**FRANCESCA R. SBORGI LAWSON**

Department of Comparative Arts and Letters

3034 Joseph F. Smith Building

Brigham Young University

Provo, Utah 84602-6702

801-422-5547

Francesca\_Lawson@byu.edu

**EDUCATION**

 Ph.D. 1988 University of Washington, Ethnomusicology

 M.A. 1979 University of California at Los Angeles, Ethnomusicology

 B.M. 1977 Brigham Young University, Music Performance (Harp)

**EMPLOYMENT HISTORY, HONORS, AWARDS**

2020-2023 Marshall Professor and Humanities Center Fellow

2019-20 Recipient of the P.A. Christensen Faculty Lecture Award, College of Humanities, Brigham Young University

2019 Full Professor, Department of Comparative Arts and Letters, Brigham Young University

2018 Nominated for the Marcia Herndon Prize for exceptional ethnomusicological work in gender and sexuality

2017-19 Member of the Tang Prize Foundation Selection Committee for Sinology (Taiwanese equivalent of the Nobel Prize)

2016 Recipient of the Book Workshop Grant, BYU Humanities Center

2015 Winner of The Jaap Kunst Prize for the most significant article published in the field of ethnomusicology in 2014 (“Is Music an Adaptation or a Technology?”)

2014- Section Head of Interdisciplinary Humanities, Department of Comparative Arts and Letters, Brigham Young University

2013- Co-Chair of the Cognitive Ethnomusicology Special Interest Group, Society for Ethnomusicology

2013-18 BYU College of Humanities Professorship: Humanities Professor of Ethnomusicology

2013 Faculty Speaker at the College of Humanities Convocation

2013-19 Associate Professor, Department of Comparative Arts and Letters

2007-13 Assistant Professor, Department of Humanities, Classics, and Comparative Literature, Brigham Young University

1. Part-time instructor, Department of Humanities, Classics, and Comparative Literature, Brigham Young University
	1. Adjunct Assistant Professor of Music, Columbia University

1995 Acting Director of the Center for Ethnomusicology, Columbia University

* 1. President’s Minority Postdoctoral Fellow, University of California at Berkeley
	2. President’s Minority Postdoctoral Fellow, University of Illinois at Urbana-Champaign
	3. Research Fellow, Fulbright-Hays and the Committee on Scholarly Communication with the People’s Republic of China (National Academy of Sciences)

**PUBLICATIONS**

**Books**

2017 *The Women of Quyi: Liminal Voices and Androgynous Bodies*. SOAS Musicology Series. New York: Routledge, 188 pages.

2011 *The Narrative Arts of Tianjin: Between Music and Language.* SOAS Musicology Series. Hampshire, UK: Ashgate Publishing Ltd., 210 pages.

**Articles**

2020 “Hidden Musicality in Chinese *Xiangsheng*: A Response to the Call for Interdisciplinary Research in Studying Speech and Song.” *Humanities and Social Sciences Communications*, Volume 1: 1-9. (2020) 7:24 <https://doi.org/10.1057/s41599-020-0528-y>

2020 with Joshua D. Sims and John S. Lawson (co-authors). “When Audiences Become Performers and Speech Becomes Music: New Tools for Analyzing Speech, Song, and Participation in Chinese Crosstalk.” *Music & Science,* Volume 3: 1-18. DOI: 10.1177/2059204320937986

2018 with Shawn M. Nissen (co-author). “The Significance of the Vocal Signature in Chinese Narrative Performance: A Look at Pitch and Duration Using Praat Acoustic Analysis Software.” *Analytical Approaches to World Music Journal.* Volume 6 (2): 1-15.

 2016 "Response to 'Rethinking music's status as adaptation versus technology: a niche construction perspective.'" *Ethnomusicology Forum* 25 (2): 234-236.

 2015 “Music Creating Literature and Literature Creating Music: Luo Yusheng’s Beijing Drum Song Versions of the Story of Yu Boya and Zhong Ziqi.” *CHINOPERL: Journal of Chinese Oral and Performing Literature* 34(2): 115- 138.

 2014 “Is Music an Adaptation or a Technology? Ethnomusicological Perspectives from the Analysis of Chinese *Shuochang*.” *Ethnomusicology Forum* 23(1): 3-26.

