Roger Mathew Grant

Website

Last CV update: Nov. 2026

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Wesleyan University
Middletown, CT 06459

Academic Appointments

Deputy Provost, Wesleyan University, July 1, 2025 to present
Interim Associate Provost, Wesleyan University, Jan–June 2025
Dean of Arts and Humanities, Wesleyan University, 2020 to present
Professor of Music, Wesleyan University, 2022 to present
Associate Professor of Music, Wesleyan University, 2018–2022
Director of Graduate Studies, Music, Wesleyan University, 2017–2020
Visiting Associate Professor of Music, **Yale University**, Spring 2020
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

Education

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

Selected Grants as Dean & Deputy Provost

As PI
Sherman Fairchild Foundation, Arts and Technology Program, "Wesleyan University Digital Design Commons," $500,000
George I. Alden Trust, "Advanced Lighting Technology: Patricelli '92 Theater," $180,000
George I. Alden Trust, "Wesleyan University Motion Capture Studio," $175,000
American Indonesian Cultural and Educational Foundation, Cultural Exchange Grant, $42,150

With Provost Nicole Stanton
Andrew W. Mellon Foundation, "Arts, Community, and Anti-Racism Capacity Building Initiative," **$1,000,000**

Selected Capital Projects as Dean & Deputy Provost

Fries Arts Building (22,800sf): arts facility with blackbox theater, studio spaces
Digital Design Commons (17,000sf): motion capture, sound studio, tech tutoring

Special Initiatives as Dean & Deputy Provost

- **Successfully increased total tenure lines in the arts and humanities by 10%**
- **Co-chaired the Web Reengineering Project** for a complete revamp of the entire University's web presence in collaboration with University Communications and external partners at Digital Wave
- Facilitated a **Strategic Plan for the Curriculum**, including one year of 70 listening sessions across faculty, staff, students, alumni, and parents
- Led the revision of College of Letters and Department of Classics core curricula under principles of equity and inclusion resulting in significant **uplift in declared majors**
- Created the **Wesleyan Digital Design Commons**, including a new motion capture studio, print and graphics lab, and multimedia classroom for digital instruction across the arts.
- Championed the creation of the **College of Design and Engineering Studies**, a joint venture involving Physics, Studio Art, Science and Technology Studies, and several other departments.
- Established a new partnership with The Second City, involving curricular integration of Second City artists in Theater and Dance courses
- Led the creation of the new, interdisciplinary **Fries Arts Building**, including fundraising, liaising with faculty, students, staff, and community, working with the City of Middletown, architects, sub-contractors, and construction firm

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Books

Colonial Galant: Analytical Perspectives on Music from the Chiquitano Missions, (under contract with University of Chicago Press)

Peculiar Attunements: How Affect Theory Turned Musical (New York: Fordham University Press, February 2020). 162 pp.
https://doi.org/10.2307/j.ctvxrpzdh
Reviews: B. J. Murray in *Choice* 58/2 (2020): 149.
Stephen M. Kovaciny, "Music Theory's Visceral Turn," *Music Theory Online* 27/2 (2021).
Alexander Creighton in *Eighteenth-Century Studies* 54/4 (2021): 1019–1022.
Stephen Ahern in "Affect Theory," ***The Year's Work in Critical and Cultural Theory*** 28/1 (2021): 1–14.
Bettina Varwig in *Music Theory Spectrum* 44/2 (2022): 398–401.

Beating Time and Measuring Music in the Early Modern Era (Oxford Studies in Music Theory Series, Oxford University Press, 2014). 309 pp.
https://doi.org/10.1093/acprof:oso/9780199367283.001.0001
2015 Outstanding Academic Title, *Choice*
Society for Music Theory Emerging Scholar Award, 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.
Ruth I. Deford in the *Journal of Music Theory* 61/2 (2017): 289–296.

