

Kiri Miller

Brown University / Kiri_Miller@brown.edu / Last updated May 2026

Professor of American Studies (2020–present; Chair, 2023–present)

Additional affiliations:

Modern Culture & Media

Theatre Arts and Performance Studies (Graduate Field Faculty)

Center for the Study of Race and Ethnicity in America

Center for Latin American and Caribbean Studies

Previous Appointments:

Professor of American Studies and Music, Brown University, 2017–2020

Associate Professor of Music, Brown University, 2012–2017

Manning Assistant Professor of Music, Brown University, 2010–2012

Bunting Fellow, Radcliffe Institute for Advanced Study, 2010–2011

Assistant Professor of Music, Brown University, 2007–2010

Killam Memorial Postdoctoral Fellow, University of Alberta, 2005–2007

Education

Ph.D. in Music (Ethnomusicology), Harvard University, 2005

Dissertation: “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora”

B.A. with honors, University of Chicago, Music (Ethnomusicology), 2000

Publications

books

2017 *Playable Bodies: Dance Games and Intimate Media*

New York: Oxford University Press

Recipient of the 2018 de la Torre Bueno Book Award from the Dance Studies Association and the 2019 Alan Merriam Prize from the Society for Ethnomusicology.

2012 *Playing Along: Digital Games, YouTube, and Virtual Performance*

New York: Oxford University Press

2008 *Traveling Home: Sacred Harp Singing and American Pluralism*

Urbana, IL: University of Illinois Press

2002 Editor, *The Chattahoochee Musical Convention: A Sacred Harp Historical Sourcebook*. Carrollton, GA: The Sacred Harp Museum

peer-reviewed articles and book chapters

- 2024 “Switching Off with Sleepcasts: Insomniac Listening and Sonic Self-Care”
American Quarterly 76(2): 273-299.
- 2019 “Il furto fortuito: Etnografia, turismo videoludico e Grand Theft Auto”
Trans. Matteo Bittanti. *Fenomenologia di Grand Theft Auto*, ed. Matteo Bittanti (pp. 19-43). Milan: Mimesis Edizioni. Reprint in translation of “The Accidental Carjack” (2008).
- 2015 “Gaming the System: Gender Performance in *Dance Central*”
New Media & Society 17(6): 939–957.
Reprinted in *Ethnomusicology: A Contemporary Reader, Volume II* (ed. Jennifer Post, 2017, New York: Routledge).
- 2014 “Multisensory Musicality in *Dance Central*”
The Oxford Handbook of Interactive Audio, ed. Karen Collins, Bill Kapralos, and Holly Tessler. New York: Oxford University Press. (pp. 283-298)
- 2013 “Virtual and Visceral Experience in Music-Oriented Videogames”
The Oxford Handbook of Sound and Image in Digital Media, ed. Carol Vernallis, Amy Herzog, and John Richardson. New York: Oxford University Press. (pp. 515–531)
- 2010 “‘Like Cords Around My Heart’: Sacred Harp Memorial Lessons and the Transmission of Tradition”
Oral Tradition 25(2): 253–281. <http://journal.oraltradition.org/issues/25ii/miller>
- 2009 “Schizophonic Performance: *Guitar Hero*, *Rock Band*, and Virtual Virtuosity”
Journal of the Society for American Music 3(4): 395–429.
Recipient of the Richard Waterman Junior Scholar Prize and honorable mention for the Jaap Kunst Prize from the Society for Ethnomusicology.
- 2008 “The Accidental Carjack: Ethnography, Gameworld Tourism, and *Grand Theft Auto*”
Game Studies 8(1). <http://gamestudies.org/0801/articles/miller>
- 2008 “Grove Street Grimm: *Grand Theft Auto* and Digital Folklore”
Journal of American Folklore 121(481): 255–285.
- 2007 “Jacking the Dial: Radio, Race, and Place in *Grand Theft Auto*”
Ethnomusicology 51(3): 402–438.
Reprinted in *Popular Music and Multimedia*, ed. Julie McQuinn (Ashgate, 2011).

