**DR TOM WAGNER**

Curriculum Vitae

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**EDUCATION AND QUALIFICATIONS**

**Higher Education and Postgraduate Research**

* PhD in Ethnomusicology – Royal Holloway, University of London 2013
  + Thesis: ‘Hearing the Hillsong Sound: Music, Marketing, Meaning, and Branded Spiritual Experience at a Transnational Megachurch’
* MMus in Ethnomusicology – Goldsmiths College, University of London 2009
* Masters in Percussion Performance – Rutgers University 2005
* Bachelors in Percussion Performance – New England Conservatory of Music 2003

**Professional Qualifications**

* Associate Fellow of the Higher Education Academy 2012
* InStil: Skills of Teaching to Inspire Excellence 2012

**CURRENT EMPLOYMENT**

2021-Present Teaching Fellow in Musical Performance and Digital Arts, Royal Holloway, University of London

* MU1118 – Solo Performance I
* MU2205 – Practical Performance I
* MU2210 – Solo Performance II
* MU3391 – Special Study: Dissertation
* MU3393 – Special Study: Solo Performance
* MU3407 – Practical Performance II

**RESEARCH INTERESTS**

Popular Music and the Music Industries | Live Music in Virtual Gaming Worlds | Ethical Consumption Practices in the Music Industries | Popular Music and Marketing (Advertising and Branding) | Music of the Balkan Romani | Music and Transcendent Experiences in Consumer Cultures | Music in New Religious Movements

**RESEARCH OUTPUTS**

**Monographs**

2019 *Popular Music, Branding, and Consumer Culture in Church: Hillsong in Focus.* London: Routledge.

**Edited Volumes**

2017 Tanya Riches and Tom Wagner, eds. *The Hillsong Movement Examined: You Call Me Out Upon the Waters.* New York: Palgrave MacMillan.

2015 Anna Nekola and Tom Wagner, eds. *Congregational Music-Making and Community in a Mediated Age*. Farnham, UK: Ashgate.

2013 Monique Ingalls, Carolyn Landau, and Tom Wagner, eds. *Christian Congregational Music: Performance, Identity and Experience*. Farnham, UK: Ashgate.

**Edited Journal Issues**

2018 ‘Radio and Ethnomusicology’. Special Issue of *Ethnomusicology Forum.* Edited by Tom Wagner, Tom Western, and Annette Davison. *Ethnomusicology Forum* 23(3).

**Refereed Articles in Academic Journals**

Accepted ‘Kobalt Music: An “Ethical” Digital Disruptor’. *Stanford Social Innovation Review*

(Co-authored with Prof Gianna Eckhart, RHUL Business and Management).

In Prep ‘“Did You Ever Go Clear? ”: Popular Music and Listening In and Outside the Church of Scientology’. *Popular Music.*

2020 ‘Routinization and Innovation in Scientology’s Golden Age Narrative’. *Journal of Religion and Popular Culture* 32(1): 15-28.

2014‘No Other Name? Authenticity, Authority and Anointing in Christian Popular Music’. *Journal of World Popular Music* 1(2): 324-42.

2012 Riches, Tanya and Tom Wagner. ‘The Evolution of Hillsong Music: From Australian Pentecostal Congregation Into Global Brand’. *Australian Journal of Communication* 39(1): 17-36.

**Refereed Articles Online**

2017 ‘Celebrity, South Park, and Scientology’s “Media Problem”’. *Religion Going Public*. http://religiongoingpublic.com/archive/2017/celebrity-south-park- and-scientologys-media-problem. June 13.

2015 ‘Music, Media, and Evangelical Protestantism: A Very Short History’. *Focaal – Journal of Global and Historical Anthropology: Music and Capitalism Special Feature* http://www.focaalblog.com/2015/04/02/tom-wagner-music-media- evangelical-protestantism-a-very-short-history/. April 2.

**Book Chapters**

2020 ‘Fair Trade Music?: Narratives of Ethical Consumerism and the Political Economy of Streaming Music’. In *The Oxford Handbook of Economic Ethnomusicology.* Edited by Timothy Taylor and Anna Morcom. New York: Oxford University Press. Online.

