

VICTORIA TZOTZKOVA

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PROFESSIONAL PROFILE: Pianist and researcher, working across music performance and academic research (artistic research), focusing on experimental, collaborative and interactive projects, rooted in classical music performance experience

CURRENT ACADEMIC AFFILIATION

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Department of Music and Theater Arts,
Affiliate Artist (2017-present)

EDUCATION

COLUMBIA UNIVERSITY, Graduate School of Arts and Sciences

PhD in Music Theory (May 2012)

- Dissertation: “Theorizing Pianistic Experience: Tradition, Instrument, Performer”
Professor George E. Lewis, Advisor; Professor Bradford Garton, Professor Ellie Hisama, Professor Poundie Burstein, and Professor Reiko Fueting, Committee Members
- Drawing on interviews, pedagogical manuals, first-hand performance experience and current research in cognitive function, psycho-acoustics, sound studies, and cultural theory, this study foregrounds the dynamic, interactive, and improvisatory aspects of a classical pianist’s work with musical sound.

MPhil in Music (February 2004)

MA in Music Theory (October 2003)

- Master’s Thesis: “A Close Reading of Formal Articulation and Stylistic Particularities in Prokofiev’s Fifth Piano Sonata, First Movement Exposition”

BOSTON UNIVERSITY, School for the Arts, College of Liberal Arts

BA in Music, *summa cum laude*, with distinction (January 2000)

- Senior Honors Thesis: “Art through the Artist’s Perspective: The Writings of Stravinsky, Messiaen and Goleminov”

BA in French Language and Literature, *summa cum laude* (January 2000)

PIANO PERFORMANCE STUDIES

Masterclasses

Alexis Weissenberg, Emile Naoumoff, Philippe Bianconi, Philippe Entremont, Jerome Lowenthal, Jacob Lateiner, Anthony di Bonaventura, Robert Shannon, Peter Takacs, Ventzislav Yankoff

Principal Teachers

Rosetta Goodkind (1991-1995, 2001-2003)

Patricia Zander (1997-2000)

Lidia Kuteva (1985-1988)

Music Schools, Institutes, and Festivals:

- Specialized studies in performance, analysis, keyboard harmony and practice:
Académie Boulanger, Chateau de Rangiport, Gargenville, France
European American Musical Alliance, *Ecole Normale de Musique*, Paris, France
American Conservatory at Fontainebleau, France
International Masterclasses Alexis Weissenberg, Lucerne, Switzerland
Oberlin Conservatory Piano Festival, Oberlin, Ohio
Chautauqua Institute, Chautauqua, New York
Manhattan School of Music Pre-College, New York
State Music School, Sofia, Bulgaria

PUBLICATIONS

- “Artistic Research, or the Knowledge/s of Artistic Practice/s,” overview and interview with Swedish concert pianist and licensed psychologist Fransisca Skoogh, Performance and Analysis Interest Group of the Society for Music Theory, curated blog series (forthcoming)
- “Experiments in Experience: Listening to Rooms and Pianos”, co-authored with Fiona Smyth, chapter in *Experience, Music, Experiment: Pragmatism and Artistic Research*, William Brooks, ed., Orpheus Institute Series (forthcoming)
- “The Second-person Position in Music Performance: An Autoethnography of Shared Experience in Rehearsing György Ligeti’s *Three Pieces for Two Pianos*,” chapter in *Writing About Personal Experience as Academic Research in Music Studies: Autoethnography, Self-Reflexivity, and Arts-Based Practice*, Christopher Wiley and Peter Gouzouasis, eds. (under consideration)
- “Exploring Real-Time Sonic Adjustments in the Performance of Notated Music: Audio-Haptics, Space Acoustics, and the Variable Timbres of Piano Sound”, chapter in *New Thoughts on Piano Performance*, ed. Christine MacKey (London: London International Piano Symposium, 2017)
- “A Cybernetic View of Theory and Practice, or Reflections on Integrating Performance and Analysis,” Performance and Analysis Interest Group at SMT, curated blog series (February 2017)
- “Real-time Adjustments in the Performance of Notated Piano Music: Morton Feldman, Space Acoustics, and the Variable Timbres of Piano Sound,” in *Proceedings of the International Symposium on Performance Science 2011*, Aaron Williamon, Darryl Edwards, and Lee Bartel, eds. (Utrecht: European Association of Conservatories, 2011)
- “Performer’s Agency and the Ideal of Transparency: Practical Contradictions and Ideological Tensions Facing Performers of Musical Masterworks,” in *Musical Perspectives: Perspectives and Research in Music Performance*, peer-reviewed online journal (April 2010)

