

J. Griffith Rollefson

Professor of Music

University College Cork, National University of Ireland

Department of Music, School of Film, Music & Theatre

Sunday's Well Road, Cork, Ireland

+353 (0)89 2206263 jg.rollefson@ucc.ie

<https://europeanhiphop.org/> | <https://www.ucc.ie/en/cipher/>

Principal Investigator

CIPHER: Hip Hop Interpellation

2019 – 2024

European Research Council – Consolidator Grant (EU)

Five-Year, €2 million global hip hop knowledge mapping project

Additional support from Science Foundation Ireland and Insight Centre for Data Analytics

Faculty Posts

University College Cork – Department of Music

2019 –

Professor of Music

University College Cork – Department of Music

2014 – 2019

Lecturer in Popular Music Studies

Musicology, Ethnomusicology, and Popular Music Studies

University of Cambridge – Faculty of Music

2013 – 2014

Lecturer in Popular Music Studies

Bye-Fellow, Girton College

University of California, Berkeley – Department of Music

2011 – 2013

ACLS New Faculty Fellow and Visiting Assistant Professor

UC Chancellor's Public Scholar

Visiting Positions

Julius-Maximilians-Universität Würzburg – Institut für Musikforschung

2019

Visiting Block Lecturer

Arizona State University – School of Music / Center for Science and the Imagination

2017

Visiting Faculty (sabbatical research leave)

Education

Ph.D. University of Wisconsin-Madison (Musicology)

2009

Dissertation: *Musical (African) Americanization in the New Europe: Hip Hop, Race, and the Cultural Politics of Postcoloniality in Contemporary Paris, Berlin, and London*

Committee: Ronald Radano, Tejumola Olaniyan, Susan Cook, R. Anderson Sutton, Pamela Potter

M.M. Bowling Green State University (Music History)

2003

Thesis: *"In Other Words, I Am Three": Charles Mingus's Third Stream*

Committee: Steven Cornelius, Carol Hess, Jeff Halsey

M.M. Bowling Green State University (Music Composition)

2003

Composition Thesis: *Musing 3 for chamber orchestra*

Committee: Marilyn Shrude, Burton Beerman

B.A. Macalester College (Music, Honors)

1997

Honors Composition Thesis: *Concerto for Orchestra*

Advised by: Carleton Macy

Publications

Books

Flip the Script: European Hip Hop and the Politics of Postcoloniality. Chicago: University of Chicago Press, Chicago Studies in Ethnomusicology Series, 2017. <https://europeanhiphop.org/> (SEM Ruth Stone Prize)

Critical Excess: Watch the Throne and The Last Gilded Age. Ann Arbor: University of Michigan Press, Tracking Pop Series, 2020. (In Press).

"Check the Method": *Sonic Materiality in Hip Hop* (co-authored with L.J. Müller, Prince Charles Alexander, and "Stereo Mike" Exarchos). London: Bloomsbury, 21st Century Music Practice Series, 2021. (In Development).

"The Big Pill": *Enlightenment Binaries and Black Musical Metaphysics* (In progress: proposal to University of Chicago Press, tbd).

Textbook

Planet Rap: Global Hip Hop and Postcolonial Perspectives, ed. J. Griffith Rollefson (In progress: proposal to Oxford University Press, tbd).

Journal

Global Hip Hop Studies. Founding co-editor (with Adam Haupt, University of Cape Town). First issue: 2020. <https://intellectbooks.com/global-hip-hop-studies>

Peer-Reviewed Articles

"Yo Nací Caminando': Community-Engaged Scholarship, Hip Hop as Postcolonial Studies, and Rico Pabón's Knowledge of Self." *Journal of World Popular Music* Vol. 5, No. 2 (Double Special Issue: Hip Hop Activism and Representational Politics), eds. Adam Haupt, Quentin Williams, and H. Samy Alim (Winter 2018), 169-192.

"Critiquing 'Twentieth-Century Music': A Polyvocal Ethnomusicological Response." *Twentieth-Century Music* Vol. 14, No. 3 (Discussion Forum: "Defining Twentieth and Twenty-first Century Music") (co-authored with Laudan Nooshin) (Fall 2017), 426-431.

"He's Calling His Flock Now': Black Music and Postcoloniality from Buddy Bolden's New Orleans to Sefyu's Paris." *American Music* Vol. 33, No. 3 (Special Issue: "Transatlantic Perspectives"), ed. Glenda Goodman (Fall 2015), 375-397.

"The 'Robot Voodoo Power' Thesis: Afrofuturism and Anti-Anti-Essentialism from Sun Ra to Kool Keith." *Black Music Research Journal* Vol. 28, No. 1 (Special Issue: *Becoming: Blackness and the Musical Imagination*), ed. Guthrie P. Ramsey, Jr. (Spring 2008): 83-109.