2017 ‘Hillsong’s Powerful, “Sensational” Brand’. In *The Hillsong Movement Examined: You Call Me Out Upon the Waters*. Edited by Tanya Riches and Tom Wagner. New York. Palgrave MacMillan. 253-69.

2017 ‘Introduction: Hillsong and Movement, Examined’. Co-authored with Tanya Riches. In *The Hillsong Movement Examined: You Call Me Out Upon the Waters*. Edited by Tanya Riches and Tom Wagner. New York. Palgrave MacMillan. 1- 17.

2017 ‘Christianity, Worship, and Popular Music’. In *The Bloomsbury Handbook of Religion and Popular Music.* Edited by ChristopherPartridge and Marcus Moberg. London: Bloomsbury. 90-100.

2015 ‘Music as a Mediated Object, Music as a Medium: Towards a Media Ecological View of Congregational Music’. In *Congregational Music Making and Community in a Mediated Age*. Edited by Anna Nekola and Tom Wagner. Farnham, UK: Ashgate. 25-44.

2014 ‘Branding, Music, and Religion: Standardization and Adaptation in the Experience of the “Hillsong Sound”’. In *Religion as Brands****:*** *New Perspectives on the Marketization of Religion and Spirituality*. Edited by Jean-Claude Usunier and Jörg Stolz. Farnham, UK: Ashgate. 59-73.

2014 ‘Music, Branding, and the Hegemonic Prosumption of Values of an Evangelical Growth Church’. In *Religion and the Social Order vol. 24: Religion in Times of Crisis*. Edited by Gladys Ganiel, Christophe Monnot, and Heidemarie Winkel. Leiden: Brill Publishing. 11-32.

2013 ‘Performing Theology, Forming Identity and Shaping Experience: Christian Congregational Music in Europe and North America’. Co-authored with Monique Ingalls and Carolyn Landau. In *Christian Congregational Music: Performance, Identity and Experience.* Edited by Monique Ingalls, Carolyn Landau and Tom Wagner. Farnham, UK: Ashgate. 1-16.

**Review Articles**

2021 ‘Review of *Composing Capital: Classical Music in the Neoliberal Era*’. In *Twentieth- Century Music* 18(2): 317-322

2017 ‘Review of *Contemporary Worship Music and Everyday Musical Lives’*. In *Music and Letters* 98(3): 507-09.

2016 ‘Review of *Mortality and Music: Popular Music and the Awareness of Death*’. In *British Association for the Study of Religions Bulletin* 129: 31-32.

2016 ‘Review of *Jazz Sells: Music, Marketing and Meaning* */ Music in the Marketplace: A Social Economics Approach* / *Music and Capitalism: A History of the Present*. In *Ethnomusicology Forum* 25(2): 247-252.

2014 ‘Magazine Review: *Songlines*’. In *Journal of World Popular Music* 1(2): 201-206.

2010 ‘Website Review: “Born to Groove”’. In *Yearbook for Traditional Music* 42: 253-54.

2010 ‘Review of the 2010 BFE Annual Conference’. In *British Forum For Ethnomusicology Conference Archive*. http://www.bfe.org.uk/conferencearchive.html.

**CURRENT RESEARCH**

*‘Fair Trade Music’*

This project collaborates with the Musicians Unions of the USA and UK, the Rethink Music Project based at the Berklee School of Music, Fair Trade Music International, and Kobalt Music in London. It investigates the rise of ‘ethical consumerism’ discourses in the music industries from historical and contemporary perspectives. It also investigates how networks of ‘ethical’ consumption might be built through emerging technologies such as the Blockchain. The goal of this project is to generate knowledge that will inform policies and practices that support music creators and sustainable local music ecologies. For this project, I will submit an AHRC Leadership Fellows grant application. Planned project outcomes include a monograph, a documentary, two articles, and an interdisciplinary research network.

