

CURRENT POSITIONS and MAJOR ADMINISTRATIVE ACTIVITIES

Dean, Faculty of Arts, Saint Mary's University

Professor of History, Saint Mary's University

Committee membership (selected):

Senate Executive, Inspiration HUB Project Steering, Senior Managers Group, Deans and UL Council, Academic Planning, University Appointments, University Review, Budget Advisory, Strategic Enrolment Management Steering,

SMU representative with Federation of Humanities and Social Sciences

Juror, Azrieli Foundation, AMP Commission for Canadian Music Prize

EDUCATION

- 1994 Ph.D. Musicology, University of Nottingham, UK
Dissertation: "Brahms's *Rinaldo* Op. 50: A Structural and Contextual Study"
Supervisor: Prof. Robert Pascall
- 1987 M.A. Musicology, University of Victoria, Canada
Thesis: "Brahms and the Folk Ideal: His Poets and His Art Song"
Supervisor: Prof. Gordana Lazarevich
- 1983 B.Mus. (with Distinction), Mount Allison University, Canada
Major: Piano Performance; Minor: German Literature

ADMINISTRATION AND LEADERSHIP

Academic Appointments

- 2021-present **Dean**, Faculty of Arts, Saint Mary's University
- 2019-2021 **Dean**, Faculty of Fine Arts, University of Lethbridge
- 2019-present **Professor of Musicology**, Department of Music, University of Lethbridge
- 2019-present **Adjunct Professor of Musicology**, Department of Music, University of Alberta
- 2016-2019 **Director**, Sound Studies Institute (SSI), UAlberta
- 2016-2019 **Professor of Musicology**, Department of Music, UAlberta
- 2016-2019 **Manager**, UAlberta partnership in the Cultures of Sound Network (with Smithsonian Folkways Records, Canadian Museum of History, and Memorial University)
- 2016-2019 **Manager**, UAlberta community cultural partnership with the Aboriginal Multi-Media Society of Alberta (AMMSA)
- 2015-2016 **Director**, folkwaysAlive! UAlberta in partnership with Smithsonian Folkways Records
- 2010-2016 **Associate Professor**, Musicology, Department of Music, UAlberta
- 2013-2014 **Interim Chair**, Department of Music, UAlberta
- 2014 **Acting Director**, Canadian Centre for Ethnomusicology, UAlberta
- 2006-2010 **Assistant Professor of Musicology**, Department of Music, UAlberta
- 2003-2006 **Director and Assistant Professor**, Liberal Studies, Faculty of Extension, UAlberta

Professional Administration

- 1997-2004 **President**, The Piano Six Foundation Board of Directors
- 2002-2003 **Founding Vice-President**, The Turning Point Ensemble and TPE Board of Directors
- 2002-2003 **Production Manager**, Canadian Music Centre New Music Reading Sessions

1996-2003 **President**, Ingraham Cultural Resources Management Corporation, *including*:
Director and General Manager, Wolfville International Piano Festival (1997-2003)
Tour Manager, The Piano Six Project (1995-2003)
Director and General Manager, Standing Wave Society (1999-2000)
Festival Coordinator, Vancouver Symphony Orchestra Brahms Festival (1997)

1997-1998 **Director of Artistic Administration**, Vancouver Opera

1996-1997 **Business Development Manager** of Multimedia Software and Production, Advanced Cultural Technologies Inc.

1994-1997 **Project Administrator**, BC Virtual Museum Association Visual Heritage Project

1995-1996 **Manager of Recordings and Concerts**, King Stephen Productions

1995 **Manager of Special Projects**, The Magic Flute Classical Records

1994-1995 **Community Concerts Manager**, Overture Concerts/Celebrity Concerts Society

1991-1993 **Editor and Writer**, *Allegro* Magazine, Vancouver Symphony Society

1991 **Coordinator**, Canadian Broadcasting Corporation, *The Spirit of Mozart Festival*

1989-1993 **CBC Music Librarian and Production Assistant**, CBC Radio: Production Assistant, *Gabereau Show* (1993), *Ideas* (1993); *Mostly Music* (1990-1991); *DiscDrive* (1990); Music Librarian, *CBC Vancouver Orchestra* (1989-1991)

RESEARCH

Current and ongoing projects (including work in progress or review)

Ingraham, M. “Learning Together at the Lake: Conversations, creative collaborations, and *The Lake | N-ha-a-itk*.”

Robinson, D., and **M. Ingraham**, eds. *Intensities: Toward non-exceptionalist experience of music in Canada*. In progress. Includes:

1. **Ingraham, M.**, and D. Robinson. “Intersensory Approaches to Music and Sound in Canada.”
2. **Ingraham, M.** “Hear no Evil: Aesthetic repulsion and music(ological) response.”

Ingraham, M. and D. Gramit, eds. *Music in Canada: Documenting Histories*. In progress.

Ingraham, M., B. Crowfoot, B.V. Tucker, and S. Luyk. “Digitizing the Ancestors.” UAlberta Digital Libraries Archive project. Ongoing.

Ingraham, M., B. Crowfoot, B.V. Tucker, and S. Luyk. “Smoke Signals, Satellites, and Servers: Digitizing the ANCS Television Archives.” National Digitization Strategy. Ongoing.

Tucker, B.V., B. Crowfoot, **M. Ingraham**, and T. Merklinger. “AMMSA Digitizing the Ancestors Project: Training the Next Generation.” Library and Archives Canada “Listen, Hear Our Voices” initiative 2019-2022.

Publications

Ingraham, M., and G. Zukerman. 2021. “The Many Voices of the Bassoon: Murray Adaskin and George Zukerman.” In *The Vision of Murray Adaskin (1906-2002): His Contribution to the Musical Scene of Canada and Beyond*, in 2 vols. S. Kreyszig and W.K. Kreyszig, eds. Vienna: Hollitzer-Verlag. In press.