- 2004 “First Sing the Notes: Oral and Written Traditions in Sacred Harp Transmission”
American Music 22(4): 475–501.
Recipient of the Richard S. Hill Award from the Music Library Association.
- 2003 “Americanism Musically: Nation, Evolution, and Public Education at the
Columbian Exposition, 1893”
19th-Century Music 27(2): 137–155.

non-refereed articles and book chapters

- 2022 “Jeux vidéo: quand le corps prend le contrôle”
Interview with Florent Delval, *Nouvelles de danse* 84,
<https://contredanse.org/ndd84-jeux-video-quand-le-corps-prend-le-controle/>
- 2019 “*Am I Pretty?* as Transmedia Ethnography” [invited dialogic peer review]
[in]Transition: Journal of Videographic Film & Moving Image Studies 6(2),
special issue on experimental audiography.
<http://mediacommons.org/intransition/am-i-pretty>
- 2018 “Virtual and Visceral Ethnography”
Out of Bounds: Ethnography, Music, History, ed. Ingrid Monson, Carol Oja, and
Richard Wolf. Cambridge: Harvard University Press. (pp. 31–43)
- 2014 “Forum on Transcription: Conversation 5: Kiri Miller and Sumanth Gopinath”
Twentieth Century Music 11(1): 145–152, ed. Jason Stanyek.
- 2012 “Virtuosity without Virtue: Guitar Hero Reception Discourses”
Prekäre Exzellenz: Künste, Ökonomien und Politiken des Virtuosen, ed. Gabriele
Brandstetter, Bettina Brandl-Risi, and Kai van Eikels. Freiburg, Germany:
Rombach Verlag.
- 2012 “Shape-Note Hymnody”
Commissioned entry in the *Encyclopedia of Popular Music of the World*, ed. John
Shepherd (Part 3: Genres). New York: Continuum.
- 2010 “Por que você não pega uma guitarra de verdade? *Guitar Hero*, *Rock Band*, &
Performance Virtual” (trans. Simone do Valle)
Rumos da cultura da música: negócios, estéticas, linguagens e audibilidades, ed.
Simone Pereira de Sá. Porto Alegre, Brazil: Editora Sulina. (pp. 111–138)
- 2010 Invited contributions to *Arcade* (Stanford University):

“Thru-Who? A curious tale of amateurs rendered harmonious by a genius”
<http://arcade.stanford.edu/thru-who-curious-tale-of-amateurs-rendered-harmonious-genius> (August 31, 2010)

- “Amateur-to-Amateur Music Lessons”
<http://arcade.stanford.edu/amateur-amateur-music-lessons> (July 9, 2010)
- “Pick up a real guitar: musica practica 2.0?”
<http://arcade.stanford.edu/pick-real-guitar-musica-practica-20> (June 24, 2010)
- 2009 Invited contributions to *FlowTV* (UT-Austin):
- “A Day with the Score-Oriented: *Rock Band* Tournament Play”
FlowTV 10(8): <http://flowtv.org/?p=4288> (September 19, 2009)
- “Fieldnotes from a *Rock Band* Bar Night”
FlowTV 10(5): <http://flowtv.org/?p=4148> (August 6, 2009)
- “Just Add Performance”
FlowTV 10(2): <http://flowtv.org/?p=4019> (June 26, 2009)
- book reviews**
- 2008 Review of William T. Dargan, *Lining Out the Word: Dr. Watts Hymn Singing in the Music of Black Americans*. Berkeley: University of California Press, 2006. *Current Musicology* 85: 121–128.
- 2004 Review of Joe Dan Boyd, *Judge Jackson and the Colored Sacred Harp*. Montgomery: Alabama Folklife Association, 2002. *The Alabama Review: A Quarterly Journal of Alabama History* 57(3): 206–207.

Multimedia Creative Works

- 2019 *Invitation to Listen in a Van (for Wendy Carlos)*. Social sculpture/mobile multimedia installation. Collaboration with Erik DeLuca (lead artist), Tim Bearse, Julia Gualtieri, and Andrew Knox. May 14–20, 2019, Pawtucket & Providence, Rhode Island. <https://www.erikdeluca.com/timesteps>

Invited Lectures

- 2021 “Reflections on Video Games, Music, and STS” (with Enongo Lumumba-Kasongo). Science, Technology, and Society Colloquium, Brown University
- 2018 “Playable Bodies” (lecture) & “Digital Games and Virtual Performance” (seminar), NEH Institute on Digital Technologies in Theatre and Performance Studies, University of Georgia

