

Benjamin Piekut

Curriculum Vitae, January 2017

417 East Seneca Street
Ithaca, New York, 14850607 793 8357
bpiekut@gmail.com**Academic Employment**

- 2015– Associate Professor, Department of Music, Cornell University
Graduate Fields: Music and Art (College of Art, Architecture, and Planning)
Affiliated faculty, American Studies program
- 2014 Visiting Assistant Professor, Department of Music, University of California, Berkeley (Fall)
- 2011–14 Assistant Professor, Department of Music, Cornell University
- 2008–11 Lecturer in Music, University of Southampton (UK)

Education

- 2008 PhD in Historical Musicology, Columbia University
- 2006 Master of Philosophy in Historical Musicology, Columbia University
- 2002–04 PhD coursework in Critical Studies/Experimental Practices (Music Department),
University of California, San Diego
- 2001 Master of Arts in Composition, Mills College
- 1998 Bachelor of Arts in Liberal Arts, Hampshire College

Publications**Books**

- The World Is a Problem: Henry Cow, Improvisation, and the Vernacular Avant-Garde*. In progress (expect manuscript by May 2017).
- 2016 *The Oxford Handbook of Critical Improvisation Studies*. 2 Volumes. Coedited with George E. Lewis. New York: Oxford University Press.
- 2014 *Tomorrow Is the Question: New Directions in Experimental Music Studies*. Sole editor. Ann Arbor: University of Michigan Press.
Featured in *Artforum*, December 2014.
- 2011 *Experimentalism Otherwise: The New York Avant-Garde and its Limits*. Berkeley: University of California Press. (California Studies in Twentieth-Century Music, edited by Richard Taruskin)
Reviewed in *Notes*, *Current Musicology*, *Tacet*, *twentieth-century music*, *American Music*, *All About Jazz*, *The Wire*, *Skyscraper Magazine*, *Music Industry NewsWire*; shortlist, Lewis Lockwood Award (AMS); discussed in the *New York Times*, May 31, 2013, and *Artforum*, May 2016.

Journal Issue

- 2012 Coeditor (with David Nicholls), John Cage at 100, *Contemporary Music Review*, 31/1 (February).

Journal Articles

- 2017 “A Little Whirlpool Out in the Middle of the Ocean.” *Twentieth-Century Music*, special issue on twenty-first-century music, forthcoming (invited).
- 2017 “Crippled Asymmetry.” *Contemporary Music Review*, special issue on music and mediation, forthcoming (invited).
- 2015 “Pigeons.” *Representations* 132 (Fall): 112–20 (invited).
- 2014 “Indeterminacy, Free Improvisation, and the Mixed Avant-Garde: Experimental Music in London, 1965–75.” *Journal of the American Musicological Society* 67/3 (Fall): 769–824. Selected as topic of “Talking Musicology” podcast, episode 5, 2016.
- 2014 “Actor-Networks in Music History: Clarifications and Critiques.” *Twentieth-Century Music* 11/2 (September): 191–215. Featured in First View, advanced online publication (May).
- 2013 “Chance and Certainty: John Cage’s Politics of Nature.” *Cultural Critique* 84 (Spring): 134–63.
- 2012 “Sound’s Modest Witness: Notes on Cage and Modernism.” *Contemporary Music Review*, John Cage at 100, 31/1 (February): 3–18.
- 2010 “New Thing? Gender and Sexuality in the Jazz Composers Guild.” *American Quarterly* 62/1 (March): 25–48.
- 2010 “Deadness: Technologies of the Intermundane.” Co-authored with Jason Stanyek. *The Drama Review* 54/1 (Spring): 14–38. *ATHE Outstanding Article Award, 2011*. Reprinted in *The Sound Studies Reader*, ed. Jonathan Sterne (New York: Routledge, 2012) and (in Portuguese translation) in *Rumos da cultura da música—negócios, estéticas, linguagens e audibilidades*, ed. Simone Pereira de Sá (Rio de Janeiro: Sulina, 2010).
- 2009 “Race, Community, and Conflict in the Jazz Composers Guild.” *Jazz Perspectives* 3/3 (December): 191–231.