Ingraham, M. 2021. “Cultural extractivism and the possibility for resurgence.” In *Exploring Canada: Exploits and Encounters*. Ed. by Gerd Bjørhovde. Peter Lang, 81-95.

Ingraham, M. 2021. “Listening to Intercultural Encounters in Canadian Music.” In *Listening Across Borders: Musicology in the Global Classroom*. James A. Davis and Christopher Lynch, eds. New York: Routledge, 65-84.

Ingraham, M., and R. Rival, eds. 2019. *Reflections on Malcolm Forsyth*. University of Alberta Press.
Includes: **Ingraham, M.** “‘Here, All is a Beginning’: Images of Forsyth in *A Ballad of Canada* (2011).”

Ingraham, M., and B. Wells. 2018. “Listening to the Lake.” *University of Toronto Quarterly*, Vol. 87, No. 4 (Fall 2018), pp. 102-119. DOI: 10.3138/UTQ.87.4.11

Ingraham, M. 2017. “Deterritorializing Spirituality: Intercultural encounters in Chan’s *Iron Road*.” In *China and the West: Music, representation, and reception*, M. Saffle & H. Yang, eds. University of Michigan

- Press, 215-244.
- Gramit D., and **M. Ingraham**. 2017. "Music in Canadian Culture: A pedagogical alternative to the narrative of national development." *Teaching Canada – Enseigner le Canada*. Ed. Martin Kuesler. Wissner-Verlag, 149-162.
- Boechler, P, **M. Ingraham**, L. Marin, and E. deJong. 2017. "Student Behaviour and Performance in Relation to Interaction with On-line Activities in a Postsecondary Music Course." *International Journal for Infonomics (IJ)*, Volume 10, Issue 4, pp. 1273-1280. DOI: [10.20533/iji.1742.4712.2017.0156](https://doi.org/10.20533/iji.1742.4712.2017.0156).
- Ingraham, M.**, J. So, and R. Moodley, eds. 2016. *Opera in a Multicultural World: Coloniality, culture, performance*. New York: Routledge. Includes:
1. **Ingraham, M.**, J. So, and R. Moodley. "Opera, Multiculturalism, and Coloniality," 1-17.
 2. **Ingraham, M.** "The Other Within: Opera and culture in Canada," 68-83.
- Boechler, P, **M. Ingraham**, L. Marin, and E. deJong. 2016. "Individual Differences, Student Satisfaction and Performance in Supplemental On-line Activities in a Postsecondary Music Course." *Literacy Information and Computer Education Journal (LICEJ)*, Volume 7, Issue 3, pp. 2376-2383. <http://www.infonomics-society.org/LICEJ/>.
- Ingraham, M.** 2015. "Canada." In *Oxford Bibliographies in Music*. Ed. Bruce Gustafson. New York: Oxford University Press.
- Boechler, P., **M. Ingraham**, L. Marin, B. Dalen, and E. deJong. 2015. "A Framework for Designing On-line Listening Activities for Postsecondary Music Courses: What students' performance and perceptions tell us." *Communications in Computer and Information Science*. Springer-Verlag, 97-111.
- Boechler, P., **M. Ingraham**, L.F. Marin, B. Dalen, and E. deJong. 2015. "Making the Implicit Explicit: Music listening, blended delivery and the Representational Redescription Model." *International Journal for Cross-Disciplinary Subjects in Education*, 6:1, 2095-2105.
- Ingraham, M.** 2014. "Noble Savage/Indigène Sauvage: Staging First Nations in early Canadian operas." *Nineteenth-Century Music Review* 11/2 (December), 255-72.
- Ingraham, M.** 2011. "Assimilation, Integration, and Individuation: The evolution of First Nations musical citizenship in Canadian opera." In *Opera Indigene*, P. Karantonis and D. Robinson, eds. Farnham, UK: Ashgate Press, 211-30.
- Ingraham, M.** 2007. "Something to Sing About: A preliminary list of Canadian staged dramatic music since 1867." *Intersections: A Canadian journal of music*, 28/1, 14-77.
- Ingraham, M.** 2007. "Great Expectations-Faint Praise: Brahms's *Rinaldo* in his century and ours." *The American Brahms Society Newsletter*, Fall 2006, 1-4; Spring, 1-4.
- Ingraham, M.** 2005. "Paralysed by Perfection(ism): Brahms's search for the ideal opera text." *Arx LYRICA* 14, 39-70.
- Ingraham, M.** 2005. "Enhancing a Civil Society: The role of liberal studies in community programming." *Canadian Journal of University Continuing Education* 31 no. 1: 2005, 11-18.
- Published Conference Proceedings
- Boechler, P. and **M. Ingraham**. 2016. "The Interaction of Self-Regulation Skills and Advanced Content in a Technology-enhanced Postsecondary Music Course." *Proceedings, Ireland International Conference on Education (IICE)*, Dublin, Ireland.
- Ingraham, M.**, P. Boechler, L. Marin, and E. deJong. 2016. "Student Satisfaction and Critical Thinking in 2D vs. 3D On-line Postsecondary Music Curriculum." *Proceedings of Global Learn 2016: 323-332*. Association for the Advancement of Computing in Education (AACE), Limerick, Ireland.
- Boechler, P. and **M. Ingraham**. 2015. "A Cognitive Framework for On-Line Music Education: Students' performance in on-line listening activities in a blended post-secondary music course." *Proceedings, International Conference on Computer Supported Education (CSEDU)*, Lisbon, Portugal.
- Boechler, P., and **M. Ingraham**. 2014. "The Cognition of Listening: A cognitive framework for blended delivery of post-secondary music curriculum." *Proceedings, London International Conference on Education (LICE)*, UK.
- Ingraham, M.**, and J. Scott Hoyt. 2007. "Building a Mystery: Online piano pedagogy and the intangibles of musicianship." *Proceedings, Communication and Electronic Learning in the Digital Age (CELDA)*,

Algarve, Portugal.

