

# CURRICULUM VITAE

**Alexandra Grabarchuk, Ph.D.**

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## EDUCATION

- 2015            **Ph.D., Musicology, University of California, Los Angeles**  
                    Title: "The Soundtrack of Stagnation: Paradoxes within Soviet Pop & Rock of the 1970s" (Alvin H. Johnson AMS 50 Dissertation Fellowship)
- 2011            **M.A., Musicology, University of California, Los Angeles**
- 2009            **B.A., Linguistics, University of California, Los Angeles**  
                    *summa cum laude*, with minor in Music History

## PROFESSIONAL APPOINTMENTS

- 2016-            Lecturer, UCLA Musicology Department
- 2016-            Assistant Conductor, San Gabriel Valley Choral Company
- 2016-            Adjunct Professor, Mt. San Antonio College
- 2015-16        Instructor, UCLA Extension
- 2015-            Visiting Lecturer, Scripps College
- 2014-            Score Reader, Metropolitan Opera
- 2014            Instructor, UCLA Musicology Department
- 2013-14        Managing Director & Conductor, UCLA Early Music Ensemble

## RESEARCH

### ACADEMIC PUBLICATIONS

- 2016            "Close to the Edge: Soviet Progressive Rock and Genre Formation," in *Prog Rock in Europe: Overview of a Persistent Musical Style*, ed. Philippe Gonin (Dijon: Editions Universitaires de Dijon), 35-52.
- 2015            "Bridging Deep Chasms: The Soviet Third Direction in Aleksei Rybnikov's Rock Opera *The Star and Death of Joaquín Murieta*," in *Musicologica Olomucensia XXII*, ed. Lenka Křupková (Olomouc: Universitas Palackiana Olomucensis, 2015), 39-60.
- 2012            "The Finality of Stories Such as These: Exploring Concept and Narrative in Stephen Sondheim's *Into the Woods*," in *From Stage to Screen*, ed. Massimiliano Sala (Turnhout: Brepols Publishers), 113-125.

## OTHER PUBLICATIONS, TRANSLATIONS, & CONSULTING

- 2016            “Problems of ‘Authenticity’ in Josquin Scholarship,” in *Southern California Early Music News*, ed. William Griffin.
- 2013            Russian-to-English translation of source material for Tamara Levitz’s “Who Owns *Mavra*? A Transnational Dispute,” introduction to her edited volume *Stravinsky and His World*, (Princeton: Princeton University Press, 2013), 21-61.
- 2013            Musicological consulting and proofing work for Robert N. Watson’s “The Complexity of Hope in Songs by Belle & Sebastian and Elvis Perkins” in *Journal of Popular Music Studies*, vol. 25, no. 2, June 2013.
- 2012            Russian-to-English translation of source material, original Cyrillic-to-English transliteration system, and proofing work for Tamara Levitz’s PROSE-winning book *Modernist Mysteries: Perséphone*. (New York: Oxford University Press, 2012.)

## SELECTED CONFERENCE PAPERS

- 2015            “Transmission & Transmutation: The Ideology of Soviet Popular Song.” Eureka!: Musical Minds of California Conference, UC Santa Cruz. May 9, 2015.
- 2014            “Style vs. Genre: Progressive Rock in the Soviet 1970s.” ACADPROG Network Meeting for Progressive Rock, University of Burgundy, Dijon, France. December 10-12, 2014.
- 2014            “Catching the Last Train Home: David Tukhmanov’s Role in Post-Soviet Diasporic Estrada.” Seattle Symphony’s “Creative Diaspora: Émigré Composers from the Former USSR” conference, Seattle, Washington. March 22-23, 2014.
- 2012            “Semiotic Pandemonium: An Exploration of the Soviet Art Rock Aesthetic.” AMS/SEM/SMT joint conference, New Orleans, LA. November 1-4, 2012.
- 2011            “Semiotic Pandemonium: An Exploration of the Soviet Art Rock Aesthetic.” Presented at the Sibelius Academy’s Radical Music History Symposium, Helsinki, Finland. December 8-9, 2011.
- 2010            “Fairy Tales for Grown-Ups: Deritualizing the Utopian Narrative in Stephen Sondheim’s *Into the Woods*.” Institute of Luigi Boccherini’s “From Stage to Screen” conference, Monte San Savino, Italy. September 16-18, 2010.

