

**Winnie W. C. Lai** (She/Her)  
**(Ethno)Musicologist**  
Multimodal Artist | Singer-Songwriter

Dartmouth College  
Department of Music  
Hopkins Center, Hanover, NH 03755

wan.chi.winnie.lai@dartmouth.edu  
[Faculty Profile](#)  
+1 (215) 980-3963

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**ACADEMIC APPOINTMENT**

2024-26 **Dartmouth College** Hanover, NH, USA  
Andrew W. Mellon Postdoctoral Fellow  
Department of Music | Leslie Center for the Humanities  
Supervisor: William Cheng

**EDUCATION**

2024 **University of Pennsylvania** Philadelphia, PA, USA  
Ph.D., Music - Ethnomusicology  
Dissertation: “Sounding Freedom: Political Aurality and Sound Acts in Hong Kong (Post-)Protest Spaces”  
Advisor: Jairo Moreno; Committee: Steven Feld, Hedy Law, Timothy Rommen  
Graduate Certificate in Digital Humanities  
Graduate Certificate in Experimental Ethnography

2017 **University of Hong Kong** Hong Kong  
M.Phil., Music - Musicology  
Thesis: “Sound and Nonviolence: Music as Political Action in Hong Kong”  
Advisor: Giorgio Biancorosso; Committee: Stephen Chu, José Vicente Neglia, Helen Yang  
Graduate Certificate in Teaching and Learning in Higher Education

2013 **University of Hong Kong** Hong Kong  
B.A. (Hons), Music

2010 **HKU SPACE Community College** Hong Kong  
A.A., Music

2009 **Associated Board of the Royal School of Music** Hong Kong  
Certificate (Grade 8), Singing  
Certificate (Grade 8), Theory of Music

**CURRENT PROJECTS**

2012— *Unsounding Hong Kong: From Protests to Silence*  
2024— *Theorizing R&B Ad-libs: Intercultural Soul Aesthetics, Racialized Listening, and Singing Virtuosity in Sinophone Pop and Cantopop*  
2025— *The Cute Voice: Sounding Love and Sweetness in Intersubjective and Interspecies Communication*

## PUBLICATIONS

### Manuscript

- *Unsounding Hong Kong: From Protests to Silence* (in progress)

### Peer-Reviewed Journals

- “A Dialogue with Steven Feld: The Potentialities and Limits of Senses and Intermedial Soundings,” journal article (title TBC; it is an extended conversation with Feld after his guest lecture in my Dartmouth course; in progress)
- “Archiving Protest on the Metal Row: Materiality and Affect of the ‘Glory to Hong Kong’ Music Box,” journal article (in progress)
- “Purifying the Police: Weaponizing Sacred Hymns in Hong Kong Pro-Democracy Protests,” journal article (in progress)
- “Touch My Soul: Transcultural Aesthetics of R&B Ad-Libs in Cantopop,” article (in progress)
- 2026 “The Authoritarian Ear: Reorienting Political Aurality and Acoustic Citizenship in Hong Kong,” *Ethnomusicology* 70, no.1 (Spring 2026): 80-111. ([Link](#))
- 2025 “‘From Chaos to Calm’: Schizophrenic Listening and Hong Kong’s New Infrastructural Acoustic,” poetry and short film, *Openwork* 2, no.1 (June 13, 2025), Columbia University Press. ([Link](#))
- 2018 “‘Happy Birthday to You’: Music as a Nonviolent Weapon in Hong Kong,” *Hong Kong Studies* 1, no. 1 (Spring 2018): 66-82. Shortlisted for IBP Best Article on Global Hong Kong Studies in Humanities 2021. ([Link](#))

### Book Chapters

- “Relics of Freedom: Resounding Hong Kong’s Muted Voices in Transpacific Candlelight Vigils,” chapter in *Transpacific Cultural Exchange*, University of Hawai‘i Press (accepted by the editors of the volume)

