

The George Washington University
Corcoran School of the Arts & Design • Music Program
801 22nd Street NW • Phillips Hall, B-139
Washington, DC • 20052
(202) 994-6245 phone / (202) 994-9038 fax / (323) 240-9812
cell

Employment

Program Head, Music, George Washington University, 2021-2027
Professor, Musicology, George Washington University, 2025-
Deputy Program Head, Music, George Washington University, 2020-2021
Associate Professor, Musicology, George Washington University, 2018-2025
Affiliated Faculty, GW Department of American Studies
Visiting Associate Professor, Department of Music, Harvard University, Fall 2020
Associate Professor, Ethnomusicology and Musicology, University of Oregon, 2015-2018
Participating Faculty, UO Department of Ethnic Studies, 2009-2018
Core Faculty, UO Folklore Program, 2009-2018
Assistant Professor, Ethnomusicology and Musicology, University of Oregon, 2009-2015
Adjunct Faculty, Department of Music, University of Southern California, 2008-2009
Adjunct Faculty, Department of Music, Loyola Marymount University, 2007-2008
Teaching Fellow, Department of Music History, UCLA, 2002-2009

Education

Doctor of Philosophy (Musicology), University of California at Los Angeles, 2009
Dissertation: “Centering the Margins: Black Music and American Culture in the 1990s”
Committee: Robert Walser (chair), Robert Fink, Susan McClary, and George Lipsitz
Master of Arts (Musicology), University of California at Los Angeles, 2003
Bachelor of Arts (Ethnic Studies), University of California at Berkeley, 1999

Awards

Germany on Campus Grant, German Embassy in USA, 2024 (\$1500)
University Seminars Funding Program, George Washington University, 2024 (\$4000)
Humanities Facilitating Fund (HFF), George Washington University, 2023 (\$5,000)
Luther Rice Fellowship Faculty Development Grant, 2023 (\$1000)

Honey Nashman Center Faculty Development Grant, 2023 (\$2000)

Selected Participant, George Washington Academic Leadership Academy, 2022-2023

Nominated, Honey Nashman Spark A Life Award for Faculty Member of the Year, 2022

Finalist, Presidential Award, Society for Music Theory, 2021

University Facilitating Fund (UFF), George Washington University, 2021 (\$18,000)

University Seminars Funding Program, George Washington University, 2020 (\$2000)

University Facilitating Fund (UFF), George Washington University, 2019 (\$24,347)

CoDaC Faculty in Residence, University of Oregon, 2016 (\$8,000)

CAS General Education Renaissance, University of Oregon, 2014-2015 (\$5,000)

RIGE Faculty Research Reward, University of Oregon, 2014 (\$5,500)

SONY Scholars Award, University of Oregon, 2011-2012 (\$2,200)

Music and Politics OIED Grant, University of Oregon, 2011 (\$12,000)

Oregon Humanities Center Research Grant, University of Oregon, 2011-2012 (\$8,000)

Global Scholars Grant for Research in Japan, University of Oregon, 2010 (\$3,500)

New Junior Faculty Award, University of Oregon, 2009-2010 (\$7,500)

Mark Tucker Award for Best Graduate Student Paper, Society for American Music, 2008

UCLA Digital Humanities Fellowship, 2007-2008 (\$18,000)

Research Mentorship Fellowship, UCLA, 2005-2006 (\$17,000)

UCLA Institute of American Cultures Research Grant, 2004-2005 (\$2,500)

Foreign Language Acquisition Scholarship (FLAS), 2003-2004 (\$14,000)

Herbert and Helen Kawahara Fellowship, 2003 (\$7,500)

Summer Research Mentorship Fellowship, UCLA, Summer 2002 (\$3,000)

Haas Scholars Research Fellowship, UC Berkeley, 1999-2000 (\$3,500 stipend/\$3,000 research budget: “AsianImprov: Defining Identity and Social Reality Through Music”)

Publications

Book

Sounding Race in Rap Songs (Oakland: University of California Press, 2015)

Reviewed in *Global Hip Hop Studies*, 1/1 (2020); *Journal of the Society for American Music*, 11/3 (August 2017); *Current Musicology*, 99/100 (Spring/Fall 2016); *Journal of Popular Music Studies*, 28/4 (December 2016); *American Studies*, 55/2 (2016); *Popular Music*, 35/1 (January 2016); *Iperstoria: Testi Letteratura Linguaggi*, 6 (Fall 2015)

Chapters in Books (Peer-Reviewed)

Co-Authored with Micah English, “Hip-Hop Republicans: Understanding The Politics of Hip-Hop and Conservatism” in *The Politics of the Multiracial Right*, eds. Joseph Lowndes and Daniel Martinez HoSang (NYU press, forthcoming)

Co-Authored with DJ RBI, Priest Da Nomad, and Nonchalant, “Capitol Ill: Hip Hop Music in the DMV” in *Musical Capital: Sound and Power in Washington, DC*

(Dumbarton Oaks Press, forthcoming)

“Pedagogies of Music, Politics, and Race in U.S. Music Studies,” co-authored with Daniel Martinez HoSang in *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*, ed. Charles Hiroshi Garrett and Carol Oja (University of Michigan Press, 2021): 287-309.

“The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music,” *Seeing Race Again: Countering Colorblindness Across the Disciplines*, edited by Kimberlé Crenshaw, Luke Harris, Daniel Martinez HoSang, and George Lipsitz (Oakland: University of California Press, 2019): 155-174.

“‘Bringin’ ’88 Back’: Historicizing Rap Music’s Greatest Year,” *Cambridge Companion to Hip-Hop Studies*, edited by Justin Williams (Cambridge: Cambridge University Press, 2015): 301-313.

“The Sound of Struggle: Black Nationalism and Asian American Jazz in the 1980s,” *Jazz/Not Jazz: The Music and its Boundaries*, edited by David Ake, Charles Hiroshi Garrett, and Daniel Goldmark (Berkeley: University of California Press, 2012): 190-216.

Articles in Journals (Peer-Reviewed)

“Skin In The Game: The Ethics of Who Hears Here?” *American Music*, 41, no. 2 (2023): 179-184.

“Leaders of the New School? Music Departments, Hip Hop, and the Challenge of Significant Difference,” *Twentieth Century Music*, 18, no. 1 (February 2021): 45-64. Finalist, Presidential Award, Society for Music Theory, 2021

“‘Young, Scrappy, and Hungry’: *Hamilton*, Hip Hop, and Race,” *American Music*, 36, no. 4 (Winter 2018): 467-486.

Reprinted in *Music in Black American Life, 1945-2020* (University of Illinois, 2023)

“Hip-Hop History in the Age of Colorblindness,” *Journal of Music History Pedagogy* 5, no. 1 (Fall 2014): 117-123.

“D’Angelo’s *Voodoo* Technology: African Cultural Memory and the Ritual of Popular Music Consumption,” *Black Music Research Journal* 32, no. 1 (Spring 2012): 137-159.

