

## Maria T. N. Ryan

PhD candidate, historical musicology, University of Pennsylvania  
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### EDUCATION

2021 expected Candidate for **Ph.D., Historical Musicology, University of Pennsylvania, Philadelphia P.A.**

*with* Graduate Certificate in Africana Studies

*Dissertation:* “Hearing Power, Sounding Freedom: Black Practices of Listening, Music-making, and Ear-training in the British Colonial Caribbean”

*Committee:* Guthrie P. Ramsey, Jr. (Chair), Heather Williams, Glenda Goodman

2014 **M.Mus. Historical Musicology, King’s College London, U.K.** (Pass with distinction)

2010 **B.A. Hons Music, University of Nottingham, U.K.** (First class)

### PUBLICATIONS

“Angels in the Archive: Animating the Past in *Written on Skin*.” In *Recomposing the Past: Early Music on Stage and Screen*, edited by James Cook, Alexander Kolassa and Adam Whittaker, 174–187. London: Routledge, 2018.

### CONFERENCE PAPERS

2020 [forthcoming] “Familiar Strangers: Enslaved Black Women’s Listening Practices and the Afterlives of Slavery in Musical Thought,” American Musicology Society Annual Conference.

2020 [forthcoming] “‘Simple Psalmody’ or ‘Laboured Compositions’?: The Politics of Racialized Listening in St. Ann, Jamaica,” North American British Music Studies Association 2020 Biennial Conference [virtual conference due to COVID-19]

2020 “Overhearing on the Plantation,” Society for American Music Annual Conference, [virtual conference due to COVID-19]

2020 “‘...Paper which had *once* been white’: Interacting Invitation Practices in Colonial Antigua,” American Contact: Intercultural Exchange and the History of the Book [virtual conference due to COVID-19]

2020 “Black Fiddlers in the British Colonial Caribbean.” Invited “Brown Bag” lunch workshop, McNeil Center for Early American Studies, University of Pennsylvania

2019 “‘The influence of Melody upon man in the wild state of nature’: Music, Violence, and Race in a Jamaica Parish, 1827–28,” Early American Music and the Construction of Race, University of Pennsylvania

- 2019 “Dancing for Themselves: Centering Black Experiences of Military Music in the British Colonial Caribbean,” Atlantic Crossings: Music From 1492 Through the Long 18th Century, Boston University
- 2018 “Performing and Hearing Race in Post-emancipation Antigua,” North American British Music Studies Association 2018 Biennial Conference, Logan, Utah
- 2018 “‘Our people, I fear, are drifting too far away from the classics...’: Singing Race, Class, and Gender in Philadelphia 1912–1914,” Mid-Atlantic Chapter of the American Musicological Society, Curtis Institute of Music, Philadelphia
- 2018 “Decolonizing the Music Survey: A Manifesto for Action” with David Chavannes, Temple University Theory, History, and Ethnomusicology Society (THEMUS), Philadelphia
- 2016 “Engraved Music as Image and Engraved Image as Music: the Possibility of Silent Audibility in *Calliope*,” Confluences, Connections and Correspondences: Music and Visual Culture Conference, University of Toronto
- 2015 “Hearing the Presentness of the Past in *Written on Skin*,” Representations of Music on Stage and Screen Study Day, University of Nottingham

## **AWARDS & PRIZES**

- 2018 Nicholas Temperley Student Paper Prize, North American British Music Studies Association
- 2010 Elizabeth and JD Marsden prize, second place, University of Nottingham

## **GRANTS & FELLOWSHIPS**

### **Nationally Competitive Grants and Fellowships**

- 2020–2022 Andrew W. Mellon Junior Fellowship in Critical Bibliography at University of Virginia Rare Book School
- 2020–2021 ACLS-Mellon Dissertation Completion Fellowship
- 2019–2020 Margery Morgan Lowens Dissertation Fellowship, Society for American Music
- 2019 Andrew W. Mellon Short-term Fellowship, Program in African American History, Library Company of Philadelphia
- 2018 Ora Frishberg Saloman Travel Grant, American Musicological Society
- 2018 Michael Kraus Research Grant in American Colonial History, American Historical Association
- 2015 London Arts and Humanities Partnership Research Studentship (declined), Arts and Humanities Research Council

### **Competitive University-level Grants and Fellowships**

- 2019 Dissertation Research Fellowship, University of Pennsylvania
- 2018–2019 Fellheimer-Eiche Graduate Fellowship, University of Pennsylvania

2017–2018 Graduate Fellow for Teaching Excellence, Center for Teaching and Learning, University of Pennsylvania

2017–2018 Shapiro Fellowship, University of Pennsylvania

2015–2020 Benjamin Franklin Fellowship, University of Pennsylvania

## **TEACHING**

### **Instructor of Record**

Spring 2018; Fall 2017; Spring 2017: 1000(+) Years of Listening (University of Pennsylvania)

### **Teaching Assistant**

Fall 2016: 1000(+) Years of Listening (University of Pennsylvania)

### **Grading**

Spring 2020: Musical Life in America (Instructor of Record, Guthrie P. Ramsey, Jr.)

## **PUBLIC MUSICOLOGY**

2018 “Between the Notes” lecturer, Opera Philadelphia

2017–2018 Curriculum Consultant, Opera Philadelphia

2017 “Singing (under) the Stars: Lasso’s *Prophetiae Sibyllarum*” University of Pennsylvania, Kislak Center (Pre-Concert Lecture)

## **INSTITUTIONAL SERVICE and ORGANIZATION**

2020 Panel organizer for session “Race, Music, and Slavery in the British Colonial Caribbean: Research beyond Recovery,” accepted for the American Musicological Society Annual Conference 2020

2019 Co-organizer with Felipe Ledesma-Núñez, workshop “Sound and Silence in Colonial America,” Harvard University

2018 Teaching Assistant trainer, Center for Teaching of Learning, University of Pennsylvania

2016–2017 Graduate Co-ordinator, Department of Music Colloquium Series, University of Pennsylvania

2009–2010 President, Music Society, University of Nottingham

## **PROFESSIONAL EXPERIENCE**

2014–2015 Executive Assistant, Culture at King’s, King’s College London

2012–2014 Music Assistant, Westminster Abbey, London

2010–2012 Music Assistant, Lakeside Arts Centre, University of Nottingham