

## **Harris M. Berger**

Canada Research Chair in Ethnomusicology

Director of the Research Centre for the Study of Music, Media, and Place

Professor of Music and Folklore

School of Music, Memorial University, St. John's, NL A1C 5S7, Canada

Telephone: (709) 864-3701 ♦ Fax: (709) 864-2018

Web: <http://www.mun.ca/music/people/faculty/hberger.php> ♦ E-mail: [harris.berger@mun.ca](mailto:harris.berger@mun.ca)

### **Education**

- 1991–1995 Indiana University, Bloomington; PhD in Folklore/Ethnomusicology
- 1988–1991 Indiana University, Bloomington; MA in Folklore/Ethnomusicology
- 1984–1988 Wesleyan University, Middletown, Connecticut; BA (Major: Music)

### **History of Academic Employment**

- 2023–2030 Tier One Canada Research Chair in Ethnomusicology, Memorial University (second term)
- 2016–present Director of the [Research Centre for the Study of Music, Media, and Place](#), Professor of Music and Folklore, Memorial University. I hold a joint appointment in the School of Music and the Department of Folklore.
- 2016–2023 Tier One Canada Research Chair in Ethnomusicology, Memorial University (first term)
- 2010–2016 Professor, Department of Performance Studies, Texas A&M University (TAMU)
- 2012 Department Head, Dept. of Performance Studies, TAMU (June–December)
- 2005–2012 Associate Head, Dept. of Performance Studies, TAMU
- 2011 Acting Head, Dept. of Performance Studies, TAMU (January–June)
- 2009–2010 Acting Head, Dept. of Performance Studies, TAMU (June–January)
- 2002–2010 Associate Professor, Dept. of Performance Studies, TAMU
- 1996–2002 Assistant Professor, Dept. of Performance Studies, TAMU
- 1999 Visiting Appointment, School of Music, Memorial University
- 1996 Adjunct Instructor, Department of Music, University of Indianapolis
- 1994 Adjunct Instructor, Humanities Department, Indiana University, Kokomo
- 1994 Adjunct Instructor, Folklore Institute, Indiana University, Bloomington

### **Editorships**

- 2020–present Advisory board member, *Meta/Metal: Exploring the Complexities of Metal Cultures*, Kohlhammer Publishers.
- 2017–present Harris M. Berger and Jocelyne Guilbault, founders and general editors, [Music Research Annual](#). MRA is the first peer-reviewed, open-access journal devoted to publishing review essays from the full range of academic disciplines that study music.
- 2017–present Editorial board member, *Lateral: The Journal of the Cultural Studies Association*
- 2014–present Consulting editor, *Ethnomusicology Today*, official podcast of the Society for Ethnomusicology
- 2013–present Editorial board member, *Journal of World Popular Music*
- 2005–present Editorial board member, *Journal of Popular Music Studies*
- 2012–2017 Editorial board member, *Journal of Musicology*

- 2005–2012 Series editor, Music/Culture Book Series, Wesleyan University Press. During this time, I served either as the sole series editor or as one of two or three editors.
- 2010 Advisory editor, *The Grove Dictionary of American Music*, Second edition, Oxford University Press
- 2005/6–2010 Harris M. Berger and Giovanna P. Del Negro, editors, *Journal of American Folklore*

### **Honours, Awards, and Grants (Selected)**

- 2023–2030 Applicant, Tier One Canada Research Chair (second term), Canada Research Chairs Program (CRCP), Tri-agency Institutional Programs Secretariat, Government of Canada. Funding amount: \$1,400,000.
- 2016–2023 Applicant, Tier One Canada Research Chairs Program (first term), Tri-agency Institutional Programs Secretariat, Government of Canada. Funding amount: \$1,400,000.
- 2022 Collaborator, Connection Grant, Social Sciences and Humanities Research Council of Canada. Project title: “Invigorating the Role and Transmission of Traditional Performing Arts in Rural Ghana.” Funding amount: \$24,416.
- 2021 Co-applicant, Public Engagement Accelerator Fund, Office of Public Engagement, Memorial University. Project title: “Strengthening and Renewing the OKâlaKatiget Society’s Radio Service.” Funding amount: \$10,000.
- 2020 Judith McCulloh Public Sector Award. This prize, which is given every other year by the Society for Ethnomusicology to recognize excellence in public sector ethnomusicology, was particularly competitive in 2020, with the committee considering 23 nominations from seven countries. This award was given to the Research Centre for the Study of Music, Media, and Place, and I accepted it on behalf of the centre.
- 2019 Co-applicant, Public Engagement Accelerator Fund, Office of Public Engagement, Memorial University. Project title: “Festival of Traditional Music, Song, and Stories [Good as a Concert Festival].” Funding amount: \$9,515.
- 2018 Co-applicant, Indigenous Research Capacity and Reconciliation Connection Grant, Social Sciences and Humanities Research Council. Project title: “Indigenous Voices: Decolonizing the Music School Curriculum.”
- 2018 Co-applicant, Conference Fund Grant, Vice-President (Research), Vice-President (Academic), Vice-President (Marine Institute), and Vice-President (Grenfell), Memorial University. Project title: “Phenomenology in Ethnomusicology: The St. John’s Conference.” Funding amount: \$2,500.
- 2018 Applicant, grant to support production of the CD *Doughboys and Molasses, Oh! Traditional Songs from the Gros Morne Region*, Parks Canada. Funding amount: \$3,860.
- 2010 College of Liberal Arts, Texas A&M University (TAMU), International Travel Grant
- 2003–2007 Department of Performance Studies, College of Liberal Arts, TAMU, Crawley Family Faculty Fellowship
- 2007 College of Liberal Arts, TAMU, International Travel Grant
- 2005 College of Liberal Arts, TAMU, International Travel Grant
- 2003 College of Liberal Arts, TAMU, International Travel Grant
- 2002 College of Liberal Arts, TAMU, Humanities Fellowship Application Grant

- 2000 College of Liberal Arts, TAMU, International Travel Grant
- 1999–2000 TAMU Center for Humanities, Research Fellowship
- 1997 College of Liberal Arts, TAMU, Faculty Research Enhancement Award
- 1997 College of Liberal Arts, TAMU, Faculty Mini-grant
- 1996 Nominated for the Esther Kinsley Memorial PhD Dissertation Award,  
Indiana University
- 1988–1992 US Department of Education, Javits Fellowship
- 1991 Qualifying exams passed with distinction in both ethnomusicology and folklore,  
Indiana University

### Areas of Research and Teaching

*Fields:* Ethnomusicology, Folklore Studies. *Subfields:* Ethnomusicological Theory, Folklore Theory, Ethnomusicology and Phenomenology, Performance Theory in Folklore and Ethnomusicology, Applied Ethnomusicology, Heavy Metal Music, Ethnomusicology of American Popular Music