“Eminem’s ‘My Name Is’: Signifying Whiteness, Rearticulating Race,” *Journal of the Society for American Music* 3, no. 3 (Fall 2009): 341-364.

“An Escape From the Planet of the Apes: Accounting for Cornelius’s International Reception,” *New Sound: International Magazine for Music* 25, no. 1 (May 2005): <http://www.newsound.org.yu/>

Articles in Journals (Invited)

“Significant Difference in American Music Studies,” *American Music*, 40, no. 4 (2022): 520-524.

“Accountability and Imagination in Undergraduate Curriculum Reform,” *Journal of the Society for American Music*, 15, no. 4 (2021): 470-473.

Encyclopedia Entries

“Race and Ethnicity,” *Grove Dictionary of American Music, Second Edition*, Charles Hiroshi Garrett, ed. (New York: Oxford University Press, 2013)

“Rap Music, Since 2000,” *Grove Dictionary of American Music, Second Edition*, Charles Hiroshi Garrett, ed. (New York: Oxford University Press, 2013)

“Asian American Jazz,” “Asian Improv Records,” “Francis Wong,” “Fred Ho,” “Glenn Horiuchi,” “Hiroshima,” “Jason Kao Hwang,” “Jon Jang,” *Grove Dictionary of American Music, Second Edition*, Charles Hiroshi Garrett, ed. (New York: Oxford University Press, 2013)

“Rap Music as Social Protest,” *The International Encyclopedia of Protest and Revolution, 1500 to the Present*, Immanuel Ness, ed. (Oxford: Blackwell Publishing, 2009)

“Blues,” *Encyclopedia of Sex and Gender*, Fedwa Malti-Douglas, ed. (Detroit: Macmillan Reference USA, 2007)

Reviews

“Review of *The Race of Sound: Listening, Timbre, and Vocality in African American Music*,” *Journal of the American Musicological Society* 74, no. 1 (Spring 2021): 157-161.

“Review of *The Hip Hop & Obama Reader*,” *Journal of Popular Music Studies*, 29, no. 2 (June 2017): 1-2.

“Review of *Groove Music: The Art and Culture of the Hip Hop DJ*,” *Journal of the Society for American Music*, 9, no. 3 (Spring 2015): 349-352.

“Review of *Rhymin’ And Stealin’: Musical Borrowing in Hip-Hop*,” *Journal of the Society for American Music* 9, no. 1 (Fall 2014): 143-146.

“Review of *Alien Encounters: Popular Culture in Asian America*,” *Popular Music and Society* 33, no. 1 (2010): 108-111

“Review of The Documentary Freestyle: The Art of Rhyme,” *American Music* 24, no. 4 (Winter 2006): 515-517.

“Review of The Motion Picture 8 Mile,” *ECHO* 4, no. 2 (December 2002), <http://www.echo.ucla.edu>

Other Publications

“Dilla Time: Dan Charnas, Kelley L. Carter, and Robert Glasper in Conversation About the Life and Afterlife of Hip Hop Producer J Dilla,” *Journal of Popular Music Studies*, 34, no. 4 (2022): 4-18.

“After the Sheng Fiasco, Music and Arts Education Can No Longer Profess Colorblindness,” *Musicology Now*, 21 March 2022, <https://musicologynow.org/after-the-sheng-fiasco/>

“Music Review: Afro Yaqui Music Collective’s ‘Maroon Futures,’ *Toward Freedom*, 26 July 2021, <https://towardfreedom.org/reviews/music-review-african-yaqui-music-collectives-maroon-futures/>

“Run The Jewels and Roll The Credits: Borrowed Music in the Black Panther Trailer,” *Musicology Now*, October 3, 2017 <<http://musicologynow.ams-net.org/2017/10/quick->

takes-run-jewels-and-roll-credits.html>

“‘Hamilton’ can inspire us to be a better nation,” *Register Guard* “Guest Viewpoint” 7 March 2017 <<http://registerguard.com/rg/opinion/35335559-78/hamilton-can-inspire-us-to-be-a-better-nation.html.csp#>>

“Straight Outta Compton...via New York,” *Sounding Out!* 25 August 2015 <<http://soundstudiesblog.com/2015/08/31/straight-outta-compton-via-new-york/>>

“Compton Commodified: N.W.A Was Always a Blend of Fiction and Reality,” *The Conversation*, 12 August 2015 <<http://theconversation.com/compton-commodified-nwa-was-always-a-blend-of-fiction-and-reality-45355>>

“99 Problems But Authenticity Ain’t One,” *University of California Press Blog*, 26 February 2015 <<http://www.ucpress.edu/blog/17509/99-problems-but-authenticity-aint-one/>>

“J-Pop, 1950s Sacramento: New Insights on Japanese Music’s Post-War History,” *Nikkei Heritage*, 32/2 (Fall 2012): 12-13.

CD Liner Notes for Idit Schnier, *Fissures* (Origin Classical, 2010)

“American Music Studies: A Student’s Perspective,” *Society for American Music Bulletin* 32, no. 3 (Summer 2006)

Works in Progress

“Making Beats, Producing Meaning: The Aural Poetics of Tupac Shakur and Johnny J’s ‘Life Goes On’” in *California Love: New Explorations of Hip Hop on the West Coast*, eds. H. Samy Alim and Jeff Chang (University of California Press, in preparation)

Co-Authored with A.D. Carson and Phillip Ewell, “American Music’s Antiblackness: A Trialogue Between A.D. Carson, Phillip Ewell, and Loren Kajikawa,” *American Antiblackness*, ed. Phillip Ewell and Joe Feagin (Routledge Press, under contract)

Editorial Scholarship

Books

Co-Series Editor, *Tracking Pop*, University of Michigan Press, 2016-

Lead Editor for the following titles:

A.D. Carson, *i used to love to dream* (2020)

J. Griffith Rollefson, *Critical Excess: Watch the Throne and the New Gilded Age* (2021)

Lauron J. Kehrer, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (2022)

Dana Gorzelany-Mostak, *Tracks on the Trail: Popular Music, Race, and the U.S. Presidency* (2023)

A.D. Carson, *Owning My Masters (Mastered): The Rhetorics of Rhymes & Revolutions* (2024)

Senior Editor, *Oxford Handbooks Online*, 2015-

Journals

Advisory Editor, *Journal of the Society for American Music*, Vol. 14 (2020)

Encyclopedias

All entries (approx. 100) related to hip-hop culture and rap music, *Grove Dictionary of American Music, Second Edition*, Charles Hiroshi Garrett, ed. (New York: Oxford University Press, 2013)

Scholarly Talks and Conference Presentations

Keynote Lectures

“Rapping Republicans: Hip Hop and the Multiracial Right,” Wayne Wentzel Lecture in Musicology, Butler University, February 23, 2024

