

# Roger Mathew Grant

## CVRRICVLVM VITAE

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## Academic Appointments

Associate Professor of Music, **Wesleyan University**, 2018 to present  
Visiting Assistant Professor of Music, **Harvard University**, Spring 2018  
Assistant Professor of Music, **Wesleyan University** (2014–2018)  
Assistant Professor of Music Theory, **University of Oregon** (2012–2014)  
Fellow, Society of Fellows, and non-tenure-track Assistant Professor,  
**University of Michigan** (2010–2012)  
Musical Studies Faculty, **The Curtis Institute of Music** (2008–2010)

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## Education

PhD, Music (Theory of Music), **University of Pennsylvania**, 2010  
BM, *summa cum laude*, Music Theory, **Ithaca College**, 2005

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## Books

*Peculiar Attunements: Affect Theory and Eighteenth-Century Music*, book manuscript in preparation, under contract with Fordham University Press.

*Beating Time and Measuring Music in the Early Modern Era* (Oxford Studies in Music Theory Series, Oxford University Press, 2014). 309 pp.  
**2015 Outstanding Academic Title, Choice**  
**Society for Music Theory Emerging Scholar Award (Book), 2016**  
Paperback edition, November 2017  
Reviews: Murray Dineen in *Choice* 52/9 (2015): 1507.  
Carl Burdick in *Music Research Forum* 30 (2015): 60–64.  
Roland Mosely in *Music Theory Online* 22/4 (2016).  
Andrew Wilson in *Music Theory Spectrum* 39/1 (2017): 131–137.

## Peer-Reviewed Journal Articles and Book Chapters

- "Music Lessons on Affect and Its Objects," forthcoming in *Representations* 144/1 (Fall 2018).
- "Peculiar Attunements: Comic Opera and Enlightenment Mimesis," *Critical Inquiry* 43/2 special issue "Comedy, an Issue," ed. Lauren Berlant and Sianne Ngai (2017): 550–569.
- "Eighteenth-Century Mediations of Music Theory: Meter, Tempo, and Affect in Print," in *Consuming Music: Individuals, Institutions, Communities, 1730–1830*, ed. Emily Green and Catherine Mayes (University of Rochester Press, 2017), 102–124.
- "Rousseau's Solfège Polemic," *Theoria: Historical Perspectives of Music Theory* 22 (2015): 41–62.
- "Leonhard Euler's Unfinished Theory of Rhythm," *Journal of Music Theory* 57/2 (2013): 245–286.
- "Ad infinitum: Numbers and Series in Early Modern Music Theory," *Music Theory Spectrum* 35/1 (2013): 62–76.
- "Formalism in the Music Theory Classroom," *Journal of Music Theory Pedagogy* 26 (2012): 7–26 (commissioned).
- "Epistemologies of Time and Metre in the Long Eighteenth Century," *Eighteenth-Century Music* 6/1 (2009): 59–75.

## Peer-Reviewed Journal Commentary

- ["Hysteria at the Musical Surface,"](#) *Music Theory Online* 14/1 (2008).

## Non-Peer-Reviewed Articles and Book Chapters

- ["Musical Pleasures,"](#) *Aeon*, September 4, 2018 (derived from "Musical Pleasure, Difficult Music").
- "Musical Pleasure, Difficult Music," in *Pleasure: A History*, ed. Lisa Shapiro (Oxford Philosophical Concepts, Oxford University Press, 2018), 195–200.
- "Haydn, Meter, and Listening in Transition," *Studia Musicologica* 51/1–2 (2010): 141–152.
- "Situating Time in Haydn's *Die Schöpfung*," in *Zyklus und Prozess. Joseph Haydn und die Zeit*, ed. Marie-Agnes Dittrich, Marin Eybl, Reinhard Kapp (Vienna: Böhlau Verlag, 2011), 97–115.

## Reviews

Review of Mark Everist, *Mozart's Ghosts* and Scott Burnham, *Mozart's Grace*, *Journal of the American Musicological Society* 68/2 (2015): 439–446.

Review of Jean-Luc Nancy's *À l'écoute*, *Journal of the American Musicological Society*, 62/3 (2009): 748–752.

"Herder, Music, and Enlightenment," conference review, *Eighteenth-Century Music* 6/1 (2009): 146–148.