### Publications

#### Books

- 2021–2024. Harris M. Berger, Friedlind Riedel, and David VanderHamm, eds. [\*The Oxford Handbook of the Phenomenology of Music Cultures\*](#). New York: Oxford University Press. xxx+722 pp. Chapters for this book began to appear on the Oxford Handbooks website in 2021. The project was completed and the hardcopy volume was published in 2024.
- 2019 Harris M. Berger and Ruth M. Stone. *Theory for Ethnomusicology: Histories, Conversations, Insights*. Second edition. New York: Routledge. xii+242 pp. [Theory for Ethnomusicology](#) at Google Books. [Publisher's web page](#) for *Theory for ethnomusicology*.  
While this book is the second edition of Ruth Stone's 2008 *Theory for Ethnomusicology*, it is an entirely new work. Not one sentence of the original study is present in the new edition.
- 2011 Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds. *Metal Rules the Globe: Heavy Metal Music around the World*. Durham, NC: Duke University Press. 382 pp. 2nd printing, 2018. [Metal Rules the Globe](#) at Google Books. [Publisher's web page](#) for *Metal Rules the Globe*.  
Reviewed in *Anthropology Review Database*, *Choice*, *Journal of Folklore Research Reviews*, *Journal of World Popular Music*, *Library Journal*, *Metal Rules*, *Music and Letters*, *Pop Matters*, *Popular Music*, *Popular Music and Society*, *Razorcake*, *Western Folklore*
- 2010 *Stance: Ideas about Emotion, Style, and Meaning for the Study of Expressive Culture*. Music/Cultures Book Series. Middletown, CT: Wesleyan University Press. xxiii+167 pp. [Stance](#) at Project Muse. [Stance](#) at Google Books. [Publisher's web page](#) for *Stance*.  
Reviewed in *Choice*, *Critical Studies of Improvisation*, *Elevate Difference*, *Journal of American Culture*, *Journal of Folklore Research Reviews*, *Journal of Popular Music Studies*, *Leonardo*, *TDR: The Drama Review*, *Times Higher Education*, *Volume!* *La revue des musiques populaires (the French journal of popular music studies)*
- 2004 Harris M. Berger and Giovanna P. Del Negro. *Identity and Everyday Life: Essays in the Study of Folklore, Music, and Popular Culture*. Music/Culture series. Middletown, CT: Wesleyan University Press. xviii+186 pp. [Identity and Everyday Life](#) at Google Books. [Publisher's web page](#) for *Identity and Everyday life*.  
Reviewed or listed in *American Literature*, *Chronicle of Higher Education* (listing), *Ethnologies*, *The International Association for the Study of Popular Music Website*, *Journal of American Folklore*, *Journal of Folklore Research*, *La Scena Musicale*, *Newpages* (listing), *Perfect Beat*, *Psychology of Music*

- 2003 Harris M. Berger and Michael T. Carroll, eds. *Global Pop, Local Language*. Jackson: University Press of Mississippi. xxvi+352 pp. [Global Pop, Local Language](#) at JSTOR. Reviewed or listed in *Critical Inquiry* (listing), *Ethnologies*, *Journal of Popular Music Studies*. According to the website Open Syllabus Explorer, this book has appeared on 31 syllabi.
- 1999 *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*. Music/Culture series. Middletown, CT: Wesleyan University Press. xiii+334 pp. [Metal, Rock, and Jazz](#) at Google Books. [Publisher's web page](#) for *Metal, Rock, and Jazz*. In 2011, *Metal, Rock, and Jazz* was republished in an electronic edition by Wesleyan University Press; only select works from Wesleyan's back catalogue were released in these new electronic editions. Reviewed in *American Quarterly*, *Ethnomusicology*, *Journal of Folklore Research*, *Journal of Popular Music Studies*, *Lied und populäre Kultur* (Song and popular culture), *New York Press*, *Volume!* *La revue des musiques populaires* (the French journal of popular music studies), *Yearbook for Traditional Music*

## Articles

- 2019 "[Currents and Contradictions in the Ethnomusicology of Popular Music](#)." *Journal of World Popular Music* 6 (2): 216–222.
- 2019 "[Phenomenology](#)." In *The Sage International Encyclopedia of Music and Culture*, edited by Janet L. Sturman, 1688–1689. Thousand Oaks, CA: Sage Publications.
- 2016 Harris M. Berger and Giovanna P. Del Negro. "[Reasonable Suspicions: Practice Theory and the Political Life of Institutional Folklore](#)." *Cultural Analysis* 15 (1): 145–167.
- 2014 "[New Directions for Ethnomusicological Research into the Politics of Music and Culture: Issues, Projects, and Programs](#)." *Ethnomusicology* 58 (2): 315–320.
- 2004 Harris M. Berger, Nicholas Bromell, Barbara Ching, Rip Lhamon, Barry Shank, James Smethurst, and Judith Smith. "Roundtable discussion on Dylan's *Masked and Anonymous*." Edited by Rachel Rubin. *Journal of Popular Music Studies* 16 (3): 242–283.
- 2002 Giovanna P. Del Negro and Harris M. Berger. "[Identity Reconsidered, the World Doubled: Identity as Interpretive Framework in Folklore Research](#)." *Midwestern Folklore* 28 (1): 5–32.
- 2002 Harris M. Berger and Giovanna P. Del Negro. "[Bauman's Verbal Art and the Social Organization of Attention: Reflexivity and Aesthetics in Music and Display](#)." *Journal of American Folklore* 115 (455): 62–91.
- 2001 Giovanna P. Del Negro and Harris M. Berger. "[Character Divination and Kinetic Sculpture in the Central Italian Passeggiata \(Ritual Promenade\): Interpretive Frameworks and Expressive Practices from a Body-Centered Perspective](#)." *Journal of American Folklore* 114 (451): 1–15.
- 1999 "[Death Metal Tonality and the Act of Listening](#)." *Popular Music* 18 (2): 161–179.
- 1999 "[Theory as Practice: Some Dialectics of Generality and Specificity in Folklore Scholarship](#)." *Journal of Folklore Research* 36 (1): 31–49.
- 1997 "[The Practice of Perception: Multi-functionality and Time in the Musical Experiences of Heavy Metal Drummers in Akron, Ohio](#)." *Ethnomusicology* 41 (3): 464–489.

## Book chapters

- (2015) 2024. Harris M. Berger, David VanderHamm, and Friedlind Riedel. "[Phenomenological Approaches in the History of Ethnomusicology](#)," edited by Harris M. Berger, Friedlind Riedel, and David VanderHamm, 3–55. [The Oxford Handbook of the Phenomenology of Music Cultures](#). New York: Oxford University Press.

