

Garrett Groesbeck
Curriculum Vitae

Music Studios
Wesleyan University
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EDUCATION

- Ph.D. Ethnomusicology, Department of Music, Wesleyan University, 2026 (*expected*)
Dissertation: Queering Genre: transgressing sonic boundaries in anime music
Committee: Su Zheng (chair), Scott Aalgaard, Eric Charry
- M.A. Ethnomusicology, Department of Music, Wesleyan University, 2021
- M.M. Music Theory/Composition, Nagoya College of Music, 2017
- B.M. Music Theory/Composition, Blair School of Music, Vanderbilt University, 2011

PUBLICATIONS

Peer-Reviewed Journal Articles

- forthcoming “‘Those Pieces are Played Once, and Never Again’: Colonial Epistemologies and Contemporary Japanese Music Composition,” in *The World of Music* special issue “Countering Coloniality in Music and East Asia,” ed. Gavin S.K. Lee, Kunio Hara, and Hee-sun Kim. (In copyediting; anticipated 2026)
- 2023 “Government-Mandated Coolness: Education Policy, the Koto, and Music Teacher Re-training in Japan.” *Ethnomusicology* 67(3): 341-357.
- 2022 “Sustainability, Accessibility, and Community: A Collaborative Model of Japanese Music in American Higher Education.” *Japan Forum* 34(2): 181-199.

Book Chapters

- forthcoming “Scale,” in *Theorizing Music for Antiracist Futures: Key Terms and Critical Methods*. Ed. Jade Conlee and Tatiana Koike. University of Michigan Press.

Digital Publications

- forthcoming “Mnemonic Syllables in Japanese Musics,” in *Thinking Music: Global Sources for the History of Music Theory*. Ed. Thomas Christensen, Zhuqing Lester S. Hu, and Carmel Raz. University of Chicago Open Publication Service.

Reviews

- 2021 “Flot Suspendu (Suspended Flow) by Véronique Piron (review).” *Asian Music* 52(1): 130-134.

Student Publications

- 2025 “What’s Queer About Ethnomusicology Now?” Allan Zheng, Emily Kaniuka, Jordan R. Brown, Garrett Groesbeck, and Anton Blackburn. *Rising Voices in Ethnomusicology* 21(1): np. <https://risingvoicesjournal.com/211-zheng-et-al>

In review

“Confronting *Ma*: A Cautionary Tale for Music Theory’s Global Turn,” submitted to *The Journal of Music Theory* November 2025.

AWARDS, FELLOWSHIPS, AND SCHOLARSHIPS

- 2026 Association for Asian Studies Japan Studies Graduate Travel Grant
2025 Society for Asian Music Small Grant Award
2024 Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship
2023 Japan Foundation Doctoral Dissertation Research Fellowship
2023 Wesleyan University Graduate Student of the Year
2022 Wesleyan University Graduate Student Association Travel Award
2022 Taiwan Ministry of Education Huayu Enrichment Scholarship
2014-17 Japan Ministry of Education (MEXT) Research Scholarship

TEACHING EXPERIENCE

Wesleyan University, Sole Instructor

Anime and Video Game Music (first year seminar, fall 2025)
Graduate Pedagogy (fall 2021)
Koto private lessons (fall 2020 – spring 2022)

Wesleyan University, Teaching Assistant

Collegium Musicum (spring 2023, incl. course-embedded study abroad to Dublin)
Music Theory (titled Materials and Design; spring 2022, fall 2022)
South Indian Voice (fall 2021, spring 2022)
Javanese Gamelan (fall 2020, spring 2021, fall 2021, spring 2022)
History of Rock and R&B (spring 2020)

Daidō University, Teaching Assistant

Introduction to Music Composition (in Japanese; fall 2015, fall 2016)

Language Teaching, sole instructor

English, Chubu Biyo Beauty College (spring 2015, spring 2016)
English, AEON dispatch teacher, Nagoya, Japan (2015 – 2017)
English, ECC dispatch teacher, Nagoya, Japan (2015 – 2017)

JET Programme

Yazu Town Board of Ed. Assistant Language Teacher (ALT), August 2011-July 2014

INVITED LECTURES

- 2022 “The Japanese Koto: A Traditional Instrument in the 21st Century,” East Haddam Historical Society and Museum, East Haddam, CT, November 21
- 2021-23 “An Introduction to the World of Koto Music,” Harvard University Division of Continuing Education, Japanese department, virtual workshop, July 19, 2023; July 20, 2022; July 24, 2020

CAMPUS TALKS

- 2019 “Traditional Japanese Instruments in Contemporary Society,” College of East Asian Studies, Wesleyan University, Middletown, CT, October 1

CONFERENCE ACTIVITY

Panels organized

- 2024 Vulnerability in Fieldwork: Beyond Methodologies, with Anya Shatilova, Lily Henley, and Collin Edouard, Society for Ethnomusicology Virtual Conference, October 17-26
- 2024 Exploring Vocabularies in Japanese Music, with Colleen Schmuckal and Chris Molina, Analytical Approaches to World Musics, Bologna (virtual panel), June 10-14

