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CURRICULUM VITAE

KEY ACHIEVEMENTS	2
EMPLOYMENT	2
QUALIFICATIONS	3
RESEARCH GRANTS AND PRIZES	4
AWARDS AND HONORS	4
PUBLICATIONS	5
INTERNATIONAL RESEARCH ESTEEM AND LEADERSHIP	6
RESEARCH SUPERVISION	10
TEACHING	11
ARTISTIC PRACTICE	12
CONFERENCE ORGANIZATION AND PRESENTATION	14
RELEVANT SKILLS	17
REFEREES	18

KEY ACHIEVEMENTS

- **17 years' experience university teaching**, including courses in the theory core, aural skills and ear-training, phenomenological approaches to music theory, music technology “Aesthetics of 20th and 21st-century Music,” “Music and Sexuality,” and introductory courses in ethnomusicology;
- Recognized for **teaching excellence** by invited presentations dedicated to pedagogy and social consciousness, as well as service as Education Officer to the Society for Musicology in Ireland (2018-2019) working toward the fair and equitable representation of individuals from a wide variety of backgrounds;
- **Full design, development, and delivery of music instruction** in courses at six universities, two elementary-level day schools, and to numerous adult learners from the community;
- **Successful leadership** of international research groups and conference organization, as well as supervision of undergraduate and graduate research projects to completion;
- **12 publications** within the fields of musicology, music theory, ethnomusicology, hip-hop, electronic, and electroacoustic music as well as gender, sexuality, and critical race theory in the fields' top venues, including MIT Press, Oxford University Press (forthcoming), Cambridge University Press (forthcoming), and Universal Edition;
- Attracted nearly **\$600,000 research funding**;
- **18 awards** for outstanding scholarly research, including from the American Musicological Society (US), the Society for Music Theory (US), and the Orpheus Instituut (Belgium);
- Taken leadership of **18 international conferences** since 2011, and several symposia for the LGBTQ+ Music Study Group;
- **Public-facing Activism** leading workshops between school (K-HE) administrators, staff, students and parents regarding the unique issues that arise in the classroom and community for music students from or living in an LGBTQ2IA+ household (details available upon request).

EMPLOYMENT

- 2021- **Visiting Assistant Professor** in Music Theory and Technology, University of Dayton, Ohio
- 2016- **Executive Director and Co-Founder** LGBTQ+ Music Study Group
- 2016-2019 **Assistant Professor** in Music Theory and Musicology, Maynooth University, Ireland
- 2013-2016 **University Assistant**, Institut für Musikästhetik (Institute for Musical Criticism and Aesthetical Research), Universität für Musik und darstellende Kunst Graz, Austria
- 2012-2013 **Teaching Assistant**, School of Music, Department of Music Theory, University of Wisconsin-Madison
- 2011-2012 **Teaching Assistant**, Department of Music, Stony Brook University

- 2011 **Computer Music Studio Assistant** to Daniel Weymouth and Margaret Schedel, Stony Brook University
- 2009-2010 **Piano Instructor**, Community School for Music and Arts, Ithaca, New York
- 2008-2010 **Music Director**, Metropolitan Community Church, Binghamton, New York
- 2006-2008 **Teaching Assistant**, Department of Music, Binghamton University
- 2002-2005 **Student Assistant**, Department of Music, State University of New York at New Paltz

QUALIFICATIONS

Education

- 2016 **PhD in Musicology** (emphasis music aesthetics), Universität für Musik und darstellende Kunst Graz, Austria. Supervisor: Andreas Dorschel
- 2012-2013 **Music Theory Doctoral Studies**, University of Wisconsin-Madison
- 2012 **Master of Arts in Music History and Theory**, Stony Brook University. Thesis: “Confined Spaces/Erupted Boundaries: Crowd Behavior in Prokofiev’s *The Gambler*,” Supervisor: Ryan Minor.
- 2011 **Study Abroad**, New York-Saint Petersburg Institute of Linguistics, Cognition and Culture (NYI), St. Petersburg State University, Russia.
- 2008 **Master of Music in Piano Performance**, Binghamton University
- 2005 **Bachelor of Arts in Piano/Viola Performance and Music Therapy**, State University of New York at New Paltz
- 1996 - 2001 **Music Major** (composition, viola), the High School for Arts and Design of the Women’s International Zionist Organization (WIZO) and the Re’ut Middle School for the Arts, Haifa, Israel.

Professional Development

- 2021 Inclusive Excellence Academy session, “Redlining Dayton: From Creating to Dismantling Racial Segregation.” October 5. University of Dayton.
- 2021 Google UX Design Professional Certificate (in progress)
- 2021 Volunteer at benefit.design
- 2021 Mentee of Jordan B. Smith (TikTok), Women in Music Information Retrieval
- 2018 PhD Supervisors Course, Maynooth University
- 2018 “Speed Networking Your Research,” Maynooth University Research Development Office
- 2018 “Minimizing Implicit Bias to Improve Campus Climate: Developing Inclusive Classrooms and Faculty Search Processes,” Workshop sponsored by Society for Music Theory’s Committee on the Status of Women
- 2018 “Dealing with Microaggressions,” Workshop at Project Spectrum: Diversifying Academia, Strengthening the Pipeline Pre-Conference
- 2015 Digital Humanities at Oxford Workshop, “Humanities Data: Curation, Analysis, Access, and Reuse (Managing modern data for academic research).” 20-24 July, 2015. Oxford University, UK. Funded by the Graduate School at the Universität für Musik und darstellende Kunst Graz