- 2019 “Phenomenology and Phenomenological Ethnomusicology: Approaches to the Lived Experience of Music.” In *Theory for Ethnomusicology: Histories, Conversations, Insights*, edited by Harris M. Berger and Ruth M. Stone, 204–218. Second edition. New York: Routledge. [Theory for Ethnomusicology](#) at Google Books. [Publisher’s web page](#) for *Theory for ethnomusicology*.
- 2019 Harris M. Berger and Ruth M. Stone. Introduction to *Theory for Ethnomusicology: Histories, Conversations, Insights*, edited by Harris M. Berger and Ruth M. Stone, 1–25. Second edition. New York: Routledge. [Theory for Ethnomusicology](#) at Google Books. [Publisher’s web page](#) for *Theory for Ethnomusicology*.
- 2019 Harris M. Berger and Ruth M. Stone. Preface to *Theory for Ethnomusicology: Histories, Conversations, Insights*, edited by Harris M. Berger and Ruth M. Stone, viii–xi. Second edition. New York: Routledge. [Theory for Ethnomusicology](#) at Google Books. [Publisher’s web page](#) for *Theory for Ethnomusicology*.
- 2014 Foreword to the 2014 edition of *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, by Robert Walser, vii–xv. Second edition. Music/Culture Series. Middletown, CT: Wesleyan University Press. [2014 edition of Running with the devil](#) at Project Muse. [2014 edition of Running with the Devil](#) at Google Books.
- 2011 Jeremy Wallach, Harris M. Berger, and Paul D. Greene. “Introduction: Affective Overdrive, Scene Dynamics, and Identity in the Global Metal Scene.” In *Metal Rules the Globe: Heavy Metal Music Around the World*, edited by Jeremy Wallach, Harris M. Berger, and Paul D. Greene, 3–33. Durham, NC: Duke University Press. [Metal Rules the Globe](#) at Google Books. [Publisher’s web page](#) for *Metal Rules the Globe*.
- 2008 “Phenomenology and the Ethnography of Popular Music: Ethnomusicology at the Juncture of Cultural Studies and Folklore.” In *Shadows in the Field: New Perspectives on Fieldwork in Ethnomusicology*, edited by Gregory Barz and Timothy Cooley, 62–75. Second edition. Oxford: Oxford University Press. [Shadows in the Field](#) at Google Books.
- 2005 Harris M. Berger and Cornelia Fales. “‘Heaviness’ in the Perception of Heavy Metal Guitar Timbres: The Match of Perceptual and Acoustic Features Over Time.” In *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello, 181–197. Music/Culture Series. Middletown, CT: Wesleyan University Press. [Wired for Sound](#) at Google Books.
- 2003 Introduction to *Global Pop, Local Language*, edited by Harris M. Berger and Michael T. Carroll, ix–xxvi. Jackson: University Press of Mississippi. [Publisher’s web page](#) for *Global Pop, Local Language*.

#### Articles, translated or reprinted

- 2006 “Aspects du death metal. Affect, objet, et vécu social de la musique” [Death metal perspectives: Affect, purpose, and the social life of music, chapter 10 of *Metal, Rock, and Jazz*]. Translated by Jérôme Guibert with Gaétan Guibert. *V@lume! La revue des musiques populaires* [V@lume! The journal of popular music studies] 5 (2) : 31–51.
- 2000 “The Practice of Perception: Multi-functionality and Time in the Musical Experiences of Heavy Metal Drummers in Akron, Ohio.” In *Phenomenological Approaches to Popular Culture*, edited by Michael Carroll and Eddie Tafoya, 121–147. Bowling Green, OH: Bowling Green State University Popular Press.



### Guest editing of journals and sections of journals

- 2014 Guest editor. "[Music, Power, and the Ethnomusicological Study of Politics and Culture](#)." Call and Response Section of *Ethnomusicology* 58 (2): 315–353.
- 2002 Harris M. Berger and Giovanna P. Del Negro, guest editors. "[Toward New Perspectives on Verbal Art as Performance](#)." Special issue of *Journal of American Folklore* 115 (455): 4–98.
- 2000 Harris M. Berger and Michael T. Carroll, guest editors. "Global Popular Music: The Politics and Aesthetics of Language Choice." Special issue of *Popular Music and Society* 24 (3): 1–133.

### Essays, liner notes, and other publications

- 2020 Harris M. Berger and Jocelyne Guilbault. "Introduction to Volume 1." *Music Research Annual* 1:1–2.
- 2019 "Music and Work in Newfoundland and Labrador." In the liner notes for *Work, Work, Work: Work and Labour History in Song* (compact disc). Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University and SingSong, Inc. 650 words.
- 2014 Ruth M. Stone and Harris M. Berger. "Ethnomusicologists x Ethnomusicologists: Ruth M. Stone Interviewed by Harris M. Berger." *SEM Newsletter* 48 (3): 1, 4, 6.
- 2014 "Theory and Practice 9: 2013 SEM President's Report (President's Column)." *SEM Newsletter* 48 (1): 3, 6.
- 2013 "Disciplinary and Interdisciplinary in Ethnomusicology." *SEM Student News* 7:1–2.
- 2013 "Theory and Practice 8: Contemporary Ethnomusicology in Theory and Practice (President's Column)." *SEM Newsletter* 47 (4): 3, 5, 8–10.
- 2013 "Theory and Practice 7: Recent Board Actions—An SEM Podcast, Diversity Projects, and an Anti-discrimination Statement (President's Column)." *SEM Newsletter* 47 (3): 3, 5.
- 2013 "Theory and Practice 6: Intellectual Property and Power (President's Column)." *SEM Newsletter* 47 (2): 3, 7.
- 2013 "Theory and Practice 5: 2013 SEM President's Report (President's Column)." *SEM Newsletter* 47 (1): 3, 7.
- 2012 Theory and Practice 4: New SEM Diversity Projects (President's Column)." *SEM Newsletter* 46 (4): 3, 7.
- 2012 "Theory and Practice 3: New SEM Publishing Projects (President's Column)." *SEM Newsletter* 46 (3): 3, 7.
- 2012 "Theory and Practice 2: On Large Introductory Classes (President's Column)." *SEM Newsletter* 46 (2): 3, 6, 8.
- 2012 "Theory and Practice 1: Ethnomusicology and Institutions (President's Column)." *SEM Newsletter* 46 (1): 1, 6, 7.
- 2012 "Flexibility, Politics, and Practice in the Interpretation of Texts (A response to 'If a text falls in the woods...': Intertextuality, Environmental Perception, and the Non-authored Text" by Casey R. Schmitt)." *Cultural Analysis* 11:41–44.
- 2008 Kyra Gaunt, Cheryl L. Keyes, Timothy Mangin, Wayne Marshall, and Joe Schloss; afterword by Miles White, edited by Deborah Wong, and with a contribution by Harris M. Berger. "Roundtable Discussion on VH1's *The White Rapper Show*: Intrusions, Sightlines, and Authority." *Journal of Popular Music Studies* 20 (1): 44–78.

- 2005 "A Message from the President." *IASPM-US Newsletter* Summer/Fall:1–2.
- 2002 Harris M. Berger and Giovanna P. Del Negro. "Introduction to the Special Issue: Toward New Perspectives on *Verbal Art as Performance*." *Journal of American Folklore* 115 (455): 4.
- 1998 "[Mission Statement, Popular Music Section of the Society for Ethnomusicology](#)." Composed by Harris M. Berger, approved by the section on October 24, 1997. Published in *The SEM Newsletter* 32, no. 1 (1998). Reprinted in *The International Association for the Study of Popular Music–U.S. Chapter Newsletter* Winter (1998) and *The Review of Popular Music* no. 25 (December 1997).
- 1997/98 "Syllabus for the Course 'Music, the Individual, and Society' and Notes on the Syllabus." *Journal of Popular Music Studies* 9–10:121–124.
- 1997 "An Open Letter to Those of the Folkloristic Faith." *American Folklore Society Newsletter* 26 (2): 4–5.

### Book reviews

- 2001 Review of *Tramps Like Us: Music and Meaning among Springsteen Fans*. *Ethnomusicology* 45 (2): 357–358.
- 1999 Review of *Sixties Rock: Garage, Psychedelia, and Other Satisfactions*. *Labour/Le Travail* 44 (Fall): 277–279.
- 1999 Review of *Making People's Music: Moe Asch and Folkways Records*. *Journal of Musicological Research* 18 (4): 374–377.
- 1998 Review of *Stage to Sound: Musicians and the Sound Revolution 1890–1950*. *Antenna: Newsletter of the Mercurians, in the Society for the History of Technology* 10.