Papers

- 2025 Scrambling the Genre Logic of Spotify in “Anime Music,” in Popular Music Section sponsored panel New Modes of Resistance and Connection in Popular Music. Society for Ethnomusicology Annual Meeting, Atlanta, GA, October 23-26.
- 2025 Shakuhachi Un-sampled: composer approaches to Japanese instruments in streaming-era popular media. 2nd Shakuhachi Research Symposium, Texas A&M University, College Station, TX, April 16.
- 2024 In Search of *Hōgaku*: redefining Japanese music in the era of digital streaming. 8th Symposium of the ICTMD Study Group on Musics of East Asia, Osaka, Japan, August 23-25.
- 2024 Japan As Genre: National Music and “Anime Music” in the Era of Digital Streaming. Association for Asian Studies Virtual Conference, March 1.
- 2024 Japan as Genre: Hōgaku, J-Pop, and “Anime Music” in the Era of Digital Streaming. Japan Foundation Fellow Conference, International Research Center

- for Japanese Studies, Kyoto, Japan, October 10-14.
- 2023 Japanese Scores at Wesleyan: Exploring the Rich History of Japanese Music in North American Institutions. New England Music Library Association Spring Hybrid Meeting, Berklee College of Music, Boston MA, June 2
- 2022 Scale, Chōshi, and the Tuning of the Heavens: Imagining Future Global Music Theories, in Key Terms in Music (Theory): Interdisciplinary Perspectives on Music Knowledge. AAS/SEM/SMT Joint Annual Meeting, New Orleans LA, November 10-14
- 2022 Those pieces are played once, and never again: The composer/performer gap in contemporary koto music, in Decolonizing East Asian Music Research and Pedagogy Symposium. AAS/SEM/SMT Joint Annual Meeting, New Orleans LA, November 10-14
- 2021 Confronting *Ma*: Self-Orientalism and the Legacy of Tōru Takemitsu in Japanese Music Theory Discourse. Society for Music Theory Virtual Conference, November 4-7.
- 2021 Area studies, world music ensembles, and sustainability: a case study of Columbia University's *gaku/hōgaku* program. Society for Ethnomusicology Virtual Conference, October 28-31.
- 2021 Institutional Eurocentrism in Japanese Higher Education: Teacher Training, Government Policy, and Traditional Japanese Music. Association for Asian Studies Virtual Conference, March 21-26

Special sessions and roundtables

- 2025 Labor and the Job Market, organized panel sponsored by *Rising Voices in Ethnomusicology* and the SEM Board. Society for Ethnomusicology annual meeting, Atlanta, GA, October 23-26
- 2021 "Scale," in Antiracist Music Theories: Redefining the Discipline's Key Terms. Society for Music Theory Virtual Conference, November 10-14

WORKSHOPS LED

- 2021 New Music for Traditional Instruments in Contemporary Japan: Challenges and Collaborations. Wesleyan University Music Department and College of East Asian Studies joint colloquium, Middletown, CT February 18.
- 2018 Japanese Traditional Music Workshop. University of British Columbia Ethnomusicology Department, April 16.

PROFESSIONAL SERVICE

To Academic Societies

Editor, *Rising Voices in Ethnomusicology: A Student Journal*, 2023-present

Associate editor, *SEM Student News*, 2022-2023

To University

Educational Policy Committee, Wesleyan University, 2020-2022

Concert Committee, Wesleyan University, 2020-2021

To Community

Consul-General of Japan in Boston MEXT scholarship review committee, 2023, 2025

Japan Society of Greater Hartford vice president, 2022-2023

OTHER PROFESSIONAL EXPERIENCE

Simultaneous interpreting (J-E)

2025 World Shakuhachi Festival, Texas A&M University, April 17-20

2024 Takefu International Music Festival Composition Workshops, September 1-8

Fulbright applicant advising

2025, 2023 Fellowships Office, Fries Center for Global Studies, Wesleyan University

Cultural event planning and travel

2017-2019 Japan Folk Festival (JFF), Nagoya, Japan

SELECTED PERFORMANCES

2019 Guest performer, koto, 8th International Dulcimer Festival, Valašské Meziříčí, Czech Republic

2016 Bali Arts Festival, gamelan jegog, as member of Sekar Sakura

SELECTED COMPOSITIONS AND TRANSCRIPTIONS

2021 “Haru no yo” (Miyagi Michio, 1913), tr. for viola and koto

2021 “Mizu no hentai” (Miyagi Michio, 1902), tr. for viola and koto; performance by Tatsunobu Gotō and Minae Okazaki

2017 “Compressed Echoes, for Chamber Orchestra,” premiere at Nagoya College of Music Graduate School Concert, Shirakawa Hall, Nagoya, Japan

2016 “Konzertstück,” for 17-string koto and orchestra, premiere at fourth annual Nagoya College of Music Festival, Nagoya, Japan

2016 Original works for Japanese instruments released on album FUTABA with Sōzan Katō, Satoko Takemoto, and Kazuhide Nakayasu

2016 Jampan concert of all-new original music for Japanese instruments, composer and co-organizer, Studio Haru, Nagoya, Japan

MEDIA

- 2017 Profiled *Hōgaku Journal* vol. 369, October
2015 Nijūyōjikan Terebi [24-hour TV] Nagoya “TSUNAGU” koto performance
2015 Profiled *Asahi Shinbun* Nagoya

LANGUAGE ABILITIES

Japanese: advanced speaking, writing, reading

Mandarin: intermediate reading; beginning speaking, writing

PROFESSIONAL MEMBERSHIPS

Society for Ethnomusicology, 2019-

Society for Asian Music, 2020-

Association for Asian Studies, 2021-

Society for Music Theory, 2021-

International Council for Traditional Music and Dance, 2024-

Japan Association for the Study of Popular Music, 2024-

Tōyō Ongaku Gakkai, 2024-