### Book Reviews

- 2023 “Is Hong Kong Expired after the National Security Law?” Review of *City on the Edge: Hong Kong under China Rule*, Ho-fung Hung. *Cha: An Asian Literary Journal*, November 26, 2023 ([Link](#))

## TEACHING

- 2025 *A Critical Inquiry of Sound: Experimental Ethnographic Field Methods*, Instructor, Dartmouth College, Hanover, NH, USA
- 2020-21 *World Musics and Cultures*, Instructor, University of Pennsylvania, PA, USA
- 2019 *World Musics and Cultures*, Teaching Assistant, University of Pennsylvania, PA, USA
- 2017-18 *Music Along the Silk Road*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2017 *Music and the Human Body*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2017 *Opera*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2017 *Topics in Western Music History I (20th and 21st Century Music)*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2016-17 *Introduction to Musics of the World*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2015 *Popular Music*, Teaching Assistant, University of Hong Kong, Hong Kong

- 2014 *Introduction to Musics of the World*, Teaching Assistant, University of Hong Kong, Hong Kong
- 2014 *Jazz: History and Appreciation*, Teaching Assistant, University of Hong Kong, Hong Kong

### MULTIMODAL EXHIBITIONS

- 2026 *5201314: XXXX XXXX* (Fourth Cut), documentary, Association for Asian Studies 2026 Annual Conference, Film Expo, Vancouver, Canada, March 12-15, 2026
- 2025 *R&B Influenced Hong Kong Cantopop*, public game booth, New England Hong Kong Festival 2025, June 1, 2025, Somerville, MA, USA
- 2024 *The Death of June 4 Vigil: Disappearing Relics of the Tiananmen Protests*, documentary, Screening Scholarship Media Festival (SSMF) 2024, CAMRA (Collective for Advancing Multimodal Research Arts), University of Pennsylvania, PA, USA, April 19-20, 2024 (accepted, withdrawn due to schedule conflict)
- 2023 *Losing Freedom, Losing Home: Sensing Hong Kong's "Now" and "Then,"* extended reality tour, AAA/CASCA: Transitions/Transmissions: Sound Installation, The American Anthropological Association Music and Sound Interest Group, Toronto, Canada, Virtual, November 16-17, 2023
- 2023 *5201314: XXXX XXXX* (Third Cut), documentary, Screening Scholarship Media Festival (SSMF) 2023, CAMRA (Collective for Advancing Multimodal Research Arts), University of Pennsylvania, PA, USA, March 31-April 2, 2023
- 2021 *XXXX XXXX* (Initial Cut), documentary, The Society for Ethnomusicology, 66th Annual Meeting, Virtual, October 28-31, 2021
- 2021 *Stand with Hong Kong: Sounding Pain and Roar Through the Lennon Walls* (censored and virtual version), sound installation, Screening Scholarship Media Festival (SSMF) 2021, CAMRA (Collective for Advancing Multimodal Research Arts), University of Pennsylvania, PA, USA, Virtual, April 16-18, 2021
- 2020 *Stand with Hong Kong: Sounding Pain and Roar Through the Lennon Walls* (renewed version), sound installation, Sounding Spaces, 7th Biennial Yale Graduate Music Symposium, Yale University, New Haven, CT, USA, February 28-29, 2020
- 2019 *Stand with Hong Kong: Sounding Pain and Roar Through the Lennon Walls* (initial version), sound installation, Sound Studies Section, Society for Ethnomusicology Annual Meeting, Indiana University, Bloomington, IN, USA, November 7-10, 2019.
- 2019 ——— Experiments in Audio Ethnography for Graduate Seminar "Audio Ethnography" (public section), Center for Experimental Ethnography in the University of Pennsylvania, The Mosaic Hall at Penn Museum, Philadelphia, PA, USA, December 8, 2019.
- 2019 *Roar with Rage: Sounding Hong Kong's Anti-Extradition Protests*, documentary, Ethnographic Documentary Pre-conference Workshop "Film as Ethnography, Activism, and Public Work in Ethnomusicology," The Society for Ethnomusicology, Indiana University, Bloomington, IN, USA, November 6, 2019.
- 2012 *Brainwashing*, docudrama, an individual film for the CLIT2083 "Film Art, Language and Culture" course, University of Hong Kong, August 2012.