### Audio Publications: CDs, Websites, and Other Media

As producer of the [Back on Track Audio Publication Series](#), I review proposals for projects, edit and review the various components of each project, and issue final approval for all publications. For compact discs, the components I edit and review typically include liner notes, song notes, images, and the selection of tracks. For online archives, the components I edit and review typically include website design, website texts, selected audio recordings, and the images used on the site.

- 2022 [Folk Songs of Atlantic Canada from the Collections of MacEdward Leach](#) (Website). Second edition. Executive Producer, Harris M. Berger. Producers, Meghan Forsyth and Joy Fraser. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place (MMaP) at Memorial University. The project was produced in collaboration with Memorial's Information Technology Services.  
This website contains over 650 recordings of traditional music collected by the folklorist MacEdward Leach from 1949 to 1951 in Newfoundland and the Gaelic-speaking regions of Nova Scotia. The site is a major revision of an important, widely used online archive published by MMAP in 2004.
- 2021 [The Music of Our Burnished Axes: New Recordings of Woods Songs and Recitations from Newfoundland and Labrador](#). Produced by Ursula Kelly and Meghan Forsyth. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University. Compact disc with 40-page, CD-format booklet.

- 2020 [\*Neighbours St. John's\*](#) (Website). Produced by Meghan Forsyth and Beverley Diamond. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University.
- 2020 [\*Doughboys and Molasses, Oh! Traditional Songs from the Gros Morne Region\*](#). Produced by Anna Kearney Guigné. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University (MMAp). Compact disc and 27-page, DVD-format booklet. This project was produced by MMAp and the Canadian Museum of History under the auspices of the Cultures of Sound Network.  
Scholarly review: *Folk Music Journal, Tradition Today*
- 2019 [\*Work, Work, Work: Work and Labour History in Song\*](#). Produced by Jim Payne. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University and SingSong, Inc. Two compact discs and 34-page, CD-format booklet. This project was produced by MMAp, SingSong, Inc., the Newfoundland and Labrador Federation of Labour, and the Greening Memorial Fund at St. Francis Xavier University.
- 2018 [\*Ahâk! Ahâk! Moravian Music of the Labrador Inuit\*](#). Produced by Tom Gordon. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University. Compact disc with 63-page, DVD-format booklet in English and Inuktitut.  
Scholarly reviews: *MUSICultures, The Journal of Moravian History*
- 2018 Neighbours St. John's (Phone app). Produced by Meghan Forsyth and Beverley Diamond. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University. This app can be downloaded [here](#) and [here](#).
- 2017 [\*What a Time, Volume 2: Ryan's Fancy\*](#). Produced by Fergus O'Byrne. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University and SingSong, Inc. Compact disc with 14-page, CD-format booklet. This CD was produced by MMAp and SingSong, Inc.  
Scholarly review: *MUSICultures*.

### Video Publications

I am the producer of the [MMAp YouTube channel](#) and have produced 46 of its 67 videos. Some videos, such as those of talks from the centre's Music and Culture Lecture Series and conferences, are oriented toward scholars, while others (such as recordings of public engagements events, musical performances, and student documentaries) are aimed at a general audience. Videos on the channel have been viewed over 18,500 times.

### Public Engagement Events

Alone or in collaboration with partner organizations, MMAp has under my directorship produced a wide range of live events that mobilize knowledge from ethnomusicology and folklore studies and engage the public.

- 2024 “‘Good as a Concert’: Rites of Spring.” MMAp Gallery, St. John's Arts and Culture Centre and Suncor Energy Hall, School of Music, Memorial University, March 25, 2024. Partners: SingSong, Inc. and Eleanor Dawson.



- 2023 “‘Good as a Concert’: Traditional Newfoundland Songs from the Collections of MacEdward Leach.” The Well Room, St. John’s, February 25, 2023. Partners: SingSong, Inc. and Eleanor Dawson. Videos of this concert can be found in two parts, [here](#) and [here](#).
- 2020 “‘Good as a (Covid) Concert’: Livestreamed Performances in a Time of Crisis.” MMaP Gallery, St. John’s Arts and Culture Centre, July 20, 2020. Partners: SingSong, Inc. and Eleanor Dawson.
- 2020 “‘Good as a Concert’: An Evening of Traditional Story and Song [2020].” The Rooms, February 29, 2020. Partners: The Rooms, SingSong, Inc., and Eleanor Dawson.
- 2020 “Jazz Listening Party with Martin Daughtry.” Corte Real Building, Memorial University, February 5, 2020. Partner organization: Multicultural Women’s Organization of Newfoundland and Labrador.
- 2019 “‘Good as a Concert’: A Festival of Traditional Story and Song [2019].” MMaP Gallery, St. John’s Arts and Culture Centre and Suncor Energy Hall, School of Music, Memorial University, October 19, 2019. Partners: SingSong, Inc. and Eleanor Dawson. Videos from the event can be found [here](#), [here](#), and [here](#).
- 2019 Launch event for *Work, Work, Work: Work and Labour History in Song*, Johnson GeoCentre, St. John’s, September 2, 2019. Partner organizations: SingSong, Inc., the Newfoundland and Labrador Federation of Labour, and the Greening Memorial Fund at St. Francis Xavier University.
- 2019 “[LGBTQ+ Community through the Arts and Choral Music](#).” Suncor Energy Hall, School of Music, Memorial University, June 20, 2019.
- 2018 “[An Evening of Ottoman Turkish Music with Denise Gill](#).” Suncor Energy Hall, School of Music, Memorial University, October 25, 2018.
- 2018 [Book launch for \*The Music of Our Burnished Axes: Songs and Stories of the Woods Workers of Newfoundland and Labrador\*](#), by Ursula A. Kelly and Meghan C. Forsyth, MMaP Gallery, St. John’s Arts and Culture Centre, September 11, 2018.
- 2018 “An Evening of Bollywood Music with Jayson Beaster-Jones.” St. David’s Church, St. John’s, Newfoundland and Labrador, March 7, 2018. Partner organizations: Friends of India Association and the Multicultural Women’s Organization of Newfoundland and Labrador.
- 2017 “Lecture Demonstration on Popular Music and Youth in the Caribbean.” Choices for Youth offices, St. John’s, October 17, 2017. Partner organization: Choices for Youth.
- 2017 Launch event for the CD *What a Time, Volume 2: Ryan’s Fancy*, MMaP Gallery, St. John’s Arts and Culture Centre, June 13, 2017. Partner organization: SingSong, Inc.
- 2017 “West African Drumming Workshop with Steven Friedson.” Multicultural Women’s Organization of Newfoundland and Labrador offices, Nuport Building, St. John’s, March 27, 2017. Partner organization: Multicultural Women’s Organization of Newfoundland and Labrador.
- 2016 [Book launch for \*Forgotten Songs of the Newfoundland Outports as Taken from Kenneth Peacock’s Newfoundland Field Collection, 1951–1961\*](#). MMaP Gallery, St. John’s Arts and Culture Centre, November 30, 2016.
- 2016 [Film screening of \*The Music of Survival\* and public interview with filmmaker Orest Sushko](#). MMaP Gallery, St. John’s Arts and Culture Centre, November 3, 2016.
- 2016 “North Indian Vocal Workshop with Matthew Rahaim.” Multicultural Women’s Organization of Newfoundland and Labrador offices, Nuport Building, St. John’s,

October 26, 2016. Partner organization: Multicultural Women's Organization of Newfoundland and Labrador.

