

## CURRICULUM VITAE

Donna A. Buchanan

Professor of Music (Ethnomusicology), Anthropology, and Slavic Languages and Literatures

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### I. Educational Background

- 1982 B.A. *magna cum laude*, Beloit College, Beloit, Wisconsin, Music and Modern Languages; Anthropology concentration.
- 1985 M.M., Department of Music, The University of Texas at Austin, Ethnomusicology.
- 1987 Certificate of Completion, Bulgarian Language Study, Institute for Foreign Students “G. A. Nasür,” Sofia.
- 1991 Ph.D., Department of Music, The University of Texas at Austin, Ethnomusicology.

### II. Professional Positions

- 1991–92 Lecturer, Department of Music, University of Texas at Austin.
- 1992–97 Assistant Professor and Ethnomusicology Program Coordinator, Department of Music, New York University.
- 1998– Director, Balkanalia Music Ensemble.
- 1997–03 Assistant Professor, School of Music, University of Illinois, Urbana-Champaign (UIUC).
- 2003– Associate Professor, School of Music, UIUC.
- 2004–07 Director, Russian, East European, and Eurasian Center, UIUC.
- 2010– Associate Professor, zero-time appointment, Department of Anthropology, UIUC.
- 2013–16 Chair, Musicology Division, School of Music, UIUC; Acting Chair, Fall 2016.
- 2013– Associate member, Ethnomusicology Research Group, Department of Music, Institute of Art Studies, Bulgarian Academy of Sciences, Sofia, Bulgaria.
- 2017– Professor, School of Music; zero-time appointment, Department of Anthropology, UIUC.
- 2018–19 Acting Director, Russian, East European, and Eurasian Center, UIUC.
- 2019– Professor, zero-time appointment, Department of Slavic Languages and Literatures, UIUC.

Campus Faculty Affiliations: Center for Global Studies; Center for South Asian and Middle Eastern Studies; European Union Center; Russian, East European, and Eurasian Center; the Collaborative for Cultural Heritage Management and Policy; and the Women & Gender in Global Perspectives Program.

### III. Honors and Awards (Selected, since 2010)

- 2010–11 Fulbright-Hays Faculty Research Abroad Grant, Bulgaria.
- 2012–13 University of Illinois European Union Center Faculty Research & Curriculum Development Grant.
- 2014 University of Illinois Mid-Career Faculty Release Time Award (course release).
- 2014 University of Illinois Scholar’s Travel Fund, Fall, 2014, 2015, 2016, 2018.
- 2016–17 University of Illinois International Programs International Research Travel Grant.
- 2017 University of Illinois European Union Center Faculty Conference Travel Grant.
- 2017–18 Chancellor’s Distinguished Promotion Award, UIUC.
- 2017–18 Associate, Center for Advanced Study, UIUC.
- 2018 National Endowment for the Humanities Fellowship. Taken in 2019–20.
- 2019 Invited US participant, “Discover Bulgaria–Change the World Study Abroad-Bulgaria Showcase,” organized and hosted by the Bulgarian-American Fulbright Commission, 12–19 May.

- 2019–20 Buchanan, Donna A. PI (on behalf of REEEC), US Department of State Title VIII Grant, 1 October 2018–30 September 2019. Grant was written and submitted by Drs. John Randolph (History) and Maureen Marshall (Associate Director, REEEC); required revisions written and submitted by Donna Buchanan and Maureen Marshall.
- 2019–20 Buchanan, Donna A. PI (on behalf of REEEC), US Department of State Title VIII Grant, 2019–20, written and submitted by Donna Buchanan and Maureen Marshall.
- 2020 Illinois Global Institute Online Course Development Grants (2) in Area and Global Studies (REEES and Global Studies).
- 2021 University of Illinois Humanities Release Time Award.

#### IV. Scholarship

##### *Books and Edited Anthologies*

- 2006 *Performing Democracy: Bulgarian Music and Musicians in Transition*. With accompanying CD-ROM. Chicago: University of Chicago Press.
- 2007 ed., *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*. With accompanying VCD. Lanham, Maryland and London: Scarecrow Press.
- 2014 ed., *Soundscapes from the Americas: Ethnomusicological Essays on the Power, Poetics, and Ontology of Performance*. Farnham, Surrey: Ashgate. Reprinted in paperback by Routledge, April 2017.
- In prep. *The Girl in the Bell: Gender, Power, and Cosmologies Ensounded in Bulgaria*.
- n.d. *Arts of Belonging: Choreographing Community in Bulgaria's Armenian Diaspora*.