## In Preparation

**Co-authored with David Halperin**, *Love Wins, Everything Else Loses: Gay Men, Pop Culture, and the Vanished Arts of Unseriousness*, book manuscript in preparation.

*The History of Extra: A Queer Genealogy of Hyperbole*, book manuscript in preparation.

"Tonality" and "Rhythm and Meter," in *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O'Connell (invited).

## Selected Creative Work

***The Magic Flute*, instillation at 80 Washington Square East Gallery, NYU**  
Dramaturgy and performance; collaboration with Jonathan Berger, Susanne Sachsse, Vaginal Davis, and Jamie Stewart (December 2015)

**Listed in Holland Cotter's "Best in Art of 2015," *The New York Times* 9 December 2015**

***Pierrot Lunaire* (2014), a film by Bruce LaBruce**  
Music Producer and Supervisor  
**Winner, Teddy Jury Award, Berlinale International Film Festival (2014)**

## Invited Talks

"The History of Extra, or, The Sound of Hyperbole in Three Scenes"  
**University of Chicago**, department of music colloquium series  
(upcoming, March 2019)

**University of Wisconsin, Madison**, music theory colloquium series  
(upcoming, April 2019)

"Early Modern Opera and the Mimetic *Affektenlehre*,"  
**Peabody Institute, Johns Hopkins University**, musicology colloquium series (October 2018)

**Max Planck Institute for Empirical Aesthetics**, Frankfurt (July 2018)

- “The Musical Origins of Contemporary Affect Theory,”  
**Columbia University Heyman Center for the Humanities**, medical humanities lecture series (April 2018)  
**University of Toronto**, School of Music musicology and music theory colloquium series (October 2017)  
**Keynote lecture**, “Musical Pasts” conference, **University of California, Berkeley** Townsend Center for the Humanities (November 2016)  
**University of California, Santa Barbara**, department of music colloquium series (May 2016)  
**Stanford University**, department of music colloquium (May 2016)  
**Stanford University**, philosophy and literature group (May 2016)
- “The Numerical Mediation of Tempo,”  
**University of British Columbia** School of Music, Conference on Rhythm (September 2017)  
Musikwissenschaftliches Seminar, **Universität Basel/Historisches Museum Basel, Museum Für Musik** (May 2016)
- “Peculiar Attunements: Comic Opera and Enlightenment Mimesis,”  
**Dartmouth College**, sonic arts program (January 2016)  
*Comedy: An Issue*, workshop conference organized by Lauren Berlant and Sianne Ngai, Neubauer Collegium, **University of Chicago** (December 2015)
- “The Passions in Print: Musical Taxonomies and the First Death of Affect Theory”  
**Northwestern University**, department of music theory colloquium, (February 2016)  
**University of California San Diego**, department of music colloquium (May 2015)  
**Stony Brook University**, department of music colloquium (April 2015)  
**Columbia University**, department of music colloquium (April 2015)  
**University of Pittsburgh**, department of music colloquium, co-sponsored by the Pitt Humanities Center, department of German, and department of French and Italian Languages and Literatures (March 2015)
- “What Was the Eighteenth-Century *Alla Breve*?” keynote lecture, **University of Oregon** Graduate Music Theory Conference (2013)
- “Time and Loss in Eighteenth-Century Music Theory”  
**Harvard University**, department of music (2013)  
**University of Michigan**, department of comparative literature (2012)  
**Indiana University**, department of music theory (2012)
- “Beating Time,” Department of Dance colloquium series, **University of Michigan** (2011)
- “*La battuta della musica*: Interconnected Epistemologies of Time and Meter in Seventeenth-Century Rome,” **University of Pennsylvania** Humanities Forum (2009)

## Invited Talks and Symposia at Wesleyan

"The Gay Arts of Unseriousness," workshop at the Center for Humanities with David Halperin (University of Michigan), Logan Scherer (University of Michigan), Pier Dominguez (Brown University), and students of Queer Opera (MUSC294/FGSS295) (April 2016)

"Donizetti's *L'elisir d'amore* and the Traditions of Comic Opera," Department of Romance Languages (March 2016)

"The Role of Comic Opera in the Eighteenth Century's Affective Turn," Division I Lunch Talk (March 2016)

"Comic Labor for Sale: Enlightenment Opera, Affect, and Mimesis," FGSS Salon (February 2016)

## Symposia at Stanford

"The Futures of Music Studies: Academia, Interdisciplinarity, New Frontiers," panel discussion at the **Northern California Graduate Musicology Colloquium**, Stanford University (June, 2017)

## Special Sessions Convened

**Society for Music Theory** national conference, Charlotte (2013):

"The Futures and Histories of Eighteenth-Century Music Theory"  
Paper delivered: "What Was the Eighteenth-Century *Alla Breve*?"