“The Possessive Investment in Classical Music: Where Do We Go From Here?” University of Iowa, January 31, 2024

“Message Music: Musicology and Social Movements,” in Conversation with Reiland Rabaka, American Musicological Society, Denver, November 10, 2023

“‘California Love’: New Explorations of Hip Hop on the West Coast,” UCLA Hip Hop Studies Working Group, April 7, 2023

“Music Programs and the Challenge of Significant Difference,” Department of Music, Theater, and Arts, MIT, February 11, 2022

“Music Programs and the Challenge of Significant Difference,” Catholic University of America, Music Department, January 26, 2022

“Racial Equity and Curricular Reform in Music,” James Madison University, School of Music, November 29, 2021

“Canons and Curricula: Confronting Legacies of White Supremacy in Departments of Music,” Institute of Sacred Music, Yale University, April 26, 2021

“The Possessive Investment in Classical Music,” Plenary Lecture, Music Library Association & Theater Library Association, National Joint Meeting, March 1, 2021

“Leaders of the New School? Music Departments, Hip-Hop, and the Challenge of Significant Difference,” School of Music, West Virginia University, February 19, 2021

“The Possessive Investment in Classical Music,” Music Department, UC Davis, January 21, 2021

“Leaders of the New School? Music Departments, Hip-Hop, and the Challenge of Significant Difference,” GW Graduate School of Education and Human Development, December 7, 2020

“Leaders of the New School? Music Departments, Hip-Hop, and the Challenge of Significant Difference,” Music Department, Harvard University, December 4, 2020

“Leaders of the New School? Music Departments, Hip-Hop, and the Challenge of Significant Difference,” Music Department, Binghamton University, November 19, 2020

“The Possessive Investment in Classical Music,” School of Music, Texas State University, San Marcos, October 14, 2020

“Musicology, Hip Hop Studies, and the Challenge of Significant Difference,” American

Musicological Society Popular Music Studies Group, Pre-Conference Symposium,
October 30, 201

“Making Beats, Producing Meaning: The Aural Poetics of Johnny J and Tupac Shakur’s ‘Life Goes On,’” George Mason University, September 27, 2019

“Making Beats, Producing Meaning: Hip Hop Studies, Race, and Music Analysis,” Music & Culture Lecture Series, College of William & Mary, April 4, 2019

“Making Beats, Producing Meaning: Hip Hop Studies, Race, and Music Analysis,” Music Colloquium Series, Temple University, March 1, 2019

“The Possessive Investment in Classical Music,” Music Scholars Lecture Series, University of Maryland, November 30, 2018

“The Possessive Investment in Classical Music,” Keynote Address, South Central Graduate Music Consortium, University of Virginia, September 29, 2018

“The Possessive Investment in Classical Music,” Distinguished Speaker Series, Michigan State University, September 21, 2018

“Rap Songs, Race, and Music Analysis,” University of Washington, School of Music, October 21, 2016

“Making Beats, Producing Meaning: Rap Songs, Race, and Music Analysis,” Case-Western Reserve University, Department of Music, September 30, 2016

“Making Beats, Producing Meaning: Musical Poetics in Hip Hop and Rap,” Reed College, Department of Music, September 26, 2015

“Old School Tapes: An Archive of Early Hip Hop,” Plenary Lecture, Music Librarians Association, Northwest Chapter, May 8, 2015

“Sounding Race in Hip Hop,” Hip Hop Festival and Symposium Keynote Address, Oregon State University, Corvallis, October 17, 2014

“Before Rap: DJs, MCs, and Pre-1979 Hip-Hop Performances,” *American Musicological Society and Rock / Roll Hall of Fame Lecture Series*, Rock and Roll Hall of Fame, Foster Theater, Cleveland, September 25, 2013

Invited Lectures

“Hip Hop and Right-Wing Politics in the US,” Denison University, November 6, 2024

“Breakbeats, Beatboxing, and “The Missing Element” in Hip Hop’s 50th Birthday,” National Gallery of Art, September 14, 2023

“To The Beat Y’all: MCs, DJs, and Hip Hop Music Before ‘Rapper’s Delight’,” Talk Tuesday, Smithsonian Museum of American History, February 5, 2019

“Music as Politics: Countering Anti-Immigration Rhetoric Through Song,” Supernova Student Group, University of Oregon, May 23, 2017

“Interrogating the Nation/Repositioning U.S. Music in the 21st Century,” Radcliffe Institute for Advanced Study, Harvard University, May 11, 2017

“Listening to ‘Hamilton’ in the Age of Trump,” Quack Chats Series, University of Oregon, March 8, 2017

“Migration/Music/Hybridity and the 21st Century Music Curriculum,” Harvard

University, Department of Music, December 9, 2015

“Race, Music, and Popular Culture: A Conversation With George Lipsitz and Loren Kajikawa,” University of Oregon, June 4, 2015

“Race, Culture, and Power,” Countering Colorblindness Conference, University of Oregon, June 3, 2015

“Sounding Race in Rap Songs,” Books In Print Lecture Series, Oregon Humanities Center, May 5, 2015

“Sounding Race in Rap Songs,” UO Sociology Colloquium, April 13, 2015

“Making Beats, Producing Meaning: Musical Poetics in Tupac’s ‘Life Goes On,’” Supernova Student Group, UO, April 26, 2013

“‘Rapper’s Delight’: From ‘Genre-less’ to the Birth of a Genre,” *Oral Traditions Old and New: A Symposium in Memory of Anne Dhu McLucas*, University of Oregon, October 19, 2012

“Nothing But a ‘G’ Thang: The Gangsta and Gospel of L.A.-Based Hip Hop,” Herb Alpert School of Music Inaugural Convocation, UCLA, October 3, 2008

Conference Papers

“Rapping Republicans: Hip Hop and the Multiracial Right,” Politics of the Multi-Racial Right Symposium, Yale University, September 20, 2024

“Hip-Hop Republicans: Understanding The Politics of Hip-Hop and Conservatism,” American Studies Association, National Meeting, Montreal, November 3, 2023

“Capitol Ill: Hip Hop Music in DC,” Washington, DC: Music-Political Center Symposium, Dumbarton Oaks, September 23, 2023

“‘We All Don’t Sound Alike’: Jon Jang, Francis Wong, and 35 Years of AsianImprov Records,” Asian American Jazz: Past, Present, and Future, Symposium, Columbia University, February 17, 2023

“Asian American Musicians in an Anti-Black World,” Racialized Performance in Western Classical Music, Royal College of Music, June 22, 2022

“Making Beats, Producing Meaning: Johnny J and Tupac Shakur’s ‘Life Goes On,’” American Studies Association, National Meeting, Atlanta, November 8, 2018

“Diversity in Publishing,” American Musicological Society /Society for Music Theory, National Meeting, San Antonio, November 2, 2018

“Publishing in Journals Roundtable,” American Musicological Society /Society for Music Theory, National Meeting, San Antonio, November 1, 2018

