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CURRICULUM VITAE

EDUCATION

**University of California,
Santa Barbara**
2012 - 2018

**Eastern Washington
University**
2010 - 2012

Westmont College
2003 - 2007

Doctorate of Philosophy, Music

Dissertation: The Musicalization of Romantic Childhood: Genre, Power, and Paradox (Advisor: Stefanie Tcharos)

Master of Arts, Music

Master's Thesis: The Genesis of the Soviet Prelude Cycle for Piano: Shostakovich, Zaderatsky, Zhelobinsky, and Goltz (Advisor: Jane Ellsworth)

Bachelor of Arts, Piano Performance

Magna Cum Laude

COLLEGIATE TEACHING EXPERIENCE

Newlane University

2022 - present

Faculty

Involved in strategic implementation, improvement, and design of backwards design, competency-based college education via online modules. Managing humanities content and scheduled to develop new music courses in the Fall.

Westmont College

2013, 2017, 2018, 2020 - 2022

Visiting Assistant Professor / Adjunct Professor

Music 120/121 "History of Western Music I & II"

Developed new curriculum that infuses standard story of western art music with anti-colonial readings and discussions; delivered multi-modal lectures; assigned and graded student research papers, presentations, and composition projects; advised students exploring post-collegiate careers in music.

Music 123 "Survey of World Music"

Developed new curriculum focused on connecting music with society by emphasizing issues of identity, inequity, and justice; fostered student awareness of ethnocentrism; assigned and graded student research projects and presentations; facilitated discussions on current events; encouraged connections across disciplines; taught music through performance.

COLLEGIATE TEACHING EXPERIENCE, *continued*

Westmont College

2013, 2017, 2018, 2020 - 2022

Music 20 “Survey of Western Music”

Developed new curriculum based on chronological survey of Western music with emphasis on recurring themes of identity, prestige, nationalism, and gender; delivered lectures in-person, at-distance, and hybrid; assigned and graded student work.

Music 78 “Choral Union”

Responsible for directing freshman choral ensemble; establishing foundational skills and competencies in healthy vocal production, choral techniques, and basic musicianship; and performing a wide range of repertoire in both live and digital performances.

Music 093/193 “Junior & Senior Recital”

Responsible for overseeing all registered recitalists; establishing new protocols and standards for recital programs, notes, and translations; and approving all weekly Colloquium performances and recital prerequisites.

Westmont Academy for Young Artists

Presented lectures on various musicological topics to wide range of Academy students.

University of California Santa Barbara

2012 - 2018, 2021 - 2022

Lecturer / Associate Instructor / Teaching Assistant

Music 3A “Introduction to Music Studies”

Responsible for developing new curriculum including student reader, delivering weekly lectures to undergraduates, and managing graduate student TA.

Music 267 “Seminar in Musicology: Women’s Work in Western Music History”

Responsible for leading graduate and undergraduate students in seminar discussion on feminist perspectives on music studies, developing readings, and evaluating class presentations and final projects.

Music 15 “Appreciation of Music”

Responsible for spearheading overhaul of course and implementing new curriculum, lecturing to appx. 450 undergraduate students per quarter, administering quizzes and tests, grading papers, holding intensive study sessions, and overseeing multiple graduate student TAs.

Music 11 “Music Fundamentals”

Responsible for teaching music theory, sight-singing, and dictation to undergraduate music majors, and grading quizzes and tests.

Music 4A-F “Musicianship”

Responsible for teaching music theory, sight-singing, and dictation to undergraduate music majors, and grading quizzes and tests.

Music 284 “Proseminar in 20th-Century Music”

Responsible for collaborating with senior faculty in development of graduate level proseminar on Soviet music and culture, and delivering several lectures during course.

COLLEGIATE TEACHING EXPERIENCE, *continued*

**University of California
Santa Barbara**
2012 - 2018, 2021 - 2022

Music 1 “Classical Music Live”

Responsible for delivering pre-concert lecture for Community Arts Music Association concert.

Comparative Literature Department Reader

Responsible for grading and providing detailed written feedback for both undergraduate and graduate courses.

SLAV 117I “Nabokov”

SLAV 123D “Twentieth-Century Russian Literature II”

C Lit 128B “Children’s Literature”

**Eastern Washington
University**

2010 - 2012

Teaching Assistant

Music 212 “Music in the Humanities”

Responsible for creating new course; teaching musical and historical nomenclature, writing skills, listening skills, and oral presentation skills to appx. 90 undergraduate students; administering quizzes and tests; and grading papers.