##### *Book Chapters and Scholarly Essays*

- 1996 “Wedding Musicians, Political Transition, and National Consciousness in Bulgaria.” In *Retuning Culture: Musical Changes in Central and Eastern Europe*, ed. Mark Slobin, 200–30. Durham, NC: Duke University Press.
- 1999 “Democracy or ‘Crazyocracy’? Pirin Folk Music and Sociocultural Change in Bulgaria.” In *New Countries, Old Sounds? Cultural Identity and Social Change in Southeastern Europe*, ed. Bruno Reuer, 164–77. Munich: Verlag Südostdeutsches Kulturwerk.
- 2000 “Bulgaria II. Traditional.” In *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, 4:570–83. London: Macmillan Publishers, Ltd. Also published in *Oxford Music Online* (revised 2011).
- 2003 “Russia: Folk and Popular Music.” In *The Harvard Dictionary of Music*, Fourth ed., ed. Don Michael Randel, 748–750. Cambridge: Harvard University Press.
- 2003 “Bulgaria.” In *The Harvard Dictionary of Music*, 4th ed., ed. Don Michael Randel, 123–25. Cambridge: Harvard University Press.
- 2004 “Soccer Songs and the Construction of National Sentiment in Post-State-Socialist Bulgaria.” In *United Europe - United Music? Diversity and its Social Dimensions in Southeastern Europe*, ed. B. Reuer, 75–87. Munich: Verlag Südostdeutsches Kulturwerk.
- 2006 Co-author, with Stuart J. Folse, “How to Spin a Good *Horo*: Structure, Mode, and Compositional Process in Traditional Bulgarian Instrumental Music.” In *Analytical Studies in Non-Western Music*, ed. Michael Tenzer, 58–91. Oxford University Press.
- 2007 “Preface and Acknowledgments.” In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, ed. Donna A. Buchanan, xiii–xxiii. Lanham, Maryland: Scarecrow Press.
- 2007 “‘Oh, those Turks!’ Music, Politics, and Interculturality in the Balkans and Beyond.” In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, ed. Donna A. Buchanan, 3–54.

- 2007 “Bulgarian Ethnopol along the Old *Via Militaris*: Ottomanism, Orientalism, or Balkan Cosmopolitanism?” In *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, ed. Donna A. Buchanan, 225–67.
- 2009 “Sonic Nostalgia: Music, Memory, and Mythography in Bulgaria, 1989–2005.” In *Post-communist Nostalgia*, eds. Maria Todorova and Zsuzsa Gille, 129–54. Oxford and NY: Berghahn Books.
- 2014 “Doing Ethnomusicology ‘Texas-Style’: A Musical (Re)Turn to Performance.” In *Soundscapes from the Americas: Ethnomusicological Essays on the Power, Poetics, and Ontology of Performance*, ed. Donna A. Buchanan, 1–21.
- 2016 “(Post?)national Portraits from the Postsocialist Soundstage: Three Bulgarian Folkloric Productions of the 2000s.” In *Beyond Mosque, Church, and State: Alternative Narratives of the Nation in the Balkans*, eds. Theodora Dragostinova and Yana Hashamova, 231–58. Budapest: Central European University Press.
- 2018 “Armenia Aeterna: Commemorative Heritage in Sound, Sculpture, and Movement from Bulgaria’s Armenian Diaspora,” in *Heritage of Death: Landscapes, Sentiment and Practice*, eds. Helaine Silverman and Mattias Frihammer, 147–63. NY: Routledge.
- 2019 “Encountering Bulgarian Music.” Dual language essay (English and Bulgarian) for the double CD and book *Sound Portraits from Bulgaria*, 20–21, 32–33. Produced by Martin Koenig. Smithsonian Folkways Recordings SFW CD 40587.
- Forthc. “Choreographic Participation of a Presentational Kind: Sound, Movement, and the Politics of Belonging in Bulgaria’s Armenian Diaspora.” In *Music Making Community*, eds. Anthony Perman and Stefan Fiol. Urbana: University of Illinois Press. Under press review.
- Forthc. “The Bells of Tsarevets: Resonant Mythology, National Heritage, and Campanological Cosmology in Bulgaria.” In *Re-Imagining the Balkans: How to Think and Teach a Region*, eds. Augusta Dimou, Theodora Dragostinova, and Veneta Ivanova. Berlin: De Gruyter. Under press review.
- In prep. “Popular Culture and Pandemic Politics: Musically Mitigating COVID-19 in 2020 Bulgaria.” In the *Routledge Handbook to Popular Music and Politics of the Balkans*, ed. Catherine Baker. NY: Routledge. EDC: August 2022.

### *Journal Articles*

- 1993 “*Bibliografija na bulgarska traditsionna muzika v angloezichni izvori*” [Bibliography of Bulgarian traditional music in English language sources]. *Bulgarsko Muzikoznanie* 17(3):78–85.
- 1995 “Metaphors of Power, Metaphors of Truth: The Politics of Music Professionalism in Bulgarian Folk Orchestras.” *Ethnomusicology* 39(3):381–416. Republished in *Roots Music*, ed. Mark DeWitt (Farnham: Ashgate, 2011).
- 1996 “Dispelling the Mystery: The Commodification of Women and Musical Tradition in *Le mystère des voix bulgares*.” *Balkanistica* 9(Summer):193–210.
- 1997 “Bulgaria’s Magical *Mystère* Tour: Postmodernism, World Music Marketing, and Political Change in Eastern Europe.” *Ethnomusicology* 41(1):131–57.
- 2002 “‘‘ Soccer, Ethno-Pop, and National Consciousness in Post-State-Socialist Bulgaria, 1994–1996.’’ *British Journal of Ethnomusicology* 11(2):1–27. Republished in *Non-Western Popular Music*, ed. Tony Langlois (Farnham: Ashgate, 2012).
- 2006 “Reminiscences of Béla Bartók.” Translation from the Bulgarian of “Spomeni za Bela Bartok,” *Bulgarska Muzika* Vol. 12, No. 3 (1967):12–15. *International Journal of Musicology* 9:93–99.
- 2006 “Bartók’s Bulgaria: Folk Music Collection and Balkan Social History.” *International Journal of Musicology* 9:55–91.
- 2015 “Beyond Nation? A Thrice-Told Tale from Bulgaria’s Postsocialist Soundstage.” *Anthropology of East Europe Review* 33(1):1–29. <https://scholarworks.iu.edu/journals/index.php/aeer/>
- 2017 “Bells, Bellmaking, and Festival Practice as Entrepreneurial Heritage and Markers of Place in Pirin-Macedonia, Bulgaria.” *Balkanistica* (Special international issue on Macedonia), ed. Victor Friedman, 30(2):59–84.

