

RYAN A. KOONS, CA, Ph.D.
Curriculum Vitae | January 2020
koonr88@gmail.com | 443-536-8368 | RyanAKoons.com

PROFESSIONAL EMPLOYMENT

- 2019-present Processing Archivist, Maryland Folklife Archives, University of Maryland,
Baltimore County/Maryland State Arts Council
- 2010-present Co-director, Archivist, and Filmmaker, World Community Productions
- 2016-2018 Director, Early Music Ensemble, Dept. of Musicology, University of
California, Los Angeles
- 2016-2018 Lecturer, Depts. of Ethnomusicology, of Musicology, and of World Arts &
Cultures/Dance, University of California, Los Angeles

EDUCATION AND CERTIFICATION

- 2018 Archival Certification, Academy of Certified Archivists
- 2016 Ph.D., Ethnomusicology, University of California, Los Angeles
- 2012 M.A., Ethnomusicology, University of California, Los Angeles
- 2010 B.A., Music History (*magna cum laude*), Dickinson College

HONORS AND AWARDS

- 2018 Annual Meeting Travel Fund Award, Society of Ethnomusicology
- 2018 Non-Senate Faculty Professional Development Award, UCLA
- 2017 Non-Senate Faculty Professional Development Award, UCLA
- 2016 Simon Bronner Award for Best Graduate Student Paper, Eastern American
Studies Association Annual Meeting
- 2016 Member, Edward A. Bouchet Graduate Honor Society, UCLA
- 2015 Honorable Mention, Ford Foundation Dissertation Completion Fellowship
- 2010 Carmen Neuberger Award for leadership and scholarship in the performing arts,
Dickinson College
- 2009 Trust-T Award for Musical Creativity, Dickinson College
- 2006-2010 Dean's List, Dickinson College

GRANTS

- 2018 Alpert Endowment Fund for Faculty Research and Professional Travel, Herb
Alpert School of Music, UCLA
- 2017 Mini-grant for Instructional Improvement, on behalf of the UCLA Early Music
Ensemble, Office of Instructional Development, UCLA
- 2017 Musicology Nelson Fund for Guest Lecturers, on behalf of the UCLA Early
Music Ensemble, Herb Alpert School of Music, UCLA
- 2016 Faculty Opportunity Fund Grant, Herb Alpert School of Music, UCLA
- 2016 David and Irmgard Dobrow Fund Grant, on behalf of the UCLA Early Music
Ensemble, Herb Alpert School of Music, UCLA
- 2016 R.U. Nelson Fund Grant, on behalf of the UCLA Early Music Ensemble, Herb
Alpert School of Music, UCLA
- 2016 Mini-grant for Instructional Improvement, on behalf of the UCLA Early Music

- Ensemble, Office of Instructional Development, UCLA
- 2015 R.U. Nelson Fund Grant, on behalf of the UCLA Early Music Ensemble, Herb Alpert School of Music, UCLA
- 2015 Mini-grant for Instructional Improvement, on behalf of the UCLA Early Music Ensemble, Office of Instructional Development, UCLA
- 2013 Travel Grant, Center for the Study of Women, UCLA
- 2012-2013 Dr. Hyman Eugene Oxman Scholarship for the Arts, UCLA
- 2012-2013 Institute of American Cultures Research Grant, American Indian Studies Center, UCLA
- 2012 Graduate Summer Research Mentorship Grant, Graduate Division, UCLA
- 2011-2015 Student Opportunity Fund Travel Grants, Herb Alpert School of Music, UCLA
- 2011-2012 Gluck Fellowship for Music Outreach, Music Department, UCLA
- 2009 Student Research Grant, Community Studies Center, Dickinson College
- 2008 Student Research Grant, Community Studies Center, Dickinson College
- 2008 Howard C. Gale Applied Music Scholarship, Dickinson College
- 2007 Truman Bullard Applied Music Scholarship, Dickinson College
- 2006-2010 John Montgomery Merit Scholarship, Dickinson College
- 2006 Alfred Swan Applied Music Scholarship, Dickinson College