RESEARCH GRANTS AND PRIZES

- 2021 Book Subvention, AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.
- 2021 Conference Grant to attend the International Society for Music Information Retrieval Conference.
- 2020 Conference Award to present at the conference for Equality, Diversity and Inclusion in Music Higher Education, SEMPRE: Society for Education, Music and Psychology Research.
- 2018 AMS Keitel-Palisca Membership and Professional Development Travel Grant, American Musicological Society.
- 2017 Article Subvention, AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.
- 2017 Article Subvention, Publications Committee of the Society for Music Theory.
- 2016- Multiple grants for the activities of the LGBTQ+ Music Study Group, funded by the Royal Musical Association, the British Forum for Ethnomusicology, the Society for Musicology in Ireland, the Society for Music Analysis, Edge Hill University, Maynooth University, and Southampton University.
- 2016 Travel grants totaling €6,793, Graduate School, University of Music and Performing Arts Graz.
- 2015 €4,000 from the State of Steiermark, Austria for the conference, “Falling Out of Line: Music and the Exceptional.”
- 2015 €1,500 from the City of Graz, Austria for the conference, “Falling Out of Line: Music and the Exceptional.”
- 2015 Minority Travel Grant, The Society for Music Theory’s Committee on Diversity.
- 2014 Awarded 4-year fellowship for PhD research supported by Förderprogramm Forschung 2013+ totaling €149,602, University for Music and Performing Arts Graz.
- 2014 Article Subvention, “Strukturelles Hören?: Von ideellen und idealen Hörern.” Institute for Music Aesthetics, Kunstuniversität Graz.
- 2013 Travel Award from UW-Madison Music Department.
- 2010 Travel Award from Stony Brook University Graduate Student Organization (x2).
- 2003-2004 \$1,000 Dr. Edwin A. Ulrich Scholarship in Music, Music Department, State University of New York at New Paltz (x2).
- 2002-2004 \$1,000 Marion Harding Scholarship in Music, Music Department, State University of New York at New Paltz (x3).

AWARDS AND HONORS

- 2022 2022 *SUNY New Paltz 40 Under Forty* award recipient.
- 2020-2021 Honorary Membership to SEMPRE: Society for Education, Music and Psychology Research
- 2016 Dissertation awarded with distinction (“mit Auszeichnung bestanden”), Graduate School, Universität für Musik und darstellende Kunst Graz.
- 2005 Honors Program graduate, State University of New York at New Paltz

- 2005 “Outstanding Graduate,” State University of New York at New Paltz.
2005 Summa cum laude and honors, State University of New York at New Paltz.

PUBLICATIONS

Monographs

- In progress *Not as Advertised: Sociotechnical Bias & Inclusion in Digitized Music.*
2022 *Sex Sounds: Vectors of Difference in Electronic Music*, MIT Press.

Edited Volumes

- In review Christopher Haworth, Danielle Shlomit Sofer, and Edward Spencer, eds., *The Digital Sociology of Music: Music Studies After The Internet.*
2022 Commissioned Guest Editor of Special Issue, “Queers from Concert Hall to Classroom.” *Contemporary Music Review*. In Preparation.
2018 Christa Brüstle and Danielle Sofer, eds., *Elizabeth Maconchy: Music as Impassioned Argument*. Vienna – London – New York: Universal Edition. ISBN-10: 3702475621.

Peer-Reviewed Essays

- In preparation “‘Seattle was a Riot’: Musical effects of urban policies, geographies, and technologies.” In Christopher Haworth, Danielle Shlomit Sofer, and Edward Spencer, eds., *The Digital Sociology of Music: Music Studies After The Internet.*
2020 “Categorising Electronic Music,” *Contemporary Music Review* 39/2, Special Issue, “Contemporaneities,” ed. Patrick Valiquet, 231-251. DOI: <https://doi.org/10.1080/07494467.2020.1806628>
2020 “Spectres of Sex: Tracing the Tools and Techniques of Contemporary Music Analysis,” *Zeitschrift der Gesellschaft für Musiktheorie* 17/1, Special Issue, “Music Theory and Gender Studies,” eds. Cosima Linke and Ariane Jeßulat, 31–63. DOI: <https://doi.org/10.31751/1029>
2018 “Breaking Silence, Breaching Censorship: ‘Ongoing Interculturality’ in Alice Shields’s Electronic Opera *Apocalypse*.” *American Music* 36/2, 135-162. **Recipient of subventions from the AMS and the SMT (2017)**, DOI: <https://doi.org/10.5406/americanmusic.36.2.0135>
2018 “The Macropolitics of Microsound: Gender and Sexual Identities in Barry Truax’s *Song of Songs*.” *Organised Sound* 23/1, 80-90, DOI: <https://doi.org/10.1017/S1355771817000309>

Invited Articles

- In preparation Chapter on Elizabeth Maconchy’s Operas. In Justin Vickers and Lucy Walker, *Maconchy in Context*, Cambridge University Press.
2022 “Playing by the Rules in the House of the Dead” Engaged Music Theory Blog. <https://engagedmusictheory.com/2022/05/17/playing-by-the-rules-in-the-house-of-the-dead/>
2021 “Le sexe comme champ d’investigation: Réévaluer les outils et techniques d’analyse de la musique contemporaine,” *Circuit musiques contemporaines* 31/1: Special Issue, “Queer Speech and Music Creation,” translated by Vanessa Blais-

