

University of California, Berkeley
Department of Music
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Education

- Ph.D. Northwestern University, 2009. Performance Studies
Diss.: "Musicking at the Crossroads of Diaspora: Afro Asian Musical Politics."
Advisor: E. Patrick Johnson
- M.A. Northwestern University, 2003. Performance Studies
- B.A. Colorado College, 2000. Music and Drama (cum laude)

Employment History

Assistant Professor of Music, University of California, Berkeley, 2009-
Acting Assistant Professor of Music, University of California, Berkeley, 2008-2009 (on leave
to complete Presidential Fellowship at Northwestern University)

Published Work

BOOK: *Yellow Power, Yellow Soul: The Radical Art of Fred Ho*. Co-edited with Roger Buckley. University of Illinois Press, 2013.

CHAPTER: "Introduction." *Yellow Power, Yellow Soul: The Radical Art of Fred Ho*. Eds. Tamara Roberts and Roger Buckley. University of Illinois Press, 2013.

JOURNAL: *Michael Jackson in/as U.S. Popular Culture*. Special issue of *Journal of Popular Music Studies*, 23.1 March 2011. Co-edited with Brandi Wilkins Catanese.

ARTICLE: "Michael Jackson's Kingdom: Race, Music, and the Sound of the Mainstream." *Journal of Popular Music Studies*, 23.1 (March 2011).

CHAPTER: "The Elusive Truth: Intercultural Music Exchange in 'Addictive.'" *Interculturalism: Exploring Critical Issues*. Eds. Dianne Powell and Fiona Sze. Oxford: Inter-Disciplinary Press, 2004, pg. 83-86.

ENCYCLOPEDIA ENTRY: "Intercultural and interracial music." *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture*. Ed. Jacqueline Edmondson. Santa Barbara: Greenwood, 2013.

Work in Progress

BOOK: *Resounding Afro Asia: Interracial Music and the Performance of Unity*. Oxford University Press, forthcoming.

CHAPTER: "Voicing Masculinity." *Blacktino Queer Performance: An Anthology*. Eds. E. Patrick Johnson and Ramón H. Rivera-Servera. Duke University Press, under review.

ARTICLE: "Spiritual Technologies and the Metaphysics of Enslavement." Article in process.

Grants/Fellowships/Awards

Faculty Research Grant, UC Berkeley Committee on Research, 2014 (\$6000)

Research Fellowship, UC Berkeley Townsend Center for the Humanities, 2012-13 (50% research leave)

Humanities Research Fellowship, UC Berkeley, Spring 2012 (one semester research leave)

Research Grant, Hellman Family Faculty Fund, 2011 (\$19,110)

Faculty Research Grant, UC Berkeley Committee on Research, 2010 (\$4050)

Fred Ho Fellowship, Asian American Studies Institute, University of Connecticut, 2010 (\$1000)

American Cultures Course Development Grant, UC Berkeley, Spring and Fall 2010 (\$1000 total)

Instructional Improvement Grant, UC Berkeley Office of Educational Development, 2010 (\$400)

Northwestern University Presidential Fellowship, 2008-2009 (two years of complete funding – only used one year)

Riley Postdoctoral Fellowship (Consortium for Faculty Diversity in Liberal Arts Colleges), Colorado College, 2008-2009 [declined]

Robert S. and Gertrude B. Breen Memorial Award. Awarded by the Department of Performance Studies, Northwestern University, 2005 (\$2900)

Chicago After Dark Theater Award for Technical Excellence. Awarded by *Gay Chicago Magazine*, 2005

Ford Foundation Predoctoral Fellowship, 2004-2007 (three years of complete funding)

Northwestern University Graduate Research Grant, 2006

Research Assistantship (for Prof. Victoria Levine, Ethnomusicology), Colorado College, 1998-2000

Riley Prize for Devoted Service and Excellence in Drama. Awarded by the Department of Drama and Dance, Colorado College, 2000 (\$400)

Cowperthwaite Prize for Overall Excellence in Music. Awarded by the Department of Music, Colorado College, 2000 (\$800)

Phi Beta Kappa, 2000.

