

MICHÈLE DUGUAY

EMPLOYMENT

Harvard University

Lecturer on Music

2025–present

Visiting Assistant Professor of Music

2022–2025

Indiana University Jacobs School of Music

Assistant Professor of Music Theory

2021–2023

EDUCATION

The Graduate Center, City University of New York (CUNY), New York, NY

2016–2021

Ph.D. in Music Theory

Certificate Program in Women's Studies

Dissertation: *Gendering the Virtual Space: Sonic Femininities and Masculinities in Contemporary Top 40 Music***Recipient of the 2021 SMT-40 Dissertation Fellowship, Society for Music Theory**

Advisor: Johanna Devaney

McGill University, Montréal, QC

2014–2016

M.A. in Music Theory

University of Ottawa, Ottawa, ON

2010–2014

B.Mus. with Concentration in Music Theory/Musicology

PUBLICATIONS

Peer-reviewed

“‘They Came Out with Bach’s Technique, But They Were My Songs’: Listening to Stylistic Hybridity in Nina Simone’s ‘Love Me Or Leave Me.’” *Journal of the Society for American Music* 18/4 (2024).

“Collaborative Song Dataset (CoSoD): An Annotated Dataset of Multi-Artist Collaborations in Popular Music.” In *Proceedings of the 24th International Society for Music Information Retrieval Conference, Milan, Italy, Nov 5-9, 2023*, 71–79. International Society for Music Information Retrieval.
<https://zenodo.org/records/10265225>. **(Co-authored with Kate Mancey and Johanna Devaney)**

“Analyzing Vocal Placement in Recorded Virtual Space.” *Music Theory Online* 28/4 (2022).

<https://mtosmt.org/issues/mto.22.28.4/mto.22.28.4.duguay.html>.

Received the 2025 SMT Emerging Scholar Award

“Physical Balance, Gravity, and Tension in Contemporary Piano Works.” *Theory and Practice* 44 (2019): 1–28.

Finalist for the 2022 SMT Outstanding Publication Award and Emerging Scholar Award

Invited Contributions

Response to Trevor de Clercq’s “Some Proposed Enhancements to the Operationalization of Prominence: Commentary on Michèle Duguay’s ‘Analyzing Vocal Placement in Recorded Virtual Space.’” *Music Theory Online* 30/1 (2024). <https://mtosmt.org/issues/mto.24.30.1/mto.24.30.1.duguay.html>.

Review of *Analytical Essays on Music by Women Composers: Concert Music, 1900–1960*, edited by Laurel Parsons and Brenda Ravenscroft (New York: Oxford University Press, 2022). *Music Theory Spectrum* 45/2.
<https://doi.org/10.1093/mts/mtad014>.

Review of *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice* by Victoria Malawey (Oxford University Press, 2020). *Music Theory Online* 27/2 (2021).
<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.duguay.html>.

CONFERENCE PRESENTATIONS

- “Representations of Gender and Voice in Music Language Models and Datasets: A Critical Examination of the Gender Binary in MusicLM and MusicCaps”
The First International Conference in AI Music Studies, Stockholm, Sweden December 2024
- “Speech, Song, and the Gender Binary in AudioSet”
ACH2024: The 2024 Virtual Conference of the Association for Computers and the Humanities, Online Conference November 2024
- “The Construction of White Femininity in the Music of Imogen Heap and Taylor Swift”
Society for Music Theory, Jacksonville, FL November 2021
- “Sonic Intimacy and White Femininity in Taylor Swift’s *Folklore*”
American Musicological Society, Online Conference November 2021
- “Nina Simone at the Piano: Musical Protest in ‘Love Me or Leave Me’ and ‘My Baby Just Cares for Me’”
Canadian University Music Society, Edmonton, AB (Virtual Conference) June 2021
Society of American Music, Tacoma, WA (Virtual Conference) June 2021
- “Gendering Virtual Space: Vocal Placement in Recorded Popular Music”
Society for Music Theory, Minneapolis, MN (Virtual Conference) November 2020
Music Theory Society of New York State, Long Island, NY (Virtual Conference) July 2020
New England Conference of Music Theorists, New Haven, CT (Cancelled) April 2020
- “Virtual Space, Voice, and Gender in Recorded Popular Music from 2008–2018”
Digital Humanities 2020 Conference, Ottawa, ON (Virtual Conference) July 2020
- “Understanding Gender through the Spatialization of Recorded Voice in Contemporary Popular Music”
Society of American Music, Minneapolis, MN (Virtual Conference) July 2020
- “Measuring Physical Balance in Contemporary Piano Works”
Society for Music Theory, Columbus, OH November 2019
- “Gendering the Home Studio: Intimacy and Virtual Space in the Music of Agnes Obel and Imogen Heap”
Women, Feminists, and Music (LAWM and F&M15 Conference), Boston, MA June 2019
Rutgers University Musicological Society, New Brunswick, NJ February 2019
- “A Model for Measuring Physical Balance in Contemporary Piano Works”
Music Theory Midwest, Cincinnati, OH May 2019
Received the Arthur J. Komar Student Award (MTMW)
Music Theory Society of New York State, Albany, NY April 2019
Received the Patricia Carpenter Emerging Scholar Award (NECMT)