- Tremblay and Martine Rhéaume. https://revuecircuit.ca/articles/31_1/03-le-sexe-comme-champ-dinvestigation/
- 2018 “Death Becomes Him: Elizabeth Maconchy’s One-Act Opera *The Departure*,” in *Elizabeth Maconchy: Music as Impassioned Argument*, eds. Christa Brüstle and Danielle Sofer, Universal Edition, 180-196.
- 2017 “Strukturelles Hören?: Neue Perspektiven auf den ›idealen‹ Hörer,” in *Geschichte und Gegenwart des musikalischen Hörens. Diskurse – Geschichtete(n) - Poetiken*, eds. Klaus Aringer, Franz Karl Praßl, Peter Revers und Christian Utz, Rombach Verlag, 107-132.
- 2014 Review of “‘Platonic Rhizomes in Computer Music’: Concert and Keynote Speaker Panel at the 2014 joint conference of the International Computer Music Association and the Sound and Music Computing Conference,” *Array: The Journal of the International Computer Music Association* (2015-2016): 25.
- 2014 Prefaces to study scores, “Erwin Schulhoff, Symphony No. 5,” and “Ludwig Thuille, Piano Quintet, Op. 20,” *Repertoire & Opera Explorer*. Munich: Musikproduktion Jürgen Höflich.
- 2010-2014 Concert notes for “Clocks in Motion” Percussion Ensemble; Chamber Music Silicon Valley; Stony Brook Symphony Orchestra.

Conference Proceedings

- 2016 “Music in Transit: An Interactive Interview with Juliana Hodkinson.” *The Dark Precursor: International Conference on Deleuze and Artistic Research*, eds. Paulo de Assis and Paulo Giudici: Open-Access Rich-Media Proceedings, Ghent, Belgium. **Best Presentation Award Recipient.**
<https://www.researchcatalogue.net/view/237890/237891>
- 2014 “Eroticism and Time in Computer Music: Juliana Hodkinson and Niels Rønsholdt’s *Fish & Fowl*.” “Music Technology Meets Philosophy: From Digital Echoes to Virtual Ethos,” proceedings of the ICMC-SMC 2014: 40th International Computer Music Conference joint with the 11th Sound and Music Computing Conference, 14-20 September, Athens, Greece, volume 1: 148-153.

INTERNATIONAL RESEARCH ESTEEM AND LEADERSHIP

Awards and Honors (see above)

Reviewer of International Publications

- 2022- *Music Analysis Journal*
 2019- Oxford University Press
 2017- *Music Theory Spectrum Journal*
 2013- *Organised Sound: An International Journal of Music and Technology*

National and International Research Leadership

- 2021- Organizing member, Sound and Technology Working Group of the Consortium for History of Science, Technology & Medicine
 2021-2023 Publication Awards Committee, Society for Music Theory.

- 2020- Member, Executive Board, *Partisan Notes* Music Magazine.
- 2020- Group Member, Engaged Music Theory <https://engagedmusictheory.com/>
- 2016-2020 Co-founder and Executive Director of International and Interdisciplinary Research Alliance LGBTQ+ Music Study Group <https://www.lgbtqmusicstudygroup.com/>
- 2018-2019 Education Officer and Co-opted Council Member, Society for Musicology in Ireland.
- 2018-2019 Member of the Teaching and Learning Committee of the Faculty of Arts, Celtic Studies and Philosophy at Maynooth University.
- 2017-2019 Chair of the LGBTQ Study Group of the Royal Musical Association.
- 2017-2020 Co-Author of *Performing, Experiencing and Theorizing Augmented Listening (PETAL): Interpretation and Analysis of Macroform in Cyclic Musical Works*, Christian Utz (PI), Universität für Musik und darstellende Kunst Graz, funded by the Austrian Science Fund (FWF), €337,661.50.
- 2015 €4,000 from the State of Steiermark, Austria for the conference, “Falling Out of Line: Music and the Exceptional.”
- 2015 €1,500 from the City of Graz, Austria for the conference, “Falling Out of Line: Music and the Exceptional.”
- 2015 Musicologist collaborator in “Parisflâneur: Binaural Audio Augmented Environment” by Martin Rumori exhibited and investigated within the *klangräume* research project (2013–2015), Gerhard Eckel (PI).
- 2015 “Music in Transit: An Interactive Interview with Juliana Hodkinson,” International Artistic Research Project with Scenatet Ensemble (Denmark). Performances in Graz, Austria, and Ghent, Belgium. Funded by SNYK Contemporary Music Denmark, The University of Music and Performing Arts Graz, and the Austrian Science Fund (FWF) project “Emotional Improvisation,” Deniz Peters (PI), € 7,559.

