

## **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

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### **Education**

1991–1995 Indiana University, Bloomington; Ph.D. in Folklore/Ethnomusicology

1988–1991 Indiana University, Bloomington; M.A. in Folklore/Ethnomusicology

1984–1988 Wesleyan University, Middletown, Connecticut; B.A. (Major: Music)

### **History of Academic Employment**

2016–present Tier One Canada Research Chair in Ethnomusicology; Director of the Research Centre for the study of Music, Media, and Place; and Professor of Music and Folklore, Memorial University of Newfoundland. I hold a joint appointment in the School of Music and the Department of Folklore.

2010–2016 Professor, Dept. of Performance Studies, Texas A&M University (TAMU)

2012 Department Head, Department of Performance Studies, TAMU (June–Dec.)

2005–2012 Associate Head, Dept. of Performance Studies, TAMU

2011 Acting Head, Dept. of Performance Studies, TAMU (Jan.–June)

2009–2010 Acting Head, Dept. of Performance Studies, TAMU (June–Jan.)

2002–2010 Associate Professor, Dept. of Performance Studies, TAMU

1996–2002 Assistant Professor, Dept. of Performance Studies, TAMU

1999 (fall) Visiting Appointment, School of Music, Memorial University of Newfoundland

1996 Adjunct Instructor, Department of Music, University of Indianapolis

1995 Adjunct Instructor, Humanities Department, Indiana University, Kokomo

1994 Adjunct Instructor, Folklore Institute, Indiana University, Bloomington

### **Editorships**

2017–present Editorial board member, *Lateral: The Journal of the Cultural Studies Association*

2014–present Consulting editor, *Ethnomusicology Today: The Society for Ethnomusicology Podcast*

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*, 2nd ed., Oxford UP

2005/6–2010 Harris M. Berger and Giovanna P. Del Negro, editors, *Journal of American Folklore*

### **Honors, Awards, and Grants**

2016–2023 Canada Research Chair, Canada Research Chair Program (a tri-agency initiative of Canada's Social Sciences and Humanities Research Council, the Natural Sciences and Engineering Research Council, and the Canadian Institutes of Health Research), \$1,400,000CAD over seven years

- 2019 Co-applicant, Accelerator Grant, Memorial University of Newfoundland, \$9,515
- 2018 Co-applicant, Indigenous Research Capacity and Reconciliation Connection Grant, Social Sciences and Humanities Research Council, \$49,999
- 2018 Co-applicant, Conference Fund Grant, Memorial University of Newfoundland, \$2,500
- 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 Ph.D. Dissertation Award, Indiana University
- 1988–1992 U.S. 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, Heavy Metal Music, Ethnomusicology of American Popular Music.

### Refereed Publications

#### Books

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*.  
I am first editor of this book, first author of the introduction, sole author of one chapter, and sole author of the text boxes and editor's notes that appear throughout the volume. 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: Duke University Press. 382 pp. 2<sup>nd</sup> 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 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 Google Books. [Global Pop, Local Language](#) at JSTOR. [Publisher's web page](#) for *Global pop, local language*.  
Reviewed or listed in *Critical Inquiry* (listing), *Ethnologies, Journal of Popular Music Studies*
1999. *Metal, rock, and jazz: Perception and the phenomenology of musical experience*. Music/Culture series. Middletown, CT: Wesleyan University Press. xiii+334 pp. In 2011, *Metal, Rock, and Jazz* was republished in an electronic edition by Wesleyan University Press; only select works from Wesleyan's back catalog were released in these new electronic editions. [Metal, rock, and jazz](#) at Google Books. [Publisher's web page](#) for *Metal, rock, and jazz*.  
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

2016. Harris M. Berger and Giovanna P. Del Negro. [Reasonable suspicions: Practice theory and the political life of institutional folklore](#). *Cultural Analysis*. Approximately 11,600 words in length.
2015. [Phenomenological approaches in the history of ethnomusicology](#). *Oxford Handbooks Online*. New York: Oxford University Press. <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-30>. Approximately 17,500 words in length.
2014. [New directions for ethnomusicological research into the politics of music and culture: Issues, projects, and programs](#). *Ethnomusicology* 58(2):315–320.
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

2014. Foreword to the 2014 edition. In *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: 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. In *Global pop, local language*, edited by Harris M. Berger and Michael T. Carroll, ix–xxvi. Jackson: University Press of Mississippi. [Global pop, local language](#) at Google Books. [Publisher's web page](#) for *Global pop, local language*.

## 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](#). 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.

## Publications: Unrefereed

### Articles

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. Invited.

### Articles and book chapters, 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 G r me Guibert with Ga tan Guibert. *Volume! La revue des musiques populaires (the French journal of popular music studies)* 5(2):31–51. Invited.
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. Invited.

### Notes, comments, liner note essays, and other publications

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 of Newfoundland 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. Disciplinarity and interdisciplinarity 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).
- 1997/1998. 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* Volume 10.

### **Audio Publications**

I serve as producer of the [Back on Track Audio Publication Series](#) from the Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland. As series producer, I solicit projects for the series and review applications for new projects. I typically edit or review all of the components of each project and issue final approval for all publications. For compact disc projects, this includes liner notes, song notes, images, and the selection of tracks. For online archives, this includes website design, major and minor texts, and the selection of audio and visual materials.