“Pedagogies of Music, Politics, and Race,” American Studies Association, National Meeting, Chicago, November 12, 2017

“Remixing the Nation: Hamilton, Hip Hop, and Race,” Society for American Music, National Meeting, Montreal, April 23, 2017

“Art of Facts: Reconstructing Early Hip Hop Performance,” American Musicological Society, National Meeting, Vancouver, November 5, 2016

“Making Beats, Producing Meaning: Johnny J and Tupac Shakur,” Experience Music

Project Pop Conference, Seattle, April 15, 2016

“Respondent,” AMS Popular Music Studies Group, Pedagogy Discussion, American Musicological Society, National Meeting, Pittsburgh, November 7, 2013

“Before Rap: DJs, MCs, and Pre-1979 Hip-Hop Performances,” American Musicological Society, National Meeting, Pittsburgh, November 7, 2013

“‘Rapper’s Delight’: From Genre-Less to New Genre,” International Association for the Study of Popular Music (IASPM-US), Austin, TX, March 2, 2013

“Tokyo Boogie Woogie Crosses the Pacific,” Association for Asian Studies, International Meeting, Toronto, March 16, 2012

“Bring That Beat Back!” Sounding Race in Hip Hop and Rap Songs,” American Musicological Society, National Meeting, San Francisco, November 10, 2011

“Dr. Dre’s ‘Nuthin’ But a G Thang’: The Sound of South America in South L.A.,” Society for American Music, National Meeting, Cincinnati, March 11, 2011

“‘The Heart of Japan’ in the Heart of California: *Enka* and Japanese Americans in Post-War Sacramento, Society for Ethnomusicology, National Meeting, Los Angeles, November 13, 2010

“The Analogue Sound of Digital Production: Dr. Dre’s G-Funk in Post-Rebellion L.A.” Experience Music Project, Annual Conference, Seattle, April 16, 2010

“Black Skin, Metal Mask: MF Doom’s Supervillainy” American Comparative Literature Association, Annual Conference, New Orleans, April 2, 2010

“Urban Dreams of Mobility in Los Angeles-Based Gangsta Rap,” Cultural Studies Association, Annual Conference, UC Berkeley, March 20, 2010

“‘Let Me Ride/Straight Outta Compton’: Producing G-Funk in Post-Riot Los Angeles,” IASPM-US, San Diego, May 30, 2009

“The Sound of Struggle: Asian American Jazz in the 1980s,” 8th Annual New Music Festival, California State University, Fullerton, March 21, 2009

“‘Let Me Ride/Straight Outta Compton’: Dr. Dre and the Production of G-Funk,” Envisioning California Conference, Sacramento, September 19, 2008

“D’Angelo: Departures and Disappearances,” Experience Music Project (EMP), Annual Conference, Seattle, April 12, 2008

“‘What’s the Difference Between Me and You?’: Eminem and the Politics of the Backlash,” Music and Politics Graduate Conference, UCSB, April 5, 2008

“Eminem’s ‘My Name Is’: Signifyin(g) Whiteness, Rearticulating Race,” Society for American Music, Annual Conference, San Antonio, March 1, 2008

“Eminem’s ‘My Name Is’: Signifyin(g) Whiteness, Rearticulating Race,” American Musicological Society, Annual Conference, Quebec City, November 1, 2007

“Issei Spirit: The Shamisen and Japanese American Identity in the Music of Glenn Horiuchi,” UCLA Japanese Studies Center Graduate Symposium, Los Angeles, April 22, 2006

“Millenarian Soul: Aesthetics of Transcendence in D’Angelo and Charlie Hunter’s ‘The Root,’” American Musicological Society, Annual Conference, Seattle, November 12, 2004

“If It’s Asian American, Can It Be Bad?: Politics, Aesthetics, and the Music of Glenn

“Horiuchi,” Society for American Music, Annual Conference, Cleveland, March, 2004

“Cornelius’s ‘Point of View: Perspectives on Globalization, Techno-Orientalism, and Cyborg Fantasy,’” Nikkei Bruin Conference on Japanese Popular Music, Los Angeles, March, 2004

“‘Playing Out:’ Jazz/Creative Music and the ‘Afro-Asian Connection,’” Society for Ethnomusicology, National Conference, Miami, October, 2003

“‘I Know I Sound Strange But I Really Mean It’: Irony, Pleasure, and Criticism in Bootsy’s Love Ballads,” International Association for the Study of Popular Music, U.S. National Conference, Los Angeles, September, 2003

“Glenn Horiuchi’s Bad Jazz: Towards an Asian American Music Criticism,” Association for Asian American Studies, National Conference, San Francisco, May, 2003

“Breathing Deep: Gesture, Space, and Hip-Hop Interiority,” International Association for the Study of Popular Music, U.S. National Conference, Cleveland, October, 2002

Roundtables and Workshops

Panelist, “Divided Communities Roundtable,” University Seminars, George Washington University, October 15, 2024

Panelist, “Speakeasy Event with Rayceen Pendarvis,” National Museum of African American History and Culture, October 10, 2024

Panelist, “Why Is Undergraduate Research Valuable?” CCAS, George Washington University, October 3, 2023

Workshop Leader, “Anti-Racism in Contemporary Music,” Yarn/Wire Summer Institute, June 16, 2021

Panelist, “Music As Property Since 1789,” American Musicological Society, Annual Meeting, Online, November 21, 2021

Panelist, “Adventures in Digital Publishing,” Association for University Presses, August 26, 2021

Co-Leader with Dumi Right, “Improvisation in Hip Hop,” GW Jam Session, February 12, 2021

Panelist, “Decentering the Canon in the Conservatory, Oberlin College, February 6, 2021

Panelist, “The Hill We Climb: Power and Paegentry in the Presidential Inauguration,” GW Humanities Center, February 4, 2021

Panelist, “Decolonizing Music Education: A Roundtable with Rhiannon Giddens, Francesco Turrisi, and Special Guests,” Santa Clara University, January 22, 2021

Workshop Leader, “Anti-Racism in Contemporary Music,” Yarn/Wire Summer Institute, June 26, 2020

Workshop Leader, AMS Popular Music Studies Group Junior Faculty Symposium, Case Western Reserve University, June 1-3, 2020 (moved online due to COVID-19)

Featured Panelist, Story Circle, Music of Asian America Research Center, May 22, 2020

Respondent, “Sound Stages,” Revolutions in Sound Symposium, University of Maryland,

February 28, 2020

Panels Chaired

“Hip Hop Aesthetics,” American Musicological Society, National Meeting, Chicago, November 15, 2024

“Music & Media: TV, Video Games, & Tik Tok,” Society for American Music, National Meeting, Minneapolis, March 9, 2023

Respondent, “Por la humanidad (y con/tra el neoliberalismo): Exploring the Expressive Agency of Latin American Popular Musicians at the Turn of the 21st Century,” American Musicological Society, Annual Meeting, Online, November 11, 2021