## INVITED LECTURES

- 2017            “The Soundtrack of Stagnation: Paradoxes within Soviet Pop and Rock of the 1970s,” lecture at Palacký University in Olomouc, Czech Republic
- 2016            “Catching the Last Train Home: Restorative Nostalgia for Soviet Popular Music,” Oldenborg Colloquim lecture at Pomona College

- 2015 “Girls of Stubborn Mind: Gender Stereotypes & Feminist Choices in Bach’s  
Coffee Cantata,” lecture at Scripps College
- 2014 “Finding Your Voice,” lecture-recital at Cal Poly Pomona
- 2013 “Singing with Guitar,” lecture-recital at Cal Poly Pomona

## TEACHING EXPERIENCE

### COURSES DESIGNED & TAUGHT

- 2017 UCLA Musicology Department  
*Issues & Methods in Musicology*  
*Music, History, and Culture: 1945 to Present*  
Scripps College  
*Introduction to Music: Sound and Meaning*
- 2016 UCLA Musicology Department  
*Introduction to Classical Music*  
*Writing About Music*  
*Mozart (upper and lower division)*  
UCLA Extension  
*Introduction to Musicology*  
Mt. San Antonio College  
*Elementary Piano*  
*History of Jazz*
- 2015 Scripps College  
*Introduction to Music: Sound and Meaning*  
*Music in Western Civilization through 1750s*  
UCLA Extension  
*The Life and Works of J.S. Bach*
- 2014 UCLA Musicology Department  
*The Life and Works of J.S. Bach*  
*Early Music Ensemble*

### TA EXPERIENCE

- 2012-14 Teaching Associate, UCLA Musicology Department  
*History of the American Recording Industry*  
*Music and Internet*  
*History of Baroque Opera*
- 2010-11 Teaching Assistant, UCLA Musicology Department  
*Electronic Dance Music*  
*Beatles*  
*History of Blues*  
*Film and Music*  
*History of Rock & Roll*

## SELECTED ACTIVITIES & SERVICE

2016	AMS Joint California Chapter Ingolf Dahl Award Selection Committee
2016	Crowdfunding campaign manager for Dino Ciani Festival and Academy
2015	Observer at Dallas Opera Institute for Women Conductors
2015	Crowdfunding campaign co-manager for Jouyissance Early Music Ensemble
2012	Assistant Director and Project Manager for community fundraising performance, University High School, Westwood, CA
2010-11	Financial and Administrative Coordinator, UCLA Musicology Distinguished Lecture Series
2009-10	Library Assistant, UCLA Performing Arts Special Collections

## LANGUAGES

Russian	reading (advanced), writing (advanced), speaking (advanced)
Ukrainian	reading (intermediate), writing (basic), speaking (basic)
French	reading (intermediate), writing (basic), speaking (basic)
Spanish	reading (basic), writing (basic), speaking (basic)
Bulgarian	reading (basic), writing (basic)
Lithuanian	reading (basic), writing (basic)

## REFERENCES

- Anne Harley, Associate Professor & Chair at Scripps Music Department  
[aharley@scrippscollege.edu](mailto:aharley@scrippscollege.edu)
- Raymond Knapp, Professor at UCLA Department of Musicology  
[knapp@humnet.ucla.edu](mailto:knapp@humnet.ucla.edu)
- Tiffany Kuo, Professor & Chair at Mt. San Antonio College  
[tkuo14@mtsac.edu](mailto:tkuo14@mtsac.edu)
- David MacFadyen, Professor at UCLA Department of Comparative Literature  
[dmacfady@humnet.ucla.edu](mailto:dmacfady@humnet.ucla.edu)
- Peter Yates, Professor at Cal Poly Pomona and UCLA Departments of Music  
[pyates@ucla.edu](mailto:pyates@ucla.edu)