- 2016 “Intimate Media”
Screen Cultures Visiting Lecturer Series, Department of Radio/Television/Film,
Northwestern University. Public lecture and graduate workshop.
- 2016 “Kinesthetic Listening: Dance Games, Pop Music, and Embodied Interfaces”
Keynote speaker, 3rd annual North American Conference on Video Game Music,
Davidson College, Davidson, NC
- 2015 “Never Dance Alone: Digital Dance Games and Networked Bodies”
Keynote speaker, Third International Forum of Post-Graduate Studies in Music
and Dance (Post-ip’15), University of Aveiro, Portugal
- 2015 “Playable Bodies”
Keynote speaker, Inertia: A Conference on Sound, Media, and the Digital
Humanities, University of California, Los Angeles
- 2015 “Dance Games and Body Work”
Masterclass Lecture, Interactive Entertainment Design program, Glasgow
Caledonian University, Glasgow, United Kingdom
- 2014 “Virtual and Visceral Ethnography”
Out of Bounds: Ethnography, Music, History. Conference sponsored by
Department of Music, Harvard University
- 2014 “Dance Games and Body Work”
Music, Media, and Culture lecture series, Research Centre for Music, Media, and
Place, Memorial University Newfoundland, Canada
- 2014 “Music Games and Creativity”
AHRC Research Network symposium “Guitar Heroes in Music Education?”,
Canterbury, United Kingdom
- 2014 “Dance Like the Xbox is Watching”
Keynote speaker, CRASSH Conference (Centre for Research in the Arts, Social
Sciences and Humanities), “Creativity, Circulation and Copyright: Sonic and
Visual Media in the Digital Age,” University of Cambridge, United Kingdom
- 2014 “Gender Performance in *Dance Central*”
Mellon Humanities Working Group “Mobilizing Music”: lecturer/seminar leader
on Gender and Performativity, Syracuse University
- 2014 “Sounding Out the Dancing Body”
Carolina Symposia in Music and Culture series, University of North Carolina at
Chapel Hill
- 2013 “Dance Games and Listening Bodies”

- Graduate Program in Music colloquium, CUNY Graduate Center
- 2013 “Dance Play and Gender Work in *Dance Central*”
Mellon Summer Seminar: Dance Studies in/and the Humanities, Brown University, Providence, RI
- 2013 “Dance Play and Gender Work in Digital Games”
Musicology Colloquium, Northwestern University
- 2013 “Listening Like a Dancer”
Keynote lecture, Five College Ethnomusicology Certificate Program, Amherst College
- 2013 “Listening Bodies and Networked Amateurs”
RAMPS lecture, “I Play Computer” series, Department of Performance Studies, Texas A&M University
- 2013 “Gender, Gesture, and Multisensory Musicality in *Dance Central*”
Harvard University Music Department Barwick Colloquium
- 2013 “Listening Bodies and Networked Amateurs”
Annenberg School for Communication, University of Pennsylvania
- 2012 “Playing Along: Virtual Performance, Visceral Experience”
Department of Music colloquium, University of Virginia
- 2012 “Virtual and Visceral Musicality”
Department of Music colloquium, Wesleyan University
- 2012 “Playing Along with Digital Media”
Department of Music colloquium, Yale University
- 2011 “How Musical is *Guitar Hero*?”
Music and Sound Studies colloquium (sponsored by the Office of Interdisciplinary Initiatives), University of Minnesota
- 2011 “Playing Along: Digital Media and Virtual Performance”
Keynote lecture, Midwest Graduate Music Consortium conference/School of Music colloquium/University Lecture, University of Wisconsin-Madison
- 2010 “How Musical is *Guitar Hero*?”
Radcliffe Institute for Advanced Study, Harvard University
- 2010 “Why Don’t You Pick Up a Real Guitar? *Guitar Hero*, *Rock Band*, and Virtual Performance”

- International Seminar: Music Culture Trends: Businesses, Aesthetics, Languages and Audibilities (a collaboration of Federal Fluminense University and TV Globo), Rio de Janeiro, Brazil
- 2010 “Virtuosity without Virtue: *Guitar Hero* Reception Discourses”
Conference: Precarious Excellence: The Art, Economy, and Politics of Virtuosity (organized by the Freie Universität Cultures of the Performative working group), Berlin, Germany
- 2010 “Virtually Musical: *Guitar Hero*, *Rock Band*, and Technomusicality”
EthNoise! ethnomusicology colloquium, University of Chicago
- 2010 “Why Don't You Pick Up a Real Guitar? Virtual Performance and Its Discontents”
Department of Music colloquium, Tufts University
- 2010 “How Musical is *Guitar Hero*?”
Center for Ethnomusicology colloquium, Columbia University
- 2010 “The Virtual and the Visceral in Music-Oriented Videogames”
Symposium: Discourses of Music, Sound, and Film, University of Texas at Austin
- 2009 “Virtual Virtuosity and Mediated Musicality: Why *Guitar Hero* Players Don't Just Play Real Guitars”
Keynote lecture, Boston University Music Society annual conference
- 2009 “Staging Schizophonia: *Guitar Hero* and Virtual Performance”
Theatricality and Performance symposium (a collaboration of Brown University and Freie Universität Berlin), Providence, RI