### **Conference and Meeting Organizing (Selected)**

- 2018 Phenomenology and Ethnomusicology 2018: The St. John's Conference, Memorial University, June 5–7, 2018. Videos of the papers from the conference can be found [here](#). The conference program can be found [here](#).
- 2017 Meeting of the contributors to *Theory for Ethnomusicology: Histories, Conversations, Insights*, School of Music, Memorial University, June 7–8, 2017.

### **Keynote Lectures and Other Invited Talks**

- 2023 "Phenomenological Fragments: Meditations on Temporality and Meaning" Merced Seminar in the Humanities, University of California, Merced. April 27, 2023.
- 2019 "Remarks on *Work, Work, Work: Work and Labour History in Song*." Third Triennial Constitutional Convention of the Newfoundland and Labrador Federation of Labour. Delta Hotel, St. John's. December 1, 2019. Invited remarks.
- 2017 "Others, Dialectics, Horizons: Comparativisms, Work, and Life for Ethnomusicologists." Ethnomusicology in Theory and Practice symposium, University of California, Los Angeles. May 19, 2017. Invited paper.
- 2014 "Affect and the Constitution of Musical Experience: Stance, Meaning, and Culture." South Central Graduate Music Consortium annual conference, University of North Carolina, Chapel Hill. September 20, 2014. Keynote lecture.
- 2011 "The Valuable Dimensions of Intentionality: A Phenomenological Approach to Meaning in Expressive Culture." Center for Language, Interaction, and Culture, University of California, Los Angeles. April 27, 2011. Invited lecture.
- 2011 "Stance and Meaning in Ethnomusicology." Annual meeting of the Midwest Chapter of the Society for Ethnomusicology, Bowling Green State University, Bowling Green, Ohio. April 9, 2011. Keynote lecture.
- 2010 "Stance and Popular Music: New Opportunities for the Interpretation of Musical Meaning." Biennial meeting of the International Association for the Study of Popular Music, UK/Ireland Branch, Cardiff University, Cardiff, United Kingdom. September 3, 2021. Keynote lecture.
- 2004 "Horizontal Structures and Affect in the Phenomenology of Popular Music." EthNoise! The 3rd Annual Conference of the Ethnomusicology Workshop at the University of Chicago, Chicago, Illinois. Keynote lecture.
- 2003 "Musical Lives and Everyday Practices: Exploring Overlooked Dimensions of the Political in Expressive Behavior." Words and Things and Music: Modes of Cultural Production conference, Indiana University, Bloomington. Invited lecture.

### **Courses Taught**

#### **At Memorial University**

Folklore 6060, Foundations of Performance Studies  
Music 7800, Special Topics in Music  
Music 8001, Theoretical Issues in the Study of Music

#### **At Texas A&M University (selected)**

Music 200/226, History of Rock Music: Origins to the British Invasion  
Music 319, Music in the United States, Post Civil War  
Music 324/Anthropology 324, Music in World Cultures  
Performance 301, Performance in World Cultures  
Performance 601, Theories of Performance Studies  
Performance 604, Performing Vernacular Culture

### **Graduate Supervision**

#### **Completed graduate supervision and committee work: Memorial University**

Major research paper supervisor for MA student Tia Julien, degree awarded 2022. Major research paper: "The Power of the Spoken Word: Performing Community in the Toronto Poetry Slam."

Major research paper supervisor for MA student Ryan Ritter-Jones, degree awarded 2022. Major Research Paper title: "Reflections on Dance and Violence: Mosh Pit Culture in Denver, Colorado."

PhD thesis committee member for Jacob Danson Faraday, School of Music, degree awarded 2021. Thesis title: "Buried in the Mix: Touring Sound Technicians, Sonic Control, and Emotional Labour on Cirque du Soleil's *Corteo*."

PhD thesis committee member for ethnomusicology student Jing Xia, degree awarded 2022. Thesis title: "Shaping Selves in the Diaspora: Contemporary Chinese Instrumental Musicians and Transnational/Intercultural Music-Making in North America."

Major research paper co-supervisor for MA student Ellen McCutcheon, degree awarded 2019. Major Research Paper title: "Reflections on an Arts NGO in Tanzania."

#### **Completed graduate supervision and committee work: Texas A&M and other universities**

Please note: In the US, a "graduate committee chair" has roughly the same responsibilities as a Canadian graduate "supervisor." Unless otherwise noted, all of the students below received their degrees from the Department of Performance Studies at Texas A&M University (TAMU).

Member, PhD dissertation committee for David VanderHamm, Department of Music, University of North Carolina, Chapel Hill, degree awarded 2017. Dissertation title: "The Social Construction of Virtuosity: Skill, Value, and Musical Labor in the Twentieth and Twenty-First Centuries."

Chair, MA comprehensive exam committee for Ian Hallagan, degree awarded 2016

Chair, MA comprehensive exam committee for Kristin Drake, degree awarded 2015

Chair, MA thesis committee for Christopher Johnson, degree awarded 2015. Thesis title: "Dance Floor Reverberations: Affect and Experience in Contemporary Electronic Dance Music."

Chair, MA thesis committee for Gary Powell, degree awarded 2013. Thesis title: "Heavy Metal Humor: Humor as Social Response in Heavy Metal Culture."

Chair, MA thesis committee for David Roby, degree awarded 2013. Thesis title: "Crust Punk: Apocalyptic Rhetoric and Dystopian Performatives."

Member, MA thesis committee for Hannah Adamy, degree awarded 2015. Thesis title: "Diva Performativity: Female Body and Voice through Euro-classical Vocal Pedagogy."

Member, PhD dissertation committee for Nicholas Mizer, Department of Anthropology, TAMU, degree awarded 2015. Dissertation title: "The Greatest Unreality: Tabletop Role-Playing Games and the Experience of Imagined Worlds."

Member, MA comprehensive exam committee for Rea Sampilo, degree awarded 2015

Member, MA comprehensive exam committee for Miguel Maymí-Malavé, degree awarded 2013

Member, MA thesis committee for Evleen Nasir, degree awarded 2012. Thesis title: “‘Dusty Muffins’: Senior Women’s Performance of Sexuality.”

Member, PhD dissertation committee for Marcus Aldridge, Department of Sociology, TAMU, degree awarded 2009. Dissertation title: “Profiles in Courage: Practicing and Performing at Musical Open Mics and Scenes.”

Member, PhD qualifying exam committee for Chris Westgate, Department of Communication, TAMU, degree awarded 2009.

Member, PhD dissertation committee for Paul McCann, Department of English, TAMU, degree awarded 2003. Dissertation title: “That National Jam: Representations of Jazz in American Literature from 1920 to 1960.”