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**AWARDS AND GRANTS**

- 2026 Istituto Interculturale di Studi Musicali Comparati (Intercultural Institute of Comparative Music Studies), Diego Carpitella Scholarship 2026 (€5,000), Venice, Italy
- 2026 The Society for Ethnomusicology, Crossroads Section Social Justice Paper Prize for 2023-2024 (US\$200), Bloomington, IN, USA
- 2025 Dartmouth College, Research Allowance (US\$5,000), Hanover, NH, USA
- 2024 Dartmouth College, Research and Computer Allowance (US\$4,500), Hanover, NH, USA
- 2024 Dartmouth College, Andrew W. Mellon Postdoctoral Fellowship (approx. US\$65,000/year), Hanover, NH, USA
- 2024 The Society for Ethnomusicology, Northeastern Chapter, James T. Koetting Prize 2024 (US\$100), Bloomington, IN, USA
- 2024 University of Pennsylvania, SAS Dean's Travel Subvention Award (2024 Spring) (US\$600), Philadelphia, PA, USA
- 2023 The Society for Ethnomusicology, SEM 21st Century Fellowship 2023 (US\$7,500), Bloomington, IN, USA
- 2023 The Society for Ethnomusicology, SEM Ric Trimillos Travel Award 2023 (US\$800), Bloomington, IN, USA
- 2023 The Society for Ethnomusicology, SEM Annual Meeting Student Travel Fund Award 2023 (declined due to overlapping travel awards), Bloomington, IN, USA
- 2023 University of Pennsylvania, SAS Dean's Travel Subvention Award (2023 Spring) (US\$500), Philadelphia, PA, USA
- 2023 University of Pennsylvania, Dissertation Research Award 2023 (US\$4,000), Philadelphia, PA, USA
- 2023 University of Pennsylvania, Price Lab Andrew W. Mellon Mid-Doctoral Fellow in Digital Humanities (2022-2023) (US\$33,625 plus benefits), Philadelphia, PA, USA
- 2022 University of Pennsylvania, Dissertation Research Award—Penfield Research Award 2022 (US\$3,500), Philadelphia, PA, USA
- 2021 The Society for Ethnomusicology, Charles Seeger Prize, Honorable Mention, Bloomington, IN, USA
- 2021 The Society for Ethnomusicology, SEM International Travel Award 2021, Bloomington, IN, USA
- 2021 The International Institute for Asian Scholar, Society for Hong Kong Studies, journal article, “‘Happy Birthday to You’: Music as a Nonviolent Weapon in Hong Kong” (2018), shortlisted as one of eight finalist works for the IBP Best Article on Global Hong Kong Studies in the Humanities 2021, The Netherlands, Hong Kong
- 2021 University of Pennsylvania, Nomination for Penn Prize for Excellence in Teaching by Graduate Students 2021, Philadelphia, PA, USA
- 2020 University of Pennsylvania, Tarnopol Graduate Fellowship (2020-2021), Philadelphia, PA, USA
- 2020 University of Pennsylvania, Technology Grant (2020 Fall) (US\$100), Philadelphia, PA, USA
- 2019 University of Pennsylvania, SAS Dean's Travel Subvention (2019 Fall) (US\$500), Philadelphia, PA, USA
- 2019 University of Bern, Sound in Motion Workshop Travel Reimbursement, Bern, Switzerland
- 2018 University of Pennsylvania, Benjamin Franklin Fellowship (2018-2022, 2023-2024), Philadelphia, PA, USA