Chapters in Edited Collections

- [2017] “Afterword: Experimentalism in the Global Vernacular.” In *Experimentalisms in Practice: Music Perspectives from Latin America*, ed. Ana R. Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid. Volume under review (invited).
- 2017 “Not So Much a Program of Music as the Experience of Music.” In *Merce Cunningham: Common Time*, ed. Joan Rothfuss. Minneapolis: Walker Arts Center, forthcoming (invited).
- 2016 “Introduction: On Critical Improvisation Studies,” co-authored with George E. Lewis. In *The Oxford Handbook of Critical Improvisation Studies*. New York: Oxford University Press.
- 2014 “The Bovine/Blegvad Backstory.” In *Kew. Rhone.*, ed. Peter Blegvad. Axminster: Uniformbooks (invited).
- 2014 “Introduction: New Questions for Experimental Music Studies.” In *Tomorrow is the Question*, ed. Benjamin Piekut. Ann Arbor: University of Michigan Press.
- 2014 “There Must Be Some Relation Between Mushrooms and Trains: Alvin Curran’s *Boletus Edulis—Musica Pendolare*.” In *The Oxford Handbook of Mobile Music and Sound Studies*, ed. Sumanth Gopinath and Jason Stanyek, 172–86. New York: Oxford University Press.
- 2013 “The Multiple Politics of Henry Cow: Chris Cutler in interview with Benjamin Piekut.” In *Red Strains: Music and Communism Outside the Communist Bloc*, ed. Robert Adlington, 43–53. Oxford: British Academy/Oxford University Press.

- 2009 “Demolish Serious Culture!': Henry Flynt and Workers World Party.” In *Sound Commitments: Avant-garde Music and The Sixties*, ed. Robert Adlington, 37–55. New York: Oxford University Press.

Book Reviews and Encyclopedia Entries

- 2014 “Experimentalism: Music,” in *Encyclopedia of Aesthetics*, 2nd edition, ed. Michael Kelly. New York: Oxford University Press (invited).
- 2014 Various entries (new and revised) for the *Grove Dictionary of American Music*, 2nd edition, ed. Charles Hiroshi Garrett. New York: Oxford University Press. (Beth Anderson, John Bischoff, Chris Brown, Rhys Chatham, Lowell Cross, Henry Flynt, Peter Gena, Jon Gibson, Louis Karchin, Ron Kuivila, Fred Lehrdal, George E. Lewis, Laetitia Sonami)
- 2013 Review of *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, by Kevin Fellezs (Duke, 2011). *American Studies* 52/2: 158–59.
- 2010 Review of *The Ashgate Research Companion to Experimental Music* (Ashgate, 2009). *Notes* (December): 312–17.
- 2004 Review of *The Other Side of Nowhere: Improvisation, Jazz, and Communities in Dialogue* (Wesleyan, 2004). *The Open Space Magazine* 6 (Fall): 47–50.

Newsletters, Liner Notes, Program Note and Videos

- 2014 “Henry Cow/Lindsay Cooper” program note, Huddersfield Contemporary Music Festival, November.
- 2011 Liner notes for Annie Lewandowski and Fred Frith, *Long as in Short, Walk as in Run* (Ninth World 047).
- 2008 “Henry Flynt in New York.” Oral history videos. www.youtube.com/benjaminpiekut
 Featured in *Artforum*, September 2009; included in *Blues for Smoke* exhibition at the Museum of Contemporary Art (Los Angeles), October 2012–January 2013; the Whitney Museum of American Art (New York), February–April 2013; and the Wexner Center for the Arts (Ohio State University), September–December 2013 (curated by Bennett Simpson).
- 2005 “Taking Henry Flynt Seriously.” *Institute for Studies in American Music Newsletter* 34/2 (Spring): 6–7, 14. <http://depthome.brooklyn.cuny.edu/isam/NewsletS05/Piekut.htm>.

Keynote Lectures

- 2017 “The Futures of Chance.” Performing Indeterminacy: An International Conference, School of Music, University of Leeds, June.
- 2016 “Henry Cow’s Rock Improvisation.” *Improvise Now!*, Improvisation and its Contexts (book launch for *Oxford Handbook of Critical Improvisation Studies*). Haus der Kunst, Munich, November.
- 2016 “Not So Much a Program of Music as the Experience of Music: Distributed Authorship in the Merce Cunningham Dance Company.” American Musicological Society, New York State–St. Lawrence chapter meeting, SUNY Potsdam, April.
- 2016 “The Vernacular Avant-garde.” Music Graduate Students’ Symposium, Schulich School of Music, McGill University, March.