“Hip Hop Locations and Articulations,” Society for American Music, National Meeting, Minneapolis, March 28, 2020 (moved online due to COVID-19)

“DAMN,” Society for American Music, National Meeting, New Orleans, March 21, 2019

“The Magic and Myth of the MPC: 30 Years of Hip-Hop Beat-Making,” Lecture/Performance featuring Patrick Rivers (University of New Haven) and Will Fulton (LaGuardia Community College), Society for American Music, National Meeting, Kansas City, March 3, 2018

“Beyond the Notes: Challenging Current Ideas,” Musicking Conference: Improvisation, Ornamentation, and Variation, University of Oregon, May 25, 2017

“Performing Difference in the City,” American Musicological Society, National Conference, Vancouver, November 6, 2016

“Ideas of Space and Place,” Society for Ethnomusicology, Northwest Chapter, University of Oregon, February 20, 2016

“Pop Music and the Politics of Icons,” Japanese and Korean Mediascapes Conference, University of Oregon, May 29, 2015

“Informational Politics,” New Media and Democracy: Global Perspectives Conference, University of Oregon, April 10, 2015

“Recent Music in the U.S.A.: Approaches to Analysis,” American Musicological Society, Northwest Chapter, Annual Meeting, Eugene, April 14, 2013

“Oral Traditions in American Music,” *Oral Traditions Old and New: A Symposium in Memory of Anne Dhu McLucas*, University of Oregon, September 29, 2012

“Rap Music in Cross-Cultural Perspective,” Society for Ethnomusicology, Northwest Chapter, Annual Meeting, Eugene, February 19, 2012

“Music, Religious Institutions, and Spirituality,” Society for Ethnomusicology, Northwest Chapter, Annual Meeting, Eugene, February 18, 2012

Discussion leader for University of Oregon Housing’s “Count Me In” Action Team Event Featuring Hip Hop Music, May 11, 2010

“Teaching the Dynamics of Race and Gender in Popular Music,” *Teaching Race and Gender Beyond Diversity Conference*, University of Oregon, May 8, 2010

“Global and Local Flows,” IASPM-US, Los Angeles, September, 2003

Conferences and Events Organized

Corcoran Music Festival, George Washington University, October 24-26, 2024

Elizabeth Morgan: Music by Women Composers, Lecture-Recital, George Washington University, February 26, 2024

Corcoran Music Festival, George Washington University, November 11-14, 2022

“On The Road to Avarica,” Alliance for New Music and Theatre and the Embassy of the Czech Republic, George Washington University, October 13, 2022

“Dan Charnas, Kelley L. Carter, and Robert Glasper in Conversation About the Life and Afterlife of Hip Hop Producer J Dilla,” George Washington University, April 16, 2022 (Co-organized with Lauren Onkey and Gayle Wald)

Mike D’Errico, “Artificial Intelligence, Deep Listening, and the “Crisis” of Automation in Music Production,” George Washington University, March 10, 2022

Student Showcase: Hip Hop Song Projects, GW Music Program Fridays @ 5, April 9, 2021

“I Used To Love To Dream: A.D. Carson in Conversation with Truth and Vintage,” Corcoran New Music Festival, George Washington University, November 17, 2020

“Pixar’s Memories,” A Lecture by Daniel Goldmark (Case-Western University), The George Washington University, January 17, 2020

“The Undeniable Power of Music to Heal,” A Lecture by Molly Sturges, The George Washington University, November 18, 2019

“Shooting the Enemy,” A Lecture by Media Assassin Harry Allen, The George Washington University, April 2, 2019

Dissonant Perspectives: Old Music in a Time of Political Upheaval, Symposium, University of Oregon, May 30-31, 2018

“Shooting the Enemy,” A Lecture by Media Assassin Harry Allen, University of Oregon, October 26, 2017

Program Committee, Pop Conference, Museum of Pop Culture, Seattle, April 26-29, 2018

4th Annual Hip Hop Jam, Global Scholars Hall, University of Oregon, November 29, 2017

Roundtable Session Co-Organized with Daniel Martinez HoSang (Yale), “Pedagogies of Music, Politics, and Race,” American Studies Association, National Meeting, Chicago, November 12, 2017

Special Workshop Session, “Fieldwork in American Music Research and Teaching,” Society for American Music, Annual Meeting, Montreal, March 24, 2017

Hip Hop and Comics: Symposium and Concert, co-organized with Benjamin Saunders (English) and Andre Sirois (Cinema Studies), University of Oregon, May 20, 2016

Quetzal: World Music Series Concert, Guest Lectures, and Workshops, co-organized with Ed Wolf (Ethnomusicology) and Suzanne Hanlon (EMU), University of Oregon,

February 24-26, 2016

Society for Ethnomusicology, Northwest Chapter, Annual Meeting, co-organized with Ed Wolf, University of Oregon, February 20, 2016

2nd Annual Hip Hop Jam, Global Scholars Hall, University of Oregon, November 20, 2015

Susan McClary, Trotter Visiting Professorship, University of Oregon, May 2015

Boots Riley and Brian Coleman, "Taking Over: The Life & Times of Boots Riley of The Coup," University of Oregon, April 15, 2015

Edwin Hill, THEME Lecture: "Cypher v. State: Symbolic Violence and the Performative Power of the Rap Lyric in France and the US," April 6, 2015

Jeff Chang and James Braxton Peterson, "Hands Up & Breath: A Conversation About Racial Justice and Hip Hop," University of Oregon, March 13, 2015

Jon Jang, Piano Recital, Beall Hall, January 20, 2015

1st Annual Hip Hop Jam, LLC Performance Hall, University of Oregon, November 23, 2014

Felicia Miyakawa, THEME Lecture: "A Spiritual for All People? 'Sometimes I Feel Like a Motherless Child' in the Diaspora(s)," October 15, 2014

Kevin Patton, THEME Lecture: "Musicianship and Automation in Computer Music Improvisation," May 31, 2013

Joan Morgan, THEME Lecture: "The Pleasure Principal: A Post-Hip-Hop Search for a Feminist Politics of Pleasure," February 16, 2013

Oral Traditions Old and New: A Symposium in Memory of Anne Dhu McLucas, University of Oregon, September 29 and October 19-20, 2012

Roger Steffens, UO Music and Politics Series, SOMD, April 2012

Bernice Johnson Reagon, UO Music and Politics Series, SOMD, February 2012

Vijay Iyer, Trotter Visiting Professor, University of Oregon, SOMD, November 2011