- 2017 University of Hong Kong, Rayson Huang Scholarship in Music (HK\$10,000; approx. US\$1278), Hong Kong
- 2016 University of Hong Kong, University Conference Grant for Postgraduate (2015-16), Hong Kong
- 2013 Sony Music Entertainment (Hong Kong), Best Music Video Award, Sony O.U.R. Music Talent Recruitment (HK\$3,000; approx. US\$383), Hong Kong
- 2012 University of Hong Kong, Rayson Huang Scholarship in Music (HK\$10,000; approx. US\$1278), Hong Kong
- 2012 FACE Magazine, Next Media, UStar Finalist (Female Top-Five), University Talents Competition 2012, Hong Kong
- 2010 University of Hong Kong, Chiap Hua Cheng's Foundation Bursaries 2010, Hong Kong
- 2009 Federation for Self-financing Tertiary Education, Merit Award, Singing Contest for Associate Degree Students 2009, Hong Kong
- 2008 HKU SPACE Community College, Championship, English Singing Contest 2008, Hong Kong

### CONFERENCE PRESENTATIONS

- 2026 American Musicological Society, Annual Meeting, Online, November 14-15, 19-20, 2026  
"From Chorus to Crank: The 'Glory to Hong Kong' Music Box as a Micro-Infrastructure of Dissent"
- 2026 The Society for Ethnomusicology, Annual Meeting, Bloomington, IN, USA, November 5-8, 2026  
"Cranking Dissent: Object Agency and Precarious Collectivity after 'Glory to Hong Kong'"
- 2026 Music Theory Pedagogies Reimagined, Massachusetts Institute of Technology, MA, USA, July 6-9, 2026  
"Playing in Between Theory and Practice: Experimental and Interdisciplinary Possibilities in Music Studies Pedagogy"
- 2026 Music and the Moving Image Conference 2026, New York University, NY, USA, May 29-31, 2026  
"Listening to Protests through Films: Moving Image as Engaged Scholarship with Hong Kong as a Case Study"
- 2026 Northeastern Chapter, The Society for Ethnomusicology, Brandeis University, MA, USA, May 1-2, 2026  
"Listening to Protests: Film as Engaged Scholarship with Hong Kong as a Case Study"
- 2026 New England Chapter, American Musicological Society, Northeastern University, MA, USA, April 25, 2026  
"The Authoritarian Ear: Reorienting Political Aurality and Acoustic Citizenship in Hong Kong"
- 2026 Screening Scholarship Media Festival (SSMF) 2026, CAMRA (Collective for Advancing Multimodal Research Arts), University of Pennsylvania, PA, USA, March 27-28, 2026  
"Turning the Crank, Opening the Portal: Memory, Resistance, and the 'Glory to Hong Kong' Music Box"
- 2025 American Musicological Society and Society for Music Theory, Annual Meeting, Minneapolis, MN, USA, November 6-9, 2025  
Panel Chair for "City Soundscapes"