- 2017 “The Role of Ethnomusicology in the 21st-century U.S. Music Curriculum: Four Strategies for ‘Sound’ Activism.” *Proceedings of the 92nd Annual Meeting of the National Association of Schools of Music*, Dallas, TX, November 18–22, 2016. Republished in the *SEM Newsletter* 51(3):4, 15–17 (summer 2017).
- In prep. “‘Playing Like a Man’: Female Musicians, Transgressive Folkloric Performance, and Postsocialist Femininities in Bulgaria.”

### ***Book and Recording Reviews***

- 1995 *Ethnicity, Identity, and Music: The Musical Construction of Place*, ed. Martin Stokes (Providence: Berg Publishers, 1994). *Notes* 52(2):427–30.
- 1995 *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*, ed. Sabrina Petra Ramet (Boulder: Westview Press, 1994). *Notes* 51(4):1283–86.
- 1995 “Bulgarian Village Music on Compact Disc: Historiographic Reflections on Three Recent Releases.” *The World of Music* 37(3):97–114.
- 1998 *The Hundred Thousand Fools of God: Travels in Central Asia and Queens, New York*, by Theodore Levin (Bloomington: Indiana University Press, 1996). *Slavic Review* 57(3):649–50.
- 1999 *Domesticating Revolution: From Socialist Reform to Ambivalent Transition in a Bulgarian Village*, by Gerald W. Creed (University Park, PA: The Pennsylvania State University Press, 1997). *Balkanistica* 12:151–55. Reprinted in the *Bulgarian Studies Association Newsletter* 29(2):17–21.
- 1999 *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*, by Jane C. Sugarman (Chicago: University of Chicago Press, 1997). *Ethnomusicology* 43(1):169–73.
- 2000 *Song of the Crooked Dance: Early Bulgarian Traditional Music, 1927–42*, produced by Lauren Brody (Yazoo Records, 1998). *Ethnomusicology* 44(2):350–52.
- 2002 *Garland Encyclopedia of World Music, Volume 6: The Middle East*, eds. Virginia Danielson, Scott Marcus, and Dwight Reynolds (Routledge, 2002). *Choice* 39(10).
- 2006 *Bulgaria: Musique de tradition pastorale/Bulgaria: Music of the Shepherd’s Tradition*. Recordings by Marie-Barbara Le Gonidec. *The World of Music* 48(3):99–101.
- 2007 *The Seven Sins of Chalga: Toward an Anthropology of Ethnopop Music*, by Rosemary Statelova (Sofia: Prosveta, 2005). *The World of Music* 49(2):152–55.
- 2009 *Let’s Twist Again: Youth and Leisure in Socialist Bulgaria*, by Karin Taylor (Studies on Southeast Europe, Vol. 6. Münster: LIT Verlag, 2008). *Slavic Review* 68(3):676–77.
- 2012 *Bulgaria: L’art de la gadulka/Bulgaria: The Art of the Gadulka*. 2009. VDE-Gallo VDE CD-1278. *Ethnomusicology* 56(2):345–47.
- 2013 *Romani Routes: Cultural Politics & Balkan Music in Diaspora*, by Carol Silverman (NY: Oxford University Press, 2012). *Romani Studies* 23(2):121–25.
- 2019 *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music*, edited by Margaret Beissinger, Speranta Rădulescu, and Anca Giurchescu (Lanham, MD: Rowman & Littlefield, 2016). *Anthropology of East Europe Review* 35(2).
- 2022 *The Sound of Bells (O som dos sinoš)*, a documentary film directed by Marcia Mansur and Marina Thomé. (São Paulo, Brazil: Estúdio CRUA, 2016). *Journal of the Royal Anthropological Institute* 28(1):364–65.
- 2022 Featured review of *Wild Music: Sound and Sovereignty in Ukraine*, by Maria Sonevytsky (MiddleTown, CT: Wesleyan University Press, 2019). *Slavic Review* 80(4):6–8.

### ***Dictionary and Encyclopedia Entries***

- 2000 “Bulgaria II. Traditional,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, Vol. 4: 570–83. London: Macmillan Publishers, Ltd.. Also published in *Oxford Music Online* (revised 2011).
- 2003 “Bulgaria,” in *The Harvard Dictionary of Music*, 4th ed., ed. Don Michael Randel, 123–25. Cambridge: Harvard University Press.

- 2003 “Russia: Folk and Popular Music,” in *The Harvard Dictionary of Music*, 4th ed., ed. Don Michael Randel, 748–50. Cambridge: Harvard University Press.