Distinction in Music and Drama and Dean's List, Colorado College, 1996-2000

Sachs Foundation Scholarship, 1996-2000 (\$14,000)

Research and Academic Presentations

“What Words Can’t Do: Instrumentals, Identity, and Interpretation.” Presentation and roundtable participant at American Studies Association annual meeting, Los Angeles, California, November 2014

“Improvising Liberation: Freedom Making in Afro-Puerto Rican *Bomba*.” Paper presented at Performance Studies International, Shanghai, China, July 2014

“Shouting Down Borders: Music Circulation in the Global Black Diaspora.” Paper presented at Japan Black Studies Association 60th Anniversary Conference, Kyoto, Japan, June 2014

“Bowing Together in Time.” Invited lecture given at Colorado College (Colorado Springs, Colorado) to commemorate the retirement of Prof. Stephen Scott, March 2014

“Spiritual Technologies and the Metaphysics of Enslavement.” Keynote presented at *Color and Music* Graduate Conference, Harvard University, Cambridge, Massachusetts, February 2014

“Mixing Race, Mixing Music.” Presentation at UC Berkeley Mixed Student Union annual conference, November 2013

“Sounding Unity: Paul Robeson and the Musical Politics of Affinity.” Paper presentation, Center for Race and Gender, UC Berkeley, September 2013

“Spirituals, *Bomba*, and the Musical Legacy of Slavery in the Greater Caribbean.” Presentation at REAP Spirituals Conference, University of Denver, Denver, Colorado, June 2013

“Shouting Down Borders: A Research and Performance Project.” Presentation at Borders, Bodies, and Violence symposium, UC Santa Cruz, June 2013

“Inextricably Bound: Performing Sonic Identity Politics and Radical Multiculturalism.” Invited talk, Distinguished Alumni Lecture Series, Northwestern University, Chicago, Illinois, May 2013

“Inextricably Bound: Performing Sonic Identity Politics and Radical Multiculturalism.” Invited talk, Steve Larson Distinguished Lecture Series, University of Oregon, Eugene, Oregon, May 2013

“Medals.” Presentation and performance at Black Performance Theory conference, University of Texas at Austin, April 2013

“Up Above My Head: Spirituals, Afrofuturism, and the Redefinition of Technology.” Paper presented at Speculative Visions of Race, Technology, Science, and Survival symposium, Center for Race and Gender, UC Berkeley, March 2013

“Between Island and Diaspora: Locating, Creating, and Performing Afro-Puerto Rican *Bomba*.” Roundtable presentation and moderation at the American Studies Association Annual Meeting, San Juan, Puerto Rico, November 2012

“Browntopia.” Invited lecture. Department of Music, UC San Diego, March 2012

Keynote address at *Intersections: A Conversation between African American and Asian American Studies*. Graduate and undergraduate conference. University of Pennsylvania, Philadelphia, November 2011

Roundtable presenter and discussant. "Keywords of Music and Motion." Society for Ethnomusicology, Philadelphia, Pennsylvania, November 2011

"Spirituals and *Bomba*." Guest lecture in *Music in American Cultures* (Dr. Pattie Hsu). University of California, Berkeley, June 2011

“Before I’ll Be a Slave: Spirituals, Afrofuturism, and the Politics of Transcendence.” Paper presented at 9th International Conference of the Collegium for African American Research, Paris, France, April 2011

“There Must Be a God Somewhere: Spirituals and the Hidden Roots of Afrofuturism.” Paper presented at the annual meeting of the American Studies Association, San Antonio, Texas, November 2010

“Theorizing Radical Multiculturalism and Sonic Identity Politics in Afro Asian Fusion Music.” Paper presented at Society for Ethnomusicology, Los Angeles, California, November 2010

Guest seminar leader in *Western Music and Identity* (Prof. Kate van Orden). University of California, Berkeley, October 2010

“Resounding Afro Asia.” Invited lecture at Heidelberg Center for American Studies, University of Heidelberg, Germany, June 2010

“Osaka On My Mind: Circulation and Ethnic Transformation in the Music of Yoko Noge.” Paper presented at the Society for Multi-Ethnic Studies: Europe and the Americas, Pécs, Hungary, June 2010

“I Need a Little Girl: Forging an Afro Asian Feminist Counterpublic.” Paper presented at Performance Studies International, Toronto, Canada, June 2010