2019. *Work, Work, Work: Work and Labour History in Song*. Two compact discs. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland and SingSong, Inc. Producer, Jim Payne.
2018. "*Ahâk, Ahâk!*" *Moravian Music of the Labrador Inuit*. Compact disc. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland. Producer, Tom Gordon.
2018. *Neighbours St. John's*. Phone app. Back on Track Audio Publication Series. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland. Producers, Meghan Forsyth and Beverley Diamond. An application for mobile devices, the *Neighbours Project Phone App* uses GPS technology to indicate to a user when they are near a culturally significant site in the St. John's area and presents the user with audio recordings of personal experiences narratives relevant to that site.
2017. *What a Time, Volume 2: Ryan's Fancy*. Compact disc. St. John's: Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland and SingSong Inc. Producer, Fergus O'Byrne.

### **Public Programming (selected)**

I and the staff of the Research Centre for the Study of Music, Media, and Place at Memorial University of Newfoundland have produced a variety of public engagement events. The following is a partial list.

- 2019 LGBTQ+ Community through the Arts and Choral Music. Suncor Energy Hall, School of Music, Memorial University of Newfoundland. June 20. This event featured performances by two LGBTQ+ choirs and a panel discussion about queer communities and the arts. Approximately 45 people were in attendance.
- 2018 An Evening of Ottoman Turkish Music with Denise Gill. Suncor Energy Hall, School of Music, Memorial University of Newfoundland. October 25. This concert featured Gill

- singing and performing on the kanun (the Turkish trapezoidal zither). Approximately 60 people were in attendance.
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. This event included musical performances, poetic recitations, and remarks by the authors and other scholars of Newfoundland music and culture. September 11. Approximately 40 people were in attendance.
- 2018 An Evening of Bollywood Music with Jayson Beaster-Jones. Produced in partnership with the Friends of India Association and the Multicultural Women's Organization of Newfoundland and Labrador. St. David's Church, St. John's, Newfoundland and Labrador. March 7. This event included a public lecture by Beaster-Jones, as well as dance and music performances by local artists. Approximately 100 people were in attendance.
- 2017 West African Drumming Workshop with Steven Friedson. Produced in partnership with the Multicultural Women's Organization of Newfoundland and Labrador (MWONL). MWONL Headquarters, Nuport Building, St. John's, Newfoundland and Labrador. March 27. Approximately 45 people were in attendance.
- 2016 Book Launch for *Forgotten Songs of Newfoundland Outports as Taken from Kenneth Peacock's Newfoundland Field Collection, 1951–1961*. MMAP Gallery, Arts and Culture Centre, St. John's, Newfoundland and Labrador. November 30. This event involved musical performances and remarks by the book's author, Anna Kearney Guigné, and other scholars of Newfoundland traditional music. Approximately 40 people were in attendance.
- 2016 Film Screening of *The Music of Survival* and Public Interview with Filmmaker Orest Sushko. MMAP Gallery, Arts and Culture Centre, St. John's, Newfoundland and Labrador. November 3. Approximately 25 people were in attendance.
- 2016 North Indian Vocal Workshop with Matthew Rahaim. Produced in partnership with the Multicultural Women's Organization of Newfoundland and Labrador (MWONL). MWONL Headquarters, Nuport Building, St. John's, Newfoundland and Labrador. October 27. Approximately 25 people were in attendance.

### **Conference Organizing**

- 2018 Conference Organizer. "Phenomenology in Ethnomusicology 2018: The St. John's Conference." Bringing together eighteen leading scholars from North America, Europe, and Australia, this conference presented cutting edge research from the growing field of phenomenological ethnomusicology. Seventeen of the eighteen papers delivered at the conference were published on the MMAP YouTube channel.

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

2017. "Others, Dialectics, Horizons: Comparativisms, Work, and Life for Ethnomusicologists." Symposium on Ethnomusicology in Theory and Practice, University of California, Los Angeles. Invited paper. This conference included twenty leading scholars in ethnomusicology, including seven past presidents of the Society for Ethnomusicology.
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. Keynote lecture.

- 2011. The valual dimensions of intentionality: A phenomenological approach to meaning in expressive culture. Center for Language, Interaction, and Culture, University of California, Los Angeles, April 27. 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. 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, Wales, United Kingdom. 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 (selected)**

#### **At Memorial University of Newfoundland**

Folklore 6060: Theories of Performance

Music 7800: Expressive Culture and the Politics of Performance

Music 8001: Theoretical Issues in the Study of Music

#### **At Texas A&M University**

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

### **Past Graduate Supervision**

Please note: In American humanities fields, a “graduate committee chair” has roughly the same responsibilities as a Canadian graduate “supervisor.”

#### *Memorial University of Newfoundland*

Major research paper co-supervisor for M.A. student Ellen McCutcheon, School of Music, degree awarded 2019.

#### *Texas A&M and other universities*

Chair, M.A. Comprehensive Exam Committee for Ian Hallagan, Department of Performance Studies, degree awarded 2016.