PUBLICATIONS

- 2019 "Sweden: Contemporary Performance Practice," *The Sage Encyclopedia of Music and Culture*, Sage Publications
- 2019 "Becoming Avian in the Anthropocene: Performing the Feather Dance and the Owl Dance at Pvlvcekolv," *Humanimalia*
- 2015 "The Politics of Performing the Other: Curating an Early Music Concert," with Elisabeth Le Guin, invited by *Ethnomusicology Review* 20
- 2013 "Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now," in *Ethnomusicology Review Sounding Board: Historical Perspectives*
- 2012 "Comfort, Engagement, Encouragement, Dissent: Freedom and Liberation Songs during the Anti-Apartheid Struggle," with Atandi Anyona, in *Ethnomusicology Review* 17

INVITED LECTURES

- 2019 "Relating to Archived Objects: American Indian Objects in Archives," Spotlight Workshop Series, A. O. Kuhn Library, UMBC, Baltimore, MD, November 18
- 2018 "History and Construction of Acoustic Folk Music Instruments," with Ken Koons, Frederick Acoustic Music Enterprise, Frederick, MD, March 25
- 2013 "La Tradición Musical de Bulgaria Poscomunista" ["Musical Traditions in a Post-Communist Bulgaria"], Centro Nacional de Investigación, Documentación e Información "Carlos Chavez," Instituto Nacional de Bellas Artes, Mexico City, Mexico, May 24
- 2011 "Ethnomusicology and the Anti-Apartheid Movement," The Highland School, Warrenton, VA, January 25

BOOK REVIEWS

- 2013 Review of Christopher Ballantine, *Marabi Nights: Jazz, "Race" and Society in Early Apartheid South Africa*, in *Book Notes, Yearbook for Traditional Music*, 45
- 2012 Review of Helen Berry, *The Castrato and His Wife*, in *Ethnomusicology Review Sounding Board*

CONFERENCE PRESENTATIONS

- 2019 "Indigenous Resistance to the Anthropocene through a Multispecies Performance Practice," in organized panel "Sounding Indigeneity in the Anthropocene: An Auditory Anthropology of Power and Resistance," Annual Meeting of the American Anthropological Association, Vancouver, BC, November 20-24
- 2019 "Performing Relationality with Archived Objects: Contrasting American Indian Ritual Materials," 64th Annual Meeting of the Society for Ethnomusicology, Bloomington, Indiana, November 7-10
- 2019 Chair, Organizer, and Presenter, "Decolonizing Indigenous Sound Ecologies," in organized panel "Performing Indigenous Sound Ecologies," 85th Annual Meeting of the American Musicological Society, Boston, MA, October 31-November 3
- 2019 "State-Sponsored Folklife in Maryland: A View from the Archives," in organized panel "Triumphs, Pivots, and Revelations During a Decade of Growth at Maryland Traditions," 131st Annual Meeting of the American Folklore Society, Baltimore, MD, October 16-19
- 2019 "The Archival Document and the National Wildlife Refuge: A Settler's Meditation on Colonialism in Delmarva," 1st Annual Chesapeake Studies Conference: Casting a Wide Net, Salisbury, MD, June 5-7
- 2018 "Dancing (Away) Local Extinction: The Buffalo Dance at Tvlwv Pvlvcekolv," 63rd Annual Meeting of the Society for Ethnomusicology, Albuquerque, NM, November 15-18
- 2018 "Performing Multispecies Relationality in a Southeastern Tribal Town," 10th Annual Meeting of the Native American and Indigenous Studies Association, Los Angeles, CA, May 17-19
- 2018 "Alternatives from the Margins: Fabulating Futures of Ritual Performance in an American Indian Community," 2nd Annual Society of Global Scholars Conference, Santa Barbara, CA, March 2-3
- 2017 "Imagining the Futures of Busk Performance Practice at Apalachicola Tribal Town," 62nd Annual Meeting of the Society for Ethnomusicology, Denver, CO, October 26-29
- 2017 "Singing with Plants: Performing Two Muskogee-Creek Dances," 9th Annual Meeting of the Native American and Indigenous Studies Association, Vancouver, BC, Canada, June 22-24
- 2016 Chair and Co-organizer, "Exploring Personhood: 'New Animism' in Ethnomusicology" panel (sponsored by the Indigenous Music Special Interest Group), 61st Annual Meeting of the Society for Ethnomusicology, Washington, DC, November 10-13