- 2015 “City, Network, Ecology: Experimental Music and the Global Vernacular.” *Experimental Music in Practice: Perspectives from Latin America*, Mason Gross School of the Arts, Rutgers University, September.
- 2015 “Plural Avant-Gardes.” *Confounding Expectations: Musical Intersections*, Department of Music, University of Calgary, April.
- 2014 “Indeterminacy and Improvisation in London, 1965–1975.” *Improvisation and the Politics of Everyday Sounds: Cornelius Cardew and Beyond (Improvisation, Community, and Social Practice 2014 Colloquium)*, McGill University, June.
- 2014 “Ecologies of the Rim: The Promise and Perils of Actor-Networks in Music History.” *Commensurable Distinctions: Intercultural Negotiations of Modern and Contemporary Japanese Visual Culture*. Annual Meeting of Japanese Arts and Globalization, UC Irvine, January. Co-sponsored by the UC Irvine Music Department.
- 2013 “New Ontologies of Music.” CUNY Graduate Studies in Music annual conference, April. (workshop)

Invited Colloquium Talks

- 2017 Title TBD. Harvard University, Barwick Colloquium, Department of Music, April.
- 2017 Title TBD. Princeton University, Department of Music, March.
- 2016 “Quests for Uncertainty: Henry Cow, Lindsay Cooper, and the Feminist Improvising Group.” *Creative Research into Sound Arts Practice (CRiSAP)*, London College of Communications Visiting Practitioner Series, London. November.
- 2016 “Women’s Work: The Feminist Improvising Group.” *Textures of Work*, Clark Art Institute and the Terra Foundation for American Art, Giverny, France, September.
- 2016 “Avoiding a Theory of the Vernacular Avant-garde.” Northwestern University, Bienen School of Music, March.
- 2016 “Moorman, Cage, and the Avant-Garde.” Northwestern University, Block Museum of Art, March.
- 2016 “Sound without Authors?” *Big Ideas in the Humanities: Sound*. College of Arts and Sciences, Cornell University.
- 2015 “Avoiding a Theory of the Vernacular Avant-garde.” Columbia University, Department of Music, October.
- 2015 “Avoiding a Theory of the Vernacular Avant-garde.” Yale University, Department of Music, September.
- 2014 “Henry Cow, Rock Experimentalism, and the Vernacular Avant-garde.” University of California, Davis, Department of Music, William Valente Memorial Lecture, December.
- 2014 “Henry Cow and the Vernacular Avant-garde.” Stanford University, Department of Music, Ron Alexander Lecture Series, December.
- 2014 “Henry Cow, Slapp Happy, and the Vernacular Avant-garde.” University of California, San Diego, Department of Music, November.
- 2014 “Henry Cow and the Vernacular Avant-garde.” University of California, Berkeley, Department of Music, October.

- 2014 “Expansion and Experiment.” El Paraíso Perdido. Centro de Experimentación, Teatro Colón, Buenos Aires, October.
- 2013 “Music Now and the Mixed Avant-garde: Experimental Music in London, 1965–75.” University of California, Berkeley, Department of Music, October.
- 2013 “Experimental Drift and Historical Ecologies: British Experimentalism in the 1970s.” University of California, Los Angeles, Department of Musicology Distinguished Lecture Series, October.
- 2012 “The Expansive Experimentalism of Henry Cow.” University of Buffalo, Department of Music colloquium series, March.
- 2012 “Chance and Certainty: John Cage’s Cosmos.” York University (UK), Department of Music colloquium series, February.
- 2011 “Our Modest Witness: John Cage and Modernism.” H. Wiley Hitchcock Institute for Studies in American Music, Brooklyn College, November.
- 2011 “Experimentalism Meets (Iggy) Pop.” Royal Holloway, University of London, Department of Music Research Seminar, February.
- 2010 “Experimentalism Meets (Iggy) Pop.” Cardiff University, Department of Music, John Bird Seminar, October.
- 2010 “Experimentalism Meets (Iggy) Pop.” University of California, Santa Cruz, Department of Music colloquium series, April.
- 2010 “Intermundane Collaboration: Digital Vampires” (with Jason Stanyek). Stanford Humanities Center, Drama and Philosophy Workshop (org. Peggy Phelan), April.
- 2010 “Out like Flynt: Understanding Marginality in Narratives of Experimentalism.” University of Glasgow Department of Music RMA Colloquium Series, April. (Canceled due to volcano.)
- 2010 “Sounding the Intermundane.” University of Southampton, History and Culture of Sound study group, January.
- 2009 “Experimental Subjectivity: Charlotte Moorman and John Cage.” University of Nottingham Department of Music Colloquium Series, October.
- 2009 “Gender and Race in the Jazz Composers Guild.” California Polytechnic State University, Departments of Women’s and Gender Studies, Ethnic Studies, and Music, 2009.
- 2009 “When Orchestras Attack! John Cage Meets the New York Philharmonic.” King’s College, University of London, Department of Music Colloquium Series, March.