Invited Talks

- 2022 “A Case for Overtones.” A Special Session organized by the Post-1945 Music Analysis Interest Group. New Orleans, Louisiana, USA.
- 2022 “Electronic Music and Style.” Boyer College of Music and Dance, Temple University.
- 2022 “From Erotic Essence to Pornosonic: A Brief History of Electronic Music.” Book promotion, *Sex Sounds*. 10 February. Research Centre for Music, Culture and Identity (CMCI) at University of Huddersfield, UK.
- 2021 “And When We Tell Our Stories, Where Do They Go?” Lecture and Roundtable discussion on the subject, “Fighting Systemic Barriers in Electronic Music.” Conference of “Unsung Stories: Oral Histories of Women at Columbia’s Computer Music Center,” Ellie Hisama and Zosha Di Castri (PIs). Columbia University.
- 2021 “Electrosexual Music.” Book promotion, *Sex Sounds*. 26 May. University of York, UK.
- 2020 “Electrosexual Music.” Book promotion, *Sex Sounds*. 22 October. Louise Hanson-Dyer Colloquium Series, University of Melbourne, Australia.
- 2020 “Encountering Gender in Musical Performance Practice Then and Now,” culminating workshop of *Performing, Experiencing and Theorizing Augmented*

Listening (PETAL): Interpretation and Analysis of Macroform in Cyclic Musical Works, Christian Utz (PI), Universität für Musik und darstellende Kunst Graz, March 10-13 (postponed).

- 2019 “From Anna to Annea: Cruising Lockwood’s Experimental Currents.” 26 November. “Komponistinnen” series of the Zentrum für Genderforschung, Universität für Musik und darstellende Kunst Graz.
- 2019 “Spectres of Sex: Tracing the Tools and Techniques of Contemporary Music Analysis.” 26 November. “Musicology and Diversity” seminar, Zentrum für Genderforschung, Universität für Musik und darstellende Kunst Graz.
- 2019 “Queer Stats.” 9 November, 2019. Society for Music Theory’s Queer Resource Group Business Meeting. Annual meeting of the Society for Music Theory, Columbus, Ohio, USA.
- 2019 “Code-Switching in Electronic Music.” 20 February. Seminar in Musicology Series, School of Music, University College Dublin.
- 2018 “Mastering Sex in and out of the Studio.” 2 February. Research Colloquium of the Department of Music, Maynooth University.
- 2016 “Hearing Presence in Recent Music.” 8 November. Invited Speaker Seminar Series of the Department of Philosophy, Maynooth University.
- 2016 Round Table speaker, international conference on “Gender Studies in der Musikwissenschaft. Entwicklungen, Positionen, Tendenzen,” 24-5 June. University of Music and Performing Arts Graz.
- 2014 “Juliana Hodkinson, Composer in a Networked World.” 19 May. “Komponistinnen” series of the Zentrum für Genderforschung, Universität für Musik und darstellende Kunst Graz.
- 2014 “Making Sex Sound?” 27 October. Signale-Graz Soirée at the Institute for Electronic Music and Acoustics, Universität für Musik und darstellende Kunst Graz.
- 2014 “‘Structural Listening’: The Ideal Type Revisited.” 14 May. Music Theory Colloquium, Institute for Composition, Theory of Music, History of Music, and Conducting, Universität für Musik und darstellende Kunst Graz.
- 2014 “‘Not a voice, not a word’: The Closing from Maconchy’s One-Act Opera *The Departure*.” 24-25 October. Symposium on the music of Elizabeth Maconchy. Universität für Musik und darstellende Kunst Graz.
- 2014 “Convergences in Music Analysis (or, Music Theory’s Queer Complex).” Society for Music Theory’s Queer Resource Group Business Meeting on the topic “What happens when Queer Theory + Music Theory?” 6-9 November. Annual meeting of the Society for Music Theory, Milwaukee, Wisconsin, USA.
- 2013 Discussant, Round Table with Annie Gosfield, „Tag für eine Komponistin,“ 9 December. Zentrum für Genderforschung, Universität für Musik und darstellende Kunst Graz, Austria.

Classroom Visits

- 2021 Music Theory Proseminar, Ellie Hisama, Columbia University, 15 February.
- 2021 Introduction to Computer Music, Margaret Schedel, Stony Brook University, 5 March.

Media Appearances and Coverage

- 2021 Interviewer together with Vivian Luong, Engaged Music Theory blog series, inaugural video blog.
- 2021 Interviewer for Alice Shields portion in podcast series, “Unsung Stories: Oral Histories of Women at Columbia’s Computer Music Center,” Ellie Hisama and Zosha Di Castri (PIs), Columbia University. www.unsungstoriescmc.com
- 2021 Comedian at Bright Club Dublin, a science comedy hour. Virtual.
- 2019 Invited Speaker, Sounding the Feminists Professional Development Workshop and Filmed Interview, “[Writing About Music for the Public](#).” Dublin, Ireland.
- 2016 [Comedian at Bright Club](#), a science comedy hour, Dublin Science Week. Stags Head Pub, Dublin.
- 2014 Musicologist interviewed for the RTÉ Lyric FM Ireland documentary on Elizabeth Maconchy, aired 11 November.
- 2012 Musicologist in Residence, Chamber Music Silicon Valley.

Academic Leadership and Administrative Service within the University

- 2022- Director, Musical Arts Learning Lab (MALL), University of Dayton
- 2019-2020 LGBTQ+ Task Force, Society for Music Theory
- 2018-2019 Co-Founder and Committee Member, Maynooth University Sexualities and Gender Research Network
- 2018-2019 Member, Teaching and Learning Committee for the Faculty of Arts, Celtic Studies, and Philosophy
- 2017-2019 Member, Undergraduate Student Committee, Department of Music, Maynooth University
- 2019 Member, Steering Committee to design popular music performance strand, BA and BMus, Maynooth University.
- 2017 Member, Steering Committee to oversee the new BA and BMus curriculum, Department of Music, Maynooth University
- 2011-2013 Volunteer, annual meeting of the American Musicological Society (San Francisco, 2011; New Orleans, 2012; Pittsburgh, 2013)
- 2011 Student Representative, Graduate Student Committee of the Department of Music (for approval of advancement to doctoral candidacy), Stony Brook University.
- 2011 Student to Faculty Liaison, Department of Music (representing 285 graduate students), Stony Brook University.
- 2010 Senator for the Department of Music to the Graduate Student Organization, Stony Brook University.
- 2007 Senator for the Department of Music to the Graduate Student Organization, Binghamton University.
- 2007 Co-Founder and Treasurer of the Music Department Graduate Student Organization, Binghamton University.