**RESEARCH NETWORKS ESTABLISHED**

2015 *Economic Ethnomusicology Special Interest Group* of the Society for Ethnomusicology (With Anna Morcom)

2011 *Christian Congregational Music Conference* (With Martyn Percy, Monique Ingalls, and Carolyn Landau)

**SELECTED GRANTS AND AWARDS**

2016-19 (PostDoctoral Researcher) *‘The Performing Arts and Music in the Anthropocene Era’.* (€99,000)

Funding Body: *Réseau de Recherche et d'Innovation sur la Transition SocioÉcologique* (Socio-Ecological Transition Research and Innovation Network)

2017 Fred Pratt Green Trust Award Christian Congregational Music: Local

and Global Perspectives conference organizing costs (£1,400).

2015 Fred Pratt Green Trust Award Christian Congregational Music: Local

and Global Perspectives conference organizing costs (£1,400).

William Barclay Squire Grant for Christian Congregational Music:

Local and Global Perspectives conference organizing costs (£700).

2013 Music and Letters Trust Grant for Christian Congregational Music: Local

and Global Perspectives conference organizing costs (£700).

Student Bursary to attend the Christian Congregational Music: Local and

Global Perspectives Conference (£300).

2012 Royal Holloway Annual Fund Award for research travel (£400).

2011 Student Bursary to attend the British Forum for Ethnomusicology Annual Conference (£100).

2011 Student Bursary to attend the Christian Congregational Music: Local and Global Perspectives Conference (£100).

2010 RHUL Crosslands Scholarship (£3000 per annum for three years).

**PREVIOUS EMPLOYMENT**

2021 Visiting Senior Lecturer in Marketing, Royal Holloway, University of London

* MN5410 – Independent Business Project
* MN5618 – Digital Research Strategies

2019-21 Lecturer in Ethnomusicology, University of Manchester

* MUSC10511 – Approaches to Musicology
* MUSC10512 – Music and its Contexts
* MUSC20722 – Music Cultures of the World
* MUSC30510 – The Politics and Performance of Balkan Roma Music
* MUSC60021 – Studying World Music Cultures
* MUSC60032 – Ethno/Musicology in Action: Fieldwork & Ethnography

2017-19 Visiting Lecturer in Music, Royal Holloway, University of London

* MU5592 – Music and Management
* MU2003 – Studies in Ethnomusicology
* MU2333 – Intercultural Performance: Theory and Practice
* Director – RHUL Balkan Music Ensemble

2017-19 Visiting Lecturer in the Creative Industries, Burgundy School of Business

* Concepts of Value in the Music Industries

2016-19 Post-Doctoral Researcher, ‘*Music and Arts in the Anthropocene Era’* Université de Bourgogne Franche-Comté

* Supported by the *Réseau de Recherche et d'Innovation sur la Transition Socio-Écologique* (Socio-Ecological Transition Research and Innovation Network) of the Dijon MSH (France)

2014-16 Teaching Fellow in Music, University of Edinburgh

I helped design and deliver the inaugural two years of a new inter- and trans-disciplinary undergraduate degree within the Reid of School of Music and the Edinburgh College of Art. I also founded and directed the staff, student, and community ensemble *The Edinburgh Balkan Music Project.*

* MUSI08068 – Music 1B: Instruments, Technology, and Culture
* MUSI08063 – Ways of Listening
* MUSI08062 – Practical Music Workshops
* MUSI08051 – Listening and Musicianship 1
* MUSI08052 – Listening and Musicianship 2

2012-14 Invited Lecturer, Royal Holloway, University of London

I designed and delivered lectures and workshops, set and marked assignments, and coached performance ensembles. I founded and directed the staff and student ensemble *The RHUL Balkan Ensemble.* I also helped oversee the acquisition of £20,000 in new percussion equipment for the department.

* MU1119 – Creative Ensemble Performance
* MU2003 – Studies in Ethnomusicology
* MU2333 – Intercultural Performance: Theory and Practice

2010-12 Tutorial/Marking Assistant, Royal Holloway, University of London

I delivered tutorial seminars, marked assessments, and delivered feedback.