Music 535.05 “Orchestra”

Responsible for rehearsing, conducting, accompanying, and organizing.

Music 536.01 “Symphonic Choir”

Responsible for rehearsing, conducting, accompanying, and organizing.

Music 536.03 “College Choir”

Responsible for rehearsing, conducting, accompanying, and organizing.

PUBLICATIONS & PRESENTATIONS

- **“Instrumental Lullabies and 19th Century Representations of Childhood” (Forthcoming, 2023)**
Article to be published in “Lullabies: Historic and Cultural Circulations, Transmissions of the Intimate” issue of *Textes et Contextes*.
- **“The Sacred Looking Glass: Imaginative Children’s Music as Syncretic Nexus” (June, 2022)** Chapter appearing in *Sacred Contexts in Secular Music of the Long Nineteenth Century*, an edited volume by the Society for Christian Scholarship in Music and published by Lexington Books.
- **“The Guiding Hand: Hidden Adult Authority in Children’s Piano Music” (December, 2021)** Article published in “Klänge” issue of *Jahrbuch der Gesellschaft für Kinder- und Jugendliteraturforschung*.

PUBLICATIONS & PRESENTATIONS, *continued*

- **“The Piano Bench as Locus of Control: Adult / Child Power Dynamics in Imaginative Children’s Music” (December, 2021)** Presentation given at the “Music and Power in the Long Nineteenth Century” Conference planned by the Accademia Musicale Chigiana in Siena, Italy.
- **“Equity in the Study of Childhood and Youth” (November, 2021)** Co-chair, co-presenter, and respondent for the Childhood and Youth Study Group Session at the Annual Meeting of the American Musicological Society in Chicago, Illinois; individual paper entitled **“The Socializing Mirror: Performing Nineteenth-Century Girlhood and Boyhood”**.
- **“Ludic Empowerment and Child Agency in Imaginative Children’s Music” (October, 2021)** Presentation given in an interdisciplinary panel entitled **“Structured Interventions in Children’s Culture: A Global Perspective”** for the Congress of the International Research Society for Children’s Literature in Santiago, Chile.
- **“Bold Knight and Gentle Maiden: Performing Gender Inequity at the Piano” (November, 2021)** Presentation given at a Graduate and Post-Graduate Research Workshop entitled **“Childhood and (In)Equity: Inclusivity and Research on Children’s Literature and Culture”** sponsored by the Comparative Literature Program of the University of California, Santa Barbara.
- **“Performing Girlhood and Boyhood in Nineteenth-Century Piano Music” (October, 2020)** Presentation given at the Pacific South Coast Chapter Meeting of the American Musicological Society.
- **“The Sounding and Silencing of Musical Childhoods” (August, 2019)** A panel of musicologists organized for the Congress of the International Research Society for Children’s Literature in Stockholm, Sweden; individually presented paper entitled **“Pleading with the Bogeyman: Piano Pedagogy as Socialization”**. Also co-organized Professional Mentor/Mentee Lunch of over 200 attendees.
- **Doctoral Dissertation: The Musicalization of Romantic Childhood: Genre, Power, and Paradox (October, 2018)**
- **“Schumann’s *Kinderszenen* and *Nachtstücke*” (November, 2016)** Lecture recital presented at Westmont College with the students of Dr. Steve Hodson.
- **“Spinning Tales: The Märchenfrau in Nineteenth-Century Music” (October, 2016)** Presentation given at the inaugural meeting of the Folklore Group at the University of California, Santa Barbara.
- **“Chopin’s *24 Preludes*” (February, 2016)** Lecture recital presented at Westmont College with the students of Dr. Steve Hodson.
- **“Prelude Sets for Every Occasion” for *Clavier Companion: The Piano Magazine*. Vol. 6, No. 5 (September/October, 2014), pp. 42-49.**

PUBLICATIONS & PRESENTATIONS, *continued*

- **“Subverting Laughter: Re-Imagining George MacDonald’s Victorian Fairy Tale’ The Light Princess” (2013-14)** [subvertinglaughter.wordpress.com] An online collaboration between interdisciplinary scholars; individual contribution consisted of original piano compositions and musical-literary analyses.
- **Master’s Thesis: The Genesis of the Soviet Prelude Cycle: Shostakovich, Zaderatsky, Zhelobinsky, and Goltz (June, 2012)**
- **“Dehumanization in the Prelude Set of Vsevolod Petrovich Zaderatsky” (April, 2012)** Presentation given at Pacific North West Chapter Meeting of the American Musicological Society at the University of Alberta, Edmonton, AB.
- **“Soviet Prelude Sets of the 1930’s” (March, 2012)** Lecture recital presented and performed at Eastern Washington University.