INVITED PRESENTATIONS AND WORKSHOPS

- “Creative Agency through Improvisation: Performance, Analysis and Romantic Preluding in the Twenty-first Century”, invited guest presentation, Music Analysis Seminar, taught by Professor James Gutierrez, Northeastern University (November 2019)
- “On the Threshold of Tone: An Interactive Workshop on Pianistic and Architectural Listening,” with Dr. Fiona Smyth, invited guest presentation, Music and Technology, taught by Professor Florian Hollerweger, Massachusetts Institute of Technology (November 2017)
- “Audio-haptics or Hearing with the Fingertips: Sound Production in Piano Performance as Research and Experience,” invited guest presentation, Music, Brain, and Body, Honors Program in Music Cognition, taught by Professor Hubert Ho, Northeastern University, Boston (March 2017)
- “Collaborative Listening or Sharing Pianistic Experience: Exploring the Possibilities,” workshop-presentation, Banff Centre for the Arts, Banff, Canada (February 2017)
- “Expressive Sound in Piano Performance, or an Invitation to Collaborative Listening,” interactive session on sounds from late-Romantic, contemporary, and new music repertoires for the piano, Musicology in the Concert Hall: Performance Studies at Work, International University of Andalusia, Spain (December 2016)
- “Timbre and Experience: An Introduction to Musical Color,” invited guest presentation, Music Theory I, taught by Professor Richard Beaudoin, Harvard University (April 2016)
- “Audio-haptics or Hearing with the Fingertips: Sound Production in Piano Performance as Action, Perception, and Experience,” invited guest presentation, Music, Mind, and Brain seminar, taught by Professor Hubert Ho, Northeastern University, Boston (April 2015)
- “On Sound in Piano Performance: Theorizing Experiential Possibilities,” invited seminar talk, Mind and Body in Music seminar, taught by Professor Eugene Montague, George Washington University, Washington, D.C. (April 2013)
- Tutorial on Performance and Analysis, invited presentation for the North-East Music Cognition Group (NEMCOG), with Dr. Olaf Post, Boston University, Boston, MA (November 2012)

COLLABORATIONS AND INITIATIVES

- “Music Performance Collabor-a-thon: Practice, Theory, Research, and Technology,” a conference and project development workshop to explore the intersections of music performance experience with other spheres of human activity, ideologue and organizer, in collaboration with Dr. Fiona Smyth and guest presenters Dr. Andrew Goldman and Ben Wetherfield, Student Organizations Center at Hilles, Radcliffe Quadrangle, Harvard University (November 2016)
- “Musical Performers, Musical Works,” special session organized by the Performance and Analysis Interest Group of the Society for Music Theory, session chair, Society for Music Theory annual meeting, Vancouver, Canada (November 2016)
- “Performance as Experience,” co-organized panel, with Drs. Andrew Friedman and Alan Dodson, Fourth International Performance Studies Network Conference, Bath Spa University, Bath, UK (July 2016)
- “Artistic Research: Listening and Performing Practices in Classical Music,” a workshop-presentation, with Dr. Andrew Friedman, Wintersessions, Music Department, Harvard University, Cambridge, MA (January 2016)
- “Agency and Musical Performance,” co-organized day-long session, with Professor Eugene Montague, VIIIth European Music Analysis Conference, Leuven, Belgium (September 2014)
- “Theorizing Real-time Experience: An Auto-Ethnographic Approach to Preparing Gyorgy Ligeti’s *Three Pieces for Two Pianos* for Performance,” with Dr. Hubert Ho, With Four Hands: Music for Two Pianists International Conference, Institute for Musical Research, School of Advanced Studies, University of London, UK (June 2013)

