

# JACOB A. COHEN

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Further contact information  
provided upon request via email

## Education

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- Ph.D. The Graduate Center, CUNY, New York, NY, Musicology, 2017
- Dissertation: “Constructions of New England Identity and Place in American Music, 1885–1935” (Advisor: Chadwick Jenkins).
  - Certificate: American Studies Certificate Program
  - Areas of specialization: American classical music 1850–1950, music and place, New England regional history, rock music 1960–present, ecomusicology, sound studies
- M. Phil The Graduate Center, CUNY, New York, NY, Musicology, 2014
- M.A. University of Washington, Seattle, WA, Music History, 2008
- Thesis: “Between Two Worlds: Aaron Copland’s Brooklyn and the Musical Place of *Vitebsk*” (Advisor: Larry Starr)
- B.A. Tufts University, Medford, MA, Music, 2003

## Teaching Experience

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*All courses taught as instructor of record unless noted with asterisk (\*)*

Rutgers University-Newark, Department of Arts, Culture, and Media, Part-Time Lecturer, 2017

- Introduction to Music (music appreciation)

Lehman College, CUNY, Department of Music, Adjunct Lecturer, 2015

- Special Topics in Music History: American Classical Music 1850–1950 (graduate seminar)

Baruch College, CUNY, Department of Fine and Performing Arts, Graduate Teaching Fellow, 2010–13

- History of Music: Antiquity through Baroque (core history sequence, music majors)
- American Popular Song (music majors)
- Music in Civilization (music appreciation, non-majors)
- Sample of online teaching tools available at <http://blogs.baruch.cuny.edu/msc1003cohen>

University of Washington, School of Music, Lecturer, 2009

- Survey of Western Music (music appreciation, 200 students, supervised TAs)

University of Washington, School of Music, Graduate Teaching Assistant, 2006–08

- Writing About Music (English dept. course for music majors, developed with director of Interdisciplinary Writing Program)
- American Popular Music (teaching assistant)\*
- Survey of Western Music (music appreciation, teaching assistant)\*

## Other Academic Employment

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Instructional Technology Fellow, Macaulay Honors College, CUNY, New York, NY, 2016–present

- In this cross-disciplinary position, I work with both Macaulay faculty and students in fields ranging from chemistry to public policy to integrate digital pedagogy into their curriculum. I assist in assignment design and website management for faculty, often taking on a co-instructor role, and lead student workshops on critical thinking, research, and technology skills.

Writing Across the Curriculum (WAC) Fellow

New York City College of Technology, CUNY, Brooklyn, NY, 2013–16 (Senior Writing Fellow, 2014–16)

- As a WAC fellow, I worked one-on-one with faculty across the disciplines on assignment design and incorporating writing into curricula. I also created and led faculty workshops on writing pedagogy. This position included extensive training in WAC philosophy and pedagogical techniques.

## Publications

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Review of *Current Directions in Ecomusicology: Music, Culture, Nature*, ed. Aaron S. Allen and Kevin Dawe. *Notes* 74, no. 1 (September 2017): 83–86.

Review of *Mad Music: Charles Ives, the Nostalgic Rebel*, by Stephen Budiansky. *Notes* 72, no. 2 (December 2015): 351–53.

Review of *George Whitefield Chadwick: The Life and Music of the Pride of New England* by Bill F. Faucett. *Bulletin of the Society for American Music* 41, no. 2 (Spring 2015).

“Allman Brothers Band”; “Big Brother and the Holding Company with Janis Joplin”; “Grateful Dead.” In *The 100 Greatest Bands of All Time*, edited by David V. Moskowitz. Santa Barbara, CA: ABC–CLIO/Greenwood Press, 2015.

Review of *Grateful Dead and the Art of Rock Improvisation*, by David Malvinni. *Notes* 71, no. 3 (March 2015): 486–489.

“Jam Band”; “Love”; “Phish”; “Psychedelic Rock.” In *The New Grove Dictionary of American Music*, 2nd edition, edited by Charles Hiroshi Garrett. New York: Oxford University Press, 2013.

“Nomadic Musical Audiences: A Historical Precedent for the Grateful Dead.” In *Reading the Grateful Dead: A Critical Survey*, edited by Nicholas G. Meriwether, 237–246. Lanham, MD: Scarecrow Press, 2012.