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- 2025 The Society for Ethnomusicology, Annual Meeting, Atlanta, GA, USA, October 23-26, 2025  
“Relics of Freedom: Resounding Hong Kong’s Muted Voices in Transnational Protests”  
and Session Chair for “Divergent Listening”
- 2025 Theorizing African American Music, Third Meeting, Emory University, GA, USA,  
June 5-7, 2025  
“Theorizing R&B Ad-libs: Intercultural Soul Aesthetics and Racialized Listening in  
Sinophone Pop”
- 2025 Music and the Moving Image Conference 2025, New York University, NY, USA, May  
30-June 1, 2025  
“Listening to Protests through Films: Moving Image as Engaged Scholarship with  
Hong Kong as a Case Study” (accepted; withdrew due to schedule conflict)
- 2025 Intermedial Soundings: Conversations on Race, Media, and the Senses, an  
Interdisciplinary Symposium on Scholarship, Practice, and Service in Sound Studies,  
Dartmouth College, Hanover, NH, USA, May 19-20, 2025  
“Sensing Hong Kong Protests: An Intermedial Experimentation on Affective  
Articulation and Knowledge Production” (invited; with honorarium)
- 2025 Music, Research, and Activism II: Solidarities and Urgencies, University of Helsinki,  
Finland, Virtual, May 14-16, 2025  
“Archiving Affective Acoustics: Film as Engaged Scholarship with Hong Kong as a  
Case Study” with a documentary film *5201314: XXXX XXXX* (Fourth Cut | 2024)
- 2025 British Forum for Ethnomusicology, Annual Meeting, University of Cambridge, UK,  
Virtual, April 3-6, 2025  
“Archiving Affective Acoustics: Film as Engaged Scholarship with Hong Kong as a  
Case Study” with a documentary film *5201314: XXXX XXXX* (Fourth Cut | 2024)
- 2025 Drawing the Line: Race, Gender, Ethics, and the Arts, New Hampshire Institute of  
Politics, Saint Anselm College, Manchester, NH, USA, March 28-29, 2025  
“Sensing Affective Acoustics: Film as Engaged Scholarship with Hong Kong as a Case  
Study” with a documentary film *5201314: XXXX XXXX* (Fourth Cut | 2024)
- 2024 American Musicological Society, Annual Meeting, Chicago, IL, USA, November  
14-17, 2024  
“The Intercultural Encounters with R&B and Soul Ad-Libs in Sinophone Pop”  
(lightning talk at New Research on Jazz and Improvisation)
- 2024 The Society for Ethnomusicology, Annual Meeting, Virtual, October 17-26, 2024  
“Forbidding Song: Political Aurality and the New Lawscape in Semi-Authoritarian  
Hong Kong”
- 2024 Northeastern Chapter, The Society for Ethnomusicology, Boston, MA, USA, May 4,  
2024  
“‘Sing with You’: Sonic Activism and the Echoes of New Values in Hong Kong’s  
Shopping Malls,” *awarded the James T. Koetting Prize*
- 2024 Mid-Atlantic Chapter, The Society for Ethnomusicology, Virtual, April 13-14, 2024  
“‘Sing with You’: Sonic Activism and the Echoes of New Values in Hong Kong’s  
Shopping Malls”
- 2024 New York State/St. Lawrence Chapter, American Musicological Society, Potsdam, NY,  
USA, Virtual, April 12-13, 2024  
“‘Sing with You’: Sonic Activism and the Echoes of New Values in Hong Kong’s  
Shopping Malls”
- 2024 New England Chapter, American Musicological Society, Halifax, NS, Canada, Virtual,  
February 24, 2024

- 2023 “‘Sing with You’: Sonic Activism and the Echoes of New Values in Hong Kong’s Shopping Malls”  
International Musicological Society East Asia Regional Association, Tainan, Taiwan, October 27-29, 2023
- 2023 “Illegalizing Musicking: Authoritarian Listening to ‘Glory to Hong Kong’” (accepted; withdrawn due to schedule conflict)  
The Society for Ethnomusicology, Annual Meeting, Ottawa, Canada, October 18-22, 2023
- 2023 “Sounding Authoritarianism in Hong Kong: The Muted Acoustics of Great George Street,” *awarded Crossroads’ Section’s Social Justice Paper Prize for 2023-2024*  
State of Hong Kong Studies: A Workshop, University of British Columbia, Vancouver, Canada, Virtual, June 9-11, 2023
- 2023 “The Sonic in Post-Handover Hong Kong”  
Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media, Harvard University, Cambridge, MA, USA, May 11-13, 2023
- 2022 “Soundwalking Hong Kong, Now and Then: Infrastructural Acoustic vs Counter-infrastructural Acoustics”  
International Musicological Society East Asia Regional Association, Biennial Conference, Jeonju, South Korea, Virtual, October 21-23, 2022
- 2021 “Sounding the Age of Authoritarianism: Infrastructural Acoustic vs Counter-infrastructural Acoustics”  
International Institute for Critical Studies in Improvisation, McGill University, Montreal, Canada, Virtual, November 19-20, 2021
- 2021 “Sonic Global Upheaval: The Atmospheric Sound Acts Against Authoritarianism”  
International Musicological Society East Asia Regional Association, Virtual Conference for Graduate Students and Early Career Scholars, October 23-24, 2021
- 2021 “Acoustic Protest in Malls: Echoing Hong Kong’s New Economic Relations to Politics and Values”  
Society for Hong Kong Studies, Annual Conference, Hong Kong, Virtual, June 25-26, 2021
- 2021 “Acoustic Protest in Malls: Echoing Hong Kong’s New Economic Relations to Politics and Values”  
CUNY Graduate Students in Music Conference, City University of New York, New York City, NY, USA, March 19-20, 2021
- 2020 “Sonic Activism Against the Tear Gas: Hongkonger’s Raging Roars and Sound Acts”  
Hong Kong Studies Annual Conference, The Education University of Hong Kong, Hong Kong, Virtual, December 10, 2020
- 2020 “Acoustic Protest in Malls: Echoing Hong Kong’s New Economic Relations to Politics and Values”  
American Musicological Society, Annual Conference, Virtual, November 7-8, 14-15, 2020
- 2020 “‘I Heard You Through the Tear Gas!’: Sound Acts in the 2019-20 Hong Kong Protests”  
The Society for Ethnomusicology, Annual Meeting, Virtual, October 30, 2020
- 2020 “‘I Heard You Through the Tear Gas!’: Sound Acts in the 2019-20 Hong Kong Protests,” *awarded Charles Seeger Prize 2021, Honorable Mention*  
Biennial Yale Graduate Music Symposium, Yale University, New Haven, CT, USA, February 28-29, 2020
- 2020 “Sonic Activism Against the Tear Gas: Hongkonger’s Raging Roars and Sound Acts”  
Harvard Graduate Music Forum Conference 2020, Harvard University, Cambridge, MA, USA, February 7-8, 2020