“I Confess: Blues and Afro Asian Feminism.” Paper presented at Northern California Chapter of the Society for Ethnomusicology Annual Meeting, Santa Cruz, California, March 2010

“I’m Not Gonna Spend My Life Being a Color.” Paper presented at Michael Jackson: Critical Reflection on a Life and a Phenomenon, UC Berkeley Center for Race and Gender, October 2009

Theatrical Sound Design. Guest lecture/workshop. DePaul University, Chicago, Illinois, February 2007, September 2008

"How to Sing Like a Girl: Latina Masculinities and Cross-gender Theatrical Performance." Paper presented at the annual meeting for Association for Theatre in Higher Education, Denver, Colorado, August 2008

“Silk Road Blues: ‘Black Music,’ ‘Asian Music,’ and the Cultural Economy of Chicago.” Paper presented at the Roberta Buffett Center for International and Comparative Studies, Northwestern, November 2007

“Musical Racial Triangulation: A Historical Perspective.” Paper presented at the annual meeting for the Society for Ethnomusicology, Columbus, Ohio, November 2007

“A Critique of *Dreamgirls*.” Paper presented at Black Performance Theory Symposium, Northwestern, May 2007

“‘One Family, Many Children’: The Afro-Asian Aesthetic.” Paper presented at Diasporic Counterpoint: Africans, Asians, and the Americas symposium, Northwestern, April 2007

Theatrical Design. Guest lecture/workshop: “Theatrical Sound Design and Music Composition: Considering Race, Politics, and Aesthetics.” North Park University, Chicago, Illinois, March 2006, March 2007

Response to Daphne Brooks’s “*Fucking A: Toward a Genealogy of Black Feminist Satire*.” Presentation given at the Black Performance Studies Symposium, Northwestern, October 2006

Response to Devon Carbado’s “Black Rights, Gay Rights, Civil Rights: What Makeup Has To Do With It.” Presentation given at the Black Queer Studies: A Symposium and Book Launch, Northwestern, January 2006

“Give Funkadesi Some: Embodying Intercultural Politics.” Paper presented at the annual meeting for the Society for Ethnomusicology, Atlanta, Georgia, November 2005

“Give Funkadesi Some: Embodying Intercultural Politics.” Paper presented at the Department of Performance Studies, Theatre and Drama, and Radio/Television Film Fall Colloquium, Northwestern, October 2005

Response to Sandra L. Richards’s “Remembering the *Maafa*.” Presentation given at Considering Calamity: An Interdisciplinary Conference on Methods for Performance Research, Northwestern, September 2005

“You’re a Girl, Now Be a Girl and Beat It! Queering and Critiquing *West Side Story*.” Presentation/performance given at Performance Studies International, Brown University, Providence, Rhode Island, May 2005

"American Feedback: Exploring Nationalism in Jimi Hendrix's ‘The Star-Spangled Banner.’” Paper given at the annual meeting of the American Studies Association, Atlanta, Georgia, November 2004

"American Feedback: Exploring Nationalism in Jimi Hendrix's ‘The Star-Spangled Banner.’” Paper given at the annual meeting of the Society for Ethnomusicology, Tucson, Arizona, November 2004

"Hear the Truth: Intercultural Music Exchange in ‘Addictive.’” Paper given at the Midwest Graduate Music Consortium, University of Chicago, Illinois, February 2004

“The Elusive Truth: Intercultural Music Exchange in ‘Addictive.’” Paper given at the First Global Conference – Critical Issues in Interculturalism, Milan, Italy, October 2003

Performer for Dorinne Kondo in *The Ends of Sexuality: Pleasure and Danger in the New Millennium*, Kreeger Wolf Conference, Northwestern, April 2003

“Get on With It! Music, Whiteness, and Corporate Subversion in *The Lion King*.” Paper given at the Big Ten Graduate Student Theatre Conference – Intersections: Forging Interdisciplinary Crossroads in Theatre and Performance, University of Wisconsin-Madison Department of Theatre and Drama, March 2003

Music of the Hispanic Southwest. Guest lecture. Colorado College, 2001

“Current Research on Music of the Hispano Southwest.” Presentation given at the annual conference of The Society for American Music, Charleston, South Carolina, March 2000

