

**Tes Slominski**  
Charlottesville, VA  
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## **EDUCATION**

- 2010 Ph.D., Music, New York University  
Dissertation: *Music, Gender, and the Public Sphere in Twentieth-Century Ireland*
- 2002 M.A., Ethnomusicology, University of Limerick
- 1996 B.A., Literary and Cultural Studies, The College of William and Mary

## **NON-DEGREE EDUCATION & CREDENTIALS**

- 2023 Coursework in pursuit of an International Coaching Federation ACC Credential
- 2022 YNAB (You Need a Budget) coach certification
- 2021 Human Behavior in the Social Environment (M.A.-level credit-bearing social work course),  
Virginia Commonwealth University
- 1998 Continuing education coursework in copyediting and proofreading, George Washington  
University

## **ACADEMIC EMPLOYMENT**

- 2014–2019 Beloit College, Assistant Professor
- 2012–2014 Beloit College, Postdoctoral Teaching Fellow
- 2010–2011 Smith College, Kahn Liberal Arts Institute/ACLS Fellow

## **EDITORIAL & MANUSCRIPT REVIEW WORK**

- 2019–present Co-editor (with Kimberly Francis, University of Guelph), *Gender/Sexuality Revision of  
Grove Music Online*
- 2014–2021 Reviews Editor, *Women and Music*
- passim Reviewer of manuscripts/proposals for *Ethnomusicology*, *Journal of Music History*  
*Pedagogy*, *Oral Tradition*, *Women & Music*, *MUSICultures*, *Journal of the Society for  
Musicology in Ireland*, *Yearbook for Traditional Music*, Bloomsbury, Boydell &  
Brewer/University of Rochester Press, Clemson University Press, and Routledge Press

## **MONOGRAPH**

*Trad Nation: Gender, Sexuality, Race, and Irish Traditional Music*, Wesleyan University Press (2020).

## **PEER-REVIEWED ARTICLES & BOOK CHAPTERS**

“We Buried the Heteropatriarchy and Danced on its Grave: Towards a Liberation Movement for Irish  
Traditional Music” (book chapter). In *Women & Music in Ireland*, eds. Ita Beausang, Jenny O’Connor-  
Madsen, and Laura Watson. Suffolk: Boydell & Brewer (2022), 206–219.

“Taming ‘the Tradition Bear’: Reflections on Gender, Sexuality, and Race in the Transmission of Irish  
Traditional Music.” *Ethnomusicology Ireland*, Issue 7 (2021), 8–16.

“Policing Space and Defying the Mainstream: Gender and the Creation of a Traditional Music Public Sphere in Twentieth Century Ireland.” *Yearbook for Traditional Music*, Vol. 51 (2019), 247–268.

“Fielding the Field: A Fable of Belonging” (book chapter). In *Queering the Field: Sounding Out Ethnomusicology*, eds. Gregory Barz and Will Cheng. New York: Oxford University Press (2019).

“Queer as Trad: LGBTQ Performers and Irish Traditional Music in the United States.” In *The Oxford Handbook of Music and Queerness*, eds. Fred Maus and Sheila Whiteley (published online in January 2018; print version forthcoming).

“Doin’ Time with Meg and Cris, Thirty Years Later: The Queer Temporality of Pseudo-Nostalgia.” *Women and Music*, Volume 18 (2015), 86–94.

“Clever Young Artistes” and “The Queen of Irish Fiddlers”: Intelligibility, Gender, and the Irish Nationalist Imagination.” *Ethnomusicology Ireland* Issue 2/3 (2013), 1–21.

## REVIEWS AND OTHER WRITING

Invited Testimony to the Oireachtas Joint Committee on Tourism, Culture, Arts, Sport and Media’s report, *A Safe and Respectful Working Environment in the Arts* (2022).

Response to Tomie Hahn’s “Troubling failure(s): Situating Bodies in Research and Art,” *Musicology Now* (2022).

Review of *Music and Identity in Ireland and Beyond* (Ashgate 2014), *Journal for the Society of Musicology in Ireland* (2017), 75-81.