- 2016 "The Lives of Objects in Archives: A Perspective on Native American Archival Materials," 8th Inertia Conference, Los Angeles, CA, April 28-30
- 2016 "Owls, People, and Owl People: Becoming in Muskogee (Creek) Song, Story, and Movement," with Lee Bloch, 12th Annual Southeast Indian Studies Conference, Pembroke, NC, April 7-8
- 2016 "Untangling Constructions of Ethnicity/Race in a Mixed-Blood Muskogee-Creek Tribal Town," 6th Annual Meeting of the Eastern American Studies Association, Lancaster, PA, April 1-2; recipient of Simon Bronner Award
- 2014 "Ritualizing the Past: Archives, Heritage, and Ceremony," 59th Annual Meeting of the Society for Ethnomusicology, Pittsburgh, PA, November 13-16
- 2014 "Remembering Kim" in panel "Life Histories: Honoring the Work of Kim Lacy Rogers," 48th Annual Meeting of the Oral History Association, Madison, WI, October 8-12
- 2013 "Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now," 58th Annual Meeting of the Society for Ethnomusicology, Indianapolis, IN, November 14-17
- 2013 "Getting Queer with the Castrati: Gender and Sexuality in Contemporary Baroque Opera," LGBT Studies Fall Symposium, Los Angeles, CA, October 18
- 2013 "'Authenticity' and Cultural Survival in a Mixed-Blood Creek Town," 9th Annual Southeast Indian Studies Conference, Pembroke, NC, April 11-12
- 2012 "People of One Fire Continuing a Centuries-Old Tradition: Winter," 57th Annual Meeting of the Society for Ethnomusicology, New Orleans, LA, November 1-4
- 2012 "Göran Olsson: The Role of the Individual in Musical Networks," 6th Annual Echo Conference, Los Angeles, CA, October 18-19
- 2011 "Transcribing the Owl Dance: Examining Performance and Transcription in a Native American Community," 56th Annual Meeting of the Society for Ethnomusicology, Philadelphia, PA, November 17-20
- 2011 "People of One Fire Continuing a Centuries-Old Tradition: Winter," 41st World Conference of the International Council for Traditional Music, St. Johns, Newfoundland, Canada, July 13-19
- 2009 "Tvlwv Pvlvcekolv Harvest Busk: Continuing a Centuries-Old Tradition," 43rd Annual Meeting of the Oral History Association, Louisville, KY, October 14-18
- 2009 "Recreating Process, Culture, and Interpretation: Using Technologies to Present and Represent Community Histories," 43rd Annual Meeting of the Oral History Association, Louisville, KY, October 14-18