Conference Papers and Presentations

- 2017 “Death to the Individual: Henry Cow’s Politics of Pluralization.” Music’s Pluralistic Potential, Humboldt University, Berlin, April (invited).
- 2017 Session chair, “Popular Experimentalisms.” Annual Meeting of the Society for American Music, Montreal, March.
- 2016 Respondent, “Music and the Middlebrow.” Annual Meeting of the American Musicological Society, Vancouver, November (invited).
- 2015 Respondent, Retheorising the Avant-Garde Today, King’s College, University of Cambridge, December (invited).

- 2015 Session chair, "Twentieth-century Voices." Annual Meeting of the American Musicological Society, Louisville, November.
- 2014 "Pigeons." Quirk Historicism, University of California, Berkeley, Townsend Center for the Humanities, November (invited).
- 2014 Session chair, "Rethinking New York Black Avant-Gardes." Annual Meeting of the Society for American Music, Lancaster, PA, March.
- 2013 Discussant, "Experimentalism in Latin America." Annual Meeting of the Society for Ethnomusicology, Indianapolis, November.
- 2013 "Describing Historical Ecologies: Experimental Music in the 1970s." Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies, University of Oxford, July (invited).
- 2013 "Tensile Form, Digital Death." Co-presented with Jason Stanyek. Resonant Bodies: Landscapes of Acoustic Tension, Berlin Institute for Cultural Inquiry, June (invited).
- 2012 Session chair, "Jazz, the Avant-garde, and Resonant Silences." Annual Meeting of the Society for American Music, Charlotte, March.
- 2011 Keynote interview with Chris Cutler (Henry Cow). Red Strains: Music and Communism outside the Communist Bloc after 1945 conference, British Academy, January.
- 2011 Session chair, "Popular Music." Red Strains: Music and Communism outside the Communist Bloc after 1945 conference, British Academy, January.
- 2010 Session chair, "The Politics of Race in America." Annual Meeting of the American Musicological Society, Indianapolis, November.
- 2010 Panel co-organizer (with Phil Ford), "Sound Studies." Annual Meeting of the American Musicological Society evening panel discussion, Indianapolis, November.
- 2010 "Soundscapes of the Intermundane." Co-presented with Jason Stanyek. Annual Meeting of the American Musicological Society evening panel discussion, Indianapolis, November.
- 2009 "Murder by Cello: John Cage Meets Charlotte Moorman." Annual Meeting of the American Musicological Society, Philadelphia, November.
- 2009 "Translation, Improvisation, Globalization: The Music of Nam June Paik." Music and Migration conference, University of Southampton, October.
- 2009 "Murder by Cello: John Cage Meets Charlotte Moorman." Sixth International Conference on Music Since 1900, Keele University, July.
- 2009 "RW, Actually: The Phenomenological Distortions of Modern Copyright Law." Co-authored paper delivered on behalf of the Southampton Music and Copyright Colloquium. Sound Property? Investigating the Legal Status of Sound Recordings, University of Salford, May.
- 2009 "When Orchestras Attack! John Cage Meets the New York Philharmonic." Annual Meeting of the Society for American Music, Denver, March.
- 2008 "Murder by Cello: John Cage Meets Charlotte Moorman." Annual Meeting of the Society for Ethnomusicology, Wesleyan University, October.
- 2008 Panel Organizer and Session Chair, "Experimental Subjects: Women in the New York Avant-Gardes." Annual Meeting of the Society for Ethnomusicology, Wesleyan University, October.
- 2008 "What is Rock Experimentalism?" Annual Meeting of the Society for American Music, San Antonio, February.