### *Translations*

- 2005 “Summary.” Translation from the Bulgarian, in *Zlatoprŭstiyŭt ot Strandzha: Kavaldzhiya Stoyan Velichkov*, by Mihail Bukureshtliev, 96–101. Sofia: Pony Publishers.
- 2006 “Reminiscences of Béla Bartók.” Translation from the Bulgarian of “Spomeni za Bela Bartok,” *Bŭlgarska Muzika* Vol. 12, No. 3 (1967):12–15. *International Journal of Musicology* 9:93–99.

### *Colloquia, Conference Presentations, and Public Lectures (since 2012 only)*

- 2012 “Integrative Soundscapes: Building EU Community through Bulgarian Mummings Festivals & Folkloric Practice.” EUC-REEEC Brown Bag lecture, UIUC.
- 2012 “Balkansky Beats and Mummings Bells in Bulgaria: Sonic Displays of Social Difference from Village Square to Video Screen.” 57th Annual Meeting of the SEM, New Orleans, Louisiana.
- 2014 “Bulgarian Acoustemological Tales: Narrativity, Agrarian Ecology, and the *Kaval*’s Voice.” 59th Annual Meeting of the Society for Ethnomusicology, Pittsburgh, PA.
- 2014 “Ringing in a New Year: Balkansky’s *Kuker* Music as Bellwether for a Bulgarian Spring.” 46th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, San Antonio, TX.
- 2015 “Armenia Aeterna: Commemorative Heritage in Sound, Sculpture, and Movement from Bulgaria’s Armenian Diaspora.” International Conference on the “Heritage of Death: Landscapes, Sentiment and Practice,” Stockholm University, Stockholm, Sweden.
- 2015 “Bells, Bellmaking, and Festival Practice as Entrepreneurial Heritage and Markers of Place in Southwestern Bulgaria.” 9th Joint International Macedonian-North American Conference on Macedonian Studies, University of Chicago, Chicago, IL.
- 2015 Pre-concert lecture, “Bartók’s Ethnomusicological Expeditions and His First and Fifth String Quartets.” Jupiter String Quartet performance, Spurlock Museum, UIUC.
- 2015 “Armenian Elegies: Commemorative Heritage and the Politics of Remembrance in Bulgaria’s Armenian Diaspora.” 60th Annual Meeting of the Society for Ethnomusicology, Austin, TX.
- 2016 “Ringing in a New Year: Balkansky’s *Kuker* Music as Bellwether for a Bulgarian Spring.” Colloquium, CEERES, Slavic Languages & Literature, and Anthropology, University of Chicago, Chicago, IL.
- 2016 “*Svirachki, Survakarki, and Divi Popfolk Divi*: Gender, Liminality, and Sociocultural Transformation in Contemporary Bulgaria,” 10th Joint Conference of Bulgarian and North American Scholars, “Beyond the Borders,” Bulgarian Academy of Sciences, Sofia.
- 2016 “Women Who Play, Women Who Mum, and Sassy Popfolk Songstresses: Contemporary Folkloric Performance and Competing Modalities of Femininity in Bulgaria,” 61st Annual Meeting of the SEM, Washington, DC.
- 2016 “The Role of Ethnomusicology in the 21st-century U.S. Music Curriculum: Four Strategies for ‘Sound’ Activism.” 92nd Annual Meeting of the National Association of Schools of Music, Dallas, TX.
- 2017 “Musicians, Mummies, and Divas: Gendered Folkloric Performance and Competing Modalities of Femininity in Postsocialist Bulgaria.” Musicology Colloquium, Brown University, Providence, RI.
- 2017 “Lyudmila Zhivkova’s Harmony of the Spheres: Bulgaria’s “Bells” Monument and Resonant Postsocialist Remembrances of Times Past.” Resonance and Remembrance: An Interdisciplinary Bell Studies Symposium, University of Michigan, Ann Arbor, MI.
- 2017 “Sonic Politics of the Sacred: Bells and Belfries in the Bulgarian Middle Ages and Contemporary Medieval Imaginary.” International symposium on “Central and Eastern Europe in the Global Middle Ages,” REEEC SRL Fisher Forum, UIUC.
- 2017 “Belfry vs. Minaret: The Politics of Audible Cosmology in 2010 Bulgaria.” 44th International Council for Traditional Music World Conference, Limerick, Ireland.

