Exams, Bowling Green State University, 2014

Member, Distinguished Thesis Award Committee, Graduate College, Bowling Green State University, 2014

Reader, DMA comprehensive exam, College of Musical Arts, Bowling Green State University, 2014

Grader, French language exam, College of Musical Arts, Musicology/Composition/Theory, Bowling Green State University, 2014–2015

Member, MM Thesis Committee, Danielle MacRobbie, “An Investigation of Technological Impressions in Steve Reich and Beryl Korot’s *Three Tales*,” College of Musical Arts, Bowling Green State University, 2013

University of Toronto

Representative, Musicology/Ethnomusicology, Music Graduate Student Association, University of Toronto, 2010–2012

Member, Conference Committee, Music Graduate Student Association 2011 Conference, University of Toronto, 2010–2011; co-chair of Academic-Stream Committee

University of Western Ontario

Councillor, University of Western Ontario’s Society of Graduate Students (SOGS), 2006–2007

COMMUNITY OUTREACH

2023 Indigenous Knowledge, Cultures, and Futurities Series

2020 Indigenous Pittsburgh Music Series, Native American Heritage Month, November

2020 Workshop: Collective Performance in Electronic Music with the Canadian Electronic Ensemble, Carnegie Mellon University, February 24

- 2020 Workshop: EQ: Electronic Music-Making for Women and Non-Binary Individuals, Carnegie Library of Pittsburgh (Oakland), February 25
- 2020 Workshop: Modular Synthesis 101, Carnegie Mellon University, February 25
- 2020 Workshop: Approaches to Piano Improvisation for Classical Musicians, Carnegie Mellon University, February 25
- 2020 Thunder Nation recording project, School of Music Vlahakis Recording Studio, February 15
- 2019 Native American Heritage Month series, Carnegie Mellon University, November
- 2019 Sharing Our Stories: A Gathering of Local Indigenous Voices, Carnegie Mellon University, March 2
- 2018 Public talk: “What is a Chickasaw Classical Composer?” with Jerod Impichchaachaaha’ Tate as part of CMU School of Music residency, November 16

RECENT MEDIA COVERAGE

- 2023 Interview with Kevin Press on The Moderns. YouTube interview available [here](#).
- 2020 “Thunder Nation Records Inaugural Powwow CD at CMU.” Carnegie Mellon University News, November 13.
- 2019 “Musicologist Celebrates Indigenous Stories Through Sights and Sounds.” Carnegie Mellon University News, March 4.

PROFESSIONAL DEVELOPMENT

- 2024 Ongoing U.S. Settler Colonialism & Native Peoples Teach-Out (online course), Coursera
- 2024 Indigenous Pedagogies & Ways of Knowing Special Interest Group, Eberly Center, Carnegie Mellon University, March 12, 19, and 26
- 2020–2021 Global Indigeneity Working Group, World History Center, University of Pittsburgh
- 2020 Academics for Black Survival and Wellness
- 2020 Native Knowledge 360°: Foundations for Teaching and Learning about Native Americans, National Museum of the American Indian

- 2020 The Sound of (Japanese) Music, University of Pittsburgh, Asian Studies Center;
National Consortium for Teaching about Asia
- 2020 Pittsburgh Racial Justice Summit
- 2019 Reconciliation through Indigenous Education (online course), University of
British Columbia
- 2019 MOSAIC: A Conference on Intersectionality, Carnegie Mellon University
- 2017 Indigenous Canada (online course), University of Alberta
- 2014–2015 Learning Community: Active Learning and the Transition to Digital, Center for
Faculty Excellence, Bowling Green State University
- 2013–2014 New Faculty Learning Community, Center for Faculty Excellence, Bowling
Green State University
- 2009 THE 500 – “Teaching in Higher Education” (12-week course)
-Course run by Woodsworth College, University of Toronto

NONACADEMIC WORK

- 2015–2016 Administrative Director, Silence
- 2013–2016 Editorial Collective, *Notations* (three issues per year), Canadian Music Centre—
Ontario
- 2012–2013 Project Coordinator, John Weinzweig Centenary
- 2011–2012 Coordinator (Humanities), Teaching Assistants’ Training Program (TATP), Centre
for Teaching Support & Innovation, University of Toronto,
- 2010-2011 TA Trainer (Humanities), Teaching Assistants’ Training Program (TATP), Centre
for Teaching Support & Innovation, University of Toronto,

PROFESSIONAL MEMBERSHIPS & AFFILIATIONS

Canadian University Music Society

American Musicological Society

International Association for the Study of Popular Music—US and Canada

Society for American Music