Peer-Reviewed Journal Articles and Book Chapters

"Is the Queen of the Night Modernity's Most Unhappy Subject?" ***The Opera Quarterly*** 42/00 (2026): 1–26.
https://doi.org/10.1093/oq/kbag010

"The CHEAP Collective's *Magic Flute*: An Opera in Six Steps," ***The Opera Quarterly*** 39/3–4 (2023 [published 2024]): 227–235.
https://doi.org/10.1093/oq/kbae022

"Philosophies: Making Sense of Vibration," in *A Cultural History of Music in the Age of Enlightenment*, ed. David R. M. Irving and Estelle Joubert (London: **Bloomsbury**, 2024), 63–80.
https://www.bloomsbury.com/us/cultural-history-of-western-music-9781350075634/

"Colonial Galant: Three Analytical Perspectives from the Chiquitano Missions," ***Journal of the American Musicological Society*** 75/1 (2022): 129–162.
https://doi.org/10.1525/jams.2022.75.1.129
Winner, 2024 Society for Music Theory Outstanding Publication Award

"Teaching Music Theory in Colonial Chiquitania," for *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins, (Oxford Academic, 13 Oct. 2021).
https://doi.org/10.1093/oxfordhb/9780197551554.013.36

"Music Lessons on Affect and Its Objects," ***Representations*** 144/1 (2018): 34–60.
https://doi.org/10.1525/rep.2018.144.1.34

"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.
https://doi.org/10.1086/689660

"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.
https://www.jstor.org/stable/10.7722/j.ctt2111fhw

"Rousseau's Solfège Polemic," ***Theoria: Historical Perspectives of Music Theory*** 22 (2015): 41–62.
https://digital.library.unt.edu/ark:/67531/metadc1043895/

"Leonhard Euler's Unfinished Theory of Rhythm," ***Journal of Music Theory*** 57/2 (2013): 245–286.
https://doi.org/10.1215/00222909-2323479

"*Ad infinitum*: Numbers and Series in Early Modern Music Theory," ***Music Theory Spectrum*** 35/1 (2013): 62–76.
https://doi.org/10.1525/mts.2013.35.1.62

"Formalism in the Music Theory Classroom," ***Journal of Music Theory Pedagogy*** 26 (2012): 7–26, commissioned.
https://digitalcollections.lipscomb.edu/jmtp/vol26/iss1/1

"Epistemologies of Time and Metre in the Long Eighteenth Century," ***Eighteenth-Century Music*** 6/1 (2009): 59–75.
https://doi.org/10.1017/S1478570609001730

Peer-Reviewed Journal Commentary

"Hysteria at the Musical Surface," ***Music Theory Online*** 14/1 (2008):
https://mtosmt.org/issues/mto.08.14.1/mto.08.14.1.grant.html

Non-Peer-Reviewed Publications

David M. Halperin and Roger Mathew Grant, "Marriage and the Fate of Queer Aesthetics," in *Connubial Fictions: The Evolution of Marriage in American Law and Literature*, ed. Jonathan S. Masur, Richard H. McAdams, and Martha C. Nussbaum (Oxford: Oxford University Press, 2026), 39–59.
https://doi.org/10.1093/9780197824993.003.0005

Roger Mathew Grant and Stephen Molldrem, "Halperin, David M.," in the *Elgan Encyclopedia of Queer Studies*, ed. Rob Cover and Christy E. Newman (Edward Elgar: Cheltenham, UK and Northampton, MA, 2025), 168–172.
https://www.e-elgar.com/shop/usd/elgar-encyclopedia-of-queer-studies-9781803922096.html

Editorial, in ***Eighteenth-Century Music*** 17/1 (2020), 5–8.
https://doi.org/10.1017/S1478570619000290

"Rhythm and Meter" and "Tonality," in ***The Cambridge Haydn Encyclopedia*****,** ed. Caryl Clark and Sarah Day-O'Connell (Cambridge University Press, 2019).
https://doi.org/10.1017/9781316422847

"Musical Pleasures," *Aeon*, September 4, 2018 (derived from "Musical Pleasure, Difficult Music")
https://aeon.co/essays/its-hard-to-know-why-music-gives-pleasure-is-that-the-point

"Musical Pleasure, Difficult Music," in ***Pleasure: A History***, ed. Lisa Shapiro (Oxford Philosophical Concepts, Oxford University Press, 2018), 195–200.
https://doi.org/10.1093/oso/9780190225100.001.0001