“Creating a Liveable Present: Organizing Irish Traditional Music in Central Virginia.” In *Crosbhealach an Cheoil: Proceedings of the 2003 Crossroads Conference*, ed. Fintan Vallely (2013), 114-119.

Entries on Michael Coleman, Paddy Killoran, and James Morrison. In *The Grove Dictionary of American Music/Oxford Music Online*, ed. Charles Hiroshi Garrett (2011).

“Two Recent Sliabh Luachra Recordings.” *Ethnomusicology* 55, no. 1 (2011), 172-175.

## HONORS AND AWARDS

2021	Marcia Herndon Book Award Prize Honorable Mention for <i>Trad Nation</i>
2017	Nominated for Beloit College Underkofler Teaching Award
2015	University College Cork, Visiting Scholar (gave invited lecture and worked with students in Music and Cultural History MA program)
2010	Mellon/ACLS Recent Doctoral Recipients Fellowship
2010	Alvin H. Johnson AMS 50 Dissertation Fellowship (honorary)
2009	Wong Tolbert Student Paper Prize, Society for Ethnomusicology
2009	Woodrow Wilson Women’s Studies Dissertation Completion Fellowship
2008	NYU Mainzer Summer Fellowship for Gender Studies Research

- 2008 NYU Mainzer Fellowship to the University of Cambridge Centre for Gender Studies
- 2007 FLAS (Foreign Language Area Study), Irish immersion at Oideas Gael
- 2001 Second place, slow airs, All Ireland Fleadh Cheoil, Listowel, Co. Kerry, Ireland

### **INVITED LECTURES**

- 2022 “We Buried the Heteropatriarchy and Danced on Its Grave: Toward a Liberation Movement for Irish Traditional Music,” Newcastle University (online).
- 2021 Book talk, Queen’s University Belfast (co-sponsored by Cultural Policy Observatory Ireland), Belfast, UK (online).
- 2021 Book talk and panel discussion with US-based LGBTQ+ Irish musicians and dancers, Eoin McKiernan Library, St. Paul, MN (online).
- 2021 “‘Bearing’ Tradition: Reproductive Metaphors and Ethnic Nationalism in Irish Traditional Music,” Keough-Naughton Institute for Irish Studies at the University of Notre Dame (online).
- 2019 “‘What’s a Black Girl Doing Playing this Music?’: Obligatory Whiteness and Ethnic Nationalism in Irish Traditional Music,” Temple University.
- 2019 “Aesthetics and the Silencing of Social Critique in Irish Traditional Music,” Keynote speech, Women and Traditional/Folk Music Symposium, National University of Ireland, Galway.
- 2017 “The Unbearable Bearing of Tradition,” Keynote speech, Queer Traditions Summit, Michigan State University, Lansing, MI.
- 2017 "Queer as Trad: LGBTQ Musicians, Materiality, and Embodiment in Irish Traditional Music in the United States," Distinguished Lecture Series, University of Tennessee, Knoxville, TN.
- 2015 “Queer as Trad: Perspectives on Sexuality in Irish Traditional Music in the United States,” University College Cork, Ireland.
- 2015 “Weaving for Ireland’s Independence: Textile Arts, Traditional Music, and Dance on Tour in the Midwest, 1914-1915,” Global Midwest Symposium, University of Wisconsin, Madison, WI.
- 2014 “Queer as Trad: LGBTQ Performers of Irish Traditional Music in the United States,” Lawrence University, Appleton, WI.
- 2014 “Doin’ Queer Time with Meg and Cris: Irony and Affect in Present-Day Reception of Women’s Music,” University of Pittsburgh Colloquium Series, Pittsburgh, PA.
- 2012 “Julia Clifford’s Auto/Biographical Fiddle: Relating Narratives of Music and Gender,” University of Maryland Colloquium Series, College Park, MD.

2011 “The High Road to Galway: Class, Gender, and Genre in Early 20th Century Irish Music,” Kahn Liberal Arts Institute, Smith College, Northampton, MA.