- 2017 “Playing Like a Man”: Female Musicians, Transgressive Folkloric Performance, and Postsocialist Femininities in Bulgaria.” 49th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Chicago, IL.
- 2018 “*Sviri-Govorǎ*: Narrativity, Sonic Ecology, and the Kaval’s “*Meden*” Voice.” International jubilee conference, “Bulgarian Musicology: Retrospectives and Perspectives (70 Years of Musicology at the Bulgarian Academy of Sciences),” Sofia, Bulgaria.
- 2018 “Belles of the Masquerade: Women and Contemporary Bulgarian Mummung Rites and Festivals.” 6th symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Sinj, Croatia.
- 2018 “Audible Cosmology: Belfries, Minarets, and the Play of Ethnoreligious Sentiment in Post-2000 Bulgaria.” Musicology Colloquium lecture, School of Music, University of Texas at Austin.
- 2018 “The Belled Voice: Timbral Ethnoaesthetics and Cosmological Resonance in Bulgarian Women’s Singing.” 63rd Annual Meeting of the Society for Ethnomusicology, Albuquerque, NM.
- 2018 Panel discussant (formal, written remarks, 10 minutes), “The Poetic Practices of Post-Socialist Solidarity and Breakdown,” 49th Annual Convention of the Association for Slavic, East European, and Eurasian Studies, Chicago, IL, 11 November.
- 2019 “Audible Cosmology: Belfries, Minarets, and the Sounding of Ethnoreligious Sentiment in Post-2000 Bulgaria” (Revised and expanded). Faculty Associate Lecture, Center for Advanced Study, University of Illinois, Urbana-Champaign.
- 2019 “Why Teach the South Caucasus?” (co-presented with Dr. Maureen Marshall); “Expressive Culture and the Politics of Heritage in the South Caucasus”; and “Integrating Music and Dance into Courses on the South Caucasus.” Three invited lectures for “Teaching the South Caucasus: A Workshop for Educators,” organized by the American Research Institute in the South Caucasus.
- 2021 “Sound as Sociocosmic Activism: Musically Mitigating COVID-19 in 2020 Bulgaria.” 66th Annual Meeting of the Society for Ethnomusicology, held virtually, October 28.
- 2022 “*The Journey*: Commemorative Choreographies of Bulgarian Armenian Trauma, Testimony, and Transcendence.” Organized panel: “Refuting the Silence: Sound, Movement, and the Commemoration of Genocide in Europe.” 67th Annual Meeting of the Society for Ethnomusicology, New Orleans, November.

### *Editorial Positions*

- 2006– Member, International Editorial Board, *Bŭlgarsko Muzikoznanie* (Journal of Bulgarian Musicology).
- 2008 Member, Editorial Board, *International Journal of Euro-Mediterranean Studies*.
- 2011–15 Book Review Editor, *Ethnomusicology*.
- 2013– International member, Editorial Board, *Bŭlgarski Folklor* (Journal of Bulgarian Folklore).
- 2017– Member, International Advisory Board, *Mousikos Logos* (Journal of Musicology, Greece).

## **V. Teaching and Mentoring**

### *Courses Offered*

- Mus 110 Introduction to Art Music: International Perspectives.
- Mus 133 Introduction to World Music.
- Mus 133 Music Cultures of Indigenous Peoples: Freshman Discovery Course.
- Mus 320 (Now MUS 519): Ethnomusicological Transcription & Analysis.
- Mus 252S Ethnomusicology Performance Ensembles: Balkanalia.
- Mus 418 (Formerly MUS 317, 417; crosslisted with ANTH 417) Regional Studies in Musicology: Beyond the Black Sea: Music Cultures of the Caucasus.
- Mus 418 Music of Bulgaria, Greece, & Turkey.
- Mus 418 Music of the Arab Middle East.
- Mus 418 Music of the Western Balkans.
- Mus 418 Music, Politics, & Spirituality along Eurasia’s Silk Road.

- Mus 418 Russia in Music, Text, Image, & Movement: Medieval Rus to the Early 1900s.
- Mus 418 Russia in the Twentieth Century: Soviet and Post-Soviet Musical Life.
- Mus 450S Advanced Ensemble Music: Balkanalia.
- Mus 512 Foundations and Methods of Musicology II.
- Mus 516 Fieldwork & Ethnography: Sounding Postsocialism: Music & Ethnography in the New Europe.
- Mus 517 Topics in Instrumental Music: Heavy Metal: The Sociocosmic Power of Bells and Gongs.
- Mus 518 Regional Studies in Musicology: Music of the South Balkans: Bulgaria (Crosslisted with Mus 418).
- Mus 518 Regional Studies in Musicology: Eurasian Musical Excursions: Russia, Ukraine, Georgia, and Armenia. (Crosslisted with Mus 418).
- Mus 518 Regional Studies in Musicology: Revolution in Eastern Europe: Ukraine, Russia, and Belarus (Crosslisted with Mus 418).
- Mus 521 History of Music since 1900: The Russian Wedding: Stravinsky's *Svadebka* (*Les noces*) in Context.
- Mus 523 (Now Mus 516): Seminar in Musicology: Ethnomusicological Fieldwork & Ethnography.
- Mus 523 Seminar in Musicology: Music and Cosmology.
- Mus 523 Seminar in Musicology: Music and Death.
- Mus 523 (Now Mus 520): Seminar in Musicology: Social Theory in Ethnomusicology.
- Mus 523 Seminar in Musicology: The Ethnography of Musical Performance.
- Mus 523 Seminar in Musicology: Performance & Performativity in Practice: Ethnomusicological Perspectives.
- Mus 528B Research and Bibliography in Music II: DMA Project Proposals.
- REES 495/550 Senior Seminar/Seminar in REES: Identities, Cultural Values, and Change: Approaches to the Interdisciplinary Study of Russia, Eurasia, & Eastern Europe.