"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.
https://doi.org/10.7767/boehlau.9783205791775.97

"Haydn, Meter, and Listening in Transition," ***Studia Musicologica*** 51/1–2 (2010): 141–152.
https://doi.org/10.1556/smus.51.2010.1-2.10

Reviews

Review of Danuta Mirka, *Hypermetric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*, ***Eighteenth-Century Music*** 19/2 (2022): 208–210. https://doi.org/10.1017/S1478570622000069

Review of Mark Everist, *Mozart's Ghosts* and Scott Burnham, *Mozart's Grace*, ***Journal of the American Musicological Society*** 68/2 (2015): 439–446. https://doi.org/10.1525/jams.2015.68.2.439

Review of Jean-Luc Nancy's *À l'écoute*, ***Journal of the American Musicological Society***, 62/3 (2009): 748–752. https://doi.org/10.1525/jams.2009.62.3.748

"Herder, Music, and Enlightenment," conference review, ***Eighteenth-Century Music*** 6/1 (2009): 146–148. https://doi.org/10.1017/S1478570609001894

In Preparation

"Josquin's Cadential Hemiolas," ***Josquin: A New Approach***, ed. Clare Bokulich, Jesse Rodin, and Emily Zazulia; forthcoming

Selected Creative Work

***The Magic Flute*, installation 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)

Interviews

Brian Fairley, "'When Your Archive is Telling You Something, You Should Pay Attention to It,' An Interview with Dr. Roger Mathew Grant," *SEM Student News* 15/1 (2020): 32–35.

Invited Talks

"The Colonial Galant Style: Eighteenth-Century Music from Chiquitania, Bolivia"
University of Michigan Carrigan Lecture Series (January 2026)
University of Michigan Society of Fellows (November 2025)
SUNY Buffalo, music department (February 2025)

"The Ritornello as Settlement Form: Instrumental Sonatas from Eighteenth-Century Chiquitania,"

University of California, Irvine music department (January 2024)
Stanford University Alexander lecture series (October 2023)
Ithaca College, Ithaca Music Forum (October 2022)

"Colonial Galant: Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia,"
Universität für Musik und darstellende Kunst, Vienna (May 2022)
Duke University department of music colloquium (April 2021)

"Affect Theory after the *Affektenlehre*,"
Yale University music department (March 2021)
SUNY Buffalo music department (March 2021)
University of California, Berkeley music department (February 2021)
University of Pennsylvania music department (February 2021)
Hearing Emotion's Histories, conference organized by Tomas Marks **Yale University** Institute for Sacred Music (October 2019)

"The Ease, or Difficulty, of Hexachordal Solmization,"
Difficulty in Fifteenth-Century Music, symposium organized by Emily I. Zazulia at the **University of California, Berkeley** (May 2019)

"The History of Extra, or, The Sound of Hyperbole in Three Scenes,"
University of Wisconsin, Madison, music theory colloquium series (April 2019)
University of Chicago, department of music colloquium series (March 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

"Bach at Noon," a series of lectures with performances by Neely Bruce, Music Department (2019–)

"Hyperbole and Unseriousness in Taylor Mac's Musical Performances," FGSS panel in preparation for Taylor Mac's *Twenty-Four Decade History of Popular Music* (September 2019)

"Project-Based Learning in Music 103: Materials and Design," Future Directions of Humanities Education Dinner (at the invitation of President Michael Roth, September 2019)

"The History of Extra, or, The Sound of Hyperbole in Three Scenes" Center for Humanities Monday Night Lecture Series (February 2019)

"Puccini's *Tosca* and the Operatic Tradition," Department of Romance Languages (November 2019)

"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

"A Music Theory for the Twenty-First Century," **Radcliffe Institute of Harvard University** (January, 2023)

Roundtable on Music and Mimesis, discussion in the music department at the **University of Virginia** (April, 2021)

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

Special Sessions and Workshops Convened

Society for Music Theory national conference, Jacksonville, FL/online (2020): Symposium on Anna Maria Busse Berger, *The Search for Medieval Music in Africa and Germany*