INTERNATIONAL CONFERENCE PRESENTATIONS

- “Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing,” paper presentation, Intercongressional Symposium of the International Musicological Society, Lucern University of Applied Sciences and Arts, Lucern, Switzerland (July 2019)
- “Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing,” paper presentation, Fifth International Performance Studies Network Conference, Norwegian Academy of Music, Oslo, Norway (July 2018)
- “Theorizing First-Hand Experience across Two Pianos: Developing an Auto- Ethnography of Preparing Gyorgy Ligeti’s *Three Pieces for Two Pianos* for Performance,” workshop-presentation, Beyond “Meresearch”: Autoethnography, Self-Reflexivity, and Personal Experience as Academic Research in Music Studies, Institute of Musical Research (IMR) Study Day, School of Advanced Study, University of London (April 2018)
- “Expressive Sound at the Piano or Explorations in Sound Experience,” poster presentation, International Symposium on Performance Science, Harpa Center, Reykjavik, Iceland (August 2017)
- “Creative Agency at the Convergence of Theory, History, and Performance: The Current-day Promise of Romantic Preluding Practices,” Eighth International Symposium on Music/Sonic Art: Practices and Theories, Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany (July 2017)
- “Theorizing Performance from the Second-person Position,” as part of panel, *Performance as Experience*, Fourth International Performance Studies Network Conference, Bath Spa University, Bath, UK (July 2016)
- “Audio-haptics or Hearing with the Fingertips: Sound Production in Piano Performance as Action, Perception, and Experience,” Sixth International Symposium on Music/Sonic Art: Practices and Theories, Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany (July 2015)
- “Improvising the Standard Repertoire: Transparency, Improvisation, and Agency in Classical Piano Performance,” Music for All, Orpheus Doctoral Conference 2015, Orpheus Institute, Ghent, Belgium (February 2015)
- “Sounding Music, Cultivating Agency: Musings on Concepts, Discourses, and Practices in Present-Day Traditions of Classical Music Performance,” part of session, *Agency and Musical Performance*, VIIIth European Music Analysis Conference, Leuven, Belgium (September 2014)
- “Theorizing Sound Quality in Piano Performance: The Music of Morton Feldman, the Teaching of Heinrich Neuhaus, and Real-Time Experience of Piano Sound,” Center for Musical Performance

as Creative Practice (CMPCP), Performance Studies Network International Conference, Cambridge University, Cambridge, UK (July 2014)

- “Permanence and Transience: Musings on Creative Practice, Classical Music Performance, and the ‘Work-concept’ through the Lens of Critical Ethnography,” Center for Musical Performance as Creative Practice (CMPCP), Performance Studies Network International Conference, Cambridge University, Cambridge, UK (April 2013)
- “Towards a Model of Sound Production in Piano Performance: Systematizing Pedagogical Views in Light of Personal Experience and Ulric Neisser’s ‘Perceptual Cycles,’” London International Piano Symposium, Royal College of Music, London, UK (February 2013)
- “Acoustic Piano Performance as Sound Art: The Music of Morton Feldman, the Teaching of Heinrich Neuhaus, and Real-time Experience of Piano Sound,” Third International Symposium on Music/Sonic Art: Practices and Theories, Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany (July 2012)
- “Real-time Adjustments in the Performance of Notated Piano Music: Morton Feldman, Space Acoustics, and the Variable Timbres of Piano Sound,” International Symposium on Performance Science, University of Toronto, Toronto, Canada (August 2011)
- “Obtaining the Right Sound, or Elements of Improvisation in Performing Debussy’s “Des pas sur la neige,”” Center for Musical Performance as Creative Practice (CMPCP), Performance Studies Network International Conference, Cambridge University, Cambridge, UK (July 2011)
- “Achieving Transparency: Performers’ Agency and the *Werktreue* Ideal,” Performing Romantic Music: Theory and Practice, Conference, Durham, UK (July 2008)

NATIONAL CONFERENCE PRESENTATIONS

- “Capturing the Improvisational Spirit of Nineteenth-century Pianism at the Keyboard Today: An Artistic Research Approach to Romantic Preluding Practices”, Fifth-annual Historical Performance Conference and Summit, Indiana University Jacobs School of Music (January 2021)
- “Analysis as Improvisation, or Keyboard Skills for the Twenty-First Century: Exploring Preluding, Romantic Pianism, and Creative Agency in Current-day Classical Performance Training,” The Improvising Brain III: Cultural Variations and Analytical Approaches, Interdisciplinary Conference, Georgia State University, Atlanta, Georgia (February 2017)
- “Exploring Real-time Sonic Adjustments in the Performance of a Notated Piano Score,” North-East Music Cognition Group (NEMCOG), semi-annual meeting, New York University, New York (April 2013)
- “On Developing an Interpretation: Stanislavsky on Acting, Lewin on Debussy, and Baudelaire’s Influence on Personal Performance Experience,” Counterpoints: Nineteenth-Century Literature and Music, Conference, Fordham University, Lincoln Center, New York (October 2011)
- “Exploring Real-time Adjustments to Changes in Acoustic Conditions in Artistic Piano Performance,” 2011 Conference of the Society for Music Perception and Cognition, Eastman School of Music, Rochester, NY (August 2011)
- “Identifying with a Piece of Music in Performance and in Analysis, or in Search of the Interpretation,” Special Symposium on Performance and Analysis, Indiana University, Bloomington (February 2009)
- “Transmitting the Sublime: The Place of the Performer in the Conceptual Chain between Masterwork and Audience,” Harvard Graduate Music Forum (October 2005)
- “On David Lewin’s Use of the Composer’s Voice and its Implications for Analysis and Performance,” Princeton-Cornell-Penn-Columbia Graduate Consortium (January 2005)

