

LAUREL PARSONS, PhD

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EDUCATION

Ph.D. in Music Theory (University of British Columbia, 2003)

Dissertation: "Elisabeth Lutyens's Music Drama *The Numbered*: A Critical-Analytic Study"
<https://open.library.ubc.ca/cIRcle/collections/ubctheses/831/items/1.0091150>

Certificate of Training in Neurologic Music Therapy (Robert F. Unkefer Institute of Neurologic Music Therapy, Colorado State University, 2003).

M.A. in Music Theory (University of British Columbia, 1991)

M.A. in English Literature (University of Waterloo, 1987)

B.Mus. in Piano Performance (Gold Medal, Wilfrid Laurier University, 1980)

A.R.C.T. in Piano Performance (Royal Conservatory of Music, 1980)

PROFESSIONAL APPOINTMENTS/EMPLOYMENT

2018– Associate Teaching Professor, University of Alberta

MUSIC 151: Aural & Keyboard Skills I
MUSIC 251: Aural & Keyboard Skills II
MUSIC 255: Music Theory III
MUSIC 256: Music Theory IV

2017–18 Sessional Lecturer, University of British Columbia

MUSC 200: Chromatic Harmony and Voice-Leading
MUSC 103: First-Year Foundations
MUSC 104: Introduction to Diatonic Harmony

2014–15 Sessional Instructor, University of Victoria (one-year replacement position)

MUS 170A/B: Basic Musicianship I and II
MUS 301A: The Language of Music (music from 1900-45)
MUS 301B: The Language of Music (music since WWII)

- 2013–14 Sessional Lecturer, University of British Columbia
 MUSC 101: Diatonic Harmony and Voice-Leading
 MUSC 206: Musicianship IV
- 2009–12 Tutor (Professor), Music and Humanities, Quest University Canada
 Dimensions of Music
 Music Theory Fundamentals
 Music Theory & Composition I
 Music Theory & Composition II
 Introduction to World Music
 Introduction to Musical Neuroscience
 Canadian Literature (Independent Study)
 Introduction to Poetry (Independent Study)
 Mathematics & Music
 Rhetoric (academic writing)
- 2006–08 Assistant Professor, Music Theory, Queen’s University
 Theory & Analysis 1
 Tonal Counterpoint
 Introduction to Schenkerian Analysis
- 2005–06 Instructor, Music Theory, Kwantlen University College (sabbatical
 replacement)
 Language of Music 2 (1st-year diatonic harmony)
 Language of Music 3 & 4 (2nd-year chromatic harmony)
 Aural Musicianship 1 & 2
- 2004–05 Instructor, Music Theory, University of Oregon
 Seminar in Early Music Analysis (graduate)
 Graduate Aural Skills Review
 Rudiments of Aural Skills
 Aural Skills 4, 5 and 6 (2nd- and 3rd-year)
- 2003–04, Sessional Instructor, Music Theory, University of British Columbia
 2006, 2009 Compositional and Analytical Approaches to the Music of Modernism
 (3rd-year)
 Diatonic Harmony and Voice-Leading (1st-year)
- 1998–2002 Teaching Assistant, University of British Columbia (1998-2002)
 Compositional and Analytical Approaches to Modernism
 First Principles of Musical Form (1st-year)
 Diatonic Harmony and Voice-leading (1st-year)

PUBLICATIONS

Books:

Analytical Essays on Music by Women Composers (4 vols.; New York: Oxford University Press, 2016–). Co-edited with Brenda Ravenscroft.

Volume 3: Concert Music, 1960–2000 (2016): Winner, 2017 SMT Publication Award for Outstanding Multi-Author Collection

Volume 1: Secular & Sacred Music to 1900 (2018)

Concert Music, 1900–1960 (forthcoming)

Electroacoustic, Multimedia, and Experimental Music, 1950–2015 (forthcoming)

Refereed Journal Articles:

“Aural Skills and the Music Major with Dyslexia.” *Music Theory Online* 21.4, December 2015. <http://www.mtosmt.org/issues/mto.15.21.4/mto.15.21.4.parsons.html>.

“Time Management with ‘Twelve-Tone Lizzie’: Dramatic Functions of Meter in a Scene from Elisabeth Lutyens’s Music Drama *The Numbered*.” *Theory and Practice* 30 (2005): 153–83.

“Music and Text in Elisabeth Lutyens’s Wittgenstein Motet.” *Canadian University Music Review* 20, no. 1 (1999): 71–100.