- 2019 “Sonic Activism Against the Tear Gas: Hongkonger’s Raging Roars and Sound Acts”  
Sound in Motion, University of Bern, Bern, Switzerland, September 20-21, 2019
- 2016 “Sound Acts and Sonic Subversion: Interaction Between Functional Urban Sounds and Populations”  
Joint Forum and East Asian Research Seminar for Graduate Students in Musicology on Music and Mobility, National Taiwan University, Taipei, Taiwan, May 5-7, 2016
- 2016 “Making Sense of the ‘Nonsense’: Localisation of ‘Happy Birthday to You’ in the Umbrella Movement”

#### **GUEST LECTURES AND TALKS**

- 2026 Dartmouth College, Post-Show Discussion for “Southeast Asian American Journeys Docuseries,” Asian American and Pacific Islander Heritage Month 2026, Hanover, NH, USA, May 15, 2026
- 2026 Dartmouth College, Guest Lecture for Professor William Cheng’s course, “Music and Media in Everyday Life,” Hanover, NH, USA, April 23, 2026
- 2026 “Navigating Hong Kong’s Transforming Acoustics Through Multimodal Methods: Ethnographic Documentary”  
University of Notre Dame, Guest Lecture for Professor Victoria Hui’s political science program, “Global Struggle for Democracy,” Notre Dame, IN, USA, April 20, 2026
- 2026 “Listening to Hong Kong’s Now and Then: The Authoritarian Ear”  
Princeton University, Guest Lecture for Professor Gavin Steingo’s course, “Sound Culture,” Princeton, NJ, USA, March 30, 2026
- 2026 “The Possibilities of Listening and Doing Ethnography: An Intermedial Exploration”  
University of North Carolina at Chapel Hill, Research Talk, Chapel Hill, NC, USA, February 26, 2026
- 2026 “Listening Where Sound Cannot Stay: Intermedial Methods and Hong Kong”  
University of North Carolina at Chapel Hill, Guest Lecture for Professor David Garcia’s course, “Critical Approaches to Music: Critical Moves,” Chapel Hill, NC, USA, February 26, 2026
- 2025 “Intermedial Archive: Historicizing Hong Kong Protest Sounds with Multimodal Methods”  
Dartmouth College, Guest Lecture for Professor Theodore Levin’s course, “Global Sounds,” Hanover, NH, USA, May 29, 2025
- 2025 “Hong Kong Music Scene and Cantopop”  
Stanford University, Guest Lecture for Professor Ioanida Costache and Professor Denise Gill’s music graduate seminar “Musical Cultures of the World,” Stanford, CA, USA, February 13, 2025
- 2024 “An Intermedial Dissertation: Historicizing Hong Kong Protest Sounds with Multimodal Methods”  
Dartmouth College, Guest Lecture for Professor William Cheng’s course, “Music and Social Justice,” Hanover, NH, USA, October 3, 2024
- 2024 “Sounding Hong Kong Protests: From Ritualistic Music to ‘Happy Birthday’ and ‘Glory to Hong Kong’”  
Chinese University of Hong Kong, Guest Lecture, Hong Kong, April 19, 2024
- 2024 “‘Anthromedialities’: Rethinking Writing Culture and Ethnographic Methods”  
Chinese University of Hong Kong, Research Talk, Hong Kong, April 18, 2024
- 2024 “On Auralities: From Jokes to Politics to Sinophone R&B”