### **SELECTED CONFERENCE PRESENTATIONS**

- 2022 Panelist, “SEM Professional Development Workshop: Alternative Career Paths,” Society for Ethnomusicology, New Orleans, LA.
- 2022 Panelist, Plenary Roundtable Discussion: “Feminist Musicology: A Retrospective,” Feminist Theory & Music 16, University of Guelph, Guelph, ON.
- 2021 Respondent to Tomie Hahn’s “Troubling Failure(s): Situating Bodies in Research and Art,” AMS Committee on Women and Gender Endowed Lecture, American Musicological Society, online (note that the posted conference program does not reflect the panel membership as it occurred).
- 2019 President’s Roundtable: “Queering the Field: Sounding Out Ethnomusicology.” Society for Ethnomusicology, Bloomington, IN.
- 2019 “A Nation[alist Problem] Once Again: Identity-Based Exclusion and Harassment in Irish Traditional Music.” Society for Ethnomusicology, Bloomington, IN.
- 2018 “Embodiment, Ineffability, and “The Music Itself” in Irish Traditional Music.” American Musicological Society, San Antonio, TX.
- 2018 ““The Music Itself,’ Trad Style: Social Meaning as a Challenge to the Drastic/Gnostic Binary,” Society for Musicology in Ireland, Cork, Ireland.
- 2017 “Queer as Trad: LGBTQ Performers and Irish Traditional Music in the United States,” Society for Musicology in Ireland, Belfast, UK.
- 2017 Panel member, “Engaged Pedagogy: Applying to and Working at Liberal Arts Colleges,” Midwest Society for Ethnomusicology, Oberlin, OH.
- 2016 Panel member, “Pedagogies of Activism,” Society for Ethnomusicology, Washington, DC.
- 2015 “Shifting Authenticities: Class, Nationalism, and the Politics of Pre-Independence Irish Style,” North Atlantic Fiddle Convention, Cape Breton University, Sydney, NS, Canada.
- 2015 “Queering Fieldwork: A Fable of Belonging,” Society for Musicology in Ireland, Cork, Ireland.
- 2013 “Mother Ireland and Bharat Mata in the Big Apple: Irish- and Indian-American Musical Encounters in the 1930s,” Society for Ethnomusicology, Indianapolis, IN.
- 2013 “Keep *Off* the Track: Doin’ Queer Time with Meg & Cris,” Feminist Theory and Music 12, Hamilton College, Clinton, NY.

- 2011 “Cultural Nationalism on Tour: Concerts of Irish Traditional Music and Dance Abroad in the Early Twentieth Century,” Society for Ethnomusicology, Philadelphia, PA.
- 2011 “Following ‘The High Road to Galway’: Class, Gender, and Style in Early Twentieth-Century Irish Music Competitions,” American Musicological Society, San Francisco, CA.
- 2011 “Tradition and Temporality,” Roundtable participant, American Folklore Society, Bloomington, IN.
- 2011 “The High Road to Galway: Class, Gender, and Style in Early 20th Century Irish Music Competitions,” Canadian Association for Irish Studies, Montreal, Canada.
- 2010 “Regulation in Retrospect: “Traditionality,” Women Fiddlers, and Early 20th Century Music Competitions in Ireland,” Society for Ethnomusicology, Los Angeles, CA.
- 2010 “Playing a Tune for the Nation: Women Traditional Musicians and the Boundaries of Intelligibility in Early 20<sup>th</sup> Century Ireland,” Women and Music in Ireland, Maynooth, Ireland.
- 2009 “Hearing Julia Clifford’s Fiddle: Instrumental Music as Auto/biographical Voice,” Feminist Theory and Music 10, Greensboro, NC.
- 2008 “For Ireland I *Would* Tell Her Name: Gendering Biography in Irish Traditional Music Studies,” Society for Ethnomusicology, Middletown, CT.
- 2008 “Public House and Private Home: Cultural Policy and Changing Practices in Irish Traditional Music,” University of Cambridge Centre for Gender Studies, Cambridge, UK.
- 2006 “The ‘Sliabh Luachra National Anthem’: Aesthetics and Social Identities in an Irish Music Session,” American Folklore Society, Milwaukee, WI.
- 2006 “‘Reject me not, sweet sounds’: A Musical Reading of Romantic Friendship in Edna St. Vincent Millay’s *The Lamp and the Bell*,” Lesbian Lives 8, University College Dublin, Ireland.