Refereed Conference Papers

- 2022 “Insomniac Listening: Sleepcasts and Sonic Self-Care”
American Studies Association annual conference in New Orleans, LA
- 2017 “Playable Archives: Dance Video Games, Choreographic Labor, and Digital Ethnography”
Dance Studies Association annual conference in Columbus, OH
- 2016 “Intimate Listening”
Respondent for the panel “On the Subject of Hearing: Audio, Identification, and Address in Moving Images”
Society for Cinema & Media Studies annual conference in Atlanta, GA
- 2014 “Dance Like the Xbox is Watching”

- American Studies Association annual conference in Los Angeles, CA
- 2014 “Gaming Gender in *Dance Central*”
Society for Cinema & Media Studies annual conference in Seattle, WA
- 2013 “Dance Games, Listening Bodies, and Multisensory Musicality”
Society for Ethnomusicology annual conference in Indianapolis, IN
- 2013 “Dance Play and Gender Work in *Dance Central*”
International Association for the Study of Popular Music (U.S. branch) annual conference in Austin, TX
- 2012 “*Dance Central* and the Listening Body”
American Musicological Society in New Orleans, LA [accepted; not presented due to Hurricane Sandy]
- 2011 “Virtual Transmission, Visceral Practice: *Dance Central* and the Cybershala”
Society for Ethnomusicology and Congress on Research in Dance joint conference in Philadelphia, PA
- 2011 “Virtual Music Lessons: Amateur-to-Amateur Pedagogy on YouTube”
International Association for the Study of Popular Music (U.S. branch) annual conference in Cincinnati, OH
- 2009 “Tourism and Citizenship in *Grand Theft Auto*’s America”
American Studies Association annual conference in Washington, D.C.
- 2008 “Virtual Virtuosity: *Guitar Hero* and Schizophonic Performance”
Society for Ethnomusicology annual conference in Middletown, CT
- 2008 “*Guitar Hero*’s Rock Pedagogy”
International Association for the Study of Popular Music (U.S. branch) annual conference in Iowa City, IA
- 2007 “White Spirituals: Lost and Found, Claimed and Disavowed”
American Studies Association annual conference in Philadelphia, PA
- 2007 “Hearing with CJ’s Ears: Musical Subjectivity in *Grand Theft Auto*”
International Association for the Study of Popular Music (U.S. branch) annual conference in Boston, MA
- 2006 “Jacking the Dial: Radio, Race, and Place in *Grand Theft Auto*”
Society for Ethnomusicology annual conference in Honolulu, HI
- 2006 “Earnestness and Irony: Shaping Authentic Experience in the Sacred Harp Diaspora”

- Society for American Music annual conference in Chicago, IL
- 2006 “Jacking the Dial: The Radio in *Grand Theft Auto*”
International Association for the Study of Popular Music (U.S. branch) annual conference in Murfreesboro, TN
- 2005 “Marked Voices: Recognition, Performed Authority, and the Southern Accent”
Society for Ethnomusicology annual conference in Atlanta, GA
- 2005 “The Sacred Harp Diaspora: Traveling Culture in a Singing Community”
Conference on American Hymnody, Belmont University, Nashville, TN
- 2003 “A Middle Ages for America: Song/Politics/Praxis in the Rural South”
Society for Ethnomusicology annual conference in Miami, FL
- 2002 “Americanism Musically: Educating the American Public at the Columbian Exposition, 1893”
American Musicological Society annual conference in Columbus, OH
- 2002 “Americanism Exposed: Music and Nation at the Columbian Exposition, 1893”
Society for Ethnomusicology annual conference in Estes Park, CO
- 2001 “‘First Sing the Notes’: Oral Tradition and Notation in Sacred Harp Transmission”
Society for Ethnomusicology annual conference in Detroit, MI