Member, PhD dissertation committee for Chris Kreiser, Department of English, TAMU, degree awarded 2003. Dissertation title: “‘I’m not just making this up as I go along’: Reclaiming Rhetorical Theories of Improvisation for Modern Discussions of Writing.”

Member, MA thesis committee for David Embrick, Department of Sociology, TAMU, degree awarded 2002. Thesis title: “Breaking Whitebread: The Construction of Racial and Sex Differences through Everyday Conversations in a Modern Workplace.”

### **Program Building**

In 2005, I and a colleague at Texas A&M wrote a pre-proposal for a graduate program in the field of performance studies. Based on this, the Texas Higher Education Coordinating Board (THECB) granted the Department of Performance Studies planning authority to propose an MA program. In 2006, I authored half of the syllabi for the full proposal and made significant contributions to the design of the program’s curriculum. In 2009, THECB approved the proposal, and our first class was admitted in 2010.

### **Service**

#### **Disciplinary service**

2022–2025	Chair, <a href="#">Cultures of Sound Network</a> . The Cultures of Sound Network is a consortium of cultural institutions committed to research and public engagement projects on music and sound. Its members include the Canadian Museum of History (one of Canada’s national museums), the Research Centre for the Study of Music, Media, and Place at Memorial University, Smithsonian Folkways Records (a division of the Smithsonian Institution, the US national museum), the Sound Studies Institute at the University of Alberta, and the Centre for Sound Communities at Cape Breton University.
2021	Panel chair, “Musical Experience,” Canadian Society for Traditional Music annual conference
2020	Member, SEM Council Ad Hoc Advisory Committee, Society for Ethnomusicology
2017	Conference mentor for a graduate student, Society for Ethnomusicology Diversity Action Committee
2014–2017	Member, Diversity Action Committee, Society for Ethnomusicology
2016	Graduate student mentor, Diversity Action Committee, Society for Ethnomusicology

2011–2015 Co-chair, Sound Future Capital Campaign Committee, Society for Ethnomusicology

2015 Graduate student mentor, Diversity Action Committee, Society for Ethnomusicology

2015 Member, Fellow Selection Committee, American Council of Learned Societies

2015 Chair, Merriam Prize Committee, Society for Ethnomusicology

2013–2014 Board Liaison to the Society for Ethnomusicology Podcast Editor

2013–2014 Past-president, Society for Ethnomusicology

2011–2013 President, Society for Ethnomusicology (elected)

2011–2013 Trustee (ex officio), American Folklife Center, Library of Congress

2011–2013 Delegate (ex officio) from the Society for Ethnomusicology to the American Council of Learned Societies

2012 Panelist (grant reviewer), Division of Research Programs, National Endowment for the Humanities

2010–2011 President-elect, Society for Ethnomusicology

2008–2010 Member, Communication in Folklore Working Group, American Folklore Society

2007–2010 Member, Advisory Board, Music as Performance Working Group (MPWG). MPWG was a working group within both the Association for Theatre in Higher Education and Performance Studies International.

2007–2009 Past-president, International Association for the Study of Popular Music, US Branch

2007 Member, Exploratory Committee for the Founding of a Southern Plains Chapter of the Society for Ethnomusicology

2004–2007 President, International Association for the Study of Popular Music, US Branch (elected)

2005–2006 Member, Waxer Prize Committee, Popular Music Section of the Society for Ethnomusicology

2003–2006 Member, SEM Council, Society for Ethnomusicology (elected)

1996–2004 Founder and Chair, Popular Music Section of the Society for Ethnomusicology

2003 Member, Merriam Prize Committee, Society for Ethnomusicology

2002–2003 Member, Program Committee for the 2003 Society for Ethnomusicology annual conference

2000–2003 Chair, Waxer Prize Committee, Popular Music Section of the Society for Ethnomusicology

2000–2003 Chair, Lecture Committee, Popular Music Section of the Society for Ethnomusicology

2001–2002 Member, Advisory Board for a conference titled “Crafting Sounds, Creating Meaning: Making Popular Music in the US,” Experience Music Project, Seattle, Washington

1999 Chair, Copyright Events Committee, Popular Music Section of the Society for Ethnomusicology

### **Service to Memorial University**

2023–2024 Member, Promotion and Tenure Committee, School of Music

2016–present Member, Interdisciplinary Advisory Committee, School of Music and Department of Folklore



2023	Internal major research paper examiner
2021–2023	Member, Promotion and Tenure Committee, Department of Folklore
2021–2022	Member, Promotion and Tenure Committee, School of Music
2018–2022	Member, Ethnomusicology Research Award Committee, School of Music
2020	Member, Academic Unit Planning Committee, Department of Folklore
2019–2020	Member, Promotion and Tenure Committee, Department of Folklore
2018–2020	Member, Dermot O'Reilly Legacy Award Selection Committee, Faculty of Humanities and Social Sciences
2019	Chair, Search Committee for an Assistant Professor, School of Music
2019	Member, Search Committee for a Project Coordinator, Research Centre for the Study of Music, Media, and Place, School of Music
2019	Major research paper reviewer
2018	Member, Search Committee for a Lecturer, School of Music
2017	Internal PhD thesis examiner

### **Service to Texas A&M University**

#### *University service*

2015–2016	University Grievance Committee (elected)
2006–2016	Member-at-large, Steering Committee, Faculty and Staff Committed to an Inclusive Campus
2014	Reviewer, Graduate Diversity Fellowship Review Committee
2010	Member, National Endowment for the Humanities Summer Stipend Internal Selection Committee
2009–2010	Member, Arts Task Force
2009–2010	Member, Curriculum Subcommittee, Arts Task Force
2004–2006	Co-chair and founding member, Faculty and Staff Committed to an Inclusive Campus
2004–2005	Member, Diversity Advisory Committee
2005	Co-chair, Diversity Plan Subcommittee, Diversity Advisory Committee
2005	Member, Ad Hoc Committee on Assault Responsiveness
2005	Member, Ad Hoc Advisory Committee on Central Reporting

#### *College service*

2014–2015	Faculty Mentor for an Associate Professor in the Department of Communication
2003–2006	Member, Dean's Diversity Advisory Committee
1996–2006	Founder and chair, Ethnography/Theory Working Group
1999–2005	Member, Advisory Committee, Glasscock Center for Humanities Research
2004	Member, Book Prize Committee, Glasscock Center for Humanities Research
1998–2004	Member, Liberal Arts Council, College of Liberal Arts
1996	Member, Instructional Lab Committee, College of Liberal Arts

#### *Departmental service*

2015–2016	Mentor for two undergraduate music majors, Department of Performance Studies
2015–2016	Member, Departmental Executive Committee
2015–2016	Member, Diversity Committee
2014–2016	Chair, Promotion and Tenure Committee