- Ingraham, M.**, and J. Scott Hoyt. 2006. "Anything But Ordinary: Using basic technologies and learning objects to teach online piano pedagogy." *Proceedings*, Communication and Electronic Learning in the Digital Age (CELDA), Barcelona, Spain.
- Ingraham, M.**, D. Foth, and A. Varsava. 2006. "Community Engagement: Promoting scholars in the community through continuing education." *Proceedings*, Canadian Association of University Continuing Education (CAUCE), Toronto, ON.
- Ingraham, M.**, and J. Scott Hoyt. 2004. "Practise What You Teach: Development and design of a blended delivery music pedagogy certificate program for professional musicians." *Proceedings*, Canadian Association of University Continuing Education (CAUCE), Niagara-on-the-Lake, ON.
- Ingraham, M.**, B. Cram, and K. Hobin. 2004. "Enhancing a Civil Society: The role of liberal studies in community programming." *Proceedings*, Canadian Association of University Continuing Education (CAUCE), Niagara-on-the-Lake, ON.

Conference Presentations (selected)

- Ingraham, M.**, and B. Crowfoot. 2022. "From Smoke Signals to Satellites: Communications sovereignty in 1970s Canada and contemporary cultural resurgence." *From far and wide: Culture, memories and identities in Canada*. Nordic Association for Canadian Studies Conference, Aarhus, Denmark, August 2022.
- Ingraham, M.** 2021. "Reconciling Cultural Extraction." American Musicological Society Annual Conference (virtual).
- Ingraham, M.**, B. Crowfoot, and T. Merklinger. 2020. "Coming Full Circle: Digitizing the Ancestors and resounding cultural voices." Symposium on Indigenous Music and Dance (Virtual), Melbourne, AU.
- Ingraham, M.** D. Robinson, R. Smallboy, M. Walker, E. Waterman. 2019. "Roundtable: Decolonization in Action." Canadian University Music Society, Vancouver, BC.
- Crowfoot, B., and **M. Ingraham**. 2018. "Round Table: Solutions to Managing Records of Public Song." *Indigenous Symposium*, Musicological Society of Australia, *Through the Looking Glass*, Perth, AU.
- Ingraham, M.** 2018. "Cultural Extractivism: Reconciliation or resurgence?" *Exploring Canada: Exploits & Encounters*. Nordic Association for Canadian Studies Conference, Akureyri, Iceland.
- Ingraham, M.** 2017. "Listening Across: Curating cross-cultural encounters in sound." *Performing History*. Combined Conference of the New Zealand Musicological Society and the Musicological Society of Australia, Auckland, NZ.
- Waring, J., and **M. Ingraham**. 2017. "Pathways to a Life in New Music: Canadian New Music Network survey results." International Society for Contemporary Music World Music Days, Vancouver, BC.
- Ingraham, M.** 2017. "Echoes from *The Lake* | *N-ha-a-itk*." Interdisciplinary Perspectives on Music in Canada Conference on *Place, Politics, and Cultural Exchange: Indigenous-Settler Collaboration in Canadian Art Music*. Canadian Music Centre, Toronto, ON.
- Ingraham, M.** (Chair), with D. Robinson, E. Wang, N. Niknaks, S. Honisch, and K. Burke. 2017. "Roundtable on Diversity in Canadian Post-Secondary Music Faculties: Voices from the field." Canadian University Music Society, Toronto, ON.
- Ingraham, M.**, and D. Gramit. 2017. "Resounding Musical Citizenship: Engaging voices of diversity across Canadian music histories." British Association for Canadian Studies, London, UK.
- Ingraham, M.** 2016. "Performing Counter-Discourse." Society for Ethnomusicology, Washington, DC.
- Luyk, S., J. Meyers-Riczu, **M. Ingraham**, and D. Gramit. 2016. "Resounding Culture: Recontextualizing resources for histories of music in Canada." Canadian Association for Music Libraries, Calgary, AB.
- Ingraham, M.**, R. Elliott, D. Robinson, B. Wells, J. Strachan and P. Nickleson. 2015. "Social Efficacies of Art Music in Canada: Exploring collaborative processes." Canadian University Music Society, Ottawa, ON.
- Ingraham, M.** 2014. "Crossing Methodological Borders: Performing counter-discourse." Canadian University Music Society, St. Catharines, ON.
- Ingraham, M.** 2013. "Echoes from 'The Lake': Performing intercultural and multimodal counter-discourse." *In the Balance: Indigeneity, Performance, Globalization*, London, UK.

- Ingraham, M.** 2012. "Resisting Spirituality: Response and responsibility to Juan Trigos' *DeCachetitoRaspado*." *Perceptual Tensions, Sensory Resonance, an International Conference on Contemporary Opera and New Music Theatre*, Toronto, ON.
- Ingraham, M.** and M. MacDonald. 2011. "Negotiating Belonging, Performing Reciprocity: Kwakwaka'wakw ritual performance as practice." Musicological Society of Australia, *Music and Emotion*, Perth, AU.
- Ingraham, M.** and M. MacDonald. 2011. "Headhunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance." Society for American Music, Cincinnati, OH.
- Ingraham, M.** and M. MacDonald. 2010. "Performance as Practice: Kwakiutl ritual theatre on film." International Federation of Theatre Research, Munich, Germany.
- Ingraham, M.** 2009. "Female Warrior in The New World: Lai Gwan's path to redemption in Chan's *Iron Road*." Sino-Western Music Relations, Hong Kong.
- Ingraham, M.** 2009. "Are We There Yet?: Musical citizenship of First Nations in Canadian opera." Canadian University Music Society, Ottawa, ON.
- Ingraham, M.** and M. MacDonald. 2009. "'Short Life to You': Witnessing cultural practice in Edward Curtis's *In the Land of the Headhunters*." Society for American Music, Denver, CO.
- Ingraham, M.** 2008. "Assimilation, Integration and Individuation: The evolution of musical citizenship of Indigenous Canadians." *Opera Indigene: Critical Perspectives on Re/presenting First Nations and Indigenous Cultures*, London, UK.
- Ingraham, M.** 2006. "Rhetoric, Resources and Reality: The politics of culture in Canada." *Music and the Public Sphere*, UCLA, CA.
- Ingraham, M.** 2005. "Beyond the 'Cultural Cringe': Opera in Canada, 1950-1967." Musicological Society of Australia, Sydney, AU.
- Ingraham, M.** 2005. "Twist the Lion's Tail: Defining moments in Canadian culture." Canadian University Music Society, London, ON.
- Ingraham, M.** 2004. "A Canadian Sound Perspective: Defining our musical landscape." Communications and Technology Symposium: Communication Across Contexts, Edmonton, AB.