**American Musicological Society** national conference, San Francisco (2011):

"Sensible Number: Geometry, Mathematics, and Sound in the History of Musical Thought"  
Paper delivered: "On Harmonic 'Progressions' and Infinite Quantities in the Music Theory of Leonhard Euler"

## Recent Papers Delivered

"Affect Theory After the *Affektenlehre*," **American Musicological Society** national conference, San Antonio (2018)

"Interest, Attention, and Affect in the *Querelle des Bouffons*," roundtable on "Music Interest, and the Interesting in Eighteenth-Century Theory and Practice," **International Musicological Society**, Tokyo (2017)

"The Passions in Print: Musical Taxonomies and the First Death of Affect Theory," **International Society for Eighteenth-Century Studies**, Rotterdam (2015)

"After the Natural Sign: Affect Theory's End?"

MLA annual convention, Vancouver (2015)

*Sound and Affect: Voice, Music, World*, Stony Brook University (2014)

Music and Philosophy Study Group special session, **American Musicological Society** national conference, Pittsburgh (2013)

- “The Queen of Music Theory Goes to Milwaukee City, or, Yes I am a Music Theory Queen,” LGBTQ Study Group Special Session, **Society for Music Theory** national conference, Milwaukee (2014)
- “The Numerical Mediation of Tempo,” *Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice*, UC Berkeley (2014)
- “Rousseau’s Solfège Polemic,” **American Society for Eighteenth-Century Studies**, Cleveland (2013)
- “Marketing Music Theory: Time and Taxonomy in Eighteenth-Century Books on Music,” *Consuming Music, Commodifying Sound*, Yale University (2012)
- “*Ordnung, Rhythmus, Takt*: Eighteenth-Century Musical Temporalities,” **European Musical Analysis Conference**, Rome (2011)
- “Theories of *Ordnung, Rhythmus*, and *Takt*,” **International Society for Eighteenth-Century Studies’ Seminar for Early Career Scholars**, Graz, Austria (2011)
- “Haydn, Meter, and Listening in Transition,” at *Haydn 2009: a Bicentenary Conference*, Budapest and Eszterháza, Hungary (2009)
- “Situating Time in Haydn’s *Die Schöpfung*,” at *Joseph Haydn und die Zeit*, international symposium at the Universität für Musik und darstellende Kunst, Vienna (2009)
- “Jean-Luc Nancy’s ‘I’ for Rhythm,” **Society for Music Theory/American Musicological Society**, Nashville (2008)
- “Meter and Society,” **International Orpheus Academy for Music and Theory**, Orpheus Instituut, Ghent, Belgium (2007)
- “Metric Subjectivities,” at *Conversations: Music Scholarship Unbound*, University of Michigan (2006)
- “At the Frontier of Emptiness: Time and Meter in J. P. Kirnberger’s *Die Kunst des reinen Satzes*,” **University of Pennsylvania Humanities Forum** (2006)
- “Mozart’s Ladies in *Don Giovanni*,” **Music Theory Society Midwest**, Oberlin, (2006)

#### Awards, Honors, Fellowships, and Grants

**Wesleyan University Center for the Humanities**, Faculty Fellowship, upcoming, Spring 2018

**Society for Music Theory Publication Subvention**, 2017, for *Peculiar Attunements*

**Emerging Scholar Award (Book)**, **Society for Music Theory**, 2016, for *Beating Time and Measuring Music in the Early Modern Era*