Membership

- 2022- American Studies Association
- 2021- Society for Cinema and Media Studies
- 2021- American Viola Society
- 2021- International Society for Music Information Retrieval (ISMIR)

2020-	Women in Music Information Retrieval (WiMIR)
2016-	Society for Musicology in Ireland (SMI)
2011-	Society for Music Theory (SMT)
2010-	American Musicological Society (AMS)
2020-2021	Association of Internet Researchers (AoIR)
2019-2021	City of Dublin Chamber Orchestra
2019-2021	Cuore Chamber Choir, Ireland
2020-2021	Honorary member of SEMPRES: Society for Education, Music and Psychology Research
2016-2020	Royal Musical Association (RMA)
2017-2019	Society for American Music (SAM)
2016-2018	Society for Music Analysis (SMA)

RESEARCH SUPERVISION

Internal Doctoral Postgraduate Examining

2018 Emma Scanlon, “Pianism Reimagined: an analytical inquiry of left-hand piano through the career and commissions of Paul Wittgenstein.” PhD Thesis.

MA Supervision

2019 Niamh Keane, “The Spotification of the Singer Song-Writer.” MA Thesis. Maynooth University.

2018 Sophia Leithold, “Desire, Disappointment, Love and Death: Topics in Elizabeth Maconchy's Chamber Operas *The Sofa* and *The Departure*.” MA Thesis. University of Music and Performing Arts Graz.

2017 Oluş Alkan, “Song, Wheel, and Treadle: An Analysis of Schubert's *Gretchen am Spinnrade*.” MA Thesis. Maynooth University.

MA External Examining

2017 Ruth Gahan, “Samuel Barber – A prominent composer for voice: discovering Barber's *Despite and Still*, op.41.” MA Thesis.

Undergraduate Capstone Project Supervision

2019 Katie Gartland, “Gender Politics: The Juxtaposition of Misogyny and Feminism in Today's Hip-Hop Culture.”

Adam Gibbons, “David Bowie: Aesthetics and Genre.”

2018 Méabh Barry, “Can I Be Me? Gender, Race & Sexuality in Popular Music from the 1960s to the Present Day.”

Laura Halligan, “Expressing the Inexpressible: Music's Role in Creating a Means of Expression for People with Autism.”

Patrick McGinley, “Alfred Schnittke's Penitential Verses: An Analysis.”

Rita Perry, “Music and Conflict: Music of Resistance and Coexistence in Spaces of Political Conflict.”

Meabh Reilly, “Why female jazz instrumentalists should now be more recognized for their roles during the 1920s and 1930s.”

- 2017 Aoife Fennel, “Moving through the motions: A study of motion reactive music through movement and dance.” Awarded highest mark in Department of Music for 2017.
Sarah Troy, “Ludovico Einaudi: A simplistic illusion.”

Mentoring

- 2021 Orlando Enrique Fiol, music theorist
2018-2019 Robert Kilpatrick, composer, Dublin
2017-2018 Cordelia Chenault, vocalist, Frankfurt am Main
2014-2017 Sophia Leithold, musicologist, University of Music and Performing Arts Graz
2015-2018 David Buschmann, musicologist

TEACHING

Instructor of Record

Graduate Seminars

- 2018 Music Aesthetics of the 20th and 21st centuries (4-8 students, Maynooth University)
2014-2016 Music and Sexuality (proseminar undergraduate and graduate combined, music history and theory, Kunstuni Graz)

Undergraduate Courses

- 2023 Pop Music in the Archives (upper-level)
2022 Introduction to Music Technology (specialized minor)
2022 Music Theory II (Year 1 majors)
2021 Music Theory I (Year 1 majors)
2021 Fundamentals of Music (non-majors)
2018-2019 Creativity and Techniques II (Year 1 aural skills and ear-training, 20 students, Maynooth University)
2016-2018 Analytical Methods III (Year 3 music theory, 50 students, Maynooth University)
2006-2018 Applied Piano (majors) and Secondary Piano (non-majors)
2016 Music Analysis for Musicologists (music theory, 5 students, Kunstuni Graz)
2014-2016 Music and Sexuality (proseminar music history and analysis, undergraduate and graduate combined, Kunstuni Graz)
2015 Musicological Research Techniques (Year 1, 30 students, Kunstuni Graz)
2015 Aesthetics Projects, (Year 3 music philosophy, Oxford tutorials, Kunstuni Graz)
2012-2013 Musica Practica section (Year 1 music theory, 10 students, University of Wisconsin-Madison)
2012 Hebrew tutorials (University of Wisconsin-Madison)
2011-2012 Fundamentals of Music (music theory for non-majors, 35 students)
2006-2008 Beginning Class Piano (keyboard skills and music theory for non-majors, 12 students, Binghamton University)