SELECTED PERFORMANCES

- “Impromptu”, a salon event of Romantic repertoire and Romantic style improvisation, with pianists Clemens Teufel and Christos Vayenas, Harvard Musical Association, Boston (May 2019)
- “With Light in My Soul”, ClassicArt String Quartet & Ensemble with the Sofia Philharmonic Orchestra, “Bulgaria” Chamber Hall, Sofia, Bulgaria (June 2018)
- “The Piano Is a Thousand Instruments: An Afternoon of Music and Conversation”, with composers Carl Christian Bettendorf, Bert Van Herck, and Richard Beaudoin Killian Hall, Massachusetts Institute of Technology (March 2018)

- “Songs in Instrumental Hues,” ClassicArt String Quartet & Ensemble with the Sofia Philharmonic Orchestra, “Bulgaria” Chamber Hall, Sofia, Bulgaria (January 2018)
- “T60, Or: The Mystery of Acoustics: First Steps towards a Theater of Sound in Twelve Scenes” works-in-progress presentation in collaboration with Drs. Fiona Smyth and Florian Hollerweger, Killian Hall, MIT (November 2017)
- “More Stars and Galaxies: Music by Cogan, Debussy, Escot, McMillan, Van Herck,” participating artist, Jordan Hall, Boston (October 2017)
- “A Palette of Timbres,” inaugural concert of ClassicArt String Quartet & Ensemble with the Sofia Philharmonic Orchestra, “Bulgaria” Chamber Hall, Sofia, Bulgaria (June 2017)
- “Soundworlds at the Piano,” interactive presentation and recital, Killian Hall, MIT (May 2017)
- Showcase: Open Studios Presentations, Rolston Auditorium, Banff Centre for the Arts, Banff, Canada (February 2017)
- “The Piano is a Thousand Instruments: An Invitation to Collaborative Listening,” interactive workshop and performance, Holden Chapel, Harvard University, (May 2016)
- “Music for Two Pianos”, Conference Concert and Workshop, with Mine Dogantan-Dack, Sixth International Symposium on Music/Sonic Art: Practices and Theories, Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany (July 2015)
- “The Piano is a Thousand Instruments”, a concert-presentation, Lehman Hall, Dudley House, Harvard University (May 2015)
- “Preludes and Repertoire: A Current-Day Exploration of Romantic Pianism,” concert-presentation, Spectrum NYC, New York (May 2014)
- “With Four Hands: Music for Two Pianists,” Conference Concert, with Mine Dogantan-Dack, Chancellor’s Hall, Senate House, London, UK (June 2013)
- “Bells, Shimmers, and Images: Zooming in on Acoustic Piano Sound,” concert-presentation and conversation with composer Carl Christian Bettendorf, presented by the Bulgarian Cultural Salon in New York and Young in the City Artist Fund, Bulgarian Consulate General, New York (January 2013)
- “SonicExchange” collaborative initiative, curated by Ursel Schlicht, recital and conversation, in conjunction with dOCUMENTA (13) cultural festival, Kassel, Germany (July 2012)
- Mussorgsky’s “Songs and Dances of Death”, a semi-staged production with Juliet Forshaw, voice and Maria Forshaw, poetry, Lerner Hall, Columbia University (June 2012)
- Rosetta Goodkind Memorial Concert, Manhattan School of Music, New York (November 2011)
- “Counterpoints: Nineteenth-century Music and Literature,” Conference Concert, Fordham University, Lincoln Center, New York (October 2011)
- Bechstein Artist Series, solo recital, Bechstein Piano Center, New York (October 2010)
- “In the Spirit of Diaghilev,” Stravinsky, *Les Noces*, Argento Chamber Ensemble, The Miller Theatre at Columbia University, New York (April 2010)
- Artists International Special Presentations, New York recital debut, Weill Recital Hall at Carnegie Hall (April 2009)
- “Music and Dance Collaborations,” New Chamber Ballet, City Center Studios, New York (November 2008)
- *Vek* Chamber Music Ensemble, Sofia Philharmonic, Chamber Hall at *Bulgaria* Concert Hall, Sofia, Bulgaria (June 2008)
- Festival Showcases: New Works, European American Musical Alliance, *Ecole Normale de Musique*, Paris, France (July 2007)
- Festival Showcases: French Piano Music, *Salle des Colonnes*, *Chateau de Fontainebleau*, Fontainebleau, and *Parc de Bel Ebat*, Avon, France (July 2006)
- Columbia University Orchestra concerts, The Miller Theater and Lerner Hall, Columbia University (2004-2005, 2005-2006 Seasons)
- Concerts at the Abbey, *Baroquesaal*, Engelberg Abbey, Engelberg, Switzerland (October 1998)
- Chamber Music Series at the Donnell Library, New York (1992-1995)