- 2023 Chinese University of Hong Kong, Guest Lecture for Professor Edwin Li's graduate-level course, "Music and Popular Culture in Hong Kong," Hong Kong, Virtual, March 17, 2023  
"Sounding Hong Kong Protests: From 'Happy Birthday' to '\_\_\_\_\_'"
- 2021 University of Pennsylvania, Professor Regina Austin's seminar at Penn's Carey Law School, Guest Speaker, Philadelphia, PA, USA, April, 2021  
Multimodal Workshop
- 2020 French Centre for Research on Contemporary China - Taipei, Legacies of Tiananmen. China, Hong Kong, Taiwan, Taipei, Taiwan, Virtual, June 3, 2020  
"Hong Kong's Annual June 4th Vigil: Relics of the Tiananmen Protests"
- 2019 University of Pennsylvania, Professor Jim Sykes's course, "World Musics and Cultures," Philadelphia, PA, USA, September 26, 2019  
"Brazilian Music: Tropicália (1968)"
- 2018 Hong Kong Baptist University, Hong Kong Week on Backreading Hong Kong, Hong Kong, May 5, 2018  
"The Sense of the Nonsense: 'Happy Birthday to You' as Nonviolent Action in Hong Kong's Umbrella Movement"

### **PROFESSIONAL COMMITMENTS**

- Secretary-Treasurer, New England Chapter, American Society for Musicology, 2025-2027
- Secretary and Website Designer, Northeast Chapter, The Society for Ethnomusicology, 2025-2027
- Co-Chair and Tech Czar, Sound Studies Section, The Society for Ethnomusicology, 2024-2026
- Reviewer, *Popular Music* (peer-reviewed journal), Cambridge University Press, April-May 2026
- Grant Reviewer (for a music and civilian project), Israel Science Foundation, April 2026
- Program Committee, Music of Asian America Research Center Festival, September 2026, Chicago, IL, USA
- Organizing Host, New England Chapter, American Society for Musicology, Winter 2026 (Virtual), 21 February, 2026, Dartmouth College, Hanover, NH, USA
- Moderator, *An Afternoon Chat with Steven Feld: Zooming in on Intermediality*, November 3, 2025, Dartmouth College, Hanover, NH, USA
- Reviewer, *Chinese Journal of Communication*, Routledge, June 2025
- Reviewer, *European Journal of Cultural Studies*, Sage, February 2025
- Volunteer, American Society for Musicology Annual Meeting, 14-17 November, 2024 at the Palmer House Hilton Hotel, Chicago, IL, USA
- Awards Committee, SEM 21st Century Fellowship 2024, The Society for Ethnomusicology, May to August 2024
- Co-Curator, Sounding Board Curatorial Committee, Sound Studies Section, The Society for Ethnomusicology, 2023
- Broad Member and Technology Committee, Global East Asian Music Research Study Group, American Musicological Society, 2022
- Judge, CSSAUD Youth Parade Singing Contest 2018, Chinese Students and Scholars Association, Undergraduate Department, University of Hong Kong, March 15, 2018, Hong Kong
- Volunteer, The East Asian Regional Association of the International Musicological Society (IMS-EA) 3rd Biennial Conference, 4-6 December, 2015 at the University of Hong Kong
- Invited guest interviewer and host, RTHK 4 Music Buddies, July 12, 2014, Radio Television Hong Kong, Hong Kong