CAMPUS TALKS

- 2019 "Solving the 'Castrato Problem,'" for course "Music History I," University of Illinois-Urbana-Champaign, December 4
- 2019 "Special Collections and Indigenous Archival Practices," with Susan Graham for course "Indigenous Heritage: Issues of Representation and Ownership," UMBC, October 3
- 2019 "Special Collections, Indigenous Knowledge, and Document Analysis," with Susan Graham and Lindsey Loeper, for course "Indigenous Heritage: Issues of representation and Ownership," UMBC, March 6
- 2018 "Muskogee Creek Music as Appalachian Music," for course "Appalachian Music," Berea College, Berea, KY, September 12
- 2015 "Northern Native American Music," for course, "Musical Cultures of the World: Europe and the Americas," UCLA, November 12
- 2015 "Irish, Celtic, and Nordic Music," for course "Musical Cultures of the World: Europe and the Americas," UCLA, October 15
- 2015 "American Indian Music," for course "Music in the US," Towson University, Towson, MD, September 23-24
- 2015 "Imagining the New World: Music from Indigenous-Colonial Interactions," for course "Music before 1750," Towson University, Towson, MD, September 24
- 2015 "Queerly Conducting Fieldwork," for course "Ethnomusicology of the Closet," UCLA, April 8
- 2015 "Colonial Encounters in Baroque-Era Music," with the UCLA Early Music Ensemble, for course "Introduction to Music," UCLA, April 3
- 2014 "Best Practices for Teaching a Classroom that includes LGBTQ Students," for course "Teaching Apprenticeship Practicum," UCLA, October 22
- 2013 "Queers in Traditional Music," for course "LGBTQ Perspectives in Pop Music," UCLA, October 21
- 2013 "Muskogee-Creek Ritual and Cosmology at Apalachicola," for course "Music and Religion," UCLA, May 21
- 2011 "Nyckelharpa: Folk? National?," with Peter Leonard, for course "Scandinavian Folklore," UCLA, February 15
- 2011 "Popular Music in South Africa," with Logan Clark, for course "Musical Cultures of the World: Africa and the Near East," UCLA, January 27
- 2010 "Traditional Irish Fiddle Music" and "The Tradition of the Nyckelharpa," for course "Musical Cultures of the World: Europe and the Americas," UCLA, September 30
- 2010 "(Re)Place: Music as Environment at TvIwv Pvlvcekolv," Senior Research Symposium, Dickinson College, April 29
- 2010 "Oral History: Black Liberation Movements Mosaic," for course "Oral History Methods," Dickinson College, February 18
- 2010 "The Ethics of Field Research in Native American Communities," for course "World Music," Dickinson College, February 9

ETHNOGRAPHIC, DOCUMENTARY, AND NARRATIVE FILMWORK

- In Progress *The Bowed Dulcimer Project* (camerawork, co-creator, editor, and producer)
World Community Productions
- 2017 *Tar* (American Indian music consultant) Howling Wolf Productions
- 2012 *Ore to Axe* (adviser, film and script editor, and music consultant) Split Log
Productions
- 2011 *The Washington Spelmanslag* (camerawork, creator, editor, and producer)
World Community Productions
- 2010 *The Dugout Canoe Project* (adviser, camerawork, and music and film editor)
World Community Productions
- 2010 *People of One Fire Continuing a Centuries-Old Tradition: Winter* (camerawork,
creator, editor, and producer) World Community Productions
- 2010 *Tales of Southeastern North Carolina* (camerawork, editor, and producer) Split
Log Productions
- 2010 *We: The Pine Arbor Cosmology* (choreographer, creator, editor, and producer)
World Community Productions
- 2006 *Northern Chord* (arranger, music director, performer, and producer) Split Log
Productions

FIELDWORK EXPERIENCE

- 2017-present Effects of settler colonialism and settler colonial-derived climate change upon
Indigenous cultural performance and identity politics in the Chesapeake
Bay Tidewater, USA, using participant-observation, interviews, auto
ethnography of place, AV documentation, and archival study
- 2013-present LGBTQ experiences in traditional music, on the East Coast, USA, and through
internet-based communities using participant-observation and interviews
- 2012-present Countertenor experiences and contemporary baroque performance practice, in Los
Angeles, CA, and through internet-based communities using participant-
observation, auto-ethnography, and interviews
- 2011-present Bowed dulcimer history and community, in Pilot Mountain, NC, using AV
documentation, participant-observation, and interviews
- 2010-2012 Expatriate Swedish fiddler Göran Olsson's music, identity, and communities, in
Washington, DC, using AV documentation, participant-observation, and
interviews
- 2008-2010 Anti-apartheid and civil rights movements' music and history, in Cape Town and
King Williams Town, South Africa; and Coahoma County, MS, using AV
documentation, interviews, and archival study
- 2005-present Muskogee-Creek Native American ceremonial music and dance, in and around
Tallahassee, FL, using participant-observation, interviews, auto-
ethnography of place, AV documentation, and archival study