“Madness, Psychedelia, and Physical Space in Pink Floyd’s *The Piper at the Gates of Dawn*”
Society for Music Theory, San Antonio, TX
New England Conference of Music Theorists, Amherst, MA

November 2018
 April 2017

“Personae and Gender Critique in Stromae’s *Racine Carrée*”
Music and the Moving Image XIII, New York, NY
LASPM-US 2018, Nashville, TN

May 2018
 March 2018

TEACHING

Harvard University

Graduate

Timbre

- Doctoral level seminar; topics in timbre Fall 2025

Transformational Theory

- Doctoral level seminar; transformational and Neo-Riemannian theory Fall 2024

Current Issues in Music Theory

- Doctoral level seminar; topics in music theory and analysis Fall 2023

Feminist Music Theory

- Doctoral level seminar; topics in feminism, gender, sexuality, and music Spring 2023

Undergraduate

Analyzing Tonal Music II

- Introductory theory course; diatonic modes, chromatic harmony, chord extensions, form, and timbre. Spring 2023, 2025

Analyzing Pop Music

- Advanced theory course; topics in form, timbre, texture, and meter Fall 2022, 2024

Music Theory and Interpretation

- Advanced theory course; topics in tonal analysis and music and text Spring 2026

Fall 2022, 2023,
2025

Indiana University Jacobs School of Music

Analyzing Pop Music After 2000

- Master’s level seminar; topics in post-2000 popular music analysis Spring 2022

Introductory Analysis of Music Literature

- Master’s level seminar; topics in 17th–19th century Western Art Music analysis Spring 2022

Music Theory & Literature I

- Core undergraduate theory course for music majors; species counterpoint and basic topics in diatonic harmony Fall 2021

City College of New York, CUNY (Graduate Teaching Fellow)

Popular Music and Harmony II

- Core undergraduate theory course for music majors; Western popular music harmony and analysis Spring 2021

Popular Music and Harmony I

- Core undergraduate theory course for music majors; Western popular music harmony and analysis Spring, Fall 2020

Tonal Harmony and Voice-Leading IV

- Core undergraduate theory course for music majors; formal analysis and Western popular music analysis Fall 2019

Tonal Harmony and Voice-Leading III

Spring 2019

<ul style="list-style-type: none"> Core undergraduate theory course for music majors; secondary dominants, modulation, and topics in chromatic harmony 	
Tonal Harmony and Voice-Leading II	
<ul style="list-style-type: none"> Core undergraduate theory course for music majors; topics in diatonic harmony 	Spring 2018
Tonal Harmony and Voice-Leading I	
<ul style="list-style-type: none"> Core undergraduate theory course for music majors; species counterpoint and basic topics in diatonic harmony 	Fall 2017, 2018

ADVISING

Harvard University

Senior Thesis Reader: Linda Wnetrzewska (2026), Benjamin Hogewood (2024),
Olivia Carter (2023)

Indiana University Jacobs School of Music

Doctoral Dissertation Committee Member: Christa Cole (2023)

SERVICE TO THE INSTITUTION

Admissions Sub-committee, MM/Ph.D Indiana University Jacobs School of Music	2021–23
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INVITED LECTURES AND SEMINARS