## **COURSES TAUGHT**

### **Beloit College**

Histories and Musics in the Mediterranean, 1450-1750 (S2019; co-taught with Ellen Joyce, History)

Music and Identity in Ireland (F2017; listed with History)

Music in Cold Places (F2013 and S2017; listed with Environmental Studies)

Music Capstone (F2016; senior seminar in musicology/ethnomusicology)

Practicalities of Performance (S2016; hybrid performance/entrepreneurship course)

Music in the United States (F2015 and F2018)

Local Ecomusicologies (F2015; first-year seminar)

North Atlantic Music Ensemble (every semester between F2012-S2019 except sabbatical semester)  
Music Cultures of the World (F2013, S2015, S2016, S2017; listed with Anthropology)  
Celtic Music and its (dis)Contents (S2015; listed with Environmental Studies)  
Music, Sound, and Theory (F2014 and F2018; hybrid fundamentals and intro to sound studies course)  
Gender, Sexuality, and Popular Music (F2012, F2014, S2017; listed with Critical Identity Studies)  
Music and Power (S2014; co-taught with Daniel Barolsky and listed with CRIS and Anthropology)  
Thinking Artistically, Performing Entrepreneurially (S2014)  
Music Theory I (S2014; ear training component)  
Theory III: Form and Analysis in Cross-Cultural Perspective (S2013)  
Nonprofit Arts Organizations: Theory and Practice (S2013 independent study)

### **New York University**

Elements of Music (S2009; TA and musicianship section instructor)  
The Art of Listening: Music in the United States (F2008; instructor of record)  
Brazilian Music and Globalization (F2007; TA)  
Music in Society (F2006; TA)  
Expressive Cultures: Sound (F2005; discussion section instructor)

### **Blue Ridge Irish Music School**

Trad Ensemble (2023–present; 1999–2004)  
Irish Fiddle (1999–2004; ongoing private lessons)  
Study Abroad Trip Leader (2000 and 2004)

### **PROFESSIONAL SERVICE**

2021–2022 Diversity Consultant, SSHRC-funded “DIALOGUES: Towards Decolonizing Sound, Music and Dance Studies” joint initiative between SEM and CSTM (Canadian Society for Traditional Music).

2021–2022 Board Member, Ward Irish Music Archive, Milwaukee, WI

2019–2021 Secretary of the Board, Society for Ethnomusicology

2019 Session chair, “National vs. Intersectional Identities,” Society for Ethnomusicology, Bloomington, IN.

2019 Session chair, “Trans,” Feminist Theory & Music, Boston, MA.

2018 Session chair, “Race, Space, and Class in Popular Music and Dance,” Society for Ethnomusicology, Albuquerque, NM.

2018 Session chair, “Ethnomusicology,” Society for Musicology in Ireland, Cork, Ireland

2017 Session chair, “String Traditions: Identity, Style, and Institutionalization,” Society for Ethnomusicology, Denver, CO

2016 Program committee member, AMS preconference, “Race-ing Queer Music Scholarship”

2015 Session chair, “Adventures in Fieldwork: Vulnerability and Advocacy,” Society for Ethnomusicology, Austin, TX

2015 Planning committee member, Feminist Theory & Music 13, Madison, WI

2015 Session chair, “Music, Race, and Discourses of Primitivism,” and plenary session chair, “The Limits and Potential of Our Work in Times and Spaces of Scarcity,” Feminist Theory & Music 13, Madison, WI