PERFORMANCE EXPERIENCE

World Music

- Balkan music: 2010-2016 (voice, fiddle, conducting, arranging) with Groupa Pendari, Los
Angeles; Balkan Band (dir. Ivan Varimezov), and Superdevoiche Choir (dir. Tzvetanka
Varimezova), UCLA
- Celtic and Nordic folk music: 1997-present (fiddle, nyckelharpa, voice, tin whistle, psaltery,
scheitholt, bodhran) with professional ensemble Wherligig

Fusion: 2012-2016 (nyckelharpa, fiddle, voice) with international performance group Skin and Strings

Marachi: 2003-2007 (fiddle, voice) with Mariachi Sin Nombres (dir. Steve "Bo" Eckard), McDaniel College

Western Classical Music

Early Music: 2007-2016 (voice, violin, conducting, directing, program note writing) with Early Music Ensemble (dir. Elisabeth Le Guin, Ryan Koons), UCLA; Collegium Musicum (dir. Blake Wilson), Dickinson College

Modern Dance: 2008-2010 (dance, choreography) with Dance Theatre Group (dir. Sarah Skaggs), Dickinson College

Western Art Music: 1994-2010 (piano, violin, voice) with McDaniel College College-Community Orchestra (dir. Elijah Wald); College Orchestra (dir. Robert Pound), College Choir (dir. Amy Wlodarski), Dickinson College

TEACHING EXPERIENCE

Professor Experience

- 2018 Lecturer, Department of World Arts & Cultures/Dance, UCLA
 "Colonialisms and Resistance"
- 2017 Lecturer, Department of Ethnomusicology, UCLA
 "Global Pop"
- 2017 Lecturer, Department of Musicology, UCLA
 "LGBTQ Perspectives in Popular Music"
- 2017 Lecturer, Department of World Arts & Cultures/Dance, UCLA
 "Introduction to Field-based Research Methods"

Music Ensemble Pedagogy

- 2016-2018 Director/Lecturer, Department of Musicology, UCLA
 "Early Music Ensemble"
- 2015 Vocal coach, Department of Musicology, UCLA
 "Early Music Ensemble"
- 2014-2015 Managing Director/Teaching Fellow, Department of Musicology, UCLA
 "Early Music Ensemble"

Music Lessons Pedagogy

- 2019-present Private instruction in fiddle
- 2016-present Private instruction in *crwth* [Welsh bowed lyre]
- 2015-present Private instruction in voice technique
- 2013-present Private instruction in *nyckelharpa* [Swedish "keyed fiddle"] technique

Instructor Experience

- 2017 Instructor, SOL-LA Music Academy, St. Anne School (K-8 grades), Santa Monica, CA
 "Music Appreciation"
- 2006-present Instructor, Common Ground on the Hill traditional arts summer school, McDaniel College
 "Beginning Fiddle"
 "Bowed String Ensemble"

"Celtic Fiddle"
"Celtic Session"
"Icelandic Singing"
"LGBT Perspectives in Traditional Music"
"Northern European Fiddle Tunes"
"Scandinavian Music and Dance"
"Swedish Fiddle"

TA Experience

2015-2016 Teaching Fellow, Department of Ethnomusicology, UCLA
"Jazz in American Culture"
"Bach in his World and Ours"
"Music of Bollywood and Beyond"
2015 Reader/Grader, Department of Ethnomusicology, UCLA
"Music Cultures of the World: Europe and the Americas"
2013-2014 Teaching Associate, Department of Musicology, UCLA
"LGBTQ Perspectives in Pop Music"
"Sacred Music"
2012-2014 Teaching Associate, Department of Ethnomusicology, UCLA
"Global Pop"
"Bach in his World and Ours"
"Traditional North American Indian Music"
2011-12 Teaching Assistant, Department of Ethnomusicology, UCLA
"Aesthetics of (Western Art) Music"
"Psychology of Film Music"
2009-10 Teaching Assistant, Music Department, Dickinson College
"Music Theory"