“Sonic Intimacy and White Femininity in Taylor Swift’s <i>Folklore</i> ” Brandeis Musicology Colloquium, Brandeis University	2023
“Analyzing Vocal Placement on the <i>Billboard</i> Charts: Two Case Studies in Feminist Music Theory” Eastman Theory Colloquium, Eastman School of Music	2023
“Reframing Feminist Music Theory: Two Case Studies” Ithaca Music Forum, Ithaca College	2023
“Analyzing White Femininity in Taylor Swift’s <i>Folklore</i> : A Case Study in Feminist Music Theory” 28 th Annual Symposium of Research in Music, Indiana University	2022
“Sonic Intimacy and White Femininity in Taylor Swift’s <i>Folklore</i> ” Gender and Music Course, Deborah Lawrence, St. Mary’s College of Maryland	2022
Invited Discussant, “Timbre and Virtual Space in Popular Music” Analyzing Popular Music Seminar, Brad Osborn, University of Kansas	2020
“Virtual Space, Voice, and Gender in Recorded Popular Music from 2008–2018” NYCDH Week Kickoff Event, Fordham University	2019
“Music, Gender and Sexuality in Popular Music” Graduate Musicianship Course, Noel Torres-Rivera, New Jersey City University	2019
“Popular Music and Disability” Analysis of Popular Music Seminar, Timothy Mastic, Brooklyn College	2018

PROFESSIONAL SERVICE TO THE FIELD

<i>SMT Committee on Feminist Issues and Gender Equity (FIGE)</i> Mentor	2025
Mentor for Virtual Research Group	2024-present
<i>Music Theory Spectrum</i> Editorial Board Member	
<i>Intégral: The Journal of Applied Musical Thought</i> Editorial Board Member	2024-present
“A Music Theory Curriculum for the 21st Century” Accelerator Workshop at the	

Harvard Radcliffe Institute Co-convenor	2023
Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media Organizing Committee Member	2022–23
SMT Subventions Committee Member	2021–23
Peer Reviewer: <i>Music Theory Online</i> , <i>Journal of Music Theory</i> , <i>SMT-Pod</i>	2021–present
Dialogues: Analysis and Performance Conference Program Committee Member	2021
Engaged Music Theory Working Group Co-founder	2019–present
Music Theory Society of New York State (MTSNYS) Board Member-at-large	2019–2021
Music Theory Midwest (MTMW) Program Committee Member	2019–2020
Musical Centers and Peripheries Conference Conference Co-chair	2018–2019
<i>Organized by the</i> Graduate Students in Music (GSIM)	
CUNY Music Executive Committee Music Theory Student Representative	2018–2019
Voice, Listening, and Aurality Conference Committee Member	
<i>Organized by the</i> Graduate Students in Music (GSIM)	2017–2018
Music Theory Online Editorial Assistant	2015–2017

SCHOLARSHIPS AND AWARDS

Doctoral Award Social Sciences and Humanities Research Council (SSHRC)	2019–2021
Graduate Student Digital Project Award, Second Place NYCDH	2019
Graduate Center Fellowship CUNY	2016–2021
Graduate Excellence Fellowship McGill University	2014–2016
Canada Graduate Scholarship – Master’s SSHRC	2014–2015

PROFESSIONAL DEVELOPMENT

Society for Music Theory: Peer-Learning Workshop	2025
<i>A Microcosm of Rhythm: Theorizing and Analyzing Groove-Based Music</i> , Anne Danielsen	
City College of New York, CUNY: Writing Across the Curriculum Mentee	2019
Working with a mentor to implement writing in the music theory classroom	
MTMW Pre-Conference Workshop Participant	2019
<i>Music Analysis as Social Analysis</i> , Nadine Hubbs	
MTSNYS Graduate Student Workshop Participant	2019
<i>Three Myths About the History of Tonality</i> , Megan Kaes Long	
MTSNYS Graduate Student Workshop Participant	2018
<i>Accommodating Difference in the Classroom and Beyond</i> , Jennifer Iverson	
SMT Graduate Student Workshop Participant	2015
<i>Schubert’s Modulatory Practice and the History of Tonal Coherence</i> , Suzannah Clark	
NECMT Workshop Participant	2015
<i>Sonata Theory and the New Formenlehre</i> , James Hepokoski	

LANGUAGES

English (fluent), **French** (fluent), **German** (reading fluency), **Japanese** (basic knowledge)