Team Teaching

Graduate Seminars

2014 Schwule Klänge? (Queer Sounds?) (proseminar undergraduate and graduate combined, music history and theory, 12 students, Kunstuni Graz)

Undergraduate Courses

2018-2019 Music and Meaning in Contemporary Western Society (Year 2 music philosophy, ethnomusicology and popular music, 80 students, Maynooth University)
2017-2018 Music and Identity (Year 3 musicology and ethnomusicology, 80 students, Maynooth University)
2016-2018 Introduction to Music, lead coordinator (Year 1 survey of all musical disciplines including musicology, ethnomusicology, theory and analysis, 150 students, Maynooth University)
2016 Issues in Musicology & Ethnomusicology (Year 3, 80 students, Maynooth University)
2014 Schwule Klänge? (Queer Sounds?) (proseminar undergraduate and graduate combined, music history and theory, 12 students, Kunstuni Graz)
2012-2013 Musica Practica lecture (Year 1 music theory, 30 students, University of Wisconsin-Madison)
2006-2008 Beginning Voice Collaborative Pianist and Coach (non-majors, 30 students, Binghamton University)
2008 Theory II (Year 3, 35 students, Binghamton University)
2007 Theory I (Year 3, 35 students, Binghamton University)

Further Teaching

2013 Summer Music Clinic: “Singing from a Score” and “String Quartet Study” (University of Wisconsin-Madison)
2010-2013 Hebrew Instructor
2007 Piano, Interlochen Arts Camp, Michigan.

ARTISTIC PRACTICE

Performance

Primary teachers: Sheridan Currie (viola), principal, Dayton Philharmonic Orchestra; Michael Salmirs (piano), Binghamton University; Debra Moree (viola), Ithaca College; Carole Cowan (viola), Newburgh Chamber Music; Yoram Meyouhas (viola), former principal, Israel Chamber Orchestra.

AWARDS & RECOGNITION (for creative work)

2008 Department of Music Certificate of Achievement Award, Binghamton University.
2007 Violist in Residence, International Chamber Music Festival and Institute at St. Mark's School, Southborough, Massachusetts.
2003 Student Honor's Recital Recipient, State University of New York at New Paltz. 4 December.

SELECT PUBLIC PERFORMANCES

2020 **Music Director and performer**, Yom Hazikaron LeHalalei Ma'arakhot Yisrael ul'Nifge'ei Pe'ulot HaEivah (Memorial Day), Embassy of Israel in Ireland.

- 2015 **Music Director and performer**, “Tag für eine Komponistin” dedicated to composer Juliana Hodkinson, Lead Organizer, Open Cube Concert Series of the Institute for Electronic Music and Acoustics, in cooperation with Zentrum für Genderforschung (Center for Gender Studies) and the Institut für Musikästhetik (Institute for Music Aesthetics), Universität für Musik und darstellende Kunst Graz. 12 January.
- 2014 **Technician** on the Installation Team at the joint meeting of the International Computer Music Association and the Sound and Music Computing Conference (Athens, Greece).
- 2011-2 **Sound Technician**, numerous electronic and electroacoustic concerts. Staller Center for the Arts, Stony Brook University.
- 2011 **Assistant** at the Electroacoustic Music Studies Network Conference (NYC)
- 2010 **Solo Faculty Piano Recital** for the Bicentennial of the births of Chopin and Schumann. Community School for Music and Arts. 9 March.
- 2009 **Solo Faculty Piano Recital**. Community School for Music and Art. 1 December.
- 2005 **Soprano soloist** with the SUNY New Paltz Concert Choir. Stern Auditorium, Carnegie Hall.
- 1998 **Chorus**, Ghetto (Jehoschua Sobol). Haifa Municipal Theatre, Israel.
- 1997 **Child Spirit**, The Magic Flute (Mozart). Haifa Opera, Israel.

Composition

Primary teachers: Daniel Weymouth, Stony Brook University; Yinan Leef, President of the Jerusalem Academy of Music and Dance; Haim Permont, Jerusalem Academy of Music and Dance; Eitan Steinberg, University of Haifa.

AWARDS & RECOGNITION (for creative work)

- 2015 Best Presentation Award for Artistic Research, “Music in Transit: An Interactive Interview with Juliana Hodkinson.” The Dark Precursor: International Conference on Deleuze and Artistic Research, 9-11 November, 2015. Orpheus Institute, Ghent, Belgium.

SELECT PERFORMANCES

- 2015 “Music in Transit: An Interactive Interview with Juliana Hodkinson.” Artistic research performance-presentation at The Dark Precursor: International Conference on Deleuze and Artistic Research, 9-11 November. Orpheus Instituut, Ghent, Belgium. 20 minutes.
<https://www.researchcatalogue.net/view/237890/237891>
- 2012 “I Never Wish to Sing,” for soprano, percussion, flute and electronics. Karen Bishop, Nicole Tuma, Sean Kleve, and Danielle Sofer at University of Wisconsin-Madison. 6.5 minutes. <https://www.shlomitsofer.com/listen>
- 2001 Three Short Pieces for Violin and Piano. Performed by Hadas Maissis and Rani Orenstein at WIZO High School for Arts and Design, Haifa, Israel. 4 minutes.
- 2000 Suite for Solo Cello. Performed by Rob Bloomfield at Apple Hill Center for Chamber Music. 7 minutes. <https://www.shlomitsofer.com/listen>