2014–16 Secretary of SEM Council and Chair of Council Nominating Committee  
 2013–16 Council member, Society for Ethnomusicology  
 2013–14 Program committee chair, MIDSEM, Lawrence University  
 2013 Session chair, “Memory and Temporality,” Feminist Theory & Music 12, Hamilton College  
 2012–2016 Member of the Diversity Action Plan Committee, Society for Ethnomusicology  
 2012 Member of program committee, MACSEM, College of William & Mary  
 2011–present Member of the Board of Advisors, Roots Music Institute  
 2010–2012 Co-chair, Gender and Sexualities Taskforce, Society for Ethnomusicology  
 2010–2012 Member of Wong Tolbert Prize Committee for SEM Section on Status of Women  
 passim Reviewer of manuscripts/proposals for *Ethnomusicology*, *Journal of Music History Pedagogy*, *Oral Tradition*, *Women & Music*, *MUSICultures*, *Journal of the Society for Musicology in Ireland*, *Yearbook for Traditional Music*, Bloomsbury, Boydell & Brewer/University of Rochester Press, Clemson University Press, and Routledge Press

### **BELOIT COLLEGE SERVICE & PROFESSIONAL DEVELOPMENT**

2018 Elected member of Curriculum Oversight and Administration committee  
 2018 Participant in Mellon Universal Design for Learning workshop  
 2017–2018 Elected member of Personal Harassment Committee  
 2016–2017 Appointed member of Interdisciplinary Studies Committee  
 2016–2019 Faculty advisor for SAGA (Sexuality and Gender Alliance)  
 2016 Participant in Mellon Pedagogies Group (funded by the Mellon Inclusive Leadership Project)  
 2015–2016 Appointed member of Strategic Enrollment Management Committee  
 2015–2016 Elected member of Admissions and Financial Aid Committee  
 2015–2016 Member of 2 search committees (composition/sound studies and choir director)  
 2014 Member of Liberal Arts in Practice Committee to review student grant proposals  
 2014 Member of on-campus Fulbright Committee  
 2014–2017 Coleman Foundation Fellow for Entrepreneurship  
 2013 Member, Entrepreneurship faculty development group  
 2012–2016 Member, Critical Theory faculty development group

### **RELATED WORK AND PERFORMANCE EXPERIENCE**

2021–2022 Administrative Director, Society of Fellows in Critical Bibliography, Rare Book School, Charlottesville, VA  
 2019–2021 Reader, Office of Undergraduate Admission, University of Virginia, Charlottesville, VA  
 2015 Fiddle instructor, Sean-nós Northwest Song/Dance Festival, Olympia, WA  
 2014 Fiddle instructor, Catskills Irish Arts Week, East Durham, NY  
 2013 Staff musician, Catskills Irish Arts Week, East Durham, NY  
 2006 Summer Intern, Smithsonian Folkways, Washington, DC  
 2005 Counselor, Willie Mae Rock Camp for Girls, New York, NY  
 1999–2004 Founder/Executive Director, Blue Ridge Irish Music School, Charlottesville, VA  
 2001–2002 Fiddle instructor, Maoin Cheoil an Chlár, Ennis, Co. Clare, Ireland  
 1999 Administrative Assistant, Ash Lawn Opera Festival, Charlottesville, VA

1997–1998 Conservation Science Administrative Assistant, The Nature Conservancy, Arlington, VA  
1994–1996 Member, William and Mary Middle Eastern Music Ensemble (violin)  
1994–1996 Balladeer (fiddle), Colonial Williamsburg, Williamsburg, VA  
1990–1992 Member (second violin), Lynchburg Symphony Orchestra, Lynchburg, VA

### **LANGUAGES**

Irish (intermediate reading and conversation)  
German (reading and intermediate conversation)  
Classical Greek (reading knowledge)  
Spanish (elementary)

### **PROFESSIONAL MEMBERSHIPS**

Society for Ethnomusicology (including membership in Gender and Sexualities Taskforce,  
Section on the Status of Women, and Celtic Music Special Interest Group)  
American Musicological Society  
Mid-Atlantic Chapter, Society for Ethnomusicology

### **REFERENCES**

Available on request.