* MU1111 – Practical Musicianship
* MU1116 – Introduction to World Music
* MU1117 – Studies in Contemporary Music

2007-08 Drum Line Instructor – University of Maryland, USA

* Planned and ran twice-weekly sectional rehearsals
* Coordinated with section instructors and head director in the administration of the ensemble, including music distribution and orchestration
* Oversaw acquisition and maintenance of instruments

2007-08 Head of Percussion, Washington DC Youth Orchestra

2007-08 Drum Line Instructor – KIPPS Academy, Washington DC

2003-05 Graduate Assistant – Rutgers University, Mason Gross School of the Arts, USA

* MU700 – Percussion Methods for Music Education Majors
* MU701 – Percussion Ensemble

**TEACHING PHILOSOPHY, SUPERVISION AND AWARDS**

**Pedagogic Philosophy**

In the changing landscape of Higher Education in the UK, music departments must provide courses that help students develop a broad range of personal, practical, and transferable skills and knowledge whilst retaining a distinctive focus, ethos, and identity. My pedagogic interests lie in collaborative and participatory modes of learning in which theory and practice enhance each other. When designing courses, I favour a blend of lecturing, group discussion and workshop participation, and develop innovative assessments that further learning objectives. I also regard teaching as a flexible activity in that no two students are the same, and no single teaching method works in all situations. I actively seek feedback on my own teaching practice from colleagues with whom I trade observation sessions and students through student evaluations in order to continually improve as a pedagogue.

**Research Supervision**

* UG and PGT Thesis Advisor, Royal Holloway, University of London (2021- )
* UG and PGT Thesis Advisor, University of Manchester (2019-20)
* Undergraduate Honors Thesis Advisor, University of Edinburgh (2014-16)
* Thesis Advisor – Royal Holloway International Pre-Masters Certificate (2011-12)

**Teaching Awards**

* Nominated for the Edinburgh University Student Association’s ‘Best Overall Teacher’ Award (2015-16)

**ADMINISTRATIVE EXPERIENCE**

**Administrative Positions of Responsibility**

2021- Royal Holloway, University of London

* Careers Lead
* Staff Student Committee Liaison

2019-20 University of Manchester

* Equality, Diversity and Inclusion Lead
* Employability Lead

2014-16 University of Edinburgh

* MA Music Admissions Tutor

**Membership of University Committees and Task Groups**

2014-16 Edinburgh College of Art Website Steering Group

* Liaised with colleagues to deliver School-specific content, focusing on student experience
* Participated in consultation and research ahead of forthcoming website rebuild

2014-16 Edinburgh College of Art Recruitment and Marketing Committee

* Organized Open and Post Offer Visit Days
* Made recruitment trips to UK and US schools and events

2014-16 Edinburgh College of Art Visual Identity Working Group

* Developed ECA internal and external branding

2014-16 Edinburgh College of Art Degree Show Committee

* Organized School of Music contributions to the annual undergraduate and postgraduate degree shows

2012-13 Percussion Advisor – Royal Holloway Department of Music

* Oversaw the acquisition of £20,000 of new percussion equipment
* Advised on the construction of new percussion practice facilities and the storage of and access to equipment

**External Committee Membership**

2015-17 Executive Committee – Website Manager, Society for Ethnomusicology *Economic Ethnomusicology* SIG

2011-17 Organizing Committee – *Christian Congregational Music: Local and Global Perspectives* Conference

2010-13 British Forum for Ethnomusicology Committee – Student Liaison

**Conference Organization**

2017 *Christian Congregational Music: Local and Global Perspectives*(Ripon College - Oxford University, Oxford). Co-organized with Monique Ingalls, Mark Porter, and Laryssa Whittaker

2016 *Ethnomusicology on the Radio: British Forum For Ethnomusicology One-Day Conference* (University of Edinburgh) Co-organized with Annette Davidson, Tom Western

2015 *Christian Congregational Music: Local and Global Perspectives*(Ripon College - Oxford University, Oxford). Co-organized with Monique Ingalls, Mark Porter, and Laryssa Whittaker

2013 *Rethinking Interdisciplinary Collaboration: Towards New Ethical Paradigms in Music and Health Research* (Music, Mind and Brain Centre, Goldsmiths College University of London). Co-organized with Muriel E. Swijghuisen-Reigersberg and Daniel Millstein