- 2008 Panel Organizer, "Pop Experimentalism." Annual Meeting of the Society for American Music, San Antonio, February.
- 2007 "Gender and the New Thing: The Case of the Jazz Composers Guild." Annual Meeting of the American Musicological Society, Quebec City, November.
- 2007 "Sounding the Intermundane: Posthumous Duets and the Performance of Co-Presence in Popular Music." Co-presented with Jason Stanyek. Annual Meeting of Performance Studies International, New York University, November.
- 2007 Respondent to Andy Hamilton, "Rhythm and Time: A Major and Neglected Philosophical Problem." Columbia University Department of Music Colloquium Series, September.
- 2007 "From the Performative to the Improvisative: Reconsidering Butler." Guelph Jazz Colloquium, University of Guelph, September.
- 2007 "Iggy Pop's Challenge to Experimentalism." Annual Meeting of the International Association for the Study of Popular Music, Mexico City, June.
- 2007 "Gender and Race in the Jazz Composers Guild." Feminist Theory and Music 9, Montreal, June.
- 2007 "Iggy Pop's Challenge to Experimentalism." Annual Meeting of the International Association for the Study of Popular Music, U.S. and Canada branches, Boston, April.
- 2007 "Gender and the New Thing: The Case of the Jazz Composers Guild." Interdisciplinary Jazz Studies Colloquium, University of Kansas, March.
- 2006 "Demolish Serious Culture!?: Henry Flynt and Workers World Party, 1962–67." Annual Meeting of the Society for American Music, Chicago, March.
- 2005 Respondent to Richard Taruskin, "Did Somebody Say Censorship?" Columbia University Department of Music Colloquium Series, November.
- 2005 "Demolish Serious Culture!?: Henry Flynt and Workers World Party, 1962–67." Graduate Studies in Music Conference, Graduate Center, City University of New York, April.
- 2005 "The Whiteness of Henry Flynt." Music, Performance, and the Racial Imagination Conference, New York University, March.
- 2004 "John Cage and Narratives of American History." Annual Meeting of the Society for American Music, Cleveland, March.
- 2004 "Elision, or the Mediation of Musical Subjectivities." Society for Ethnomusicology Southern California chapter, University of California, Los Angeles, February.
- 2003 "John Cage and the American Pastoral." American Musicological Society, Pacific Southwest and Northern California chapters, California State Fullerton, May.

Guest Lectures

- 2016 Invited guest to Professor Brigid Cohen's "Experimentalism" seminar, NYU, October.
- 2015 Guest lecturer, "Electronic Music," in Professor Rebecca Harris-Warwick's course, "Classical Music 1750 to the Present," Cornell University, December.
- 2015 Guest lecturer, "Sound Recording: Mimesis or Poiesis?" in Professor Andrew Hicks's course, "Elements of Music," Cornell University, September.

- 2013 Invited guest to Professor Holly Watkins's "Introduction to Musicology" seminar, University of Rochester, December.
- 2013 Guest lecturer, "Electronic Music," in Professor Rebecca Harris-Warwick's course, "Classical Music 1750 to the Present," Cornell University, December.
- 2013 Invited guest to Dr. Anna Fisher's course, "Theatre on the Edge," Cornell University (Performing and Media Arts), October.
- 2013 "Experimental Drift in the Years of *Desert Plants*." Out of Order: The Music of Reinvention after Darmstadt. Cornell University, April.
- 2012 Introduction and Q&A with Pauline Oliveros. Cornell University, March.
- 2012 "Notes on Improvisation and Henry Cow." Improvisation study group, Cornell University Department of Music, March.
- 2011 Invited guest to Professor Jason Stanyek's "Noise, Quietness, Silence: The Political Ecologies of Aurality" seminar, New York University, November.
- 2011 Invited guest to Professor Jeffrey Taylor's "The U.S. in the 1960s: Music and Culture" seminar, CUNY Graduate Center, November.
- 2010 "New Thing? Gender and Free Jazz." Professor Amy Beal's "Improvisation since 1950" seminar, Mills College, April.
- 2009 Invited guest to Professor Ellie Hisama's "New Currents in American Music Studies" seminar, Columbia University, November.
- 2008 Invited guest to Professor Stephanie Jensen-Moulton's "Music and Politics in 20th Century America" seminar, Brooklyn College, October.
- 2008 Invited guest (with Jason Stanyek) to Professor Martin Daughtry's seminar, "Ethnography and Historiography," New York University, April.
- 2006 Guest Lecturer, "John Cage," in Professor George E. Lewis's course, "Music in the United States," Columbia University, March.

Large Awards and Fellowships

- 2015 Visual Resource Grant, Lindsay Cooper digital archive, Digital Collections in Arts and Sciences, Cornell University Libraries (\$45,000).
- 2011 Early Career Fellowship, Arts & Humanities Research Council (UK) (£80,000).
- 2010 Adventure in Research grant (research assistance, Henry Cow book), University of Southampton (£17,000).
- 2008 Whiting Pre-Doctoral Fellowship, Mrs. Giles Whiting Foundation.