Collegiate Syllabi

American Indian Musical Traditions
Colonialisms & Resistance
Early Music Ensemble
Environment, Music, and the Futures
Global Pop
Indigenous in America
Introduction to American Studies
Introduction to Field-based Research Methods
LGBTQ Perspectives in Popular Music
Methods in Public Folklore and Humanities
Survey of Baroque Opera
Traditional North American Indian Music
World Music

OTHER PROFESSIONAL EXPERIENCE

2019-present Life Model, Maryland Institute College of Art
2018-present Freelance Researcher, Performing Arts Reading Room, Library of Congress
2018-2019 Guest Curator, Carroll County Arts Council

2015-2016	Program Photographer, Common Ground on the Hill traditional arts summer school, McDaniel College
2012, 2014	Assistant, Ethnomusicology Laboratory, Department of Ethnomusicology, UCLA
2008-2010	Archival Assistant, Community Studies Center, Dickinson College
2007-2010	Administrative Assistant, Common Ground on the Hill traditional arts summer school, McDaniel College
2007	Volunteer Coordinator, Common Ground on the Hill traditional arts summer school, McDaniel College
2006-2007	Stage Coordinator, Common Ground on the Hill traditional arts summer school, McDaniel College

SERVICE

2019	Reviewer, <i>Humanimalia</i>
2019	Panelist, Folk Arts Apprenticeship Program Grant Review Committee, New Jersey State Council on the Arts
2019	Judge, Maryland History Day, Maryland Humanities
2016	Reviewer, <i>International Social Sciences Journal</i>
2015	Consultant on American Indian early music, "Made in America" concert, The Broken Consort early music ensemble
2014	Certification, QPR for Suicide Prevention Gatekeeper Program, Counseling and Psychological Services Center, UCLA
2012-2016	Member, Editorial Board, <i>Ethnomusicology Review</i> , UCLA
2011-2012	Co-coordinator, Interdisciplinary Graduate Music Studies Lunches, Herb Alpert School of Music, UCLA
2011-2012	Outreach Performances in greater Los Angeles, Gluck Groupa Pendari Balkan Ensemble, UCLA
2011	Administrative Volunteer, Society for Ethnomusicology National Conference
2009-2010	Student Representative, Steering Committee, Community Studies Center, Dickinson College
2008- present	Collaboration on Tvlwv Pvlvcekolv Native American Community Archive, Tallahassee, FL
2006	Conceive, develop, advertise, direct, and perform in multi-ensemble collaborative general audience concert of Celtic and Nordic roots music entitled "Northern Chord"

PROFESSIONAL MEMBERSHIPS

2019-present	American Folklore Society
2019-present	American Anthropological Association
2018-present	Mid-Atlantic Regional Archives Conference
2018-present	Society of American Archivists
2013-present	American Musicological Society
2012-2018	Society for Seventeenth-Century Music
2011-present	Native American and Indigenous Studies Association
2011-2018	International Oral History Association
2011-2018	Society for the Advancement of Scandinavian Study
2010-present	International Council for Traditional Music

2010-present Oral History Association
2010-present Society for Ethnomusicology
2006-present American Nyckelharpa Association

LANGUAGES

English: native speaker; advanced reading and writing
French: intermediate speaking and reading; basic writing
Spanish: intermediate speaking and reading; basic writing
Swedish: intermediate speaking and reading; basic writing

SOFTWARE EXPERIENCE

Audio Editing: Audio Cleaning Lab, Cool Edit Pro, Soundbooth, Sound Forge
Collections Management: ArchivesSpace, CONTENTdm, PastPerfect, Excel
Dictation, Transcription, & Music Notation: Dragon NaturallySpeaking, Express Scribe, Finale
Graphics & Video Editing: Photoshop, Premiere, Epson Smartscan, Final Cut Pro
Publication & Presentation: InDesign, Powerpoint, Word
Web Design: Dreamweaver, Wordpress