## ARTISTIC PRACTICES

### Performance

#### Music

- Recorded music production (Multilingual R&B and Cantopop)
  - Singles to be released on digital platforms (in progress; expected from summer 2026 onward, under my stage name, Michiru W.)
- Singing, E3 to C6 (English, Cantonese, Mandarin, Japanese pop; classical and musical: mezzo-soprano)
  - Public performance, New England Hong Kong Festival 2025, June 1, 2025, Somerville, MA, USA
  - Private wedding gig, Viva Entertainment Planning, November 22, 2015, Auberge Discovery Bay Hotel, Hong Kong
  - Private performance, RICS Hong Kong Annual Dinner and Awards Presentation Ceremony 2015, Viva Entertainment Planning, March 17, 2015, Hong Kong
  - Shopping mall event at Hopewell Centre, Viva Entertainment Planning, August 1, 8, 16, 2014, Hong Kong
  - Solo, public performance, Sony Music Entertainment (Hong Kong), July 4, 2014, Woobar at W Hotel, Hong Kong
  - “Don’t Cry for Me Argentina” from *Evita* (for mezzo-soprano and orchestra), *The Rhythm of Life*—HKU SPACE Annual Concert, March 27, 2014, Concert Hall, Hong Kong Cultural Centre, Hong Kong
  - Private performance, HAVI Logistics Services Annual Dinner 2014, Viva Entertainment Planning, March 2014, The Langham, Hong Kong
  - Private performance, Viva Entertainment Planning, January 7, 2014, Kowloon Cricket Club, Hong Kong
  - Video performance, Sony O.U.R. Works First Concert, Sony Music Entertainment (Hong Kong), December 6, 2013, Kowloon Bay International Trade & Exhibition Centre Music Zone, Hong Kong
- Acoustic guitar
- Balinese gamelan *gong kebyar*

#### Acting

- Main cast in *Heartbeat48*. Short Film, Fresh Wave 2012—International Short Film Festival, Open Division, Local Competition, Hong Kong
- Side cast in *Back and Forth*. Music Video, MicroFilm Music—Start-up Business: Local Singers, filmed on December 17, 2021, Hong Kong

#### Voice

- Narrator, Training for Aural Tests for the Associated Board of the Royal School of Music Examinations (Grade Four, Grade Five, Grade Six, Grade Eight), May to July, 2013, published by Ho Yee Wong, produced by Takumi Works, Hong Kong

#### Modeling

- Make-up model event for Shiseido Maquillage True Cheek, Shiseido Hong Kong and FACE Magazine, January 25, 2013, Hong Kong

## LANGUAGES

Cantonese (native); English (bilingual proficiency); Mandarin (bilingual proficiency); Japanese (beginner)

## ACADEMIC REFERENCES

Professor Jairo Moreno (*PhD Dissertation Advisor*)  
Professor of Music; Department of Music, University of Pennsylvania  
jairo@sas.upenn.edu

Professor William Cheng (*Colleague and Faculty Mentor*)  
Chair and Professor of Music; Department of Music, Dartmouth College  
William.Cheng@dartmouth.edu

Professor Tim Rommen (*PhD Dissertation Committee Member*)  
Vice Provost for the Arts and Martin Meyerson Endowed Professor in Interdisciplinary Studies  
Professor of Music and Africana Studies; Department of Music, University of Pennsylvania  
trommen@sas.upenn.edu

Professor Steven Feld (*PhD Dissertation Committee Member*)  
Distinguished Professor; Department of Anthropology, University of New Mexico  
wafeki@cybermesa.com