Roundtable Presentations (selected)

- 2023 “ChatGPT as Intimate Media”
Digital Humanities Salon: Roundtable on Artificial Intelligence in Humanities Research, Brown University
- 2019 “Gestures to Dark Matters”
Dialogue with Simone Browne, Conference for Research on Choreographic Interfaces, Brown University
- 2018 “Performing Intimacy”
Dialogue with Sarah Bay-Cheng, Conference for Research on Choreographic Interfaces, Brown University
- 2016 Closing roundtable panelist, Conference for Research on Choreographic Interfaces, Brown University
- 2015 “Intimate Media”
Roundtable on Social Media and Ethnomusicology, Society for Ethnomusicology annual conference in Austin, TX

- 2014 Presidential Roundtable: “Professional Trajectories in Ethnomusicology”
Northeast Chapter of the Society for Ethnomusicology annual conference,
Wheaton College
- 2011 Graduate Student Interest Panel: “Getting Published, Getting Hired”
International Association for the Study of Popular Music (U.S. branch) annual
conference in Cincinnati, OH
- 2010 “American Music in the Classroom”
Society for American Music annual conference in Ottawa, Canada

Grants, Fellowships, and Awards

- 2021 Brown Arts Institute seed funding award, co-applicant with Sydney Skybetter
- 2021 Cogut Center Humanities Initiative Programming Award, in support of
“Anti-Colonial Choreorobotics” lectures/performances in Spring 2022, co-
applicant with Sydney Skybetter (TAPS) and Stefanie Tellex (CS)
- 2019 Alan Merriam Prize, presented annually by the Society of
Ethnomusicology to recognize the most distinguished monograph in the
field, for *Playable Bodies: Dance Games and Intimate Media*
- 2018 de la Torre Bueno Book Award, presented annually by the Dance Studies
Association to recognize the book that most advances the field, for
Playable Bodies: Dance Games and Intimate Media
- 2018–2019 Cogut Center Humanities Initiative Award; Salomon Curricular Grant
Awards in support of CRCI 2019 (Conference for Research on
Choreographic Interfaces), co-applicant with Sydney Skybetter
- 2018 NEH Summer Institute Faculty, Digital Technologies in Theatre and
Performance Studies (directed by David Saltz & Sarah Bay-Cheng),
University of Georgia
- 2018 Salomon Curricular Grant for MUSC 1971/TAPS 1971M: Digital Media
and Virtual Performance (co-taught with Sydney Skybetter)
- 2017–2018 Brown Arts Initiative Public Presentation Grant
Cogut Center Humanities Initiative Award
Faculty Lectureship Fund Award
Pembroke Center Seed Grant

- Awards in support of CRCI 2018 (Conference for Research on Choreographic Interfaces), co-applicant with Sydney Skybetter
- 2016–17 Cogut Center Humanities Initiative Award for CRCI 2017 (Conference for Research on Choreographic Interfaces), co-applicant with Sydney Skybetter
- 2014–15 Cogut Center for the Humanities Faculty Fellowship, Brown University
- 2013–15 AHRC Research Network “Guitar Heroes in Music Education? Music-based video-games and their potential for musical and performative creativity,” led by David Roesner (University of Kent), funded by Arts and Humanities Research Council, United Kingdom
- 2014, 2012, 2008 Brown University UTRA awards (for collaborative summer research projects with an undergraduate research assistant)
- 2013 Arts Initiative Grant, Creative Arts Council, Brown University, for the project “Dance and Digital Gaming”
- 2010–11 Bunting Fellow, Radcliffe Institute for Advanced Study, Harvard University
- 2010–11 American Council of Learned Societies Fellowship
- 2010–11 Cogut Center for the Humanities Faculty Fellowship, Brown University (declined)
- 2010–11 Penn Humanities Forum Postdoctoral Fellowship, University of Pennsylvania (declined)
- 2010 Richard Waterman Prize, presented annually by the Popular Music Section of the Society for Ethnomusicology to recognize the best article by a junior scholar in the ethnomusicological study of popular music, for the article “Schizophonic Performance”
- 2010 Jaap Kunst Prize (honorable mention), presented annually by the Society for Ethnomusicology to recognize the most significant article in the field, for the article “Schizophonic Performance”
- 2009–10 Strothman Faculty Research Award, Brown University, for the project “Virtual Performance: Interactive Digital Media and Amateur Musicianship”
- 2009 Teaching with Technology Award, for MUSC 0062: Musical Youth Cultures, Brown University Instructional Technology Group