Other Awards and Honors

- 2016 Invited participant, Textures of Work seminar, Clark Art Institute and the Terra Foundation for American Art, Giverny, France, September.
- 2015 Mellon Humanities Corridor teaching exchange (for Holly Watkins visit).
- 2015 Cornell Department of Music concert grant, Philip Thomas concert.

- 2012 Shortlist, Lewis Lockwood Award (*Experimentalism Otherwise*), American Musicological Society.
- 2012 50 Influential Articles collection, “Deadness: Technologies of the Intermundane” (selected by MIT Press as one of the 50 most influential articles in the 50-year history of MIT Press Journals Division, all disciplines).
- 2011 Outstanding Article Award, Association for Theatre in Higher Education (“Deadness: Technologies of the Intermundane”).
- 2011 Summer Stipend, National Endowment for the Humanities.
- 2011 Cornell Council for the Arts grant, Tim Hodgkinson trio concert.
- 2010 Fellow, Higher Education Academy (UK).
- 2010 Music & Letters Award (permissions costs for *Experimentalism Otherwise*), Music & Letters Trust.
- 2010 Small Awards (research assistance), School of Humanities, University of Southampton.
- 2009 Subvention (individual author) for Book Publication (*Experimentalism Otherwise*), American Musicological Society.
- 2009 AMS 75 PAYS Publication Award (*Experimentalism Otherwise*), American Musicological Society.
- 2009 Small Awards (travel and research assistance), School of Humanities, University of Southampton.
- 2009 Research Committee Grant, Department of Music, University of Southampton.
- 2009 Overseas Conference Grant, British Academy.
- 2008 Summer Teaching Scholar, Graduate School of Arts and Sciences, Columbia University.
- 2007–08 Mosenthal Fellowship, Graduate School of Arts and Sciences, Columbia University.
- 2004–07 Faculty Fellowship, Graduate School of Arts and Sciences, Columbia University.
- 2007 Travel Grant, Membership and Professional Development Committee, American Musicological Society annual meeting, Quebec City.
- 2007 Gerstle Travel Grant, Columbia University Graduate School of Arts and Sciences.
- 2007 Summer Fellowship, Columbia University Graduate School of Arts and Sciences.
- 2006 Travel Grant, Society for American Music annual meeting.
- 2005 Summer Fellowship, Columbia University Graduate School of Arts and Sciences.
- 2002–04 Humanities Fellowship, University of California, San Diego.
- 2001 Paul Henry Merritt Prize (composing for strings), Mills College.

Teaching

Cornell University

Music 1701: First-Year Writing Seminar: Music and American Nationalism

Music 2260/American Studies 2260/Africana 2260: Music of the 1960s

Music 2270: Thinking With Music

Music 2280: Experimental Music

Music 3211: Advanced Music Studies

Music 3350: Introduction to Experimental and Improvised Music since 1950

Music 7355: Critical Improvisation Studies (graduate seminar)

Music 7213/Science & Technology Studies 7213: History of Sound (graduate seminar)

Music 7230: Musical Avant-Gardes (graduate seminar)

Music 7206: 20th-Century Music (graduate seminar; topics have included John Cage)

Music 7310: New York Experimentalism (graduate seminar)

University of California, Berkeley

Music 128: Music of the 1960s

Music 220: John Cage (graduate seminar)

University of Southampton

MUSI1005: Introduction to Jazz and Popular Music

MUSI1010: Introduction to Performance Studies

MUSI2017/3022: Music and Popular Culture

MUSI6001: Critical Practice in Musicology (graduate seminar)

Columbia University

From Music to Sound (undergraduate seminar)

Music Humanities (core curriculum survey)

Advising

Postdoctoral advising

2016–18 Jeremy Strachan, PhD (supervisor, SSHRC two-year fellowship)

Graduate advising, Cornell University

current	Ben Norton	(chair, PhD)
	Jordan Musser	(chair, PhD)
	Aya Saiki	(co-chair, PhD)
	Lee Tyson	(minor member, PhD)
	David Friend	(minor member, DMA)
	Jane Glaubman	(minor member, PhD, English)
	Sergio Ospina Romero	(minor member, PhD)
	Barry Sharp	(minor member, DMA)
	Max Williams	(minor member, PhD)
past	Sam Dwinell	(chair, PhD conferred January 2017)
	Caroline Waight	(minor member, PhD)
	Taylan Cihan	(minor member, DMA)
2015	Sergio Ospina Romero, early phonography, fall (independent study)	