### ***Supervision of PhD and DMA Dissertations and Theses***

- Muller, Carol, "Nazarite Song, Dance, and Dreams: The Sacralization of Time, Space, and the Female Body in South Africa," PhD dissertation, New York University, 1994.
- McCabe, Maryann, "Gender and Socio-Musical Process: Mabel Wheeler Daniels (1878–1971) and the Institutionalization of American Compositional Style," PhD dissertation, New York University, 1999.
- Graham, Sandra, "The Jubilee Singers of Fisk University: The Beginnings of an American Tradition," PhD dissertation, New York University, 2000.
- McDonald, David, "My Voice is My Weapon?: Music, Nationalism, and the Poetics of Palestinian Resistance," PhD dissertation, UIUC, 2006.
- Turgeon, Melanie, "Composing the Sacred in Soviet and Post-Soviet Russia: History and Christianity in Alfred Schnittke's *Concerto for Choir*," DMA dissertation, choral conducting, UIUC, 2007.
- Flesner, Diana, "Intimate Dialogue Amidst the Masses: The Development of the String Quartet in Twentieth-Century Bulgaria As Seen in the Works of Marin Goleminov," DMA dissertation, violoncello performance, UIUC, 2009.
- Matova, Nelly, "Petr Eben's Oratorio *Apologia Socratus* (1967) and Ballet *Curses and Blessings* (1983): An Interpretive Analysis of the Symbolism Behind the Text Settings and Musical Style," DMA dissertation, choral conducting, UIUC, 2010.
- Adams, Margarethe, "Music and Entertainment in Post-Soviet Kazakhstan: Ideology and Legacy," PhD dissertation, UIUC, 2011.
- Kipp, Natasha R., "Organological Geopolitics and the *Balaban* of Azerbaijan: Comparative Musical Dialogues Concerning a Double-Reed Aerophone of the Post-Soviet Caucasus," PhD dissertation, UIUC, 2012.
- Tsekouras, Ioannis, "Nostalgia, Affect, and Ethno-regionalism in Pontic *Parakathi* Singing," PhD dissertation, UIUC, 2016.
- Hartley, Paul, "Unfamiliar Sounds in Familiar Settings: On the Cosmopolitan Labor of Film Composers in Istanbul," PhD dissertation, UIUC, 2017.
- Tse, Priscilla, "Queering the Body: Musical Gendering of Cross-dressing Performance in Cantonese Opera, and Cultural, Sexual, and Identity Politics in Contemporary Hong Kong," PhD dissertation, UIUC, 2017.
- Carrizo, Liliana Goldman, "Exiled Nostalgia: Remembrances of Iraq in the Improvised Songs of Iraqi-Jewish Women," PhD dissertation, UIUC, 2018.

- Knight, Matthew, "Feasting on Culture: Performing Georgia in the Intercultural Encounter," PhD dissertation, UIUC, 2019.
- Guamán, Rocío Lima, "Evoking the Music of Ecuador's Hatun Puncha-Inti Raymi Festival: A New Work for Symphonic Flute," DMA thesis, flute performance, UIUC, 2020.
- Blackall, Karen, "Nostalgia, Landscape, and Social Criticism in Brooklyn Babylon: A Contemporary Theatrical Work by Jazz Composer Darcy James Argue and Media Artist Danijel Žeželj." DMA dissertation, jazz studies, UIUC, 2021.
- Đokic, Nikola, "Even Odd Can Swing: Traditional Balkan Meters and their Application to Modern Jazz Drumming." DMA thesis, jazz studies, UIUC, 2022.
- Grizzard, Mark, "Cultural Expression in Latvian Choral Music and Selected Works for Women's Choir by Pēteris Vasks." DMA dissertation, choral conducting, UIUC, 2022.

*In progress:*

- Balcor, Justin, "The Heartbeat of the Caucasus: The *Doli* as a National and Masculine Instrument in Contemporary Georgia," PhD dissertation, UIUC.
- Holley, Renée Gordon, "Singing the European Union: Cultural Policy and its Constituent Voices in Germany," PhD dissertation, UIUC.
- Hollis, Jonathan Lee, "*Mugham* in Armenian Music: Echoes of Conflict in Exile," PhD dissertation, UIUC.
- Miller, Melissa Bialecki, "'The Amerikaine Dream': Female Rappers (En)gendering Revolution in Ukraine," PhD dissertation, UIUC.
- Morris, Hilary Brady, "Belonging in Boudhanath: The Material and Social Life of the Himalayan Lute in Kathmandu," PhD dissertation, UIUC.
- Nutting, Danielle, "Exploring Artistry: Epistemologies of Flute Performance and Pedagogy in Bulgaria," DMA dissertation, flute performance, UIUC.
- Tse, Casey Dierlam, DMA dissertation, piano, UIUC.
- Woodcock, Mark, DMA dissertation, choral conducting, UIUC.

***Master's Theses and Papers Supervised***

- Graham, Sandra, "The View from Below: A Survey of Feminist and Postcolonial Discourse in Anthropology," Musicology, NYU, 1994.
- Rainey, Kenneth, "Straddling Traditions: An Analysis of Two Doc Watson Instrumental Performances," Musicology, NYU, 1995.
- Ratković, Vlasta, "Tibetan Ritual Music: Its Symbolism and Function," Musicology, NYU, 1995.
- Currie, A. Scott, "Towards an Assessment of the Prospects and Problems for Jazz Ethnomusicology," Musicology, NYU, 1997.
- Moehn, Frederick, "Making Brazilian Popular Music: The Transnational as Aesthetic," Musicology, NYU, 1997.
- McDonald, David, "*Musica Mizrabī*: Dynamics of the Cultural Negotiation of Ethnicity and Nationality," Musicology, UIUC, 2001.
- Adams, Margarethe A., "The Kazak-Xinjiang Border: Ideology, State Policy, and Border Peoples," Musicology, UIUC, 2003.
- Kipp, Natasha, "The Unveiling of Laila: Music, Religion, Gender, and Politics in Twentieth-Century Azerbaijan," Musicology, UIUC, 2004.
- Shelvik, Jessica, "Pagan-Religious Merry-Making: The Program of Rimsky-Korsakov's *Svetlyi Prazdnik*," Musicology, UIUC, 2006.
- Radeva, Maria, "Form, Perform, Reform, Transform: The Politics and Erotics of Anti-Trafficking in Post-Postsocialist Bulgaria," REEES, UIUC, 2006.
- Haynes, Ryan, "Performing Piety: The *Saeta*, Sociability, and Religious Identity in a Holy Week Ritual of Southern Spain," Musicology, UIUC, 2007.