National Humanities Conference strategic session for provosts, deans, and associate deans, organized with Jasmine Alinder, Dean of Humanities, UCSC (November 2020, online)

Max Planck Institute for Empirical Aesthetics, working group, "Histories of Rhythmic Theory, 1600–Present," with Carmel Raz and Richard Cohn (November 2018, March 2019, future meetings TBA)

Society for Music Theory national conference, Columbus (2019):
History of Music Theory Interest Group Workshop:
"Triple Time from 1470–1800," with special guest Ruth DeFord

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 Conference Papers Delivered

"Defining the Colonial Galant: Global Circulation and Musical Style in the Eighteenth Century"
Society for Music Theory national conference, Milwaukee (2026)
39e Festival International de Musique de Sarrebourg, Sarrebourg, France (2026)

"The Ritornello as Settlement Form: Trio-Sonatas from Eighteenth-Century Chiquitania," Chamber Scenes Conference, **The Ira F. Brilliant Center for Beethoven Studies**, San Jose (2023)

"Mood, Mode, Affect," **American Society for Eighteenth-Century Studies** national conference, Baltimore (2022)

"Colonial Galant: Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia," **Society for Music Theory** national conference, Minneapolis/online (2020)

"Affect Theory after the *Affektenlehre*," **American Musicological Society/Society for Music Theory** 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, (2005)

Awards, Honors, Fellowships, and Grants

Fellowship, John Simon Guggenheim Memorial Foundation, 2025–2026

Outstanding Publication Award, Society for Music Theory, 2024, for "Colonial Galant: Three Analytical Perspectives from the Chiquitano Missions"

Wesleyan University Master of Arts *ad eundem gradum*, Spring 2023

Wesleyan University Center for the Humanities, Faculty Fellowship, 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)
Melodrama Since 1700 (CHUM 351/THEA 251)
Explorations in Musicology graduate seminar (MUSC 520)
Comparative Music Theory graduate seminar (MUSC 522)

BA Honors Theses

Advisor:

Completed:

Benjamin Zucker (High Honors, Music, 2015) "Music Between Sounds: Relational Aesthetics and the Poetics of Wandelweiser"
PhD, Northwestern University (2023)

Josh Davidoff (High Honors, Music, 2018) "Unfolding the Object: Reclaiming Fixed Media Works for Post-posthuman Performance"

Jack Plumlee (Honors, Music, Fall 2020) "Bringing Historical Instruments into Modern Times: How I Built and Modified a Clavichord"

Tracy Cooper (Honors, Music, 2021) "'I'm The One Who Decides Who I Am': Rebellion and Authenticity in *To Hell and Back* and the Rock Musical Genre"

Payton Andrew Millet (High Honors, Music, 2021) "About the Author: Contextualizing the Creative and Stylistic Choices Made in Composition of a new Musical on Cis Authorship of Trans Stories"

Benjamin Russman (Honors, Music, 2021) "Keeping 'Score': How Video Game Narratives Rely on Music"
MM, Longy School at Bard (2023)
PhD student, SUNY Stony Brook

Alex Tripp (High Honors, Music, 2021) "Culture Industry 2020: The Musical Future of Aesthetic Autonomy"
University Honors
PhD student, University of Chicago

Tessa Whelden (Honors, Music and Psychology, 2022) "The Contribution of Music Involvement to the Wellbeing of College Students"
MSW student, Boston University

Teddy Keegan (High Honors, Music, 2022) "From CDs to Spotify: Examining Artist Compensation in the Era of Music Streaming"

Co-Advisor:

Harim Jung (High Honors, Music and Psychology, 2016)
"Electrophysiological Correlates of Rhythm and Syntax in Music and Language"
MSW, UPenn (2019)

Committee member:

Jacob Masters (Honors, Music, 2015)
Benjamin Manning (Music, 2016)
Aileen Lambert (Honors, Theatre, 2016)
Camille Ida Camacho De Beus (Honors, Music, 2019)
Maya Victoria Dorn (Honors, General Scholarship, 2019)
Matthew Kirkpatrick Forker (High Honors, Music, 2019)
Charlotte Kaia Vance Strange (Honors, Sociology, 2019)
Emma Bella Bass-Lawrence (Music, 2024)
Claire Edwards (Music, 2024)