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| 2009 | Salomon Grant for Course Development, MUSC 0021D: Latino Diaspora Music |
| 2009 | Brown University Creative Arts Council Flexible Fund Grant for the first annual Brown University Folk Festival (faculty sponsor, in collaboration with student organizers) |
| 2008 | Brown University First-Year Seminar Curriculum Development Grant, for “Latino Diaspora Music” |
| 2008 | Nominated for Karen T. Romer Prize for Undergraduate Advising, Brown University |
| 2008 | Nominated for Hazeltine Citation for Outstanding Contributions to Faculty/Student Relations and Teaching, Brown University |
| 2005–07 | Killam Memorial Postdoctoral Fellowship, University of Alberta |
| 2005 | Richard S. Hill Award, Music Library Association, for the article “First Sing the Notes” |
| 2004–05 | Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society |
| 2004 | Richard F. French Prize Fellowship, Harvard University Music Department |
| 2003–04 | Harvard University Certificate of Distinction in Teaching |
| 2000–01 | Mellon Fellowship in the Humanities |

Teaching

Regular Courses (last 5 years, excludes independent studies)

- Sophomore Seminar: Musical Youth Cultures (AMST 0170D)
- Sounding Out America (AMST 0601H)
- Virtual Bodies (AMST 1906V)
- Making Music American: Critical Heritage Studies (AMST 1700P)
- Introduction to American Studies (AMST 2010)
- Popular Music Studies (AMST 2220)
- Tracked: Critical Surveillance Studies (AMST 2221D, co-inst. Elena Shih)

Undergraduate Advising

- 2025–26: Sophomore Advisor (6 advisees)

2024–25: First-Year Advisor (6 advisees)

2021–2022: Concentration Advisor (4 advisees), Sophomore Advisor (4 advisees), Royce Fellowship Advisor for Elana Hausknecht

2020–2021: Concentration Advisor (6 advisees), First-Year & Sophomore Advisor (4 advisees)

2019–2020: Concentration Advisor (5 advisees)

2018–2020: First-Year & Sophomore Advisor (8 advisees)

2017–2018: First-Year Advisor (4 advisees)

Summer 2015: Leadership Alliance Mellon Initiative advisor for Rasaan Turner

2014–2015: Royce Fellowship advisor for Alexander Jusdanis

Summer 2014: UTRA partnership

2009–2010: Randall Sophomore Advisor (14 sophomore advisees plus weekly drop-in hours for other sophomores)

2008–2009: First-Year & Sophomore Advisor (7 advisees)

Summer 2008: UTRA partnership

2007–2008: First-Year Advisor (5 advisees)

Theses, Dissertations, and Qualifying Exams

undergraduate honors theses

Advisor: Nathaniel Seelen (2008, Music), Colin Fitzpatrick (2009, Music, recipient of Science and Technology Studies thesis prize), Joseph Maurer (2010, Music), Yen Tran (2014, Ethnic Studies), Alexander Jusdanis (2015, Music), Ben Silverman (2018, Music), India Thieriot (2021, Music), Elana Hausknecht (2022.5, Music), Wes Chalfant (2023.5, American Studies), Dina Pfeffer (2026.5, Music)

Reader: Marianna Faircloth (2010, Latin American Studies), Jesse Strecker (2010, Anthropology), Nathaniel Jeffries (2014, Classics), Tristan Rodman (2015, Music), Steven Velazquez (2017, Anthropology), Menaka Sachdev (2018, Music), Babette Thomas (2020, Africana)

Studies), Aden Chon (2025, Ethnic Studies), Shravya Sompalli (2025, Ethnic Studies)

Ph.D. dissertations (completed)

Advisor:

Assad Assad, *Scripting the Body of Knowledge: Critical and Experiential Receptions of Anatomy Theatres in Science, Technology, Medicine, and Society* (Ph.D. 2024)

Marcel Sagesser, *Within the Grid: Inquiries in the Socio-Rhythmic Ambiguities of Mechanical Time* (Ph.D. 2021)

Byrd McDaniel, *Syncing Out Loud: Listening Norms in the 21st Century* (Ph.D. 2019)

Francesca Inglese, *Coloured Moves and Klopse Beats: Minstrel Legacies in Cape Town, South Africa* (Ph.D. 2016). Winner of the Joukowsky Dissertation Prize in the Humanities.