- 2015 Erica Levenson, Don Randel Teaching Fellowship mentor (advising on course design)
 2013 Andrew Zhou, Don Randel Teaching Fellowship mentor (advising on course design)
 2013 David Friend, John Cage and performance practice, spring (independent study)

Graduate advising, other institutions

- current Valentina Bertolani (PhD committee member, University of Calgary)
 past Christopher Miller (PhD committee member, Wesleyan University, 2014)
 Will Robin (PhD committee member, UNC Chapel Hill, 2016)

Undergraduate advising, Cornell University

- 2016– Shay Collins (Music major advisor)
 2016– Teddy Bellis (Music minor advisor)
 2015– Christian Higham (Music minor advisor)
 2015–16 Danyoung Kim (Music minor advisor)
 2015–16 Chris Huck (Music minor advisor)
 2014–15 Jonathan Jaffe (Honors advisor, American Studies)
 2012– Undergraduate first-year advisor (c. 6 students per year)

Graduate advising, University of Southampton

- past Dan Franks (supervisor, PhD); Doug Gould (supervisor, PhD); Julia Martin (supervisor, PhD); Sarah Boak (supervisor, PhD); John Stewart (co-supervisor, PhD); John Pymm (co-supervisor, PhD); Meropi Koutrozi (co-supervisor, PhD); Rebecca Roberts (supervisor, Mmus); Philippa Cottam (supervisor, Mmus); David Marquiss (supervisor, Mmus); Hoi Ting Leung (supervisor, Mmus); Will Gubbins (supervisor, Mmus)
 past Independent study supervisor: John Breese, Philippa Cottam, Rebecca Andrews, Tom Wilson, David Marquiss, Will Gubbins

Undergraduate advising, University of Southampton

- 2010–11 Undergraduate advisor (24 students)
 Undergraduate finalist thesis advisor (7 students)
 2009–10 Undergraduate advisor (18 students)
 Undergraduate finalist thesis advisor (10 students)
 2008–09 Undergraduate advisor (18 students)
 Undergraduate finalist thesis advisor (5 students)

Scholarly Editing

- 2011–16 Editorial Board, *Jazz Perspectives*
 2011– Editorial Advisory Board, Music, Oxford Handbook Articles Online, Oxford University Press
 2006–08 Assistant Editor, *Journal of the Society for American Music* (assistant-edited eight issues [vols. 1–2]; wrote internal reader reports for every submission; suggested peer reviewers; provided substantial editing, copyediting, and proofreading)

- 2006 Assistant Editor, *American Music* (assistant-edited three issues [vol. 24, nos. 1–3]; wrote internal reader reports for every submission; suggested peer reviewers; provided substantial editing, copyediting, and proofreading)
- 2004–08 Editorial Board, *Current Musicology*

Peer Review

tenure and promotion

University of Huddersfield (UK)

University of Southampton (UK)

fellowships

ERC Consolidator Grant, European Research Council, 2014

Music and Dance Panel, National Endowment for the Humanities Fellowship program, 2014

Music and Dance Panel, National Endowment for the Humanities Summer Stipend program, 2011

books

Duke University Press, 2016

University of Michigan Press, 2016

University of Illinois Press, 2014, 2015

Oxford University Press, 2013, 2014 (x2), 2016

University of California Press, 2010, 2016

Bloomsbury Academic (Continuum), 2013

Routledge, 2014

articles

Journal of the Society for American Music (Cambridge), 2014, 2016

Journal of the American Musicological Society (California), 2014, 2015, 2016

Journal of the Royal Musical Association (Routledge), 2013

Journal of the History of Ideas (Penn), 2012

Twentieth-Century Music (Cambridge), 2010, 2011, 2013

Music and the Moving Image (Illinois), 2010

Jazz Perspectives (Routledge), 2012, 2013, 2015

Journal of Music Theory (Duke), 2012

Criticism (Wayne State), 2011

online resource

Bloomsbury, 2017

blurber

Composing Dissent: Avant-garde Music in 1960s Amsterdam, by Robert Adlington (Oxford, 2013)

The Alvin Curran Fakebook (Curran, 2015)

After Sound: Toward a Critical Music, by G. Douglas Barrett (Bloomsbury, 2016)

Professional Development

2013 New Faculty Institute, Center for Teaching Excellence, Cornell University.

2012 Faculty Seminar in Writing Instruction, John S. Knight Institute for Writing in the Disciplines, Cornell University.