PROFESSIONAL MEMBERSHIPS

- **Pi Kappa Lambda National Music Honor Society:** 2017 - present
- **International Research Society for Children’s Literature:** 2015 - present
- **Children’s Literature Association:** 2013 - present
- **American Musicological Society:** 2011 - present
 - **Childhood and Youth Study Group**

PROFESSIONAL EXPERIENCE: MUSIC MAKING & TEACHING

**Providence School
Santa Barbara**
2018 - 2020

Performing Arts Director

Responsible for the following:

- Developing music curriculum with specific Student Learning Outcomes in accordance with WASC standards for students, grades 3 - 12.
- Teaching courses on vocal pedagogy, popular music, music theory, and classical choral repertoire.
- Producing major performing arts events such as musicals, concerts, special performances, holiday services, and choral festivals.
- Developing new instrumental courses.
- Meeting with prospective donors and securing financial support for the program.

PROFESSIONAL EXPERIENCE: MUSIC MAKING & TEACHING, *continued*

**El Montecito
Presbyterian Church,
Santa Barbara**
2004 - 2008
2012 - 2022

Music Director / Assistant Music Director

Responsible for the following:

- Planning and organizing weekly services, special holiday services, memorials, and weddings.
- Rehearsing, conducting, and accompanying choir for all services; hiring, organizing, and managing instrumentalists and additional musicians; arranging and composing anthems, preludes, offertories, and postludes; and performing on piano, organ, guitar, and cajón.
- Participating in committee leadership to develop cohesive, long-range visions for increased efficiency, wider involvement of diverse congregants, and engagement with outside community through musical outreach.

Matthew Roy Piano Studio
2004 - 2008
2012 - Present

Piano Instructor

Responsible for running a piano studio for children and adults in Santa Barbara, Montecito, Goleta, and Roseville in California as well as offering quarterly private piano intensives specializing in improvisation.

**Folk Orchestra of Santa
Barbara**
2017 - 2022

Principal Performer

Responsible for performing on guitar, hurdy-gurdy, tin whistle, recorder, and mandolin in community ensemble, and for arranging and orchestrating music for performance.

Spokane, Washington
2010 - 2012

Director / Lecturer / Performer

Spokane Area Children's Chorus

Holy Names Music Center

Westminster Congregational UCC

- Organist, pianist, Music and Arts Council member
- Theater productions in Spokane, Washington and Coeur d'Alene, Idaho
KPBX Kid's Concert

**Bear River High School,
Grass Valley, California**
2009 - 2010

Choral Accompanist

Chorale, Men's Chorus, Women's Chorus, and Jazz Unlimited

Responsible for rehearsing, conducting, accompanying, organizing, grading, and accounting.

PROFICIENCIES

- **Musical / Instrumental:** Piano, organ, voice, flute, tin whistle, guitar, recorder, hurdy-gurdy, mandolin, ukulele, banjo, saz, ney, and erhu
- **Linguistic:** German, French, Spanish, Swedish, Scottish Gaelic, Russian

REFERENCES

Dr. Michael Shasberger: Adam's Chair of Music, Westmont College

• shasberger@westmont.edu

Dr. Grey Brothers: Music Professor, Westmont College

• brothers@westmont.edu

Dr. Stefanie Tcharos: Professor of Musicology, University of California, Santa Barbara | Former Advisor

• tcharos@umail.ucsb.edu

Dr. Sara Weld: Chair of Slavic Department and Professor of Comparative Literature, University of California, Santa Barbara | Former Advisor

• sweld@gss.ucsb.edu

Dr. Jane Ellsworth: Associate Professor of Music History, Eastern Washington University | Former Advisor

• jellsworth@ewu.edu

Dr. Kristina Ploeger-Hekmatpanah: Professor of Choral Studies, Eastern Washington University

• kploeger@ewu.edu