Book Chapters:

“Early Music and the Ambivalent Origins of Elisabeth Lutyens’s Modernism.” *British Music and Modernism, 1895–1960*. Edited by Matthew Riley. Aldershot: Ashgate, 2010.

“*Anerca*: Representations of Inuit Poetry in Late 20th-Century Art Music.” *Arctic Discourses*. Edited by Anka Ryall, Johan Schimanski, and Henning Howlid Wærp. Cambridge: Cambridge Scholars Press, 2010.

INVITED PRESENTATIONS & PUBLIC TALKS

- 2017 “Do Our Teaching Practices Enable or Disable Musicianship? Learning from the Experiences of Post-Secondary Music Students with Dyslexia.” Institute for Music in Human and Social Development, University of Edinburgh (May 3, 2017).
- 2017 “Music Analysis as a Strategy for Stimulating Inclusion of Music by Women Composers – Practical and Philosophical Considerations” (with Brenda Ravenscroft). *Royal Musical Association*, University of Liverpool (September 8, 2017).

- 2017 “Women’s Work in Composition: Music Analysis and Community” (with Brenda Ravenscroft). *First International Conference on Women’s Work in Music*, Bangor University, Wales (September 5, 2017).
- 2016 “Learning Disabilities and the Music Student.” Villa Musica Community Music Center, San Diego, CA (May, 2016).
- 2016 “How the Other Half Creates: Introducing *Analytical Essays on Music by Women Composers*.” University of British Columbia, 18 March 2016.
- 2015 “Pilgrim Souls and Goldfish Bowls: Adventures in Researching the Music of Women Composers.” Keynote Address, *19th-Century Women of Song*, University of Victoria (February, 2015).
- 2015 “Surfing the Waves: Women and Music Theory in North America.” *Society for Music Analysis*, University of Keele, UK (July, 2015). Chaired and organized opening plenary session: “Mind the Gap: Women in the Field of Music Analysis.”
- 2015 “Red Cross Nell and Khaki Jim: The WWI Songs of Gordon V. Thompson.” Lecture-recital with soprano Anna Shill. University of Victoria (February, 2015).
- 2013 “Learning Music with a Learning Disability: Gifts and Challenges,” with Marion Porath and Nancy Hermiston. *Disability and the Arts*, St. John’s College, UBC (March, 2013).
- 2011 “Gumleaves and Gibbons: Music in the Biology Classroom.” *BC Bio 2011*. Quest University Canada (May, 2011).
- 2010 “The Female Composer in Life and Literature.” Whistler Public Library (December, 2010).
- 2007 “Early Music and the Development of Elisabeth Lutyens’s Serialism.” University of Edinburgh (February, 2007).

ADDITIONAL CONFERENCE PRESENTATIONS

- 2015 “Women (and Ideas) of Influence: New Prospects for Music Theory.” Organizer & Chair, Committee on the Status of Women session, *Society for Music Theory 2015*. St. Louis, MO (October, 2015).
- 2014 “Negotiation and Self-Advocacy Skills for Women.” Organizer & Chair, Committee on the Status of Women workshop, *Society for Music Theory 2014*, Milwaukee, WI
- 2013 “Addressing the Gender Imbalance II: A Five-Year Checkup and a Five-Year Plan.” Organizer & Chair, Committee on the Status of Women, *Society for Music Theory 2013*, Charlotte, NC
- 2013 “Aural Skills and the Dyslexic Music Major.” *Society for Music Theory 2013*, Charlotte, NC