- 2012 Junior Faculty Course Design Institute, Center for Teaching Excellence, Cornell University.
 2011 Preparing for Media Interviews, Cornell University Press Office.

Service

Cornell University service

- 2016–17 Faculty Fellow, William T. Keeton House.
 2016–19 Humanities Council, Society for the Humanities.
 2016 Department of Music, chair of third-year review committee.
 2015 Department of Music, external diversity committee, composer search.
 2015– Department of Music, editor of yearly newsletter.
 2015 Department of Music, chair of third-year review/promotion committee.
 2014– University Faculty Library Board.
 2013–14 Department of Music, music minor committee.
 2013– Department of Music, graduate admissions committee in musicology.
 2013 Society for the Humanities, peer reviewer, external fellowship program.
 2013 Department of Music, search committee, percussionist.
 2013–14 College of Arts and Sciences, Diversity Hosting Month, faculty participant.
 2012–13 Cox Behest Committee, Department of Music.
 2012–13 Curriculum Committee, Department of Music.
 2012–13 Course Leader, First-Year Writing Seminars, Department of Music.
 2012 Spencer Portfolio Award committee, John S. Knight Institute for Writing in the Disciplines.
 2012–13 College of Arts and Sciences, undergraduate admissions.
 2011–12 Department of Music, search committee, ethnomusicologist.
 2011– Department of Music, coordinator, graduate professional development workshops.

University of Southampton service

- 2011 Postgraduate Admissions Coordinator, Department of Music.
 2010 Teaching Assistant Assignment Committee, Department of Music
 2010 Postgraduate Admissions Funding Committee, Department of Music.
 2009–11 Coordinator, Department of Music Research Colloquium series, Department of Music.
 2009–11 Coordinator, Postgraduate Professional Development Workshops, Department of Music.
 2008–11 Research committee, Department of Music.
 2009–11 Ethics committee, School of Humanities.
 2009 Internal examiner, PhD viva on classical crossover, Department of Music.
 2009 Lead examiner, composition PhD upgrade vivas, Department of Music.
 2009 Search committee for Department of Music, School of Humanities Research Fellowship.

- 2009 Search committee for Department of Music, Newton Postdoctoral Fellowship.
 2009 Postgraduate Admissions Committee (ad hoc, to determine departmental funding).

Professional service

- 2016 Interview with Branden Joseph, *Experimentations* book launch, Blank Forms, Greene Naftali Gallery, New York, November.
- 2015–17 Irving Lowens Article Award committee, Society for American Music.
- 2014 Moderator, Extended Techniques and Experimental Music panel discussion with Ne(x)tworks, Cornell University, April.
- 2013–15 Council member, American Musicological Society.
- 2013 Post-concert panel discussion, G. Douglas Barrett's *Two Transcriptions*, Incubator Arts Project, New York City, May.
- 2012 Post-concert Q&A with Michael Ashkin, Tim Feeney, and Annie Lewandowski, Cornell University, Lincoln B20, October.
- 2012 Post-concert Q&A with Chris Corsano, Cornell University, Barnes Hall, September.
- 2011 Post-concert Q&A with John Butcher and Mark Sanders, University of Southampton, Turner Sims Concert Hall, February.
- 2010– Member, AMS Music and Philosophy Study Group.
- 2010 Pre-concert Q&A with Terry Riley, Turner Sims Concert Hall, November.
- 2010 Program committee, Red Strains: Music and Communism outside the Communist Bloc, 1945–1990, British Academy, January 2011.
- 2009 Organizing committee, Music and Migration conference, University of Southampton.
- 2007–08 Graduate Student Representative, Music Library Committee, Columbia University.
- 2007 Pre-concert talk, New York Philomusica. New York City, October.
- 2007 Chair, Columbia Music Scholarship Conference 2007, Postcolonial Studies and Music. Columbia University, February.
- 2006 Facilities Coordinator and Program Committee, Columbia Music Scholarship Conference 2006, Music Performance and Improvisation. Columbia University, February.
- 2005 Volunteer, Feminist Theory & Music 8. Graduate Center, City University of New York, and New York University, June.
- 2004 Selection Committee, Ingolf Dahl award, Pacific Southwest chapter of the American Musicological Society, Spring.
- 2003 Co-organizer, Spring Festival of New Music. University of California, San Diego, Spring.