2014 “Bai Niu and the Women of *Quyi*: Appropriating Metaphysical Femininity and Reclaiming the Feminine Voice in Republican China.” *Modern Chinese Literature and Culture* 26 (1): 41-70.

2012 “Consilience Revisited: Musical and Scientific Approaches to Chinese Performance.” *Ethnomusicology* 56(1): 86-111.

2011 “Music in Ritual and Ritual in Music: A Virtual Viewer’s Perceptions about Liminality, Functionality, and Mediatization in the Opening Ceremony of the 2008 Beijing Olympic Games.” *Asian Music* 42 (2): 3-18.

2010 “Rethinking the Orality-Literacy Paradigm in Musicology.” *Oral Tradition,*

25(2): 429-446.

 2009 “Being Audient: Similarities between Chinese Daoism and Western Acoustic

Ecology.” *Interdisciplinary Humanities* 26(2): 21-30.

2007 “Subordinating the Superior: Micropolitics in a Chinese Musical Community,” *Interdisciplinary Humanities* 24(2): 18-27.

1995 “The Musicality of Oral Performance: The Case of *Tianjin Shidiao* and the

 Musical Expression of Urban Identity,” *Asian Music*, Volume XXVI-1, 9-52.

**Submitted for publication**

2018 “A Multimedia and Interdisciplinary Approach to Luo Yusheng’s Video Performance of ‘At Break of Day.’” *The Oxford Handbook of the Music of China*, 35 manuscript pages. Accepted.

2020 “Musicality, Mousike, or Music? Distinctions, Tools, and Directions for the Gluttonous Ethnomusicologist.” *Ethnomusicology*, 49 manuscript pages. Submitted.

**Encyclopedia Articles**

2002 “Narrative Song: An Overview” and “Northern Traditions,” In *The Garland Encyclopedia of World Music*, East Asia Volume, edited by Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, 245-256. New York: Routledge.

2001 “China. Narratives.” In *The New Grove Dictionary of Music and Musicians,*

second edition, Volume IV/I (ii), edited by Stanley Sadie and John Tyrell, 660-666. Oxford: Oxford University Press.

**Proceedings**

2001 “The Manchu Legacy in Chinese Oral Performance: The Role of Female Protagonists in Chinese *Quyi* Performance,” *Proceedings of the 40th Meeting of the Permanent International Altaistic Conference—Provo, Utah*, 258-266.

**Book Reviews**

1998 *Precious Records: Women in China’s Long Eighteenth Century*, by

 Susan Mann. *Journal of Asian History* 32(1): 82-83.

1998 *Writing Women in Late Imperial China,* edited by Ellen Widmer and

Kang-I Sun Chang. *Journal of Asian History* 32(1): 83-85.

1. *The Music of Su-chou T’an-tz’u:Elements of the Chinese Southern SingingNarrative,* by P.Y. Tsao. *Ethnomusicology* 34 (3): 477-479.

**Papers Read/Posters**

2020 “Creating Connections: What Chinese Culture Teaches Us About Music’s Capacity to Convey and Shape Narratives.” Lecture presented virtually at Princeton University, Princeton, N.J., April 7, 2020.

2020 “The Mystery of Musicality: Revealing Relationships Between Music and Language in Chinese Comedy.” P.A. Christensen Lecture for 2019-2020, College of Humanities, Brigham Young University, Provo, UT, March 5, 2020.

2019 “Experimental Rigor Vs. Performative Authenticity: An Appeal for Scholarly Mutuality in Studying Musical Intersubjectivity.” Paper presented as part of the roundtable, “Music, Mind and Body: Ethnomusicological Perspectives on Music Cognition,” at the Sixty-fifth Annual Conference of the Society for Ethnomusicology, Bloomington, Indiana, November 7-10.

2018 (with Joshua Sims) “Participation and Presentation in Chinese Cross Talk: Using ELAN for Studying Responses to Music and Speech.” Paper presented at the Analytical Approaches to World Music Conference, Thessaloniki, Greece, June 26-29.

2018 (with Dagan Pielstick) “Perception of Speech and Song in Religious Music: A Neurological Approach.” Poster presentation at the Unification of the Arts Conference, McMaster University, Hamilton, Ontario, Canada, May 10-11.