Program Committee, Society for American Music National Conference, June 2011

Oliver Wang, THEME Lecture, University of Oregon, SOMD, May 2011

Charles Hiroshi Garrett, THEME Lecture, University of Oregon, SOMD, May 2011

Shannon Dudley, THEME Lecture, University of Oregon, SOMD, February 2011

Referee for Journals and Academic Presses

American Music

American Quarterly

Arizona Quarterly

Black Music Research Journal

Bloomsbury Publishing

Canadian Review of American Studies

Criticism: A Quarterly for Literature and Arts

ECHO: a music-centered journal

Ethnomusicology
Global Hip Hop Studies
Indiana University Press
Journal of the American Musicological Society
Journal of Music History Pedagogy
Journal of Popular Music Studies
Journal of the Society for American Music
Oxford University Press
Popular Music
Routledge Publishing
Twentieth Century Music
University of California Press
University of Illinois Press
University of Michigan Press

Teaching Experience

Courses Taught

Hip Hop History and Culture (CMUS 2110)	George Washington, 2022-
Music History Now (CMUS 2106)	George Washington, 2022-
Music and Politics (MUS 1104)	George Washington, 2020-

Art and Culture of the DJ (MUS 1104)	George Washington, 2019-
Hip Hop History and Culture (MUS 1104)	George Washington, 2019-
Music in the United States (MUS 2122)	George Washington, 2019-
Music History III: 20 th Century Art Traditions (MUS 2106)	George Washington, 2018-
Music, Politics, and Race (ES345M/MUS345M)	University of Oregon, 2016-
Music & Politics in California (ES 100 / MUS 100)	University of Oregon, 2015
Popular Music Studies (MUS 463/607)	University of Oregon, 2014-
Sounding Race in Rap Music (HC 424)	University of Oregon, 2012
Japanese Music (MUS 399)	University of Oregon, 2011-
Hip Hop Studies (MUS 607)	University of Oregon, 2011-
Hip Hop and the Politics of Race (MUS 199)	University of Oregon, 2011-
American Ethnic and Protest Music (MUS 349)	University of Oregon, 2010-
Black Music Historiography (MUS 407/507)	University of Oregon, 2010-
Hip Hop: History, Culture, Aesthetics (MUS 360)	University of Oregon, 2010-
Music of the Americas (MUS 359)	University of Oregon, 2009-
Music in the 20 th -Century (MUS 665)	University of Oregon, 2009-
Introduction to Musicology (MUS 614)	UCLA, 2009
Gangsters in American Popular Culture (GE20CW)	USC, 2008
Historiography of Jazz (MUHL 588)	Loyola Marymount University, 2007
History of Popular Music (MUSC 367)	UCLA, 2006
Hip-Hop and Crossover (GE 20CW)	UCLA, 2005
History of Jazz (MH 150)	UCLA, 2005
Race and American Popular Music (GE 20CW)	

Guest Lectures

“Eminem’s ‘My Name Is’”	University of North Texas, 2024
“Eminem’s ‘My Name Is’”	Denison University, 2024
“D’Angelo’s <i>Voodoo</i> ”	University of Iowa, 2024
“Activism, Social Justice, and Musicology”	University of Cincinnati, 2023
“Rap Lyrics on Trial”	GW, CTAD, 2023
“Rap Lyrics on Trial”	Montgomery Blair HS, 2023
“Analyzing Hip Hop Music”	George Mason University, 2023
“Thinking About Music”	Harvard University, 2022
“Asian American Music”	Williams College, 2022
“Decolonizing Music Education”	
“Eminem and Whiteness”	
“Possessive Investment in Classical Music”	

“Eminem and Whiteness”	Santa Clara, 2020
“Possessive Investment”	GW TRDA, 2020
“Kendrick Lamar and Ted Hearne”	GW Chamber Music, 2020
“DJs and Looped Aesthetics”	GW Electronic Music, 2020
“Afro-Asian Formations of Race”	Yale University, 2020
“How DJs Invented Hip Hop”	MIT, 2020
ENG 407, “Sounding Race”	University of Oregon, 2016
CAS 110, “Intro to Musicology”	University of Oregon, 2015-
MUS 327, “Analyzing Popular Music”	University of Oregon, 2015-
MUS 227, “Hip Hop Music”	University of Oregon, 2015-
MUS 269, “Hip Hop Before Rap Music”	University of Oregon, 2014-
MUS 460/564, “Hip-Hop Music and Gender”	University of Oregon, 2014
MUS 452/552, “Hip Hop DJ Techniques”	University of Oregon, 2011
MUS 451/551, “From DJs to Sample-based Rap”	University of Oregon, 2010-
MUS 611, “Popular Music Research Methods”	University of Oregon, 2010-
FLR 399, “Music and Car Cultures”	University of Oregon, 2011-
MUS 351, “Aesthetics of Sample-based Music”	University of Oregon, 2010
MUS 269, “Repetition in 20 th Century Music	University of Oregon, 2010-

University Service

Chair, Music Program, Corcoran School of the Arts and Design, 2021-2027

Reviewer, Humanities Facilitating Fund, George Washington University, 2024

Chair, Heather Stebbins Promotion Committee, Corcoran Music, 2024

Exhibitions & Programming Associate Search, CSAD, 2024

Corcoran & National Gallery of Art Planning Committee, 2022-2023

Guest Lecture, DC Thurgood Marshall Academy, GW Mt. Vernon Campus, April 3, 2022

William Wilson Corcoran Visiting Professor Selection Committee, CSAD, 2022

Contract Renewal Committee, Suse Anderson, Museum Studies, CSAD, 2022

Commencement Name Reader, CCAS Ceremony, 2022

Chair, Lauren Onkey Tenure Committee, Music Program, 2021

Teaching Peer Reviewer, Corcoran School of the Arts and Design, 2019-

John Traub, Kevin Patton, Heather Stebbins, Ning Yu, Kip Lornell, Lauren Onkey, Shana Mashego, Toby Mountain

Search Committee, Director of the Corcoran School of the Arts and Design, 2019-2020

Search Committee, Assistant Professor of Electronic and Computer Music, Music Program, Corcoran School of the Arts and Design, 2018-2019

Academic Committee, Corcoran School of the Arts and Design, 2018-
Promotion and Tenure Committee, UO School of Music and Dance, 2017-2018
Faculty Advisory Committee, UO School of Music and Dance, 2015-2018
BA & BS General Music Revision, Ad-Hoc Committee, 2015-2016
Jazz Area NTTF Search Committee, UO School of Music and Dance, 2015-2016
Academic Affairs Learning Demonstration Project, University of Oregon, 2015-2016
SOMD Brand Committee, 2015-
Undergraduate Council, University of Oregon, 2011-
Faculty Advisory Committee, UO School of Music and Dance, 2011-2013
Ethnomusicology Search Committee, UO School of Music and Dance, 2012-2013
Music Technology Search Committee, UO School of Music and Dance, 2011-2012
Undergraduate Committee, UO School of Music and Dance, 2010-
Academic Requirements Committee, University of Oregon, 2010-2011
Participating Faculty Member, Ethnic Studies, University of Oregon, 2010-
Core Faculty Member, Folklore Studies, University of Oregon, 2010-
Trotter Committee, University of Oregon, School of Music and Dance, 2010-
Graduate Education Curriculum Committee, UCLA Department of Musicology, 2005