2013 *Christian Congregational Music: Local and Global Perspectives* (Ripon College, Oxford University) Co-organized with Monique Ingalls and Mark Porter

2012 *Music on the Move: British Forum For Ethnomusicology National Graduate Conference* (Institute for Music Research, London)

2011 *Christian Congregational Music: Local and Global Perspectives*(Ripon College - Oxford University, Oxford) Co-organized with Monique Ingalls and Carolyn Landau

2010 *Doing Ethnomusicology: British Forum For Ethnomusicology National Graduate Conference* (Institute for Music Research, London)

**PROFESSIONAL SERVICE**

**Editorial Board**

2022- *Consumption, Markets, and Culture*

2021- *IASPM Journal*

**External Examining**

2016-19 All Nations College (Open University Accredited)

**Peer Review**

2021 - Religion

- Journal of Contemporary Ministry

2020 - Material Religion

2019 - Journal of the Musical Arts in Africa

- Journal of Religion, Media and Digital Culture

- Oxford Handbook of Economic Ethnomusicology

2018 - Religion

- Journal of Business Research

2017 - Global Networks: a Journal of Transnational Affairs

- Journal of Religion, Media and Popular Culture

- Ethnomusicology

2016 - Journal of World Popular Music

- Ethnomusicology Forum

**SOCIETY MEMBERSHIP**

* International Association for the Study of Popular Music
* British Sociological Association
* British Forum for Ethnomusicology
* Society for Ethnomusicology

**SELECTED CONFERENCE PRESENTATIONS**

2020

‘Fair Trade Music: Ethical Consumerism and the Political Economy of Recorded Music’. *Society for Ethnomusicology Virtual Annual Conference* University of Ottawa, Canada

‘Fair Trade Music: Corporate and Consumer Social Responsibility in the Music Industries’. *Working in Music Conference* University of Turku, Finland (paper accepted but postponed due to Covid-19)

2018-19

N.B. I did not attend conferences in 2018/19 in order to finish my monograph.

2017

‘Music Studies and New Religious Movements: A Case Study from Scientology’. *The British Sociological Association Sociology of Religion Study Group* *Annual Conference* University of Leeds, UK

‘Fair Trade Music?: Narratives of Ethical Consumerism and Digital Music Reform”. *International Association for the Study of Popular Music Annual Conference* Kassel, Germany

‘“Clear Body, Clear Mind”: Scientology, Swing Music, and Social Justice in Britain and Abroad’ *British Forum for Ethnomusicology Annual Conference* University of Sheffield, Sheffield, UK

2016

‘Fair Trade Music?: World Music and the Discourse of Ethical Consumerism’ *British Forum for Ethnomusicology Annual Conference* University of Kent, Canterbury, UK

‘“Clear Body, Clear Mind”: Scientology, Swing Music, and Social Justice in Britain and Abroad’ *International Association for the Study of Popular Music Annual Conference* University of Calgary, Canada

2015

‘† = ♥: Fans and Evangelists in Convergence Culture’ *Fandom and Religion Conference* University of Leicester, Leicester, UK

‘Media Ecology: A Theoretical and Methodological Approach to Studying Congregational Music’ *Christian Congregational Music: Local and Global Perspectives Conference* Ripon College Cuddesdon, Oxford, UK

2014

‘The Value of Values: Using Church Branding as a Theoretical Construct’ *British Sociological Association Sociology of Religion Study Group Annual Conference* University of Sussex, Sussex, UK

‘What is the Value of Values? Music and Prosumption in a Growth Church Context’ *International Society for Media, Religion and Culture Bi-Annual Meeting* University of Kent, Canterbury, UK

Welcome to Church™: The Evolving Use of Music, Media and Marketing in the United States and Beyond. *Music and Capitalism in Historical and Cross-cultural Perspective* Institute for Musical Research, London, UK

2013

‘† = ♥: Music, Marketing, Meaning, and the Branding of Easter’ *Society for Ethnomusicology Annual Conference* Indianapolis, Indiana, USA

‘I “Like” Hillsong: Branding, Value and the Facebook Model of Worship Music’ *Ethnomusicology in the Digital Age: British Forum for Ethnomusicology Annual Conference* Queen’s University, Belfast, UK