Triin Vallaste, *Making Hip-Hop, Making Post-Soviet Estonia* (Ph.D. 2014)

Aleysia Whitmore, *Performing Pleasure: Africa and its Diaspora on the World Music Stage* (Ph.D. 2014)

Liam McGranahan, *Mashnography: Creativity, Consumption, and Copyright in the Mashup Community* (Ph.D. 2010)

Committee member: Maureen Loughran (Ph.D. 2008, Ethnomusicology), Julie Hunter (Ph.D. 2012, Ethnomusicology), Dan Piper (Ph.D. 2012, Ethnomusicology), Benjamin Teitelbaum (Ph.D. 2013, Ethnomusicology), Jordan Bartee (Ph.D. 2014, Computer Music & Multimedia), Bradley Hanson (Ph.D. 2014, Ethnomusicology), Nick Reeder (Ph.D. 2014, Ethnomusicology), Dave Wood (Ph.D. 2015, Ethnomusicology), Jesse Pearlman Karlsberg (Ph.D. 2015, Institute of the Liberal Arts, Emory University), Micah Salkind (Ph.D. 2016, American Studies), Dave Fossum (Ph.D. 2017, Ethnomusicology), Esther Kurtz (Ph.D. 2018, Ethnomusicology), Asha Tamirisa (Ph.D. 2019, Music & Multimedia Composition), Violet Cavicchi (Ph.D. 2020, Ethnomusicology), Luis Achondo (Ph.D. 2021, Ethnomusicology), Martim Galvão (Ph.D. 2022, Music & Multimedia Composition)

M.A. Theses in Music & Multimedia Composition (2016–2018)

Committee member: Martim Galvão, Marcel Sagesser

Qualifying exam committees (2007–2026):

33 students in Ethnomusicology, Music & Multimedia Composition, American Studies, and TAPS

Service

Brown University Service

Departmental

Department Chair, American Studies, 2023–

Curriculum Officer, American Studies, 2025–26

Tenure Committee Chair, American Studies, 2025–26

Search Committee Co-Chair, Associate Professor of American Studies, 2025–26

Dissertation Award Committee, American Studies, 2025

Search Committee Chair, Assistant Professor of American Studies, 2023–24

Standards & Criteria Committee, American Studies, 2023–24

Graduate Admissions Committee Chair, American Studies, 2022–23

Assistant Professor Annual Review, 2022

Diversity and Inclusion Action Plan Committee Chair, American Studies, 2021

MA Admissions Committee, American Studies, 2021

Curriculum Committee, American Studies, 2020

Prizes & Premiums Committee, Music, 2014, 2015, 2020

Events Policy Committee, Music, 2019

Search Committee, Postdoctoral Fellow, Music, 2018–19

Graduate Admissions Committee, American Studies, 2017–19

Tenure & Promotion Committee Chair, American Studies, 2018–19

Tenure & Promotion Committee Member, Music, 2018–19

Tenure & Promotion Committee Chair, Music, 2017–18

Tenure & Promotion Committee Member, Music, 2017–18

Music Strategic Plan Working Groups: Undergraduate Curriculum, Departmental Cohesion and External Impact, 2017–18

Diversity and Inclusion Action Plan Committee, Music, 2016–17

Graduate Admissions Committee, Ethnomusicology, 2007–2016
* Chair, 2011–12, 2014–15

Standards & Criteria Committee, Music, Spring 2015

Director of Graduate Study, Ethnomusicology, 2011–2014

Ethnomusicology Colloquium Series convenor/advisor, 2007–2009, 2014–2015

Music Space Committee, Fall 2012

Search Committee, Assistant Professor of Ethnomusicology, Fall 2010

Planning Committee, Music, Spring 2010

Search Committee, MEME/Cogut Postdoctoral Fellowship, 2009

University

Tenure, Promotions, and Appointments Committee (TPAC), 2022–2023

Faculty Advisory Board, Pembroke Center for Teaching and Research on Women, 2011–2021

Academic Technology Steering Committee, 2013–2021

Campus Life Advisory Board, 2013–2015

Digital Scholarship speaker series organizer, University Library, Fall 2014

Pembroke Center Seed Grants Selection Committee, Spring 2014

Sheridan Center Mentorship Program Grant Selection Committee, Fall 2013

Brown University Community Council, 2009–2012

New Faculty Orientation panelist, Sheridan Center for Teaching and Learning,
Fall 2012