- 2013 “Libretti of Learning: Opera and Learning Disability.” *Canadian Society for Studies in Education*, University of Victoria; with Marion Porath, Nancy Hermiston, and John Ames (June, 2013).
- 2008 “Anerca: Representations of Inuit Poetry in Late 20th-Century Art Music.” *Arctic Discourses 2008*, University of Trømsø, Norway (February, 2008); *Canadian University Music Society*, University of British Columbia (June, 2008).
- 2007 “Nietzsche’s Hieroglyph: On the Linguistic Representation of Music.” *International Workshop on Music, Language and Movement*, Herstmonceux Castle, UK (August, 2007).
- 2006 “Micro-Contour and Metrical Dissonance in J. S. Bach’s Prelude in D minor (WTC I), BWV 851.” *West Coast Conference for Music Theory and Analysis*, University of British Columbia (April, 2006).
- 2005 “Professional Advancement and Family Care,” with Elizabeth Sayrs. Committee for the Status of Women Session, *Society for Music Theory*, Cambridge, MA (November, 2005).
- 2004 “Crowd Control: The Row as Metaphor in the Chorus Scenes of Elisabeth Lutyens’s *The Numbered*.” *Society for Music Theory*. Seattle, WA (November, 2004).
- 2004 Panelist, “Whither CSW? Feminism, Gender, and Music Theory,” Committee for the Status of Women, *Society for Music Theory*, Seattle, WA (November, 2004).
- 2001 “Time Management with ‘Twelve-Tone Lizzie’: A Scene from Elisabeth Lutyens’s Opera *The Numbered*.” *Society for Music Theory*. Philadelphia, PA (November, 2001).
- 2000 “Discontinuous Continuities: Musical and Dramatic Form in Elisabeth Lutyens’s Opera *The Numbered*.” *Opera Analysis Conference*. Cambridge University, UK (April, 2000).
- 1998 “*Mots Justes*: Music and Text in Elisabeth Lutyens’s Wittgenstein Motet.” *West Coast Conference for Music Theory and Analysis*. Seattle, WA (April, 1998); *Canadian University Music Society*. Ottawa (May, 1998).

AWARDS, GRANTS, & FELLOWSHIPS

- 2017 Outstanding Multi-Author Collection Award, Society for Music Theory (for *Analytical Essays on Music by Women Composers: Concert Music 1960–2000*; New York: Oxford University Press, 2016)

- 2011 SSHRC Insight Development Grant, \$15,000 (Principal Investigator, Dr. Marion Porath of UBC Faculty of Education, Co-Investigator, Nancy Hermiston, University Marshal and Director of UBC Opera Program) for "Libretti of Learning" (research on the effects of opera training on singers with learning disabilities)
- 2007–08 Best Professor Award, Queen's University School of Music Student Council
- 2001–02 Graduate Teaching Assistant Prize, University of British Columbia
- 1997–2000 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada (3-year)
- 2001 Mildred Johnson Scholarship, University of British Columbia
- 1998 George Proctor Prize for Best Graduate Student Presentation at the Canadian University Music Society Annual Conference, University of Ottawa
- 1998 UBC Faculty of Graduate Studies/Canadian Airlines Travel Award for dissertation research in London, England
- 1987–89 University Graduate Fellowship, University of British Columbia
- 1987 University of British Columbia School of Music 25th Anniversary Scholarship

PROFESSIONAL SERVICE ACTIVITIES

- 2015–16 Member, Local Arrangements Committee, Society for Music Theory
- 2012–15 Chair, Committee on the Status of Women, Society for Music Theory
- 2010–11 Co-ordinator, Humanities Division, Quest University Canada
- 2010–12 Commencement Committee, Quest University Canada
- 2009–12 Colloquium Committee, Quest University Canada
- 2009–12 Founder/Manager, Classics Plus Concert Series and Community Concerts, Quest University Canada; also managed purchase and maintenance of grand piano
- 2007–08 First-Year Advisor, Queen's University School of Music
- 2007–08 Faculty Mentor, Faculty-Student Mentorship Program for Self-Identified Racialized Students, Queen's University
- 2007–08 Library Advisory Committee for the Humanities and Social Sciences, Queen's University
- 2007–08 Senate Committee on the Creative Arts and Public Lectures, Queen's University
- 2007 Co-founder, Queen's University Medical School Choir
- 2007 Jury Member, Queen's University Golden Tam Awards for student achievement in the creative arts
- 2006–08 Curriculum Committee, Queen's University School of Music

- 2006–07 Co-organizer with Dr. Katie Overy, *Workshop on Music, Language and Movement*, August 6–10, 2007, Queen’s University International Study Centre, Herstmonceux Castle, UK
- 2006–08 Queen’s University Library Liaison, School of Music Representative
- 2004–05 School of Music Representative, University of Oregon Diversity Council
- 2002–05 Member, Society for Music Theory Committee on the Status of Women

CURRENT MEMBERSHIPS & INTEREST GROUPS

College Music Society (CMS)
 Society for Music Theory (SMT)
 SMT Pedagogy Interest Group
 SMT Disability Studies Interest Group
 Society for Music Perception and Cognition
 North American British Music Studies Association

SELECTED COMMUNITY SERVICE

Chair/President, Board of Directors, North Vancouver Community Arts Council (2016–; 2008–2014; 2003–04; 1996); Board Member, 2015–16, 1992–96.

President, North Shore Branch of the BC Registered Music Teachers Association, 1995–96.