Review of *Peter Gabriel, From Genesis to Growing Up*, edited by Michael Drewett, Sarah Hill, and Kimi Kärki. *Notes* 68, no. 4 (June 2012): 765–767.

## Select Paper Presentations

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Dancing in the Barn with Charles Ives

American Musicological Society national conference, Vancouver, BC, November 2016.

Teaching History, Teaching Crisis

Invited roundtable discussion, Pedagogy in the Environmental Humanities Symposium, Columbia University, New York, NY, April 2016.

“Real Vermonters”: Dorothy Canfield Fisher and the New England Identity of Carl Ruggles  
Society for American Music national conference, Boston, MA, March 2016.

“All the Years Combine”: Issues of Historiography in the Periodization of the Grateful Dead  
Southwest Popular/American Culture Association, Albuquerque, NM, February 2016.

Performing Race, Place, and Hybridity in the Music of the Talking Heads

Invited lecture, Hitchcock Institute for Studies in American Music, Brooklyn, NY, April 2015.

Society for American Music national conference, Sacramento, CA, March 2015.

International Association for the Study of Popular Music conference, Gijón, Spain, June 2013.

“The Formerly Quiet Corner is Full of Bustle and Business”: Symphony Hall and the Changing Cultural  
Geography of Fin-de-siècle Boston

Nineteenth Century Studies Association national conference, Boston, MA, March 2015.

Embodied Environmentalism in John Luther Adams’s *Become Ocean*

Ecomusics and Ecomusicologies 2014: Dialogues, Asheville, NC, October 2014.

“Symphonic Dignity,” Geography, and the Reception of George Chadwick’s Symphony No. 2  
Society for American Music national conference, Little Rock, AR, March 2013.

Carl Ruggles, Walt Whitman, and the Gendered Place of *Men and Mountains*

Ecomusicologies 2012 conference, New Orleans, LA, October 2012.

Harmonic and Geographic Ambiguity in the Grateful Dead’s “Terrapin Station”

IASPM-Canada national conference, Montreal, QC, June 2011.

IT and the X Factor: Improvisational Strategies and Tendencies of Phish and the Grateful Dead

Popular/American Culture Association national conference, San Antonio, TX, April 2011.

Between Two Worlds: Aaron Copland and the Musical Place of *Vitebsk*

UCLA ECHO conference: “Space, Time and Music,” Los Angeles, CA, May 2008.

**Awards and Grants**

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Barry S. Brook Dissertation Award (nominee), The Graduate Center, CUNY, New York, NY, 2017

Advanced Research Collaborative Knickerbocker Award for Archival Research in American Studies, The  
Graduate Center, CUNY, New York, NY, 2014

Doctoral Student Research Grant, The Graduate Center, CUNY, New York, NY, 2014

Baisley Powell Elebash Fund Research Scholarship, The Graduate Center, CUNY, New York, NY, 2013

Enhanced Chancellor’s Fellowship, The Graduate Center, CUNY, New York, NY, 2009–14

Adelyn Peck Endowed Fellowship, University of Washington, Seattle, WA, 2007–08

## Other Professional Experience

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Senior Staff Writer, Consequence of Sound (consequenceofsound.net), 2011–12

- Wrote weekly articles for online publication, including album reviews, concert reviews, essays
- Organized coverage teams for music festivals
- Helped to promote website through social media
- Select online portfolio at <http://tinyurl.com/CohenJournalism>

Circulation Supervisor/Library Assistant, Loeb Music Library, Harvard University, Cambridge, MA, 2004–06

- Supervised approximately 30 student employees as weekend manager of circulation duties
- Assisted with preservation and transfer of Ward Opera Score Collection to Harvard Depository
- Assisted patrons and faculty with research, reference, and course reserves

## Affiliations and Service

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Secretary/Treasurer, Ecocriticism Study Group, American Musicological Society, 2016–17

Program and Organizing Committee Member, CUNY Graduate Students in Music (GSIM) conference, New York, NY, 2016

Doctoral Students' Council, Music Program Representative, CUNY Graduate Center, 2011–12

Simmons College, Invited Guest Lecturer, New York, NY, 2010

Head Organizer and Program Committee Co-Chair, Pacific Northwest Music Graduate Students Conference, University of Washington, Seattle, WA, 2008

American Musicological Society, 2006–present

Society for American Music, 2007–present

## References

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Contact Jake for references at  
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