Invited Presentations, Keynotes, and Plenary Talks

- Crowfoot, B., and **M. Ingraham**. 2022. "Digitizing the Ancestors: Communications sovereignty and contemporary cultural resurgence." David Schroeder Music and Culture Lecture Series, Dalhousie University, October 2022.
- Crowfoot, B., and **M. Ingraham**. 2019. "Digitizing the Ancestors." Presentation to the Indigenous Advisory Circle, Library and Archives Canada. Edmonton, AB
- Ingraham, M.** 2019. "Soundscapes and Landscapes: Echoes of Canada in Malcolm Forsyth's music." Keynote address. *Malcolm Forsyth: Perspectives and Legacy*. University of Calgary, Calgary, AB.
- Treloyn, S., C. Bracknell, R. Brown, **M. Ingraham**, and others. 2019. Digitizing the Ancestors: Curating Cultural Materials in New Digital Environments." Plenary Address. Digital environments of Indigenous song: approaching music vitality and sustainability in the twenty-first century. International Council of Traditional Music, Bangkok, Thailand.
- Ingraham, M.** 2018. "Hearing Voices: Listening across cultures and disciplines." *Music in Canada Research presentation*, School for Studies in Art and Culture, Carleton University, Ottawa, ON.
- Ingraham, M.** 2018. "Folkways in Canada: An Introduction to the Smithsonian Folkways Collection from North of the 49th Parallel." Edmonton Lifelong Learners Assoc., Edmonton, AB.
- Ingraham, M.** 2017. "Souvenirs in Sound: Preserving multi-sensory memories with sonic postcards." North American Victorian Studies Association Annual Meeting, Banff, AB.
- Ingraham, M.** 2017. "Implicating Listening: Curating sound in contemporary Canada." Keynote Address, University of Calgary Graduate Student Conference, Calgary, AB.
- Ingraham, M.** 2016. "Bridging Canada's Musical Cultures." *Open Minds: Celebrating UAlberta's Social Science and Humanities Research*, Edmonton, AB.
- Ingraham, M.** 2016. "Intercultural Collaboration and Decolonizing Methodologies." *Music for Global and Human Development Symposium*, Edmonton, AB.

- Ingraham, M.** 2016. "Research, Praxis and the Indigenization of the Academy." Panelist, Canadian University Music Society, Calgary, AB.
- Ingraham, M.** 2016. "The Price of Admission: Imagining Diversity in Cultural Institutions." Panelist, FORUM, Canadian New Music Network, Ottawa, ON.
- Boechler, P. and **M. Ingraham.** 2016. "A Cognitive Framework for Blended Delivery of Postsecondary Music Curriculum." Centre for Teaching and Learning Festival of Teaching, University of Alberta.
- Ingraham, M.** 2015. "Curating Sound Exhibits." Panelist. *Exhibiting Sound Symposium*. Edmonton, AB.
- Ingraham, M.** 2015. "Two Languages, Many Cultures: Music and multiculturalism in Canada since 1971." *John P.L. Roberts Symposium*, University of Calgary, AB.
- Ingraham, M.** 2015. "Temporality and Syncopation in Performing Counter-discourse." Melbourne Conservatorium of Music, University of Melbourne, AU.
- Ingraham, M.** 2015. "Performing Cross-Cultural Collaboration in Canadian Opera: *The Lake | N-ba-a-itk*." Monash University, Sir Zelman Cowen School of Music, Melbourne, AU.
- Ingraham, M.** 2015. Visiting Researcher, Arts and Community Engagement Graduate Program, Centre for Cultural Partnerships, Victoria Centre for the Arts, University of Melbourne, AU.
- Ingraham, M.** 2014. "Echoes from *The Lake*: Performing Counter-discourse." Department of Music Colloquium, University of Alberta.
- Ingraham, M.** 2012. "Echoes from *The Lake*." Moderator and Speaker, Opera Speaks!, Vancouver Opera and the Turning Point Ensemble, Vancouver, BC.
- Ingraham, M.** 2011. "The Sites and Sounds of Reconciliation." Moderator and Respondent, Native American and Indigenous Studies Association, Sacramento, CA.
- Ingraham, M.** 2010. "Staging First Nations Peoples in Canadian Opera, 1867-1967." *Louis Riel Opera Symposium*, University of British Columbia, Vancouver, BC.
- Ingraham, M.** (Chair), J. Deaville, S. Lacasse, and S. Lee. 2007. "Musicology and Nation: A Canadian perspective." Panelist, American Musicological Society, Québec City, QC.
- Deaville, J., R. Elliott, and **M. Ingraham.** 2007. "Musicians Without Borders?" Panelist, Society for American Music, Pittsburgh, PA.
- Ingraham, M.** 2006. "Crossing Over: Teaching in different disciplinary frameworks." Panelist, Committee on Career-Related Issues, American Musicological Society, Los Angeles, CA.
- Ingraham, M.** 2006. "Opera and the Law: The Trial of Louis Riel." Guest Lecturer, University of Lethbridge, AB.
- Ingraham, M.** 2006. "Perspectives on Music in Canada." Keynote Address, *Perspectives on Music in Canada*, University of Calgary, AB.
- Ingraham, M.** 2004. "Cultural Entrepreneurship." Edmonton Petroleum Club, Edmonton, AB.