2017 “Listening as Participation: New Tools for Studying Audience Response in Ethnomusicology.” Paper presented as part of a panel on research methods at the Sixty-second Annual Meeting of the Society for Ethnomusicology, Denver, Colorado, October 26-29.

2016 “The Female Voice: A Humanistic Perspective on its Evolutionary Origins.” Paper presented as part of a roundtable discussion at the Sixty-first Annual Meeting of the Society for Ethnomusicology, Washington, D.C., November 10-13.

2016 (with Shawn Nissen) “The Significance of the Acoustic Signature in Chinese Narrative Performance: New Discoveries Through Praat Acoustic Analysis Software.” Poster presentation at the Analytical Approach to World Music Conference, New York City, June 8-11.

2015 “Crossing the Online Border: Designing an Asian Humanities Course for Different Learning Modalities.” Annual meeting of the Western Conference of the Association for Asian Studies, held at the University of Utah, Salt Lake City, October 9-10.

2014 “Is Music an Adaptation or a Technology?” Joint conference on Analysis, Cognition and Ethnomusicology, sponsored by the British Forum for Ethnomusicology and the International Conference on Analytical Approaches to World Music, and in association with the Centre for Music and Science (University of Cambridge), the Society for Music Analysis, Institute for Musical Research, and the School of Oriental and African Studies, University of London, UK, July 1-4.

2013 “Performing the Feminine Voice: Appropriating Metaphysical Femininity in Republican China.” Conference on Chinese Oral and Performing Literature, San Diego, CA, March 14.

2012 “Has Ethnomusicology Met Its Calling?: Reconciling Biomusicological and Ethnomusicological Approaches to Music.” Conference of the Society for Ethnomusicology, New Orleans, LA, November 1-4.

2011 “The Rise of Female Singers in Republican China.” Conference of the Association for Asian Studies, Honolulu, Hawaii, March 30-April 2.

2010 “Bark Beetles, Bioacoustical Fieldwork, and Connections with Chinese Acoustical Cosmology.” Conference of the Society for Ethnomusicology, Los Angeles, California, November 11-14.

2010 “Consilience Revisited: Musical and Scientific Approaches to Chinese Performance.” Conference of the Humanities Education and Research Association. El Paso, Texas, March 11-13.

2009 “Being Audient: Similarities between Chinese Daoism and Western Acoustic Ecology.” Conference of the Humanities Education and Research Association. Chicago, Illinois, April 9-11.

2008 “The Way of the Qin: The Ideology of Performance and the Performativity of an Ideology.” Psi (Performance Studies International). Conference #14, University of Copenhagen, August 20-24.

1990 “Beijing Drumsong and Tianjin Popular Tunes: A Study in Language-

Music Relationships.” Conference of the Society for Ethnomusicology. Oakland, California.

1989 “’Men Speak and Women Sing’: The Emergence of a Female Style in Beijing

Drumsong.” Conference on Chinese Music, University of Illinois at Urbana-Champaign.

**COURSES TAUGHT**

**Brigham Young University**

Graduate Seminar: Introduction to Performance Theory in the Humanities (CMPST 620R)

Senior Seminar: Technology and the Arts (IHUM490/690R)

Senior Seminar: Orality and Literacy in the Humanities(IHUM490/690R)

Senior Seminar: The Performance of Gender in Theater and Music (IHUM490/690R)

Introduction to the Humanities of Asia(IHUM 240)

Online version of Introduction to the Humanities of Asia (IHUM 240 online)

Introduction to Interdisciplinary Humanities (IHUM 250)

Blended version of Introduction to the Humanities of South Asia (IHUM 243 blended)

Online version of Introduction to the Humanities of South Asia (IHUM 243 online)

**Columbia University**

Music and Gender in Cross-Cultural Perspective

Graduate Seminar: Oraltiy and Literacy in Music

Graduate Seminar: Transcription and Analysis in Ethnomusicology

Asian Music Humanities I: India and the Middle East

Asian Music Humanities II: East and Southeast Asia

Music and Ideology in Chinese Culture

**University of California at Berkeley**

The Music of East Asia: China, Japan, Korea

**MA THESIS ADVISEMENT**

 2020 Dewey Walter. Gender Portrayal in the Film Adaptations of Eileen Chang.

2019 Jessica Ellis. The Performativity of Korean Pansori. Committee Member

2017 Jennifer Thorup, “’To You I Give Myself, For I am Yours’: Editorial Giving and Taking in Shakespeare’s *As You Like It,*” Committee Member.