2014–2016	Chair, Crawley Fellowship Award Committee
2013–2016	Chair, Faculty Development and Mentoring Committee
2010–2016	Member, Graduate Program Executive Committee
2015	Chair, Promotion Review Subcommittee for an Associate Professor
2015	Chair, Promotion and Tenure Review Subcommittee for an Assistant Professor
2013–2015	Chair, Peer Review Committee
2014	Member, Ad Hoc Committees to Respond to Academic Program Review
2013	Chair, Midterm Review Subcommittee for an Assistant Professor
2010–2012	Member, Rothrock Agenda for Music and Performance Studies Committee
2007–2012	Chair, Promotion and Tenure Committee
2007–2012	Chair, Crawley Fellowship Award Committee
2005–2012	Member, Departmental Executive Committee
2005–2012	Member, Departmental Curriculum Committee
2005–2012	Associate Head
2011	Co-director of Graduate Studies (September 1 to December 31)
2011	Acting Head. (I served as Acting Department Head from January 18, 2011, to June 1, 2011. During this time, I did not serve as Associate Head and did not serve on the P&T and Crawley Fellowship Award Committees.)
2010	Member, Search Committee for an Assistant to the Head
2010	Chair, Midterm Review Subcommittee for an Assistant Professor
2009–2010	Acting Head. (I served as Acting Department Head from June 1, 2009, to January 15, 2010. During this time, I did not serve as Associate Head and did not serve on the P&T and Crawley Fellowship Award Committees.)
2008–2009	Member, Academic Expectation Committee
2008–2009	Chair, Diversity Committee
2008–2009	Chair, Search Committee for Rothrock Chair in Music
2007–2008	Chair, Search Committee for Assistant Professor of Music
2005–2006	Member, Rothrock Committee. (This committee was charged with the task of organizing a series of musical performances and scholarly presentations at TAMU.)
2005	Member, Ad Hoc Committee to Secure Planning Authority for a Graduate Degree Program in Performance Studies
2004–2005	Chair, Department Head Search Committee
2004–2005	Chair, Midterm Review Subcommittee for an Assistant Professor
2004	Chair, Tenure and Promotion Review Subcommittee for Assistant Professor
2003–2004	Member, Committee to Revise Departmental Bylaws and Promotion and Tenure Guidelines
2002–2004	Co-chair, Search Committee for Rothrock Chair in Music
2003	Co-chair, Department Head Review Committee
2002–2003	Chair, Search Committee for Assistant Professor of Performance Studies
1997–2001	Member, Committee to Draft BA Proposal in Music
2000	Member, Search Committee for Associate Professor of Film Studies, Departments of English and Performance Studies
1999–2000	Member, Committee to Draft Departmental Bylaws and Promotion and Tenure Guidelines
1996–2000	Webmaster, Music Program

### **Conference Papers, Roundtable Remarks, and Other Presentations**

- 2023 Harris M. Berger, Michael Frishkopf, Maureen Loughran, and Marcia Ostashevski. Roundtable titled "Collaboration and Engagement: Experiences from an International Alliance." "Archives, Access and Ethnomusicology" pre-conference symposium, October 18, 2023, Society for Ethnomusicology Annual Meeting, Ottawa, Ontario.
- 2019 "Theory in Ethnomusicology Today." Remarks for a roundtable titled "Social and Cultural Theory in Contemporary Ethnomusicology: Trends and Directions." Society for Ethnomusicology annual meeting, Bloomington, Indiana. I proposed this roundtable and served as its chair.
- 2019 "Disciplinarity, Study Object, and the Politics of Academic and Public Practice in Ethnomusicology." Remarks for a roundtable titled "Past Presidents' Roundtable: Ethnomusicology Beyond Music, Part 2." Society for Ethnomusicology annual meeting, Bloomington, Indiana. This event was one of a small number of sessions selected by the meeting's program committee for live video streaming from the society's website. Due to a power outage, the livestream did not air.
- 2018 "Currents and Contradictions in the Ethnomusicology of Popular Music." Remarks for a roundtable titled "Reflections on the Past, Present, and Future of Popular Music Scholarship." Society for Ethnomusicology annual meeting, Albuquerque, New Mexico.
- 2018 "Folklore, Practice, and the Constitution of Social Life." Remarks for a roundtable titled "The Practice of Folklore: Questions of Recursion, Repetition, and Embodiment in Praxis Theory." American Folklore Society annual meeting, Buffalo, New York.
- 2018 "Performance, Evocation, and the Heightening of Musical Experience: Dialectics in the Phenomenology of Song." Phenomenology in Ethnomusicology 2018: The St. John's Conference. Research Centre for the Study of Music, Media, and Place, Memorial University, St. John's, Newfoundland and Labrador.
- 2017 "Public Ethnomusicology and Community Engagement at MMaP." Remarks delivered at the Ethnomusicology Program Director's Meeting, Society for Ethnomusicology annual meeting, Denver, Colorado.
- 2017 "On the Heightening of Experience in Music: Sensuality, Structure, and the Phenomenology of Performance." Society for Ethnomusicology annual meeting, Denver, Colorado.
- 2015 "Modality, Activity, and Agency: Phenomenology and the Ethnomusicology of Emotion." Paper presented for a panel titled "Synthesizing Theoretical and Methodological Perspectives of Musical Experience and Affect/Emotion/Sentiment/Feeling," Society for Ethnomusicology annual meeting, Austin, Texas. My panel was one of a small number of sessions selected by the meeting's program committee for live video streaming from the society's website.
- 2015 "Phenomenological Approaches to Ethnomusicology: Historical Connections and New Directions." Southern Plains Chapter of the Society for Ethnomusicology annual meeting, College Station, Texas.
- 2014 "Phenomenology and Contemporary Ethnomusicology." Society for Ethnomusicology annual meeting, Pittsburgh, Pennsylvania. My panel was one of a small number of sessions selected by the Program Committee for live video streaming from the society's website.

- 2014 "Issues in the Politics of Music for Folklore and Ethnomusicology." Symposium on Music, Folklore, and the Public Sector, Research Centre for the Study of Music, Media, and Place, Memorial University.
- 2013 "Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture." President's Roundtable, Society for Ethnomusicology annual meeting, Indianapolis, Indiana. I organized this event, served as its chair, and delivered one of the papers.
- 2013 "The Dialectics of Ethics and Aesthetics in Contemporary Ethnomusicology." Discussant's remarks for a panel titled "Soundly Reorganizing Humanity: Musicking at the Edge of Ethics and Aesthetics." Society for Ethnomusicology annual meeting, Indianapolis, Indiana.
- 2012 "Music and Power: Ethnomusicological Contributions to the Study of Politics and Culture." President's Roundtable, Society for Ethnomusicology annual meeting, New Orleans, Louisiana. I organized this event, served as its chair, and delivered one of the papers.
- 2010 "Reasonableness and Practice: The Role of Folklore in the Formation of Institutions." American Folklore Society annual meeting, Nashville, Tennessee.
- 2009 "The Notion of Area and Its Conceptual Others: The Problem and Promise of Area Studies for Ethnomusicology." Remarks for "President's Roundtable: Area Studies and Ethnomusicology: Culture/Critique/Community." Society for Ethnomusicology annual meeting, Mexico City, Mexico. This was a plenary roundtable, and I was invited to present a paper for it by the SEM president.
- 2007 "What Phenomenology Can Do for Folklore Studies: Texts in Lived Experience." Joint annual meeting of the American Folklore Society and the Folklore Studies Association of Canada, Quebec City, Quebec.
- 2007 "Stance: A New Theory of Affect, Style, and Meaning in Music." Joint annual meeting of the US and Canadian branches of the International Association for the Study of Popular Music, Boston, Massachusetts.
- 2007 "What the Folklore Strain of Performance Studies Can Do for Popular Music Studies: Intellectual History and Orientations for Research." Remarks for a workshop titled "Popular Music Studies and Performance Studies: Encouraging the Dialog." Joint annual meeting of the US and Canadian branches of the International Association for the Study of Popular Music, Boston, Massachusetts.
- 2005 "A Theory of Stance: New Ideas on Meaning and Aesthetics in Music." Society for Ethnomusicology annual meeting, Atlanta, Georgia.
- 2005 Roundtable participant, "Professional Development Roundtable: Getting Your Work Published." American Folklore Society annual meeting, Atlanta, Georgia.
- 2005 "On Musical Lives: New Dimensions in the Politics of Music." Thirteenth Biennial Conference of the International Association for the Study of Popular Music, Rome, Italy.
- 2005 "Stance and Performance: New Ideas on Meaning and Aesthetics in Expressive Culture." Performance Studies International annual meeting, Brown University, Providence, Rhode Island.
- 2004 "A Theory of Stance: New Ideas on Meaning and Aesthetics in Folklore." American Folklore Society annual meeting, Salt Lake City, Utah.