BA Tutorials and Senior Projects

Director:

Adam Cohen (American Studies (Queer Theory), 2015)
Olivia Backal-Balik (Music, Spring 2020)
Jifang Lu (Music, 2022)

MA Theses in Music

Committee Member:

Jason Brogan (chair of exam, 2015)
Daniel Fishkin (chair of exam,2015)
Gabriel Kastelle (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)
Leslie Allison (chair of exam, 2019)
Judith Berkson (chair of exam, 2019)
Ian Davis (chair of exam, 2019)
James Falzone (chair of exam, 2019)
Marvin McNeil (chair of exam, 2019)

MA Theses at Wesleyan ICPP

Director:

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

PhD Exams and Dissertations in Ethnomusicology

Committee Member:

John Dankwa
Thembela Vokwana

Columbia University

PhD Dissertation Committee: Michael Weinstein-Reimann (Music Theory, 2020)

Yale University

Graduate seminar: History of Music Theory II, 1700–Present (Music 721), Spring 2020
PhD Dissertation Committee: Philip Bixby (Musicology, 2025)

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'"
MM, San Francisco Conservatory (2016)
DMA, University of Maryland (2019)
Instructor of Cello, University of Arkansas

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?"
PhD, UPenn (2021)

Michael Weinstein-Reiman (2014, Music Theory) "'Young Man's Fancy': How the Free Musical Fantasia Came to Be Associated with the Conceptualization of Femininity"
PhD, Columbia (2021)
Assistant Professor of Music Theory, University of Wisconsin—Madison

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

American Musicological Society Liaison to Grove Music Online (2024–2026)
American Musicological Society Committee on Committees (2022–2024)
UC Berkeley Music Department Book Workshop for Nicholas Mathew (2020)
American Musicological Society Jackson Award Committee (2019–2020)
Publication Awards Committee, Society for Music Theory (2017–2020)
Co-Chair, History of Music Theory Interest Group of the Society for Music Theory (2017–2021)
Stanford Humanities Center Fellowship Selection Committee, (2018–2019)
Chair, Committee on Honorary and Corresponding Members, American Musicological Society (2018–2019)
American Musicological Society Council (2016–2019)
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)

Editorial Boards

Music Theory Spectrum (Oxford University Press)
Eighteenth-Century Music (Cambridge University Press)

Refereeing

Arts Projects:
Fonds zur Förderung der wissenschaftlichen Forschung (Austrian Science Fund)

Books and Book Series:
Duke University Press
Fordham University Press
Oxford University Press
University of Chicago Press
University of Michigan Press

Journal Articles:
College Music Symposium
Eighteenth-Century Music (Cambridge University Press)
Journal of the American Musicological Society (University of California Press)
Journal of Music Theory (Duke University Press)
Journal of Musicology (University of California Press)
Mosaic: a journal for the interdisciplinary study of literature (University of Manitoba)
Music & Letters (Oxford University Press)
Music Theory and Analysis (Dutch-Flemish Society for Music Theory)
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

Institutional Risk Committee (2026–)
Wesleyan Center for Humanities Board (2019–2024)
Music Department Curriculum Committee (2019–2023)
Library Faculty Committee (2019–2022)
Review and Appeals Board (2019–2020)
Wesleyan Center for Humanities Postdoc Search Committee (2021–2022; 2019–2020; 2017–2018)
Director of Graduate Studies, Music Department (2017–2020)
University Honors Committee (2017–2019)
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; 2017–2018)
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, Music Department (Fall 2015)
Curriculum Committee, Music Department (2014–2016)
Keyboard Committee, Music Department (2014–2016)

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

Professional Development

Undoing Racism, **The People's Institute for Survival and Beyond (PISAB)**, 2021

Institute for Management and Leadership in Education, Harvard University Graduate School of Education, 2024

Professional Associations

American Association of College & Universities (Wesleyan Rep.)
American Council of Learned Societies (Wesleyan Rep.)
American Musicological Society
Society for Music Theory