Television, Radio, and Theatre Interviews

Interview for *Black Pearl Sings!*, KCBS Radio, San Francisco, September 2010

Invited guest for panel on *Black Pearl Sings!*, San Jose Repertory Theatre, August 2010

“‘The Black CNN’: When Hip Hop Took Control,” BBC Radio 4, 2010

“The State of Latino Theater,” Vocalo/Chicago Public Radio, 2009

“East Bay band out to reshape the mold,” ABC-7 San Francisco, 2009

Invited panelist for “Remixed, Revised, Ripped Off? The Fine Line Between Fair Use and Musical Infringement.” Goodman Theatre, November 2008

Teaching Experience

Music 189: Improvising Community: The Bay Area Jazz Ecology. Co-designed (with Myra Melford) new course in community partnership with Yerba Buena Center for the Arts, San Francisco.

Music 139: Drumming Across the Americas. Designed new undergraduate course on African diasporic percussion practices in relation to history, identity, spirituality, and politics. UC Berkeley.

Music 230: Topics in Performance Studies. Designed new graduate seminar that considers intersections between Performance Studies, Musicology, and Ethnomusicology. UC Berkeley.

Music 189: Sound, Politics, and Performance Workshop. Designed new undergraduate seminar exploring music and politics through discussion and performance. UC Berkeley.

Music 241: Readings in American Music. Re-designed graduate seminar that considers concepts such as diaspora, circulation, identity, and economy. UC Berkeley.

Music 137AC: Music of the Civil Rights Era. Designed new undergraduate course examining the music related to social movements of the mid-20th century. UC Berkeley.

Music 26AC: Music in American Cultures. Re-designed course to introduce non-music majors to concepts of music, culture, identity, and politics. UC Berkeley.

Music 244A: Tools for Ethnomusicological Research. Re-designed required graduate seminar dealing with issues of conducting fieldwork. UC Berkeley.

Music 130/74: Afrofuturism in Music. Designed new undergraduate course examining issues of music, race, gender, and technology. UC Berkeley.

Sonic Racial Performance. Designed new course for upper-level undergraduate students in Performance Studies. Northwestern University.

Analysis and Performance of Literature. Instructor for required introductory Performance Studies course. Northwestern University.

Scene Shop. Production Assistant overseeing undergraduate build crews. Theatre and Interpretation Center, Northwestern University.

Collegium Musicum ensemble/adjunct course. Assistant Director. Colorado College.

Graduate Advising

Banerji, Ritwik. Qualifying Exam Committee, Ethnomusicology, UC Berkeley, 2014

de Martelly, Elizabeth. Masters Exam Committee, Ethnomusicology, UC Berkeley, 2013

Hudgins, George. Outside Reader, Comprehensive Exam Committee, Graduate Theological Union (ABD)

Kapusta, Jon. Masters Exam Committee, Musicology, UC Berkeley, 2012

Kaur, Inderjit. Qualifying Exam Committee, Ethnomusicology, UC Berkeley, 2014 (proposed)

Lappas, Sarah (née Geller). Dissertation Committee, Ethnomusicology, UC Davis, 2013

Lappas, Sarah (née Geller). Qualifying Exam Committee, UC Davis, 2011

Park, Hong-June. Masters Exam Committee, Ethnomusicology, UC Berkeley, 2014

Sales, Malik Jo-David. Dissertation Committee, Outside Reader, Graduate Theological Union, 2011

Singer, Merav. Dissertation Committee, Ethnomusicology, UC Berkeley (ABD)

Singer, Merav. Qualifying Exam Committee, Ethnomusicology, UC Berkeley, 2010

Spangler, Chelsea. Masters Exam Committee, Ethnomusicology, UC Berkeley, 2011

Warner, Jiselle. Masters Exam Committee, Ethnomusicology, UC Berkeley, 2014

Webb-Orenstein, Adam. Outside Reader, Masters Thesis, Folklore, UC Berkeley, 2011

