

# KIRI MILLER

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Dept. of Music, Box 1924, 1 Young Orchard Ave., Providence, RI 02912

## EMPLOYMENT

Associate Professor of Music (Ethnomusicology), Brown University, 2012–present

Cross-departmental affiliations at Brown:

American Studies

Center for the Study of Race and Ethnicity in America

Center for Latin American and Caribbean Studies

Theatre Arts and Performance Studies (Graduate Field Faculty)

Previous professional appointments:

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

2005            Ph.D., Music (Ethnomusicology), Harvard University  
Dissertation: *A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora*, advised by Kay Kaufman Shelemay

2000            B.A. with honors, University of Chicago (music/ethnomusicology)

## PUBLICATIONS & PRESENTATIONS

### monographs/edited books

2017    *Playable Bodies: Dance Games and Intimate Media*  
New York: Oxford University Press (forthcoming)

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

**refereed journal articles & book chapters**

- 2015 “Gaming the System: Gender Performance in *Dance Central*”  
*New Media & Society* 17(6): 939–957.
- 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”  
*19<sup>th</sup>-Century Music* 27(2): 137–155.

**non-refereed articles & book chapters**

- 2017 “Virtual and Visceral Ethnography”  
*Out of Bounds: Ethnography, Music, History*, ed. Ingrid Monson, Carol Oja, and Richard Wolf. Cambridge, MA: Harvard University Press (forthcoming)
- 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.

**invited lectures**

- 2016 “Kinesthetic Listening: Dance Games, Pop Music, and Embodied Interfaces”  
Keynote speaker, 3<sup>rd</sup> 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 in honor of Kay Kaufman Shelemay, 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 Schizophrenia: *Guitar Hero* and Virtual Performance”  
Theatricality and Performance symposium (a collaboration of Brown University and Freie Universität Berlin), Providence, RI

**refereed conference presentations**

- 2016 “Intimate Listening”  
Invited response paper 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

**invited roundtable presentations**

- 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 NECSEM 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, & AWARDS**

- 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 project 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

- 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
- 2003–04 Lehman Fellowship, Harvard University GSAS
- 2000–01 Mellon Fellowship in the Humanities

## **TEACHING AT BROWN (2007–2014)**

### **Undergraduate courses**

First-Year Seminar: Latino Diaspora Music (MUSC 0021D)  
Diaspora Music in the Americas (MUSC 0042)  
Musical Youth Cultures (MUSC 0062/MUSC 1925)  
Introduction to Ethnomusicology (MUSC 1900)  
Digital Media and Virtual Performance (HMAN 1971G)  
Ethnomusicology Ensemble: Sacred Harp/Shape-Note Singing (MUSC 0660–61)

### **Graduate seminars**

Music and Technoculture (MUSC 2080)

Ethnography of Popular Music (MUSC 2080B)  
Ethnomusicology Workshop (MUSC 2085)  
“World Music” in Theory and Practice (MUSC 2090)

### **Advising**

Ph.D. student advising

#### Dissertations (completed)

Advisor:

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), Julie Hunter (Ph.D. 2012), Dan Piper (Ph.D. 2012), Benjamin Teitelbaum (Ph.D. 2013), Jordan Bartee (Ph.D. 2014, Computer Music & Multimedia), Bradley Hanson (Ph.D. 2014), Nick Reeder (Ph.D. 2014), Dave Wood (Ph.D. 2015), Jesse Pearlman Karlsberg (Ph.D. 2015, Institute of the Liberal Arts, Emory University), Micah Salkind (Ph.D. 2016, American Studies)

#### Pre-dissertation/dissertations in progress

Advisor: Cora Johnson-Roberson, John Byrd McDaniel

Qualifying exam committees: Dan Piper, Katy Leonard, Brent Wetters, Shayn Smulyan, Nick Reeder, Bradley Hanson, Benjamin Teitelbaum, Aleysia Whitmore, Micah Salkind (American Studies), Jordan Bartee (Computer Music and Multimedia), Jesse Pearlman Karlsberg (American Studies, Emory University), Francesca Inglese, David Wood, Triin Vallaste, David Fossum, Alex Stein, Cora Johnson-Roberson, Kathleen Haughey, Esther Kurtz, Byrd McDaniel

Senior thesis advising

Advisor: Nathaniel Seelen (2008), Colin Fitzpatrick (2009, recipient of Science and Technology Studies thesis prize), Joseph Maurer (2010), Yen Tran (2014, Ethnic Studies), Alexander Jusdanis (2015)

Reader: Marianna Faircloth (2010, Latin American Studies), Jesse Strecker (2010, Anthropology), Nathaniel Jeffries (2014, Classics), Tristan Rodman (2015)

Other undergraduate advising

Leadership Alliance Mellon Initiative advisor for Rasaan Turner (2015)

Royce Fellowship advisor for Alexander Jusdanis (2014–2015)

Randall Sophomore Advisor (2009–2010)

First-Year Advisor (2007–2009)

**SERVICE**

**Brown University Service**

Department of Music

Diversity and Inclusion Action Plan Committee, Spring 2016

Standards & Criteria Committee, Spring 2015

Prizes & Premiums Committee, Spring 2015

Graduate Admissions Committee, Ethnomusicology, 2007–present

\* Chair, 2011–2012, 2014–15

Director of Graduate Study, Ethnomusicology, 2011–2014

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

Prizes & Premiums Committee, Spring 2014

Space Committee, Fall 2012

Search Committee, Assistant Professor of Ethnomusicology, Fall 2010

Planning Committee, Spring 2010

Search Committee, MEME/Cogut Postdoctoral Fellowship, 2009

Graduate Student Office Renovation Committee, 2008-2009

University

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

Academic Technology Steering Committee, 2013–present

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

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**

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 2015 annual meeting at Brown University, 2014-2015

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

Peer review service:

Monograph referee for Oxford University Press, 2013, 2015  
Monograph referee for the University of Illinois Press, 2008, 2014  
Monograph referee for MIT Press, 2011  
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  
Article referee for *Ethnomusicology*, 2006, 2008, 2010

Tenure portfolio referee (institutions redacted for confidentiality), 2013, 2014

Panel Chair, Society for American Music annual conference, 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 conference)

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–present)

Advisory Board, BSR 88.1 FM: Brown Student and Community Radio, 2008–present

Volunteer, Hope St. Market 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.

**CURRENT PROFESSIONAL MEMBERSHIPS**

American Studies Association

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

Society for American Music

Society for Cinema and Media Studies

Society for Ethnomusicology