‘Music, Marketing, and the New Paradigm Denomination: Branding as Liturgical Text’ *Digital Media and Sacred Text* Open University (Camden Campus), London, UK

2012

‘Culture Jamming: The Perils of Musical Branding in an Age of Social Media’ *Imagining Communities Musically: Putting Popular Music in its Place. Biannual Conference of The International Association for the Study of Popular Music, UK and Ireland Branch* University of Salford, MediaCityUK, Manchester, UK

‘Culture Jamming: The Perils of Musical Branding in an Age of Social Media’ *Music Religion Culture International Conference* Anadolu Universitesi, Eskisehir, Turkey

‘“Massive Music in the Idol Theatre”’: Paradox, Utopia, Transformation and the Transcendent Efficacy of Brand Promise’ *Performance Interaction: British Forum for Ethnomusicology Annual Conference* University of Durham, Durham, UK

2011

‘Hearing the “Hillsong Sound”: City, Scene and Branding in the Religious Experience Economy’ *Religions and Brands: The Marketization of Spirituality* University of Lausanne, Lausanne, Switzerland

‘Corporate Worship: Consumer Culture and Musical Identity Management in an Evangelical Network Church’ *Taking Part: The European Society for Ethnomusicology Annual Conference* University of Aberdeen, Aberdeen, UK

‘Corporate’ Worship: Consumer Culture and Musical Identity Management in an Evangelical Network Church’ *Social Relations in Turbulent Times: The 10th Conference of the European Sociological Association* Université de Genève, Geneva, Switzerland

‘London Calling: Music and Meaning at Hillsong London’ *Christian Congregational Music: Local and Global Perspectives* Ripon College, Oxford, UK

‘London Calling: Music and Meaning at Hillsong London' *International Council for Traditional Music World Conference* Memorial University, St. John’s, Newfoundland

2010

‘The Fieldwork That Never Was: Cognitive Dissonance and Therapy at Hillsong London’ *The British Forum for Ethnomusicology One-Day Conference* The Institute for Music Research, London, UK

‘The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London’ *The British Forum for Ethnomusicology Graduate Conference* The Institute for Music Research, London, UK

2009

‘Human Agency and the Consumable Experience’ *Music, Culture and Globalisation: The British Forum for Ethnomusicology Annual Conference* John Moores University, Liverpool, UK

**MUSIC INDUSTRY CONSULTATION**

11/20-01/21 MassiveMusic Sonic Branding: *Decoding the Sound of Optimism*

* Provided ethnomusicological consultation for development of the sonic branding for global brand Colgate and provided commentary for client brief video.

**PRESS ENGAGEMENT / INVITED LECTURES**

**Press Engagement**

2018-Present Contributor to *Songlines* magazine (album reviews).

2018 Interviewed for *Fader* article, ‘How Hillsong Church Conquered the Music Industry in God’s Name’ (Winter 2018) https://www.thefader.com/2018/10/11/hillsong-church-worship-songs- music-industry.

2016 Interviewed for *New York Times* article, ‘“Hillsong Casts a Secular Lens on an Evangelical Band’ (14 September, page C1) http://www.nytimes.com/2016/09/15/arts/music/hillsong-united-church- documentary.html.

2016 Featured interview on The Religious Studies Project podcast ‘Music, Marketing and Megachurches’ (4 April) http://www.religiousstudiesproject.com/podcast/music-marketing-and- megachurches.

2016 Assessment design for Music 1B: Instruments, Technology and Culture featured on the Digital Education and Multimodality blog: ‘“I’m Glad It’s not an Essay”: a Poster Presentation Assignment in Music’ (25 February) http://www.james858499.net/blog/im-just-glad-its-not-an-essay-poster- presentations-in-music.

2014 Interviewed for New York Times article, ‘Megachurch With a Beat Lures a Young Flock’ (9 September, page A1) http://www.nytimes.com/2014/09/10/us/hillsong-megachurch-with-a-beat- lures-a-young-flock.html.