Administrative/Professional Activities

Department

Music Studies Colloquium Committee, Department of Music, UC Berkeley, 2011-

Hertz Traveling Fellowship Committee, Department of Music, UC Berkeley, 2011-

Musical Theater Prize Committee, Department of Music, UC Berkeley, 2010, 2011

Organized and moderated public panel of musicians from the Berkeley Old Time Music Convention, September 2010, 2011

Panelist, New Graduate Student Instructor orientation, Department of Music, UC Berkeley, 2011

Noon Concert Committee, Department of Music, UC Berkeley, 2010-2012

Undergraduate Committee, Department of Music, UC Berkeley, 2009-

Technology Committee, Department of Music, UC Berkeley, 2009-2010, 2013-

Representative, Performance Studies Graduate Student Association, Northwestern, 2003-2005

Campus

Organized campus visit (lecture, workshop, performance) by Puerto Rican scholar-artists Dr. Pablo Luis Rivera and Rafael Maya with local guests Las Bomberas de la Bahía, UC Berkeley and Berkeley Art Music/Pacific Film Archive, April 2014

Presentation in Letters and Sciences 1 on music department and major, UC Berkeley, October 2013

Faculty sponsor, DeCal, "The Beatles," Department of Music, Spring 2013

Faculty panel, "Desdemona: Dialogues Across Histories, Continents, Cultures" with Toni Morrison, Peter Sellars, and Rokia Traoré in conjunction with Cal Performances production of *Desdemona*. Sponsored by the Townsend Center, October 2011

Panel Chair, *Situated: Time-Based Art and Neighborhood Ecologies*, symposium sponsored by UC Berkeley Arts Research Center, October 2011

Faculty panel, New Graduate Minority Student Orientation, UC Berkeley Graduate Assembly, August 2011

Taught workshop and wrote music for *At Buffalo*, a production as part of Theater, Dance, and Performance Studies course Black Theater Workshop, April 2011

Faculty sponsor, DeCal, "The Art of the Human Beatbox," Department of Music, Spring 2011

Organized campus visit and talk by composer Fred Ho, UC Berkeley, September 2010

Faculty sponsor, DeCal, "Interpretations of Nas' *Illmatic*," Department of Music, Spring 2010, Spring 2011, Fall 2011

Co-organizer of the Afro Asian Alliance, UC Berkeley Center for Race and Gender working group, 2010-2011

Eisner Prize ceremony presenter, Department of Music, UC Berkeley, May 2010

Organized campus visit and talk by award-winning writer Nalo Hopkinson, UC Berkeley, November 2009

Professional

Panel Chair, "Re-envisioning Discourses and Theories," Society for Ethnomusicology, New Orleans, Louisiana, November 2012

Senior Advisory Board, *Repercussions*, graduate student journal, Music, UC Berkeley, 2011-

Co-chair, Medical Ethnomusicology Special Interest Group, Society for Ethnomusicology, 2010-11

Reviewer, Massachusetts Institute of Technology Press, 2010

Marnie Dilling Student Paper Prize Committee, Northern California Chapter of the Society for Ethnomusicology, 2010

Reviewer, *Journal of the American Musicological Society*, 2008

Paraprofessional, Music Department, Colorado College, 2000-2001

Music Library Assistant, Colorado College, 1997-1998

Memberships

American Studies Association, 2010-

Performance Studies International, 2010-

Dramatists Guild of America, 2010-

Society for American Music, 2009-

Society for Ethnomusicology, 2004-

Community

Music workshops and performances, Las Bomberas de la Bahía, nationwide, 2011-

Selection committee, XYZ Festival of New Work, About Face Theatre, 2010

Artistic Associate, Teatro Luna, Chicago, Illinois. Nationally recognized theater company. 2007-2010

Sound, Performance, Social Critique. Guest lecture/workshop. About Face Theater, Chicago, Illinois, July 2007

Theatrical Sound Design. Guest lecture/workshop. Steppenwolf Theatre Company, Chicago, Illinois, May 2006

Produced performance by internationally known composer Stephen Scott and his Bowed Piano Ensemble. Chicago Cultural Center. 2006

Respite Care/Home Health Provider, Family Connections, Inc., Denver, Colorado, 1999-2002

Extensive work in professional theater and music as composer, sound designer, and performer. Resume available upon request or see <www.tamararobertsmusic.com> for more details.