Professional Service

External Review Team, Academic Program Review for Santa Clara University Music Department, 2024
Editorial Board, *Black Music In Theory*, 2024-
Housewright Dissertation Award Committee, Society for American Music, 2022-2023
Promotion File Review, Rider University, 2023
Confidential Evaluation, MacArthur Foundation Award, 2023
Editorial Board, *Journal of the American Musicological Society*, 2022-2024
MACSEM, Program Committee, Annual Meeting, 2022
Tenure File Review, University of Oregon, School of Music and Dance, 2021
Tenure File Review, Yale University, Institute of Sacred Music, 2021
American Musicological Society, Popular Music Studies Group, Summer Writing Workshop for Junior Scholars, 2020
American Musicological Society, Conference Submission Review, 2020
Editorial Advisory Board, *Global Hip Hop Studies*, 2019-
Society for American Music, Board Nominating Committee, 2019-2020
American Musicological Society, Board Nominating Committee, 2019
Tenure File Review, Richmond University (2018)
American Musicological Society, AMS Council Member-at-Large, 2017-2020

Anne Dhu McLucas Fellowship Committee, Society for American Music, 2016-2017
Tenure File Review, University of New Mexico, Department of Music, 2017
Committee on the Conference, Society for American Music, Chair, 2016-2017
Woody Guthrie Book Award Committee, IASPM-US, 2015-2016
Editorial Advisory Board, *Journal of the Society for American Music*, 2016-2018
Woody Guthrie Book Award Committee, Chair, IASPM-US, 2014
Editorial Advisory Board, *Journal of Popular Music Studies*, 2014-
Committee on the Conference, Society for American Music, 2014-2017
Howard Mayer Brown Award Committee, American Musicological Society, 2013-2017

Other Activities

Expert Witness, Rap Lyrics on Trial, Defense Attorney Jon Schoenhorn, Bridgeport, Connecticut, 2023
Discussion Leader, “Community of Practice,” Connecticut Anti-Racist Teaching & Learning Collective, February 2, 2022
Featured Guest, “Peace and Lovecast,” Podcast with Odelia, October 2022
Career Day, Montebello Unified School District (English and Spanish), May 16, 2022
Speaker, Afro-Yaqui Music Collective, “*Maroon Futures* Album Release Celebration,” June 24, 2021
Featured Guest, “Bonus Beats: Favorite Breaks w/Loren Kajikawa,” *Heat Rocks* Podcast with Oliver Wang, November 17, 2020
Featured Guest, *Sound Expertise*, Season 1, Episode 2, <https://soundexpertise.org>
Faculty Advisor, GW Music Entrepreneurship Organization, 2019-
Karen Tongson in Conversation with Loren Kajikawa About Her Book *Why Karen Carpenter Matters*, Politics & Prose, Washington, DC, June 29, 2019
Featured Guest, “EP12: ‘The Prequel Episode’ feat. Loren Kajikawa on Dr. Dre’s *The Chronic*, *Heat Rocks* Podcast with Oliver Wang and Morgan Rhodes, December 15, 2017 <<http://www.maximumfun.org/heat-rocks/ep12-prequel-episode-feat-loren-kajikawa-dr-dres-chronic>>
Judge, Eugene Film Society's 72 Hour Music Video Competition, 2017
Invited Participant, Colloquium on American Music in the Twenty-First Century, Radcliffe Institute for Advanced Study, May 10-12, 2017
Consultant, *The Hypertext* with Harry Allen and DJ Prince Paul, 2016-2017
Consultant, *The Run Out Groove* with Oliver Wang, 2017
Administered Japanese Language Exam for Case Western Reserve, Department of Music, October 5, 2016
Faculty Sponsor, UO Hip Hop Club, 2016-
Co-Founder and Faculty Sponsor, UO Hip Hop Ensemble, 2015-

Performance, "Hamilton: The Musical," *The Grammys Show*, UO School of Music, February 6, 2016

Panelist, "Teaching in Context," New Faculty Fellows, University of Oregon, January 15, 2016

IASPM-US Interview Series: Loren Kajikawa, "Sounding Race in Rap Songs" <<http://iaspm-us.net/iaspm-us-interview-series-loren-kajikawa-sounding-race-in-rap-songs/>>

Presentation, UO Board of Trustees, Oregon Humanities Center, March 5, 2015

Panelist, "Teaching in Context," CoDaC Faculty Fellows, University of Oregon, January 9, 2015

Presenter, "New Sounds, New Students: Diversity, Equity, and Inclusion in the School of Music and Dance," Showcase Oregon, Office of Equity and Inclusion, May 22, 2014

Interview about research with Barbara Altman for *UO Today*, September 15, 2013

Panelist, "Training to Study Race & Ethnicity Across Disciplines," Research Innovation in Graduate Education Event, Organized by Priscilla Ovalle and Lara Bovilsky, University of Oregon Friday, May 24, 2013

Guest Lecture, "Latinos and Asian Americans in Hip-Hop Music," Joint Meeting of UO MECHA and APASU, February 2, 2013

Administrator of THEME: an interdisciplinary colloquium of faculty and student researchers in music theory (T), musicology/music history (H), ethnomusicology (E), and music education (ME), 2012-

Founder of Steve Larson Distinguished Lecture Series, School of Music and Dance, University of Oregon, 2012-

Played *reong* as a member of the University of Oregon's School of Music and Dance Balinese Gamelan led by visiting Trotter Professor Wayne Vitale, March 12, 2010

Session Recorder/Co-Presenter, "What Should Gen Ed Courses in the Humanities Achieve?" Education, Innovation, and Discovery: The Distinctive Promise of the American University Conference, Washington DC, November 13, 2008

Invited Participant, Sophie Workshop, University of Southern California, 2008

Member, UCLA Digital Humanities Research Colloquium, 2007-

Co-founder, UCLA Working Group on Hip-Hop Studies, 2005

Editorial Board Member, *ECHO: a music-centered journal*, 2001-2005

Academic Advising

Graduate Committees, Chaired

Sean Peterson, "Something Real: Rap, Resistance, and the Music of the Soulquarians," Ph.D. Dissertation in Musicology, 2018

Ryan Nason, "Life in the Pits: A Trumpeter's Life in New York's Musical Theater," M.A. Thesis in Musicology, 2018

Samuel V. Golter, "Women Rappers and the Neoliberal Politics of Indifference: Reevaluating the Racial and Sexual Politics of Los Angeles Gangsta Rap in the Early

1990s,” M.A. Thesis in Musicology, 2017

Kevin Whitman, “Reconstructing the Mothership: A Critical Historiography of P-Funk,” M.A. Thesis in Musicology, 2017