- Mosher, Sara, "Gender, Embodiment, and Meaning among American Amateur Belly Dancers," Musicology, UIUC, 2007.
- Tsekouras, Ioannis, "Identity, Tradition, and Music: The Case of a Pontic Festival in Athens," Musicology, UIUC, 2008.
- Carrizo, Liliana Goldman, "*Urtiin duu*: Performing Musical Landscapes and the Mongolian Nation," Musicology, UIUC, 2010.
- Brege, Casey, "Rapping Feminism, Rapping the Family: Hip Hop, the *Mudanwana*, and the Monarchy in Morocco," Musicology, UIUC, 2015.
- Hollis, Jonathan, "Performing Armenian: Diasporic Music-Making in Toronto," Musicology, UIUC, 2016.
- Lazarus, Sydney, "Revolutionaries, Terrorists, Libertarians, Communists: Competing Narratives of VMRO in Macedonia During and After the Yugoslav Period," REEES, UIUC, 2019.

*In progress:*

- Sekel, Danielle. "The Anthem of Our Generation": Bosnian Hip-Hop's Tale of a Post-War Sound," Musicology, UIUC.

***Senior Theses Supervised***

- Austin, Gillian (BM), "Paul Simon's Capeman," 1998–1999.
- O'Connor, Kevin Merrick (BM), "Style and Pictorial Representation in Two Contemporary Russian Works for Solo Keyboard Percussion," 2000–2001.
- Gill, Denise R. (BA), "On the Waves of the Aegean: Tracing the Musical Journey of Smyrnaica," 2002–2003.
- Yen, Gloria (BM), "Musical Musings of the Other: The *Kuchka's* Oriental Style," 2010–2011.
- Lambaria, Kate (BA), "Nature, Spirituality, and Song: The Link Between the Ainu Soundscape and Religion," 2011–2012.
- Ozburn, Lindsay (BM), "Archaeomusicology of Ancient Egypt," 2011–2012.
- Ng, Andrew Jie Hua (BA), "Reading 'Chineseness': Deconstructing the Chinese Imaginary in the Music of Bright Sheng," 2013–2014.

**VI. Service**

***Review Panels***

- Panelist, National Endowment for the Humanities Grants for Collaborative Research, 1999.
- Panelist, Research Grants, Austrian Science Fund, 2006, 2014.
- Member, Fellowship Review Committee, American Research Center in Sofia (Bulgaria), 2006–2011.
- Field Advisor, ACTR/ACCELS Title VIII Research Scholar Program Fellowships, 2008.
- External Evaluator, Center for Slavic and East European Studies, Ohio State University, 2009.
- External reviewer, ACTR-ACCELS Fellowships, 2012.
- External Evaluator, Fellowships, A. G. Leventis Foundation for Research, University of Cyprus, June 2021.
- Evaluator, IIE Fulbright Applications in Musicology, Fulbright Bulgaria, Sofia, Fall 2021.

***Offices Held in Professional Societies***

- 1995–1997 Council Member, Society for Ethnomusicology (SEM) (elected).
- 1997–1999 Member, Board of Directors, SEM (elected).
- 2001–2002 Chair, Board Nominating Committee, SEM (appointed).
- 2003–2009 Member, SEM Long Range Planning Committee; Co-chair 2007–2009 (appointed).
- 2006–2007 Steering Committee Member and University of Illinois Representative, American Research Institute in the South Caucasus (ARISC).

- 2006–2015 Member, Council of Member Institutions, American Research Center in Sofia, Bulgaria.  
 2010– Member, Advisory Board, The Bulgarian-American Heritage Center, Chicago, IL.  
 2011–2016 Co-founder and Board of Directors member, The Vergiliu Atanasov Foundation for Bulgarian and Balkan Ethno-organology, Sofia, Bulgaria.  
 2015 Member, Review Committee, NASM Standards for Graduate Ethnomusicology Programs, SEM (appointed).  
 2020–2022 Co-Chair, Special Interest Group for European Music, Society for Ethnomusicology