Teaching with Technology Faculty Roundtable panelist, Spring 2012

CareerLAB graduate student professional development panelist, Spring 2010, Fall
2011, Spring 2012

Faculty Grants Committee, Scholarly Technology Group, 2008

Creative Arts Council/Creative Providence Initiative Focus Group, 2008

Professional Service

Peer review service:

Monograph referee for Oxford University Press, 2013, 2015, 2016, 2018,
2019, 2020, 2023

Monograph referee for Palgrave, 2023

Monograph referee for University of Illinois Press, 2008, 2014

Monograph referee for MIT Press, 2011

Article referee for *American Music*, 2024, 2025

Article referee for the *International Journal of Performance Arts and
Digital Media*, 2019

Audiography referee for *[in]Transition*, 2018

Article referee for *Twentieth-Century Music*, 2016

Article referee for *Anthropological Theory*, 2014

Article referee for *Critical Discourse Studies*, 2014

Article referee for the *Journal of the Society for American Music*, 2009,
2011, 2012, 2013, 2014

Article referee for *New Media & Society*, 2013, 2017 (2)

Article referee for *Ethnomusicology*, 2006, 2008, 2010

Article referee for *Dance Research Journal*, 2026

Academic Program Review: External Review Committee, American & New
England Studies Program & Preservation Studies Program, Boston
University, 2023

Co-Organizer, Conference for Research on Choreographic Interfaces (CRCI),
Brown University, 2017–2021

Dance Studies Association Prize Committee, 2020

Society for Ethnomusicology Merriam Prize Committee, 2020

Reviewer, Radcliffe Institute Fellowship Program, 2019

Tenure and promotion referee (institutions redacted for confidentiality), 2013,
2014, 2016 (2), 2017 (2), 2018 (2), 2019 (2), 2020 (2), 2022 (2), 2024 (1),
2025 (1)

Advisory Board, *Journal of Video Game Music & Sound*, 2016–2023

Advisory Board, *ECHO: A Music-Centered Journal* (UCLA), 2014–2018

Editorial Board, *Journal of the Society for American Music*, 2013–2016

Local Arrangements co-chair, Northeast Chapter of the Society for
Ethnomusicology (NECSEM) annual meeting at Brown University, 2015

Webmaster, Gender and Sexualities Taskforce of the Society for
Ethnomusicology, 2008-2014

Council member (elected position), Society for Ethnomusicology, 2010–2013

Secretary (elected position), Popular Music Section of the Society for
Ethnomusicology, 2010–2012

Panel Chair, Society for American Music annual conference, 2016

Panel Chair, Society for Cinema and Media Studies annual conference, 2014,
2016

Panel Chair, Society for Ethnomusicology annual conferences, 2008, 2009, 2011,
2013, 2014

Panel Chair, International Association for the Study of Popular Music (U.S.
branch) annual conferences, 2008, 2011

Program Committee, Society for Ethnomusicology, 2008-2009 (Mexico City)

Professional Development Committee, Society for Ethnomusicology, 2009

Co-chair, Gender and Sexualities Taskforce of the Society for Ethnomusicology,
2007–2009

Keynote Lecture Committee, Popular Music Section of the Society for
Ethnomusicology, 2007–2008

Marcia Herndon Award Committee, Gender and Sexualities Taskforce of the
Society for Ethnomusicology, 2006–2007

Community Service

Volunteer, Market Mobile program, Farm Fresh Rhode Island (2014–2017)

Advisory Board, BSR 88.1 FM: Brown Student and Community Radio (2008–
2017)

Volunteer, Bike Valet/Outreach Program, Recycle-A-Bike, Providence, RI (2014)

Chair of the Rhode Island Annual All-Day Sacred Harp Singing, 2009
Vice-Chair of the Rhode Island Annual All-Day Sacred Harp Singing, 2008
+ Active participation and organizational work at local, regional, and national
Sacred Harp singing events, including support for Brown student/alumni
participation.

Professional Memberships

American Studies Association

Association of Internet Researchers

Dance Studies Association

International Association for the Study of Popular Music (U.S.)

Society for American Music

Society for Cinema and Media Studies

Society for Ethnomusicology