**Invited Talks**

2021 University of Manchester Music Department Research Seminar

* Corporate Social Responsibility in the Music Industries: A Case Study of Kobalt Music Group

Trinity Laban. Guest Lecture for 20th Century Music

* ‘“Pop Music”: 150 Years of Music in Cola Advertisements’

Syracuse University. Guest Lecture for Popular Music and Religion

* ‘Christianity, Worship, and Popular Music’

2021 OpenDiv Leadership Conference

* ‘Music and Community Building’

2020 Trinity Laban. Guest Lecture for 20th Century Music

* ‘“Pop Music”: 150 Years of Music in Cola Advertisements’

2018 University of Lincoln. Critical Encounters Lecture Series

* ‘Hearing Hubbard: Charisma, Ethics, and Musical Practice in the Church of Scientology’

2017 London School of Theology. Guest Lecture for Theology and Worship 2.

* ‘The Hillsong Movement: Theologies of Music and Marketing’

Goldsmiths College Univ. of London. Guest Lecture for: Research Methods 1

* ‘Doing Ethnography of New Religious Movements: A Case Study from Scientology’

2016 University of Edinburgh Music Department Research Colloquium

* ‘“Very Space Opera”, The Scientology Aesthetics of L. Ron Hubbard’s Music’

2013 Butler University, USA. Guest Lecture for Revolutions! Music in Political, Cultural and Social Revolutions.

* ‘Music, Branding, and the Reinvention of American Evangelicalism’

**SELECTED PROFESSIONAL PERFORMANCE CREDITS**

Popular Music Projects:

* *Daemonea Nymphe* Neo-Gothic Performance Art (2018-present)
* *Plastic Sky* Pop/Rock Quartet (2006-2008)

Eastern European Music Projects:

* *Tatcho Drom* Eastern European Music Quintet (2010-2015)
* *The London Gypsy Orchestra* 45-piece Roma/Traveller Charity Community Project (2008-2010)

Selected Orchestral Performance:

* Baltimore Symphony Orchestra – Baltimore, MD – Extra Percussion (2007 – 2008)
* Capital City Symphony – Washington, DC – Percussion (2007 – 2008)
* Mid-Atlantic Symphony Orchestra – Easton, MD – Percussion (2006-2008)
* Alexandria Choral Society –Washington, DC – Timpanist (2006-2008)
* New World Symphony Orchestra – Miami, Fla. – Extra Percussion (2006-2008)
* Washington Soloist Ensemble – Washington, DC – Principal Timpanist (2006-2008)
* Longwood Symphony Orchestra – Boston, MA – Principal Timpanist (2001-2003)
* Boston Philharmonic Orchestra – Boston, MA – Percussion (2001-2003)

Selected Chamber Music Performance:

* Dominion Brass Ensemble – Washington, D.C. – Percussion (2006 – 2008)
* Great Noise Ensemble – Washington, D.C. – Percussion (2006 – 2008)
* Washington Trinity Chamber Orchestra – Washington, D.C. – Principal Timpanist (2005) Gardner Chamber Orchestra – Boston, MA – Percussion (2000-2001)

Selected Theatre Performance:

* Washington Savoyards – Washington, D.C. – Percussion (2008)
* Folger Shakespeare Library – Washington, D.C. – Percussion (2008)
* Maryland Opera Company – Washington, D.C. – Percussion (2008)
* Catholic University Summer Opera Theatre – Washington, D.C. – Principal Percussionist (2007, 2008)
* Catholic University Summer Opera Theatre – Washington, D.C. – Principal Timpanist (1999, 2000)

Recording Credits:

* Tatcho Drom: *The Devil’s Lentil Soup* (2012)
* The London Gypsy Orchestra: *Adje Gadje!* (2010)
* Omega Wind Ensemble Series (2007)
* Plastic Sky: *Shadows Fill Your Eyes* (2007)

Solo Performances:

* Solo Recital – Jordan Hall, Boston, MA (2002)
* World Marimba Competition semi-finals – Sint-Truden, Belgium (2000)

**REFEREES**

Prof Caroline Bithell

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University of Glasgow

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Senior Lecturer and Head of Music

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