Nathan Moore, “More Than a Folksinger: Converging Traditions in the Harry S. Stamper, Jr. Papers,” M.A. Thesis in Folklore, 2013

Mark Samples, “A Package Deal: Advertising, Brand Theory, and Music in The 20th and 21st Centuries,” Ph.D. Dissertation in Musicology, 2011 (Assistant Professor of Musicology, Western Washington University)

Aaron Manela, “Arthur Saint-Léon’s *The Little Humpbacked Horse* In Context,” M.A. Thesis in Musicology, 2011 (Ph.D. Candidate, Case Western Reserve University)

Graduate Committees

Tyler Lackey, “Black Sonic Alchemy,” MFA Thesis in Social Practice, Corcoran School of the Arts and Design, George Washington University, 2024

Haley Akemi Briggles, “‘Superior People Never Make Long Visits’: East-Asian Americans, Music, and Silence in American Popular Culture,” Ph.D. Dissertation in Critical Music Studies, SUNY-Stony Brook, 2024

Samuel V. Golter, “Musical Eugenics: Composing White Consciousness at the Post-Reconstruction University,” Ph.D. Dissertation in Critical and Comparative Studies in Music, University of Virginia, 2024

Gustavo Souza Marques, “Beyond Gangsta: Hip-Hop, Web Culture and Racial Masking in the Musical Work of Tyler, The Creator,” Ph.D. Dissertation in Musicology, University College Cork, Ireland, 2021

Nate Asman, DMA Recital in Data-Driven Instrument Performance, 2018

Ashley Merriner, “Sonic Signifiers in Video Game Horror,” M.A. Thesis in Musicology, 2017

James Alexander Cox, “It’s Like DNA Y’Know? Genealogies of Listening in Australian Hip Hop,” Ph.D. Dissertation in Communications and Media, Macquarie University, Australia, December 2, 2016

Lauren Joiner, “Veil and Tonsure:” Stuttgart 95, Devotional Music, and the Discursive Construction of Gender in Thirteenth-Century Double Houses,” Ph.D. Dissertation in Musicology, November 21, 2016

Fraser Gottlieb, “Attitudes Regarding Popular Music in the Classroom: Pre-Service Music Educators’ Perspectives Through Participation in Popular Music Ensembles,” M.A. Thesis in Music Education, May 31, 2016

Adam Shanley, “The Use of Guitar in Anton Webern’s *Op. 18* and Its Influence on His Later Works,” Ph.D. Dissertation in Music Theory, May 27, 2016

Chi Wang, DMA Recital in Data-Driven Instrument Performance, May 1, 2016

Matthew Zavortink, “Analysis of Rhythm in Rap Music,” M.A. Thesis in Music Theory, March 8, 2016

Matthew Ferrandino, “What To Listen For In Zappa: Philosophy, Structure, and Allusion in Frank Zappa’s Works,” M.A. Thesis in Music Theory, May 14, 2015

Jodi Jolley, "Timelessness In Music," Ph.D. Dissertation in Music Theory, November 21, 2014

Diana Rosenblum, "Quadruple Quartet," M.A. in Composition, November 14, 2014

Gabriel Neves Coehlo, "Kurtág's Játékok: Playing Games With Tradition," DMA in Piano Performance, November 11, 2014

Sarah Hwang, "Between Indoor and Outdoor: The Graffiti and Installations of Barry McGee ('Twist')," M.A. in Art History, October 3, 2014

Julianne Graper, "'¿Qué Dice Usted?': Discourses of Femininity in *Nueva Trova Cubana*," M.A. Thesis in Musicology, June 2014

Susanne Scheiblehofer, "The Singing Nazi: Representations of National Socialism in Broadway Musicals," Ph.D. Dissertation in Musicology, May 2014

Diane Rosenblum, M.A. Recital in Composition, April 30, 2014

Alicia Antoinette, "Massenet's *Thaïs*: A Comparison Between the Stagings in the Livret de Mise en Scène F-Pbh T 8 (1) and the Metropolitan Opera's 2008 Production," M.A. Thesis in Musicology, November 2012

Jeff Lovell, "An Exploration of Melody, Harmony, and Improvisation in the Music of Stevie Wonder," Ph.D. Dissertation in Music Theory, October 2012 (Assistant Professor, Lebanon Valley College)

Sunhwa Lee, "Aesthetics of Objectivism in Igor Stravinsky's Neoclassical Works," M.A. Thesis in Musicology, June 2012

Holland Phillips, "Tidens Fylde": Temporality and Tradition in Carl Nielsen's Works for Violin," D.M.A. Dissertation, June 2012

Celine Thackston, D.M.A. Recital in Performance (flute), March 2011

Michele Aichele, "Musical Life in Portland, OR in the Twentieth Century: A Look Into the Lives of Two Portland Women Musicians," M.A. Thesis in Musicology, 2011

Undergraduate Committees, Chaired

Liam Edmonson, "Return of the Everyman," Senior Capstone in Music, 2025

Maureen Rafter, "Bruce Springsteen and Barack Obama," Luther Rice Fellowship Research Project and Senior Capstone in Music, 2024 (Lauren Onkey, Co-Chair)

Grace Rafferty, "Together: Finding Our Common Humanity," Senior Capstone in Music, 2024

Nicholas Mandato, "Hip Hop and Jazz," Senior Capstone in Music, 2024

Laya Reddy, "Unsung But Instrumental: Black Women Across Genres," Senior Capstone in Music, 2022

David Zaro, "Korean Americans, Music, and the 1992 LA Riots," Honors Thesis, GW International Affairs and Geography, 2021

Colin Takeo, "October 26, 1954: Building Ideology on Both Sides of the Iron Curtain," Clark Honors College Thesis, Passed with Honors, November 16, 2016

Max Zatarain, "Seeing Change: Techniques of Transition in the Arrangement of Recorded Popular Song," Clark Honors College Thesis, November 25, 2015

Marissa Ochsner, "All The Things It Was: Milton Babbitt and Popular Music," Clark Honors College Thesis, Passed with Distinction, May 19, 2011 (SOMD Award for Outstanding Scholar)

Kaila Finlayson, "Epicness: A Cultural History of the Horn," Clark Honors College Thesis, Passed with Distinction, May 28, 2010

Undergraduate Committees

Quinn Sargent, "MTV to TikTok: Encoding and Decoding Through Cyclical Reproductions of Audio Visual Stimuli," CCAS Special Interdisciplinary Major Capstone, Passed with Honors, 2022

Celine Alon, "Follow the Leader: Hip Hop As a Political Force," Honors Thesis, 2022

Dante Haruna, "Japanese Art Song," Senior Lecture-Recital in Voice, May 28, 2016

Professional Affiliations

American Musicological Society

American Studies Association

Association for Asian American Studies

International Association for the Study of Popular Music

Society for American Music

Society for Ethnomusicology

Languages

Japanese speaking Advanced level reading, writing, and

Spanish speaking Advanced level reading, writing, and