OTHER PERFORMANCE EXPERIENCE

CHAMBER MUSIC

ClassicArt String Quartet & Ensemble with the Sofia Philharmonic Orchestra, pianist, concept-developer and annotator, and co-founder with Kristiana Mihailova (2016-present)

Chamber Music Masterclasses (1992-2007)

Herre-Jan Stegenga, Régis Pasquier, Frédéric Aguessy, Bayla Keyes, Andrés Díaz, Chaim Zemach, John Forconi, Philip Lasser, Emile Naoumoff, Maria Clodes-Jaguaribe, Dimiter Kozev, Anguel Stankov

Selected Performance Venues

Weil Recital Hall at Carnegie Hall; New York Public Library; The Miller Theater, New York; Chamber Hall at Bulgaria Concert Hall, Sofia; Lenna Hall, Cahutauqua, NY; Tsai Performance Center, Boston University; Hall at the Institute for Musical Research, School of Advanced Studies, University of London; Musik Hochschule Karlsruhe, Germany; Ecole Normale de Musique, Paris; Chateau de Fontainebleau, France

CHORAL SINGING

- *Atra, ossia l'amore ricordato*: A Handel pastiche opera, Morningside Opera Company, Ailey Citigroup Theater, New York (February 2011)
- *Cerha, Four Fragments after Hölderlin*, The Berg-Cerha Legacy, Argento New Music Project, Weill Recital Hall at Carnegie Hall (February 2006)

ACADEMIC TEACHING

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Department of Music and Theater Arts

- Piano Lab: Fundamentals of Music; Harmony and Counterpoint I and II (2017-present)
- Lecturer, Harmony and Counterpoint I (Spring 2018)

HARVARD UNIVERSITY, Department of Music

- Music Theory I, Teaching Fellow, Keyboard Skills (2011-2016)
First year of a two-year curriculum for concentrators in Music, responsible for the keyboard component of the course curriculum
- Performance and Analysis Seminar, Teaching Assistant (2012-2014)
Assisted with class meetings and analytical projects for this performance-focused seminar
- Music Theory I, Teaching Fellow, Sections Work (2011-2012)
Group work in aural skills: dictation, sight-singing, rhythm, harmonic hearing;
Group work in analysis and composition, individual work on projects;

COLUMBIA UNIVERSITY, Department of Music

- Chromatic Harmony and Counterpoint, Teaching Assistant and Section Leader (2003-2006)
Second year theory of a two-year curriculum for concentrators in Music
- Masterpieces of Western Music, Teaching Assistant (Summer 2004)
Part of the Core Curriculum for Columbia College undergraduates
- Senior Independent Work in Harmony and Aural Skills, Co-Instructor (Spring 2004)
- Aural Skills, Levels II, III, and IV, Instructor (2001-2003)
Upper three semesters of a four-semester curriculum for concentrators in Music

NON-ACADEMIC TEACHING

PIANO TEACHING (2000-present)

- Integrate keyboard harmony and improvisation
- Cultivate habits of sustained attentiveness to sound and physical comfort
- Develop vivid sonic imagination

VOCAL AND CHAMBER COACHING

- Morningside Opera Company, rehearsal pianist and choir member, New York (2009-2011)
- Performance and Analysis Seminar, Harvard University, teaching assistant (2012-2014)