CONFERENCE ORGANIZATION AND PRESENTATION

Conferences Organized

- 2022 Symposium of the LGBTQ+ Music Study Group, Program Committee Member, University for Music and Performing Arts Vienna, Austria. 22nd-24th April.
- 2021 Co-organizer and Selection Committee Member with Christopher Haworth and Ed Spencer, “Information Overload? Music Studies in the Age of Abundance,” Department of Music, University of Birmingham, UK. 8-10 September.
- 2021 “Queer Forum” a social and networking event of the LGBTQ+ Music Study Group, University of York. 24-5 June.
- 2020 Affiliated organizer and promoter, “Equality, Diversity and Inclusion in Music Higher Education,” one-day event convened by the Royal Musical Association and MusicHE (formerly NAMHE) in partnership with LGBTQ+ Music Study Group, City, University of London. 24 January.
- 2019 Society for Music Analysis’s International Music Analysis Conference, Program Committee Member, University of Southampton. 29-31 July.
- 2019 Symposium of the LGBTQ+ Music Study Group, “Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship,” Program Committee Member, University of Southampton. April 26-27.
- 2018 Irish Sound Science and Technology Association (ISSTA), Program Committee Member, Ulster University, Derry, Northern Ireland. 9-10 November.
- 2018 LGBTQ+ Music Study Group. “Queerness, Voice, Embodiment,” Lead Organizer, Maynooth University, Ireland. 20-21 April.
- 2017 First annual symposium of the LGBTQ+ Music Study Groups, “Queer, Music, Intersections,” Lead Organizer, Edge Hill University, Ormskirk, UK. 26-27 May.
- 2016 Social Event to launch the LGBTQ+ Study Group of the Royal Musical Association, British Forum for Ethnomusicology, the Society for Musicology in Ireland, and the Society for Music Analysis, Lead Organizer, Bedford Square, London, UK. 5 November.
- 2016 Organizer and Selection Committee Member, “Experiments in Music Research: Reassessing Pierre Schaeffer's Contributions to Music and Sound Studies,” Department of Music, University of Birmingham, UK. 9 December.
- 2015 Lead Organizer, “Falling Out of Line: Music and the Exceptional,” Keynote Paul Attinello. Zentrum für Genderforschung, Institut für Musikästhetik, Universität für Musik und darstellende Kunst Graz. Funded by the city of Graz, the Styrian state, and AIDS-Hilfe Graz. 4-5 December.
- 2013 Midwest Graduate Music Consortium, Advisory Board Member, University of Chicago, Illinois. 12-13 April.
- 2012 “Between Difference and Engagement: Music and Politics,” Publicity Committee Member, Stony Brook University Graduate Symposium.
- 2011 “Perspectives on Performance,” Publicity Committee Member, Stony Brook University Graduate Symposium.

Conference Sessions Organized

- 2018 “LGBTQ+ Mental Health in University Music Departments,” sponsored panel of the Royal Musical Association’s LGBTQ Study Group, The Royal Musical Association Annual Conference, University of Bristol, UK. 13-15 September.
- 2018 “Identities, Ethnicities and Nationalism in Ireland,” Annual Symposium of the LGBTQ+ Music Study Group “Queerness, Voice, Embodiment,” Maynooth University. 20-21 April.
- 2017 “Music and Musical Expression in LGBTQ+ Activism,” Convener and Speaker, sponsored panel of the Royal Musical Association’s LGBTQ Study Group, The Royal Musical Association Annual Conference, University of Liverpool. 9 September.

International Conference Papers

- 2022 “A Case for Overtones.” Invited paper on a Special Session: “Reframing Post-Tonal Pedagogy for the Twenty-First Century,” sponsored by the Post-1945 Music Analysis Interest Group, Society for Music Theory, 10-13 November, New Orleans, Louisiana, USA.
- 2022 “Does Fire Cast A Shadow?” Panel Sponsored by the Sound Studies Caucus, American Studies Association, 3-6 November, New Orleans, Louisiana, USA.
- 2022 “Seattle’s Musical & Racial Schism in the Time of Personal Computing.” Society for Cinema and Media Studies, 31 March - 3 April, Chicago, Illinois, USA.
- 2020 “Sex, Samples, Self: Performing Availability from Donna Summer to TLC.” The Annual Meeting of the American Musicological Society, 5-8 November. Minneapolis, Minnesota, USA.
- 2020 “Sex, Samples, Self: Girlhood from Donna Summer to TLC.” MoPOP Pop Conference: “Forever Young: Popular Music and Youth Across the Ages,” 27-30 September. Museum of Pop Culture, Seattle WA.
- 2020 “Queer Academic Activism: Intersectional Perspectives on Equality, Diversity and Inclusion in Music Departments Today.” Presented together with Thomas Hilder and Rachel Cowgill. “Equality, Diversity and Inclusion in Music Higher Education,” one-day event convened by the Royal Musical Association and MusicHE (formerly NAMHE), 24 January. City, University of London. **Recipient of Conference Award from SEMPRES.**
- 2018 “Mastering Sex in and out of the Studio.” The Annual Meeting of the Society for Music Theory, 1-4 November. San Antonio, Texas, USA.
- 2018 “Forming and Framing Queer Urban Musical Communities in the Pacific Northwest.” Joint-Alternative Session of the American Musicological Society and the Society for Music Theory, “Diversity and Discipline in Hip-Hop Studies,” 1-4 November. San Antonio, Texas, USA.
- 2018 “The Sounds of (Sex) Music.” Rethinking Sound Conference. 30-31 March. Hanyang University, Seoul, Korea.
- 2017 “(Un)veiling Sound: Hearing Both Ways.” Themed session of the Royal Musical Association’s LGBTQ+ Music Study Group, “Music and Musical Expression in LGBTQ+ Activism.” 9 September. Royal Musical Association annual conference, University of Liverpool, UK.