Online and Digital Resources

- Ingraham, M.**, B. Crowfoot, B.V. Tucker, and S. Luyk. "Digitizing the Ancestors." UAlberta Digital Libraries Archive project. In development.
- Ingraham, M.**, B. Crowfoot, B.V. Tucker, and S. Luyk. "Smoke Signals, Satellites, and Servers: Digitizing the ANCS Television Archives." National Digitization Strategy. In development.
- Tucker, B.V., B. Crowfoot, **M. Ingraham**, and T. Merklinger. "AMMSA Digitizing the Ancestors Project: Training the Next Generation." Library and Archives Canada "Listen, Hear Our Voices" initiative 2019-2022. Digital archive in development.
- Ingraham, M.**, D. Gramit, and S. Luyk. 2021. "Resounding Culture: Recontextualizing resources for histories of music in Canada." Web-based portal.
- "Creative Collaboration." 2016. <https://creativecollaboration.ca>. [Concept Director, Researcher, Writer].
- "Composer Portraits: Influences of many musics." 2007. *Canadian Music Centre Online*. <http://old.musiccentre.ca/influences/home.cfm>. [Researcher, Writer, Editor]. Selected Interviews (4) reprinted in "eContact 10.2," *Canadian Electroacoustic Community Online*, August 2008, <cec.concordia.ca/econtact/10_2/interviews_CMC.html>.
- "Sound Adventure." 2004. *Canadian Music Centre Online*. <http://old.musiccentre.ca/mus.cfm#soundadv>.

[Concept and Education Director, Researcher, Writer]
“Sound Progressions: Canadian music in the 20th century.” 2003. *Canadian Music Centre Online*.
<http://old.musiccentre.ca/aboutthemusic/en/>. [Concept Consultant, Researcher, Writer, Editor]
“National Digitization Project.” 2003. *Canadian Music Centre Online*, www.musiccentre.ca. [Researcher, Writer, Editor]

Event Coordination (selected)

Ingraham, M., and D. Robinson, Co-founders and coordinators, Interdisciplinary Perspectives on Music in Canada Research Group (IPMC):

2013-2021 Manuscript development: *Intensities: Towards non-exceptionalist experience of music in Canada*

2017 IPMC: *Place, Politics, and Cultural Exchange*. Toronto, ON (with J. Strachan and P. Nickleson).

2012 IPMC: *Intersensory Approaches to Music and Sound in Canada*. Waterloo, ON.

2011 IPMC: *Listening in/ to Music in Canada*. Regina, SK.

2010 IPMC: *Historiography, Writing about music in Canada*. Sackville, NB.

2009 IPMC: *An introduction*. Toronto, ON.

Ingraham, M. Festival Coordinator. 1997. *Brahms: The Man, The Music*, a three-day festival sponsored by Air Canada and the Vancouver Symphony Orchestra.

Ingraham, M. Festival Concert Programming Consultant and Programme Writer. 1991. *The Spirit of Mozart Festival*, Ten (10) Concerts for CBC Radio’s “Mostly Music” to observe the bicentenary of the death of Wolfgang Amadeus Mozart.

Grants for Research \$5,000 and over

Library and Archives Canada, “Listen, Hear Our Voices” initiative 2019-2021: ‘AMMSA Digitizing the Ancestors Project: Training the Next Generation’ (Collaborator; B. Tucker, PI | \$95,961)

Federation for Humanities and Social Sciences: Awards Scholarly Publications Program: *Reflections on Malcolm Forsyth* (M. Ingraham and R. Rival, co-editors | \$8,000)

Canadian Foundation for Innovation 2019-2022: “LINCS: Linked Infrastructure for Networked Cultural Scholarship” (Collaborator; S. Brown, University of Guelph, PI | \$2,000,000)

Kule Institute for Advanced Studies (KIAS) CRAFT Digital Research Archive Grant 2018-2019: “Smoke Signals, Satellites, and Servers: Digitizing the ANCS Television Archives” (Ingraham, PI | \$15,000)

National Heritage Digitization Strategy Fund: “Smoke Signals, Satellites and Servers: Digitizing the ANCS Television Archive” (Ingraham, PI | \$36,744)

Canadian Heritage Aboriginal Program: Aboriginal Languages Initiative 2018-2020: “Digitizing the Ancestors” (Crowfoot and Ingraham, Co-PIs | \$98,916)

Kule Institute for Advanced Studies (KIAS) Research Team Grant 2016-2018: “Digitizing the Ancestors – Pilot Project” (Ingraham, PI | \$10,000)

Social Sciences and Humanities Research Council of Canada: Insight Grant 2016-2020: “Resounding Culture: Recontextualizing resources for histories of music in Canada” (Ingraham, PI | \$188,032)

Social Sciences and Humanities Research Council of Canada: Partnership Development Grant 2016-2019: “Connecting Culture and Childhood: Implications of the repatriation of archival recordings for children and young people” (Co-applicant; A. Emberly, York University, PI | \$199,917)

University of Alberta Teaching Learning and Enhancement Fund Grant, 2015-2016: “Blended Delivery in Post-Secondary Music Education: The Cognition of Listening” (Co-investigator; P. Boechler, PI | \$50,942)

Social Sciences and Humanities Research Council of Canada: Partnership Development Grant 2012-2015: “The Social Efficacy of Art Music Partnerships in Canada” (Ingraham, PI | \$180,154)

University of Alberta Vice President Research SSHRC Partnership Development Grant support, 2012-2015: “The Social Efficacy of Art Music Partnerships in Canada” (Ingraham, PI | \$15,000)

University of Alberta Faculty of Arts SSHRC Partnership Development Grant support, 2012-2015: “The Social Efficacy of Art Music Partnerships in Canada” (Ingraham, PI | \$15,000)

Social Sciences and Humanities Research Council of Canada: Aid to Workshops Grant 2009:

“Interdisciplinary Perspectives on the Music of Canada” (Ingraham, PI | \$25,000)
University of Alberta Teaching and Learning Enhancement Fund 2007: “Musicians Without Borders/Anything But Ordinary” (Ingraham, PI | \$5,000)
Department of Canadian Heritage 2006-2007: “Canadian Music Centre Influences of Many Musics Project” Collaborative project with the Canadian Music Centre (\$25,000 individual funding)
Department of Canadian Heritage 2003-2005: “Canadian Music Centre National Digitization Project” Collaborative project with the Canadian Music Centre (\$50,000 individual funding)

Grants for Research under \$5,000

University of Alberta Killam Research Fund Conference Grants: Grants awarded in 2008, 2009, 2010, 2015
University of Alberta President's Fund for the Performing and Creative Arts: Grants awarded in 2008, 2010, 2011 (2 awards) 2012, 2014, 2017
University of Alberta Endowment Fund for the Future: Support for the Advancement of Scholarship: Grants awarded in 2005, 2007, 2009, 2011, 2015, 2018
University of Alberta VP Research Grant for Research: Grants awarded for 2009-2011
Alberta Foundation for the Arts: Grants awarded in 2005 (2 awards), 2006

Awards and Honours

2022 Honorary Lifetime Member, Canadian University Music Society
2020 Nomination, Canadian Studies Network Best Edited Collection for *Reflections on Malcolm Forsyth*, UAP
2019 SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research on Canadian Music
2015 Finalist, Best Paper Award, International Conference on Computer Supported Education (CSEDU), Lisbon, Portugal
2011 Cambridge University Press Award for International Scholarship, from the Society for American Music, awarded March 2011 for Ingraham, M. and MacDonald, M. “Headhunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance.”
2005 LERN International Award for Excellence in Programming. Women’s Words: Summer Writing Week, Liberal Studies, Faculty of Extension (Director, M. Ingraham), Learning Resources Network
2004 Digital Media: Educational Media Award. Awarded to the creative team of “Sound Adventure: Canadian Music Centre website development” by Applied Arts Magazine. Team: ecentricarts inc., M. Ingraham, Canadian Music Centre

TEACHING

University of Alberta

Graduate courses, Department of Music, Faculty of Arts

Writing About Music (MUS507)
Seminar on Music in Canada (MUS508)
Beethoven’s Last Decade (String Literature) (MUS557)
Narrative and Rhetoric in the String Quartet (Studies in Musical Genre) (MUS583)
Listening (Seminar on 20th (and 21st) century Music) (MUS608)
19th Century Music: Orientalism (MUS613)
ProSeminar in Musicology (MUS614)
Revisiting Brahms (Seminar in Musicology I) (MUS615)
Beyond Nationalism (Seminar in Musicology II) (MUS616)
19th and 20th Century Choral Music (Seminar in Choral Literature II) (MUS634)

Undergraduate courses, Department of Music, Faculty of Arts

Introduction to Western Art Music (MUS101)
Introduction to the Study of Western Music History (Music to 1600) (MUS280)

Music History from 1750 to the Present (MUS282)
Western Art Music 1850-present (MUS284)
Introduction to Music in Canada (MUS314)
Beethoven's Last Decade (String Literature) (MUS457)
Narrative and Rhetoric in the String Quartet (Studies in Musical Genre) (MUS483)

Continuing Education courses, Faculty of Extension

Santa Fe Opera (EXTN3192)
Opera 101 (EXTN3218)
A Complete Guide to the Opera (EXTN3366)
Effective Grant Proposals (EXTN5986)

Curriculum and course development

BA Cinema Studies (Chair) 2019-2020, University of Lethbridge
BMus Musicology Curriculum (Member) 2006-2019, UAlberta
BMus Curriculum Redesign Committee (Chair) 2013-2014, UAlberta
Liberal Studies Curriculum Development (Chair) 2003-2006, UAlberta
Women's Words Summer Writing Week Program (Chair) 2003-2006, UAlberta
Residential Interiors Certificate (Chair) 2003-2006, UAlberta
Applied Arts Certificate (Chair), 2003-2006, UAlberta
French, German, Italian, Japanese, Spanish Language Certificates (Chair), 2003-2006, UAlberta

Graduate and Postdoctoral Student Supervision (detailed list available on request)

Postdoctoral and Research Fellows completed: 5
Graduate Students completed: 11 PhD, 13 DMus, 10 MA, 5 MMus
Research Assistants completed: 20

ADMINISTRATIVE and PROFESSIONAL SERVICE (selected)

Saint Mary's University (current)

Senior Management Group
Senate and Senate Executive
Deans and University Librarian Council
Academic Planning Committee
University Appointments Committee
Budget Advisory Committee
Strategic Enrolment Management Committee
Entrepreneurship and Innovation Hub Project and Steering committees
Provost Search Committee

University of Lethbridge

Board of Governors Negotiating Team (ULFA Collective Bargaining)
General Faculties Council (GFC)
Iniskim Education Committee (GFC subcommittee)
Provost's Committee
Statutory Deans Committee
Strategic Enrolment Management Executive
Transformational Task Force Committees on:
 Communications (Co-Chair)
 Development/Fundraising
 Faculty Structures Transformational Planning
 Financial Administration

Indigenous Units
Research Administration
VP Research Search Committee
In Fine Arts: Chair of Fine Arts Faculty Council, Chairs' Advisory, Dean's Advisory, Dean's Executive, and *ex officio* on Fine Arts Search and Fine Arts Standards for Tenure and Promotion Committees (Art, Drama, Music, and New Media)

University of Alberta

Department of Music

Academic Area, Undergraduate, Graduate, Scholarship, Research and other committees
Faculty Evaluation Advisory Committee
Teaching and Learning Committee
Media and Communications Committee
Curriculum Review Committee
Hiring: Choral Music, Ethnomusicology, Popular Music/Media Studies, Voice, Administration

Faculty of Arts

Council of Directors of Arts Centres and Institutes
Hiring: Hucalak Chair, Ukrainian Studies; Chair, Canadian Institute for Ukrainian Studies
Arts Executive Committee^[1]_{SEP}
Arts Teaching, Learning, and Engagement Committee
Research Advisory Committee
Faculty Evaluation Committee