- 2004 "Shaping Musical Lives: Structure and Agency in Expressive Practice." Fifth International Crossroads Conference in Culture Studies, Association for Cultural Studies, University of Illinois, Urbana-Champaign, Illinois.
- 2003 "The Shaping of Musical Lives and the Politics of Culture." American Folklore Society annual meeting, Albuquerque, New Mexico.
- 2003 Giovanna P. Del Negro and Harris M. Berger, "Identity." Inaugural Session of the 2003–2004 Glasscock Center for Humanities Research Colloquia Series. Texas A&M University, College Station, Texas.
- 2003 "The 'Loss of Self' in Popular Music Performance." Twelfth Biennial Conference of the International Association for the Study of Popular Music, Montreal, Quebec.
- 2002 "The Problem of the Self in Folklore Performance." American Folklore Society annual meeting, Rochester, New York.
- 2002 "Introduction to the Inaugural PMSSEM Lecture." Society for Ethnomusicology annual meeting, Estes Park, Colorado.
- 2001 Discussant. Panel titled "Music, Markets, and Technology." Society for Ethnomusicology annual meeting, Detroit, Michigan.
- 2000 Roundtable participant. "Global Perspectives on Heavy Metal." Society for Ethnomusicology annual meeting, Toronto, Ontario.
- 2000 Giovanna P. Del Negro and Harris M. Berger, "Everyday Life: Approaches from Folklore and Cultural Studies." American Folklore Society annual meeting, Columbus, Ohio.
- 2000 Giovanna P. Del Negro and Harris M. Berger, "Expressive Culture in Everyday Life: Traditional Visions and New Perspectives." Third International Crossroads Conference in Cultural Studies, University of Birmingham, Birmingham, United Kingdom.
- 1999 Giovanna P. Del Negro and Harris M. Berger, "Concept, Oracle and Kinetic Sculpture: Body and Cosmology in the Central Italian *Passeggiata* (Ritual Promenade)." American Folklore Society annual meeting, Memphis, Tennessee.
- 1999 "Subtlety Chases the Obvious: Reflexivity and Aesthetics in Music and Display." Memorial University Folklore Department Seminar Series, St. John's, Newfoundland and Labrador.
- 1999 "Aural Vertigo, the Subject, and the Aesthetics of Heavy Metal: Reflections on the Musical Experiences of Timmy 'The Ripper' Owens." The Phenomena of Singing Conference, Memorial University, St. John's, Newfoundland and Labrador.
- 1998 "Aural Vertigo, the Subject, and the Aesthetics of Heavy Metal: Reflections on the Musical Experiences of Timmy 'The Ripper' Owens." American Folklore Society annual meeting, Portland, Oregon.
- 1998 Giovanna P. Del Negro and Harris M. Berger, "Identity Reconsidered: The World Doubled." American Folklore Society annual meeting, Portland, Oregon.
- 1998 Harris M. Berger and Giovanna P. Del Negro. "'Subtlety Chases the Obvious...': Toward an Aesthetics of Reflexivity in Musical Performance and Display." Society for Ethnomusicology annual meeting, Bloomington, Indiana.
- 1998 "The Detail Horizon in the Aesthetics of Musical Performance: Phenomenal Density in the Music of Timmy 'The Ripper' Owens." Texas A&M University Interdisciplinary Group for Humanities Studies Bi-Annual Conference, College Station, Texas.
- 1997 "Time Travel: Time Perception and Social Interaction in Heavy Metal Performance." Society for Ethnomusicology annual meeting, Pittsburgh, Pennsylvania.



- 1997 Harris M. Berger and Giovanna P. Del Negro. "Bauman's *Verbal Art* and the Social Organization of Attention: Reflexivity and Aesthetics in Music and Display." American Folklore Society annual meeting, Austin, Texas.
- 1996 "Theory as Practice: Some Dialectics of Generality and Specificity in Academic Reflection." American Folklore Society annual meeting, Pittsburgh, Pennsylvania.
- 1996 "Affect and the Detail Horizon: The Organization of Experience in the Music of Heavy Metal Singer Timmy Owens." Society for Ethnomusicology annual meeting, Toronto, Ontario.
- 1995 "Chainsaw My Apathy: The Indivisibility of Broad-Scale Social Context, Musical Purpose, and Musical Perception." Society for Ethnomusicology annual meeting, Los Angeles, California.
- 1994 "Experience as the Font of Structure and Agency: Data from Rock and Jazz." Joint meeting of the Society for Ethnomusicology and the American Folklore Society, Milwaukee, Wisconsin.

#### **Media Appearances (Selected)**

- 2021 Interviewed for *Beyond the Books* podcast. January 28, 2021. 29 minutes, 40 seconds. <https://anchor.fm/beyond-the-books/episodes/Ethnomusicology-with-Dr--Harris-Berger-epjf7d>.
- 2020 Interviewed for "Conversations in Ethnomusicology and World Music," Society for Ethnomusicology YouTube channel. April 17, 2020. 7 minutes, 24 seconds. <https://www.youtube.com/watch?v=HJrpjIyqP0>.
- 2019 Interviewed for the CBC Radio program *Ideas*. Episode title "Turn It Off: Music to Drive You Crazy." March 18, 2019. <https://www.cbc.ca/radio/ideas/turn-it-off-music-to-drive-you-crazy-1.5061043>.
- 2018 Interviewed for "The St. John's Metal Scene Is Smashing Assumptions that NL Is All about Folk Music." *CBC* (website). January 5, 2018. <https://www.cbc.ca/arts/the-st-john-s-metal-scene-is-smashing-assumptions-that-nl-is-all-about-folk-music-1.4474804>.
- 2016 Subject of CBC Radio interview. An article based on the interview was published on the CBC website. "From Bands to Books: Meet MUN's Heavy Metal Prof." *CBC* (website). December 12, 2016. <https://www.cbc.ca/news/canada/newfoundland-labrador/meet-mun-s-heavy-metal-prof-1.3891615>.

#### **Memberships in Scholarly Societies**

American Folklore Society  
 Canadian Society for Traditional Music  
 Folklore Studies Association of Canada  
 International Association for the Study of Popular Music, Canadian Branch  
 International Association for the Study of Popular Music, US Branch  
 International Council for Traditional Music  
 Society for Ethnomusicology

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