- Stanford Humanities Center, External Faculty Fellowship**, 2016–2017
- Institute for Advanced Study (Princeton), School of Historical Studies**, Mellon Fellowship for Assistant Professors, 2016–2017 (declined)
- Wesleyan University Center for the Humanities**, Faculty Fellowship, Fall 2016, (declined)
- Guest Fellow, Wissenschaftskolleg zu Berlin**, March 2015
- University Lecture Grant** for David Halperin, from the Allbritton Center for the Study of Public Life, Wesleyan University, Fall 2015
- International Gugak Workshop**, Gugak Institute, Seoul, Korea, June 2014
- Ernest G. Moll Research Professorship in Literary Studies**, University Oregon, 2014–2015 (declined)
- American Musicological Society Publication Subvention**, 2013, for *Beating Time and Measuring Music in the Early Modern Era*
- University of Oregon Humanities Center Faculty Publication Subvention**, 2013, for *Beating Time and Measuring Music in the Early Modern Era*
- Provost's Summer Stipend for Humanities and Creative Arts Faculty** University of Oregon, 2013 (one of five awarded university-wide)
- Fellow, Michigan Society of Fellows**, 2010–2012 (declined final year)
- Newberry Renaissance Consortium Grant**, 2011
- Instructional Development Fund**, Center for Research on Learning and Teaching, University of Michigan, 2011
- Leonard B. Meyer Graduate Fellowship**, Department of Music, University of Pennsylvania, 2010 (single recipient)
- Mellon Graduate Research Fellowship**, University of Pennsylvania Humanities Forum, 2009–2010
- Benjamin Franklin Fellowship**, Department of Music, University of Pennsylvania, 2005–2010
- Newberry Library Center for Renaissance Studies**, NEH Summer Seminar; July residence, 2009
- Dean's Scholar**, University of Pennsylvania, 2009
- Essay Competition Award**, School of Arts and Sciences Government University of Pennsylvania, 2008

**Dissertation Research Fellowship**, University of Pennsylvania: Supported archival research in London, Berlin, and Vienna, 2008

**Otto E. Albrecht Music Scholarship Travel Grant**, University of Pennsylvania, 2008

**Pi Kappa Lambda, Outstanding Scholarship in Music Award**, Ithaca College, 2005

## Teaching

### Wesleyan University

Materials and Design of Music (MUSC 103), project-based learning course  
 Tonal Harmony (MUSC 201)  
 Theory and Analysis (MUSC 202)  
 Post-Tonal Music Theory (MUSC 208)  
 Baroque and Classical Music (MUSC 242)  
 Queer Opera (MUSC294/FGSS295)  
 Explorations in Musicology graduate seminar (MUSC 520)  
 Comparative Music Theory graduate seminar (MUSC 522)

### BA Honors Theses

#### Advisor:

Josh Davidoff (High Honors, Music, 2018) "Unfolding the Object: Reclaiming Fixed Media Works for Post-posthuman Performance"  
 Benjamin Zucker (High Honors, Music, 2015) "Music Between Sounds: Relational Aesthetics and the Poetics of Wandelweiser"

#### Co-Advisor:

Harim Jung (High Honors, Music and Psychology, 2016) "Electrophysiological Correlates of Rhythm and Syntax in Music and Language"

#### Committee member:

Jacob Masters (Honors, Music, 2015)  
 Benjamin Manning (Music, 2016)  
 Aileen Lambert (Honors, Theatre, 2016)

### BA Tutorials and Senior Projects

#### Director:

Adam Cohen (American Studies (Queer Theory), 2015)

### MA Theses in Music

#### Committee Member:

Jason Brogan (chair of exam, 2015)  
 Daniel Fishkin (chair of exam, 2015)  
 Gabriel Kastle (chair of exam, 2015)  
 Dina Maccabee (2015)  
 Mitch Lee (chair of exam, 2016)  
 Gen Conte (chair of exam, 2016)

Cleek Schrey (2016)  
Ron Shalom (2016)  
Cecilia Lopez (2016)

### **MA Theses at Wesleyan ICPP**

Director:

Brian Lee (2018, in progress), "Hiding Your Present From You: Relating the Musical and Queer Contexts of Arthur Russell"

### **PhD Exams and Dissertations in Ethnomusicology**

Committee Member:

John Dankwa  
Thembele Vokwana

### **Harvard University**

Graduate seminar: Topics in the History of Music Theory (Music 203r, "Structures of Feeling After Descartes"), Spring 2018

### **University of Oregon**

Music Theory IV, V, VI (MUS 231, 232, 233)  
History of Music Theory I, II, III (MUS 630, 631, 632)  
Eighteenth-Century Music Analysis (MUS 327)  
Music Theory and Enlightenment Science (MUS 607)

### **BA Theses**

Advisor:

Pecos Singer (Honors College, 2014) "Folk Music in Beethoven's 'Rasumovsky Quartets'"

Committee member:

Hannah Cone (Music, 2013)  
Alexandra Larsen (Music, 2014)