Chair, M.A. Comprehensive Exam Committee for Kristin Drake, Department of Performance Studies (DPS), degree awarded 2015.

Chair, M.A. Thesis Committee for Christopher Johnson, DPS, degree awarded 2015. Thesis title: “Dance Floor Reverberations: Affect and Experience in Contemporary Electronic Dance Music.”



Chair, M.A. Thesis Committee for Gary Powell, DPS, degree awarded 2013. Thesis title: “Heavy Metal Humor: Humor as Social Response in Heavy Metal Culture.”

Chair, M.A. Thesis Committee for David Roby, DPS, degree awarded 2013. Thesis title: “Crust Punk: Apocalyptic Rhetoric and Dystopian Performatives.”

Member, Ph.D. Dissertation Committee for David VanderHamm, Department of Music, University of North Carolina, Chapel Hill, degree awarded, 2016. Dissertation title: “The Social Construction of Virtuosity: Skill, Value, and Musical Labor in the Twentieth and Twenty-First Centuries.”

Member, M.A. Thesis Committee for Hannah Adamy, DPS, degree awarded 2015. Thesis title: “Diva Performativity: Female Body and Voice through Euro-classical Vocal Pedagogy.”

Member, Ph.D. Dissertation Committee for Nicholas Mizer, Department of Anthropology, degree awarded 2015. Dissertation title: “The Greatest Unreality: Tabletop Role-Playing Games and the Experience of Imagined Worlds.”

Member, M.A. Comprehensive Exam Committee for Rea Sampilo, DPS, degree awarded 2015.

Member, M.A. Comprehensive Exam Committee for Miguel Maymí-Malavé, DPS, degree awarded 2013.

Member, M.A. Thesis Committee for Evleen Nasir, DPS, degree awarded 2012. Thesis title: “‘Dusty muffins’: Senior Women’s Performance of Sexuality.”

Member, Ph.D. Dissertation Committee for Marcus Aldridge, Sociology Department, degree awarded 2009. Dissertation title: “Profiles in Courage: Practicing and Performing at Musical Open Mics and Scenes.”

Member, Ph.D. Qualifying Exam Committee for Chris Westgate, Communication Department, degree awarded 2009.

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

Member, Ph.D. Dissertation Committee for Chris Kreiser, English Department, 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, M.A. Thesis Committee for David Embrick, Sociology Department, 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 M.A. 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**

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 Faculty Mentor to an MA student, 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 U.S.” The Experience Music Project, Seattle, Washington
- 1999 Chair, Copyright Events Committee, Popular Music Section of the Society for Ethnomusicology

**At Memorial University of Newfoundland**

- 2018–present Member, Ethnomusicology Research Award Committee, School of Music
- 2018–present Member, Dermot O’Reilly Legacy Award Selection Committee, Faculty of Humanities and Social Sciences
- 2016–present Member, Interdisciplinary Advisory Committee, School of Music and Department of Folklore
- 2019 Chair, Search Committee for an Assistant Professor of Ethnomusicology, School of Music

- 2019 Member, Search Committee for a Project Coordinator, School of Music
- 2018 Member, Search Committee for a Lecturer in Historical Musicology, School of Music
- 2017 Internal thesis examiner for Ph.D. candidate Rebecca Draisey-Collishaw, School of Music

**At 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 an 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 an Assistant Professor
- 2003–2004 Member, Committee to Revise Departmental By-laws 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 B.A. 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 By-laws and Promotion and Tenure Guidelines
- 1996–2000 Webmaster, Music Program

### **Conference Papers and Presentations**

- 2019 “Theory in Ethnomusicology Today.” Remarks for a roundtable entitled “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 “Disciplinary, Study Object, and the Politics of Academic and Public Practice in Ethnomusicology.” Remarks for the Past President’s Roundtable, which was entitled “Ethnomusicology Beyond Music.” Society for Ethnomusicology Annual Meeting, Bloomington, Indiana. This panel was one of a small number of sessions selected by the Program Committee for live video streaming from the Society’s website.

- 2018 “Currents and Contradictions in the Ethnomusicology of Popular Music.” Remarks for a roundtable entitled “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 entitled “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 of Newfoundland, St. John’s Newfoundland.
- 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 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 Music, Media and Place, Memorial University of Newfoundland. This was an invited paper.
- 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.” This was a plenary roundtable, and I was invited to present a paper for it by the SEM president. Society for Ethnomusicology annual meeting, Mexico City, Mexico.
- 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, Canada.
- 2007 “Stance: A New Theory of Affect, Style, and Meaning in Music.” Joint annual meeting of the U.S. 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 the 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, Canada.
- 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, Canada.
- 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, England.
- 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, Saint John's, Newfoundland, Canada.
- 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, Saint John's, Newfoundland, Canada.
- 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, Canada.
- 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.

### **Membership in Scholarly Societies**

American Folklore Society  
 Canadian Society for Traditional Music  
 Folklore Studies Association of Canada  
 International Association for the Study of Popular Music (US and Canadian Branches)  
 International Council for Traditional Music  
 Society for Ethnomusicology

Last updated: October 30, 2019