*Campus Service, UIUC (since 2012 only)*

- 2012 Coordinator, Bruno and Wanda Nettl Distinguished Lecture Series in Ethnomusicology; also 2013, 2016, 2019, 2020.  
 2012–16 Advisor, BM Musicology Program  
 2012–13 Member, Search Committee, Director, School of Music  
 2012–13 Chair, Admissions & Recruitment Committee  
 2012–13 Member, Fairness in Grading Committee, School of Music  
 2012–13 Member, Search Committee, Assistant Professor, Ethnomusicology  
 2012–13 Chair, Faculty Grievance Committee, School of Music  
 2012–14 Member, Executive Committee, Russian, East European, and Eurasian Center  
 2012–14 Russian, East European, and Eurasian Center FLAS Fellowship Selection Committee; also 2018.  
 2013–16 Advisor, BA Musicology Program  
 2013 Chair, Promotion & Tenure Level 1 Review Committee, Musicology Division  
 2013–14 Chair, subcommittee to create and new, standardized DMA qualifying examination in Musicology  
 2013–14 Chair, Admissions and Financial Aid committee, Musicology Division  
 2013–15 Member, Executive Committee, School of Music  
 2013–17 Coordinator, DMA Qualifying 1 Examination Musicology Subcommittee  
 2014– Member, Executive Committee, Collaborative for Cultural Heritage Management and Policy  
 2014–15 Chair, Undergraduate Musicology Admissions Committee  
 2014–15 Member, Admissions and Recruitment ad hoc committee (TOEFL review), School of Music  
 2015 Member, Graduate (M.A.) Admissions Committee, Russian, East European, and Eurasian Studies (spring)  
 2015 Chair, Search Committee, One-Year Teaching Lecturer in Musicology (Summer)  
 2015 Grader, Musicology Entrance Examination (Fall); also Fall 2017  
 2015–16 Chair, Third-Year Review Committee, Musicology  
 2015–16 Member, Scheduling Committee, School of Music  
 2015–16 Member, Fairness in Grading Committee, School of Music  
 2015–16 Member, Faculty Grievance Committee, School of Music  
 2015–16 Chair, Admissions and Financial Aid Committee, Musicology Division  
 2016 Chair, Search Committee, Two One-Year Teaching Lecturers in Musicology (Summer)  
 2016 Panelist, Unit for Criticism Junior Fellowship Book Manuscript Workshop  
 2016–17 Committee member, “1917 Ten Days that Shook the World/ 2017 Ten Days that Shake the Campus” Initiative  
 2017 Member, Search Committee, One-Year Teaching Lecturer in Musicology (Summer)  
 2017 Member, Ad hoc Application Review Committee, Coordinator of Faculty Affairs, School of Music  
 2017–18 Chair, Faculty Grievance Committee, School of Music  
 2017–18 Member, Fairness in Grading Committee, School of Music  
 2017–18 Member, IDEA (Inclusion, Diversity, Equity, Access) Committee, School of Music  
 2017–18 Member, Executive Committee, Russian, East European, and Eurasian Center  
 2018–19 Director of Graduate Studies, REEES  
 2018–19 Chair, REEEC Executive Committee  
 2018–19 Chair, REEEC FLAS Fellowship Selection Committee  
 2018–19 Chair, REEEC Open Research Laboratory Application Review Committee

2018–19 Chair, REEEC Summer Research Laboratory Application Review Committee  
 2018–19 Chair, REEEC Summer Research Laboratory Fisher Fellowship Selection Committee  
 2018–19 Chair, REEES Graduate Admissions Committee  
 2018–19 Member, Search Committee, REEEC Office Support Specialist  
 2018–19 Chair, Review Committee, REEEC Faculty and Student Conference Travel and Research Grants  
 2018–19 Member, Area and Thematic Studies Centers (Illinois Global Institute) Planning Committee  
 2018–19 Member, Director’s Council, Area and Thematic Studies Centers  
 2019–20 Member, Promotion Level 1 Review Committee (Assoc to Full), Slavic Languages & Literature  
 2018–19 Chair, Promotion & Tenure Level 1 Review Committee, Musicology Division  
 2018–19 Member, Search Committee, Director, School of Music  
 2019 Member, Graduate Committee, School of Music (Spring)  
 2019–20 Member, Promotion Level 1 Review Committee (Assoc to Full), Musicology Area  
 2020 Member, Campus Review Committee, IIE Fulbright Fellowships (Fall)  
 2020–21 Member, Search Committee, Visiting Project Coordinator, Russian, East European, and Eurasian Center  
 2020–21 Co-chair, Admissions & Financial Aid Committee, Musicology Area  
 2020–21 Member, Music Library Committee, School of Music  
 2020–21 Member, Fairness in Grading Committee, School of Music  
 2021 Member, UIUC Graduate College Fellowship Board, Humanities & the Arts (Area II) (Spring)  
 2021 Member, Campus Review Committee, IIE Fulbright Fellowships (Fall)  
 2021–22 Co-chair, Admissions & Financial Aid Committee, Musicology Area  
 2021–22 Member, Undergraduate Admissions Committee, Musicology Area  
 2021–22 Chair, Faculty Grievance Committee, School of Music  
 2021–22 Member, Fairness in Grading Committee, School of Music  
 2021–22 Member, Illinois Global Institute Coordinating Committee (CFAA Liaison)  
 2021–23 Member, Promotion and Tenure Committee, School of Music  
 2022–23 Internal Evaluator (Level 1 review), Promotion Committee, School of Music.  
 2022–23 Member, Faculty Grievance Committee.

## **VII. Current Professional Society Memberships**

American Musical Instrument Society  
 Association for Slavic, East European, and Eurasian Studies  
 Bulgarian Studies Association  
 Council for European Studies  
 International Council for Traditional Music (ICTM)  
 ICTM Study Group on Music and Dance in Southeastern Europe  
 Society for Ethnomusicology