### **MA Theses**

Advisor:

Jacob Walls (2014, Music Theory) "Can We Speak of the Music Itself Without Embarrassing Ourselves?"  
Michael Weinstein-Reiman (2014, Music Theory) "'Young Man's Fancy': How the Free Musical Fantasia Came to Be Associated with the Conceptualization of Femininity"

Committee member:

John Shields (2014, Music Theory)

### **PhD Dissertations**

Committee member:

Helena Spencer (2014, Historical Musicology)  
Joon Park (2014, Music Theory)  
Lauren Joiner (Historical Musicology)  
Alexis B. Smith (German)

**University of Michigan**

Rhythm and Meter (MT 460/560)  
 “The Fantastic in Music and Literature” (CMPLT 492; MT 405)  
 Course cross-listed in Comparative Literature as “Comparative  
 Literary Theory” and in Music Theory as an undergrad seminar

**Curtis Institute of Music**

Harmony 101, 102  
 Keyboard Harmony 101, 102  
 Solfège for Singers 101, 102, 201, 202  
 Fundamentals of Music

**University of Pennsylvania**

Introduction to Music Theory (Music 70)  
 Music Theory II lab (Music 71)  
 Chamber Music: Piano-Vocal Duos

## Service

**To the Profession**

Stanford Humanities Center Fellowship Selection Committee, (2018–2019)  
 Chair, Committee on Honorary and Corresponding Members, American  
 Musicological Society (2018–2019)  
 Publication Awards Committee, Society for Music Theory (2017– )  
 Co-Chair, History of Music Theory Interest Group of the Society for  
 Music Theory (2017– )  
 Council, American Musicological Society (2016– )  
 Program Committee,  
 New England Conference of Music Theorists (2016– )  
 Society for Music Theory Committee on Diversity (2008–2010)  
 Society for Music Theory Professional Development Committee, CV  
 review session (2015)

## Refereeing

Books, Book Series, Book Chapters:  
 Oxford University Press  
 University of Chicago Press

## Journal Articles:

*Eighteenth-Century Music* (Cambridge University Press)  
*Journal of the American Musicological Society* (University of  
 California Press)  
*Journal of Music Theory* (Duke University Press)  
*Mosaic: a journal for the interdisciplinary study of literature*  
 (University of Manitoba)  
*Music Theory Online* (Society for Music Theory)  
*Music Theory Spectrum* (Oxford University Press)  
*Musicus* (University of South Africa)  
*The Opera Quarterly* (Oxford University Press)

### **Wesleyan University**

Director of Graduate Studies, Music Department (2017– )  
 University Honors Committee (2017– )  
 Ethnomusicology Search Committee, Music Department (2018–2019)  
 University Organist Search Committee, Music Department (2018–2019)  
 Wesleyan Center for Humanities Postdoc Search Committee (2017–2018)  
 Honors Committee, Music Department (2015–2016; 2017– )  
 Chair, Concert Committee, CFA (2014–2016)  
 Tischler Prize Committee, Music Department (2016)  
 Program Committee, Music Department (2015–2016)  
 CFA Assistant Director search interviews (Summer and Fall 2015)  
 Visiting Assistant Professor search committee, Music Department (Fall 2015)  
 Curriculum Committee, Music Department (2014–2016)  
 Keyboard Committee, Music Department (2014–2016)  
 Guest lectures:  
     Ron Ebrecht's Music History as Seen from Keyboard Instruments (Spring 2018)  
     Ron Ebrecht's Senior Seminar on Impressionism (Spring 2015; Fall 2015)  
     Eric Charry's Graduate Seminar on Improvisation (Spring 2015)  
     Elisha Russ-Fishbane's "The Bible and its World," RELI 201 (Spring 2015)

### **University of Oregon**

Graduate Studies Committee, School of Music (2012–2014)  
 School of Music Co-chair, Annual Oregon Charitable Fund Drive (2012–2013)

### **University of Michigan**

Co-organizer, "Staging Anachronism: A Film Screening, Discussion, and Dinner," Department of Comparative Literature (2012)  
 Theme Year Faculty Planning Committee, Department of Comparative Literature (2011–2012)  
 Reviewer, ProQuest Distinguished Dissertation Awards, all fields, (2010–2011)

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#### Professional Associations

American Musicological Society  
 Society for Music Theory

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References Available Upon Request