 2017 Chrisanne Schraedel, “The Redemption of the Literary Diva: The Role of Domestic Performance and the Body in Harriet Beecher Stowe’s *The Minister’s Wooing*,” Committee Member.

 2016 Elizabeth Pusey, “James Tissot’s and Emile Zola’s Shopgirl: the Working Girl as *La Parisienne,*” Committee Member.

 2016 Michael Easterling, “U.N.I.T.Y.—Addressing Misogyny and Transcending the Sista’-Ho Dichotomy in Hip Hop Culture,” Chair.

 2016 Shaina Robbins, “Faithful to the Fans: Audience Influence on the Lizzie Bennett Diaries and Transmedia Adaptation Fidelity,” Committee Member.

 2015 Anna Danes-Rennaker, “The Angel in the Theatre: The Actress as Microcosm of Victorian Female Identity,” Committee Member.

 2014 Claire Warnick, “Cathy Trask, Monstrosity, and Gender-Based Fears in John Steinbeck’s *East of Eden*,” Committee Member.

 2013 Rebecca B. Fairbank, “Devastating Diva: Pauline Viardot and Rewriting the Image of Women in Nineteenth-Century French Opera Culture,” Committee Member.

 2012 Inna Bell, “Building the New Rome: Chalres Cameron as the Architect of Catherine the Great’s New Eternal City,” Committee Member.

 2011 Erica Burgin, “Embodied Culture: An Exploration of Irish Dance through Trauma Theory,” Committee Member.

**HONORS THESIS ADVISEMENT**

 2018 Maddie Blonquist, “Sacred Sounds: A Compassionate Listening Guide to Acoustical Worship,” Committee Member.

 2018 Dagan Pielstick, “Perception of Speech and Song in Religious Music: A Neurological Approach,” Chair.

 2016 Alyssa Steed, “Complications in the Food Deficit Situation of Nepal,” Committee Member.

 2012 Kelsey Holloway Murdoch, “Hope Rises in the Leprosy Colonies of India: Examining the Mission and Success of Rising Star Outreach,” Chair.

 2012 Leigh E. Meister, “An Analysis of Anglo/Indian Relations in Colonial British Literature: E.M. Forster’s *A Passage to India* and Rudyard Kipling’s *Kim*,” Chair.

**CITIZENSHIP**

**Brigham Young University**

2020 Member of the Art History Search Committee

2019-2020 Member of the College of Humanities Awards Committee

2015 Member of the Hiring Committee for Internship Coordinator, College of Humanities

2014-present Interdisciplinary Humanities Section Head, Department of Comparative Arts and Letters

2012-14 Graduate Council Member, HCCL Department

2011-13 Member of the Hiring Committee, HCCL Department

 2008-13 Member of the Professional Development Committee, HCCL Departmen

 2007-14 Faculty Adviser for the I-Humanities Club

2007-2017Co-founder (with Jeremy Grimshaw) of the international music series

**Society for Ethnomusicology**

2013- Cognitive Ethnomusicology Special Interest Group Co-Chair, Society for Ethnomusicology

**Humanities Education and Research Association**

2012 Recipient of Service Excellence Award for 2011-2012

**SPECIAL AREAS OF TRAINING**

 Northern Chinese Narrative Arts (*Quyi*)

 History, Theory Xue Baokun (Professor, Nankai University, Tianjin, China)

 *Jingyun Dagu* Lu Yiqin (Tianjin Municipal *Quyi* Troupe)

 *Tianjin Shidiao* Wang Yubao (Tianjin Municipal *Quyi* Troupe)

 Chinese instruments (*qin, erhu)* Lui Tsun-yuen (UCLA)

 Magindanao *Kulintang* Danongan Kalanduyan (University of Washington)

*Sean-nos* and *Sean-nachie* Joe Heaney (University of Washington)

Harp Marjorie Call, Marcel Grandjany, Rosalie Pratt, Samuel Pratt