- 2017 “Un-bracketing the *objet sonore* in Schaeffer’s ‘Erotica.’” The 15th annual plenary conference of The Society for Musicology in Ireland, 16-18 June. Queen’s University Belfast, Belfast, Northern Ireland.
- 2016 “Breaking Silence, Breaching Censorship: ‘Ongoing Interculturality’ in Alice Shields’s Electronic Opera *Apocalypse*.” The 14th annual plenary conference of The Society for Musicology in Ireland, 10-12 June. Dublin City University, Dublin, Ireland.
- 2016 “The ‘Ongoing Interculturality’ of Alice Shields’s *Apocalypse*.” The “Deleuze + Art: Multiplicities | Thresholds | Potentialities” conference, 8-10 April. Trinity College Dublin, Dublin, Ireland.
- 2015 “Identity and Orientation in Barry Truax’s *Song of Songs*.” The Annual Meeting of the Society for Music Theory, 29 October – 1 November. St. Louis, Missouri, USA. **Recipient of Minority Travel Grant from SMT.**
- 2015 “‘I Keep Memory at Arm’s Length’: Erotic Possibilities of Time-Stretching in Electroacoustic Music.” Orpheus Instituut Seminar, “The Making of Musical Time: Temporality in Musical Composition and Performance,” 25-26 February. Orpheus Instituut, Ghent, Belgium.
- 2014 “Eroticism and Time in Computer Music: Juliana Hodkinson and Niels Rønsholdt’s *Fish & Fowl*.” Poster at the joint conference of the International Computer Music Association and the Sound and Music Computing Conference, “Music Technology Meets Philosophy: From Digital Echoes to Virtual Ethos,” 14-20 September. Athens, Greece.
- 2014 “‘A System of Systems’: Negotiations with the Ideal Listener.” University of North Georgia Arts & Letters Conference 2014, “Utopia in the Arts, Humanities and Social Sciences,” 28 February-2 March. Dahlonega, Georgia, USA.
- 2013 “‘Love to Love You Baby’: Donna Summer and the Ambiguous Labor of Disco Queens.” Feminist Theory and Music conference, “FTM 20-21: New Voices in the New Millennium,” 31 July - 4 August. Hamilton College, Clinton, New York.
- 2013 “Elusive Narratives Both Fish & Fowl: Structures of Representation in the Electroacoustic Music of Juliana Hodkinson and Niels Rønsholdt.” The Graduate Music Symposium of the Music Graduate Students’ Society of McGill University, 15 - 17 March. Montreal, Canada.
- 2012 “Who’s Afraid of Emilia Marty? The Path to New Pastures in the Speech Melodies of Leoš Janáček.” A symposium “Věc Makropulos: A Symposium on the Opera of Leoš Janáček” held at the Bohemian National Hall, NYC, 8 May. Sponsored by the NYU Music Department, the Bohemian Benevolent & Literary Association, and the Metropolitan Opera. New York, New York, USA.
- 2012 “History Under the Rubric of ‘Soviet’ Music.” Stony Brook University Graduate Student Symposium, “Between Difference and Engagement: Music and Politics,” 17 February.
- 2011 “Dostoevsky and Political Ideology in Early Twentieth Century European Opera.” Symposium, “Culture/Cognition Fest,” 27 July. St. Petersburg-New York Institute of Linguistics, Cognition and Culture, Russian Language and Culture Institute at the Faculty of Philology, St. Petersburg University, Russia.

Panels Chaired

- 2020 “Inclusive Creativity: Music Composition, Performance and Education,” presented by Frank Lyons (University of Ulster), December 10, “Musik und Inklusion” Study Day in the Center for Gender Studies, University of Music and Performing Arts Graz.
- 2018 “LGBTQ+ Mental Health in University Music Departments” (convener), Royal Musical Association, Bristol, UK.
- 2018 “Performance,” Annual Symposium of the LGBTQ+ Music Study Group, Maynooth University, University, UK.
- 2017 “Music and Musical Expression in LGBTQ+ Activism” (convener), Royal Musical Association, Liverpool, UK.
- 2017 “Embodiment and Performance,” Annual Symposium of the LGBTQ+ Music Study Groups, Edge Hill University, UK.
- 2017 “Twentieth-Century Composers.” Society for Musicology in Ireland, Queen’s University Belfast, Northern Ireland.

RELEVANT SKILLS

Languages

English (native language)

Hebrew (fluent)

German (C1 proficiency)

Russian (fair reading and speaking knowledge, Erasmus in St. Petersburg in 2011)

French (reading knowledge)

Computer Skills

- + Music Software (Finale, Sibelius, Max/MSP, Reason, ProTools, SoundHack, SPEAR, Sonic Visualizer, Audacity, Ableton)
- + Microsoft Office (Excel, Word, PowerPoint, Outlook)
- + Website building and maintenance (WordPress, Wix)
- + Programming Languages (Java, LaTeX, HTML, CSS, XML, Python)
- + Graphic Design (Photoshop, Gimp)

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June 3, 2022

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