Faculty of Extension

General Program and Policy Review Committee
Strategic Planning Committee and Strategic Thinking Team^[1]_{SEP} Development Committee
Faculty of Extension Representative, University of Alberta General Faculties Council
Hiring: faculty positions in Government Studies and Business Programs

University of Alberta

Academic and Grades Appeals Committee
General Faculties Council
Chairs' Council
Academic Women's Association

National, Regional, and International Committees

Azrieli Foundation, AMP Commission for Canadian Music Prize (Juror, 2018- present)
Canadian Music Centre Prairie Region (Voting Member, 2003-present)
Society for American Music Margery Morgan Lowens Dissertation Research Fellowship Committee (Juror, 2017-2020; Chair, 2018-2020)
American Musicological Society, Pacific Northwest Chapter (President, 2015-2020)
SSHRC Insight Grants Jury (Chair, 2019)
SOCAN Foundation/MusCan Awards for Writing in Canadian Music Jury (Member, 2018; Chair 2011-2016)
SSHRC Partnership Engage Grants Jury (2017-2018)
SSHRC Postdoctoral Research Grants Jury (2014-2016; Chair 2016)
Canadian University Music Society Executive Board (2005-2016; President 2014-2016)
Alberta Council on Admissions and Transfers, Studio-based Articulation Committee (2013-2015)
Canadian Music Centre Prairie Region (Regional Council, 2006-2012; Voting Member 2003-2021)
Canadian Conference for the Arts Awards Committee^[1]_{SEP} (Juror, 2007-2010)
Sir Ernest MacMillan Memorial Foundation Award Committee^[1]_{SEP} (Juror, 2007)
American Musicological Society, Committee on Career-Related Issues (Member, 2005-2007)
The Piano Six Foundation Board of Directors (President, 1997-2004; Member 1994-1996)

The Turning Point Ensemble Board of Directors (Founder and Vice-President, 2002-2003)
Canadian Music Centre British Columbia Region (Voting Member, 2000-2003)^[1]_[SEP]

Other Service (selected)

Journal/Academic Press Reviewer:

Bloomsbury Press

Les Cahiers de la Société québécoise de recherche en musique (SQRM)

Intersections: A Canadian Journal of Music

Mosaic

Journal of the American Musicological Society

MAI Journal: A New Zealand Journal of Indigenous Scholarship

PROFESSIONAL ORGANISATIONS (current memberships)

American Musicological Society

Canadian Music Centre

Canadian University Music Society

Canadian Society for Traditional Music

Canadian Association of Fine Arts Deans

Institute for Corporate Directors

Musicological Society of Australia

Nordic Association for Canadian Studies

Society for American Music

SUPERVISION OF STUDENTS and STUDENT RESEARCH

PhD/DMus Student Supervision and Examination – completed (by date of completion)

- Kanykei Muktarova, PhD (Ethnomusicology), Supervisory Committee, “Ethnojazz in the Central Asian Republic.” 2022
- Jamie Meyers-Riczu, PhD (Musicology), Supervisory Committee, “Arguments of Doubleness: Expressions of Heroic Masculinity and Creative Genius in Franz Liszt’s Symphonic Poems Tasso: Lamento e Trionfo and Mazeppa.” 2021.
- Morteza Abedinfard, PhD (Musicology), Supervisor, “The Music-World Relationship in Late Eighteenth- and Early Nineteenth-Century European Thought: Musical Modernity as Musical Subjectification.” 2021
- William Northlich, DMus (Composition), Supervisory Committee. 2019
- Allison Pauls, DMus (Choral Conducting), Supervisory Committee. “Choral Arrangements of *Nueva Canción Chilena*: Exploring Socially-Committee Song in the Choral Context.” 2019
- Lee Hannigan, PhD (English & Film Studies), External Examiner, “The Sticky Shed: Magnetic Tape Sound Recording and the Mediatization of Social Relations, 1958-1975.” 2019
- Kathleen (Kat) Danser, PhD (Ethnomusicology), Examination Committee, “Strings Attached: African Musicians in String Bands (1927-1939).” 2018
- Brianna Wells, PhD (English & Film Studies), Examination Committee, “Emergent Media and Opera Circulation in Twentieth-Century North America.” 2017
- Nadia Foty-Oneschuk, PhD (Ukrainian Studies), Examination Committee, “‘Saving Heritage’: Stakeholders, Successes, and Project SUCH.” 2017.
- Daniel Brophy, DMus (Composition), Supervisory Committee. 2016
- Mathew Walton, DMus (Piano Performance), Examination Committee. 2016
- Sarah Brooks, DMus (Choral Conducting), Supervisory Committee, “Gender and gesture translation: Perception and response in Choral Conducting.” 2016
- Mahsa Pakravan, PhD (Ethnomusicology), Supervisor, “Sonic Memory and Cultural Identity in Iran: A case study of Jewish peoples in the Udlajan area of Tehran.” 2016
- Colin Labadie, DMus (Composition), Supervisory Committee. 2015
- Brendan Lord, DMus (Choral Conducting), Supervisory Committee, “Jonathan Dove’s *The Passing of the Year* Other Works for Chorus and Keyboard.” 2013
- Melaena Allen-Trottier, PhD (Ethnomusicology), Supervisory Committee, “Canada’s Roma and the ‘Gypsy Musicians’: Identity as dialogue and musical practice.” 2013
- Naoko Osada, DMus (Piano Performance), Supervisory Committee. 2013
- Marvin Dueck, DMus (Choral Conducting), Supervisory Committee, “Vic Nees: The Godfather of Belgian choral music.” 2013
- Sandra Joy Friesen, DMus (Piano Performance), Supervisory Committee. 2012
- Allison Balcetis, DMus (Saxophone performance), Supervisory Committee. 2011
- Michael MacDonald, PhD (Musicology), Examination Committee, “Back to the Garden: Territory and exchange in western Canadian folk music festivals.” 2010
- John Brough, DMus (Choral Conducting), Supervisory Committee, “Confederation to Millennium: Choral music at Christ Church Cathedral.” 2007
- Jennifer Caines, PhD (Musicology), Supervisory Committee, “Women Musicians in Queen Victoria’s Court.” 2007