SCHOOL PROGRAMS

- Pianist, assistant music director, and coach: Children's Choir and School "Gergana" at the Bulgarian Consulate General in New York (2007-2012)
- High 5: Literacy through the Arts After School Program for High School Students, New York (2006), presenter on music

CURRENT PROJECTS

- "Contingent", a study of rehearsal and performance experience with improvised and non-improvised music, with composer Joshua Hahn and a brass quintet
- "Thracian Dances", a program with the Chromos Collaborative Orchestra and Bulgarian dancer and choreographer Petar Petrov based around a cycle of orchestral tableaux pieces by Bulgarian composer Petko Stainoff
- "Listening to Rooms and Pianos", an audio piece on expert listening in piano performance and in architectural acoustics, with Dr. Fiona Smyth
- "Shared Experience across Two Pianos: Autoethnographic Studies on Ligeti's *Three Movements for Two Pianos*", with pianists Hubert Ho, Steven Beck, and Clemens Teufel
- ClassicArt String Quartet & Ensemble with the Sofia Philharmonic Orchestra, pianist, concept-developer and annotator, and co-founder with Kristiana Mihailova
Based in Sofia, Bulgaria, an ensemble of classical musicians from the Philharmonic, Opera, and Radio orchestras, dedicated to sharing our enthusiasm for the music we perform, canonic and new, through experimental and interactive concert presentations
- "The Piano is a Thousand Instruments": A recording project of solo piano repertoire from late Romanticism to today, featuring different approaches to piano sound
- Classics & Folklore: Interactive workshop and performance series on the interplay of folk and art music in Bulgaria from around the turn of the 20th century into today, with Bulgarian folk music singer Elitsa Stoyneva
- Soundflow Institute: A platform for collaborative projects that intersect music performance experience with humanistic, scientific, and technological research

RESEARCH AND TEACHING INTERESTS

- Factors in performance ability
- Critical ethnography, auto-ethnography, ethnographic approaches to performing experience
- Cognitive function, enaction, ecological and embodied approaches in cognitive theory
- Shared experience in the context of the performing arts, intersubjectivity, second-person position approaches to theorizing experience
- Russian piano pedagogy of early twentieth century
- French and Eastern European methods in harmony and keyboard skills
- Music analytic approaches as performance tools and creative practice
- Keyboard harmony, period improvisation, Romantic preluding practices

FELLOWSHIPS AND AWARDS

- Council for the Arts at MIT seed-funding grant, with Drs. Fiona Smyth and Florian Hollerweger (2017)
For a sound theater piece on listening to an acoustic space
- Winter Music Residencies, Banff Centre for the Arts, Banff, Canada (2017)
- Harvard University Mind/Brain/Behavior Interfaculty Initiative research grant, with Dr. Olaf Post (2012-2013)
For an experimental study focusing on pianists' interpretative work and practice habits

- Teagle Collegium on Psychological Science and Student Learning, co-hosted by the Medical Center, Teachers College, and the Teaching Center at the Graduate School of Arts and Sciences, Columbia University (2009-2010)
Invited participant in lecture and discussion series, and focus group research on undergraduate humanities curriculum
- Reid Hall Institute for Scholars Summer Residence, Paris, France (2007)
For research on French Conservatory training methods, especially as exemplified in the teaching of Nadia Boulanger, participation in workshops hosted at the *Ecole Normale de Musique de Paris*, and conducting in-depth faculty interviews (in French and English)
- Isabella Lean Award for Excellence in French Language and Literature, Boston University (2000)
- Boston University Trustee Scholar (1995-2000)

PROFESSIONAL AND BOARD MEMBERSHIP

- Performance and Analysis Interest Group (PAIG) at the Society for Music Theory, soliciting editor for blog series (2015-present)
- Member, Society for Music Theory
- Member, North-East Music Cognition Group (NEMCOG)
- Member, New England Conference of Music Theorists (NECMT)
- Executive Board member, Children's Choir and School "Gergana" at the Bulgarian Consulate General in New York (2010-2012, 2013-2017)
- Steering Committee member, Performance and Analysis Interest Group, at the Society for Music Theory (2015-2016)
- Editorial Board member, *Current Musicology*, Semi-annual scholarly journal, Music Department, Columbia University (2003-2008)
- Executive Board member, Bulgarian Concert Evenings in New York, (2006-2007)
- Organizing Committee and Review Board member, Columbia Music Scholarship Conference (2004, 2005)