MA/MMus Student Supervision and Examination – completed (by date of completion)

- Kirsten Hawson, MFA (Theatre Voice Pedagogy), Supervisory Committee. “Embodied Listening: Traversing Potentials through Exploration of Sound and Voice.” 2021
- Donna Dawson, MA (Ethnomusicology), Supervisor. “A Sociological and Ethnomusicological Approach to

Community Music Making Linking Participation and Social Constructs to Self-Identity.” 2020
 Cara-Joy Roeseler, MA (Musicology), Supervisor, “Voice of the Immigrant Bard: Social Commentary in Scottish Bardic Compositions in Nineteenth Century Nova Scotia.” 2018
 Caitlyn Triebel, MA (Musicology), Supervisor, “Pierre Mercure and the Contemporary: Reflections of influence and ideology in *Tétrachromie* (1963).” 2015
 Jeff Arsenaault, MA (Musicology), Supervisor, “Political Implications of Affective Response to Rhetoric in Oswald’s *Spectre* and Hatzis’s *The Awakening*.” 2013
 Kimberly Taylor, MMus (Choral Conducting), Examination Committee, “An analysis of Morten Lauridsen’s Madrigali: Six “Fire-Songs” on Italian Renaissance Poems and their relation to the madrigal writing of Claudio Monteverdi.” 2011
 Shumaila Hemani, MA (Ethnomusicology), Examination Committee, “Representing Pakistan Through Folk Music.” 2011
 Teri McIntyre, MA (Communications and Technology), Supervisor, “Invasion of the Music Snatchers: iPod-mediated promiscuity between digital music and its listeners.” 2011
 Andrea Eng, MA (Musicology), Supervisory Committee, “New Capitalization on Old Music: Approaches to the use of opera chorus in TV advertisements.” 2010
 Susan Farrell, MMus (Choral Conducting), Supervisory Committee, “Credo: Arvo Pärt and tintinnabulation.” 2010
 Elaine Vooyoys-Mhyre, MMus (Choral Conducting), Supervisory Committee, “Celebrating the Human Spirit: John Estacio’s ‘Raymond’s Disappearance’ as musical narrative.” 2010
 Melanie Marlin, MMus (Choral Conducting), Supervisory Committee, “Tension in Imagery: A cappella choral settings of Rainer Maria Rilke’s poetry by Ramona Luengen.” 2009
 Nicholas Steinwand, MA (Musicology), Supervisory Committee, “The Edmonton Symphony Orchestra and the Periphery.” 2007
 Kimberly Denis, MMus, (Choral Conducting), Supervisory Committee, “Canada Sings? Issues of Regional and National Identity in Choral Settings of Maritime Folksongs.” 2007
 Jordan Van Biert, MMus (Choral Conducting), Supervisory Committee, “Bach’s *Dazu ist erschienen der Sohn Gottes*, BWV 40: A conductor’s analysis.” 2007
 Sarah Ramsden, MA (Communications and Technology), Supervisor, “Facilitative approaches to maximize the success of interactive design teams.” 2006
 Nicholas Steinwand, BA Honours (Musicology), Supervisor, “*Fidelio*: A political opera.” 2005

Postdoctoral and Research Fellow Supervision - completed

Lina Shaw, Postdoctoral Research Fellow in Sound Studies, 2018-2019
 Ryan Podlubny, Research Fellow in Sound Studies, 2018-2019
 Shama Rangwala, Research Fellow in Sound Studies, Strategic Research Initiatives, 2018-2019
 Brianna Wells, Postdoctoral Fellow in Sound Studies, 2017-2018
 Michael MacDonald, Postdoctoral Fellow in Music; “*Métis Fiddling Project*.” 2010-2011

External Graduate Student Examination (by date of completion)

Kathleen Galloway, PhD (Musicology), “Sounding Nature, Sounding Place”: Rituals, experimental performance spaces, and participatory experience in R. Murray Schafer’s *Patria* cycle,” University of Toronto, 2010
 Brigit Knecht, PhD (Interdisciplinary Studies), “Performing Under Pressure: Understanding the relationship between government and the performing arts,” University of Calgary, 2010

Research Assistant Supervision

Tom Merklinger, MMus (Composition), Fall 2018-Summer 2022
 Morteza Abedinifard, PhD (Musicology), Spring 2018-Winter 2020

Jamie Meyers-Riczu, PhD (Musicology), Fall 2016-Winter 2020
Holly Pickering, MA (Library and Information Science), Winter 2019
Caitlin MacRae, MA (Library and Information Science), Winter 2018-2019
Olga Zaitseva-Herz, PhD (Musicology), Fall 2017-Summer 2019
Rebekka Puderbaugh, PhD (Linguistics), Fall 2016-Spring 2018
Quincy Hiscott, MA (Library and Information Science), Winter 2018
Dana Wylie, MA (Musicology), Fall 2016-Summer 2017
Courtney Durand, BA (Native Studies), Winter 2017
Alyssa Kim, BA (English & Film Studies), Spring 2015-Winter 2016
Brianna Wells, PhD (English & Film Studies), Fall 2013-2015
Jessica Rogers, BMus (Performance), April 2013-August 2014
Jeffrey Arsenault, MA (Musicology), 2011-2013
Caitlyn Triebel, MA (Musicology), 2012-2013
Sandra Joy Friesen, DMus (Piano Performance), Winter 2009-Winter 2010
Andrea Eng, MA (Musicology), Fall 2008
Iain Gillis, MA (Musicology), Winter 2008
Trifon Heney, DMus (Composition), Fall 2007
Jay Hodgson, PhD (Musicology), Fall 2004-Winter 2006