"Tom Zé's *Fabrication Defect* and the 'Esthetics of Plagiarism': A Postmodern/Postcolonial 'Cannibalist Manifesto.'" *Popular Music and Society* Vol. 30, No. 4 (Summer 2007): 305-327.

"Is This Really Liberty, Equality, Fraternity?': The NTM Affair, French Cultural Politics, and Americanization as Cultural Miscegenation." *Music Research Forum* Vol. 19 (2004): 26-41.

Book Chapters

"Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap" *Made in Ireland: Studies in Popular Music* (Global Popular Music Series), eds. Áine Mangaoang, John O'Flynn, and Lonán Ó Briain. London: Routledge, 2019 [In Press].

"Hip Hop as Martial Art: A Political Economy of Violence in Rap Music." In *Oxford Handbook of Hip Hop Music Studies*, eds. Justin Burton and Jason Oakes. Oxford: Oxford University Press, 2018.

<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190281090.001.0001/oxfordhb-9780190281090-e-11>

"Musical (African) Americanization in the New Europe: The Case of Aggro Berlin." In *Crosscurrents: American and European Music in Interaction, 1900-2000*, eds. Felix Meyer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler. Woodbridge, UK: Boydell Press, 2014. 464-477.

"'Gheddos du Monde': Sounding the Ghetto, Occupying the Nation from Berlin to Paris." In *Hip-Hop in Europe: Cultural Identities and Transnational Flows*, eds. Sina A. Nitzsche and Walter Grünzweig. Zürich and Münster: LIT Verlag, 2013. 227-239.

"From 'Myth-Science' to 'Robot Voodoo Power': Sun Ra's Afrofuturist and Anti-Anti-Essentialist Legacy" [With French translation by Erwan Jégouzo: "Du concept de «Myth-Science» au «Robot Voodoo Power»: L'héritage afro-futuriste et anti-anti-essentialiste de Sun Ra."], in *Lili Reynaud-Dewar: Interpretation*. Paris: Paraguay Press / Kunsthalle Basel, 2013: 96-120.

"Le Cauchemar de la France: Blackara's Postcolonial Hip Hop Critique in the City of Light." In *Native Tongues: An African Hip-Hop Reader*, ed. Paul Khalil Saucier. Trenton, N.J.: Africa World Press, 2011. 179-216.

Book Reviews

"'Das ist unsere Party': HipHop in der DDR, by Leonard Schmieding. Stuttgart: Franz Steiner Verlag, 2013." *German Studies Review* Vol. 39, No. 2 (Spring 2016): 426-428. Invited Review.

"Rhymin' and Stealin': Musical Borrowing in Hip-Hop, by Justin A. Williams. Ann Arbor: University of Michigan Press, 2013." *Music & Letters* Vol. 96, No. 1 (Spring 2015): 153-155. Invited Review.

"From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity, by Miles White. Urbana: University of Illinois Press, 2011." *Notes: Quarterly Journal of the Music Library Association* Vol. 69, No. 4 (June 2013): 761-765. Invited review.

"Different Drummers: Rhythm and Race in the Americas, by Martin Munro. Berkeley: University of California Press, 2010." *Twentieth-Century Music* Vol. 10, No. 1 (March 2013): 156-163. Invited review.

"1989: Bob Dylan Didn't Have This to Sing About, by Joshua Clover. Berkeley: University of California Press, 2009." *The Bulletin of the Society for American Music* Vol. 37, No. 1 (Winter 2011): 10-12. Invited review.

Encyclopedia Entries

"Ireland/Éire." *The Hip Hop Atlas*, eds. Sina Nitzsche and Greg Schick. Zürich and Münster: LIT Verlag, 2019 [forthcoming].

"George Clinton." *Encyclopedia of American Music and Culture*. Edited by Jacqueline Edmondson. Santa Barbara: ABC-CLIO, 2012.

"Afrofuturism" and "Experimental Music." *Encyclopedia of African American Music*. Edited by Emmett Price, Tammy Kernodle and Horace Maxile. Westport, Conn: Greenwood Press, 2010.

"Eric Dolphy," "Tom Waits," and "Stevie Wonder." *Musicians and Composers of the 20th Century*. Edited by Alfred W. Cramer. Pasadena: Salem Press, 2009.

Other Media

"Der Angriff" [The Attack]. Hip Hop Field Research Blog for Deutscher Akademischer Austausch Dienst (DAAD) [German Academic Exchange Service] "Changing Demographics" Project (Summer 2008). Archived: <http://www.daad.org/?p=derangriff>.

Selected Awards, Grants & Fellowships

- Society for Ethnomusicology, Ruth Stone Book Prize (for *Flip the Script*) – “to recognize the most distinguished English-language monograph in the field of ethnomusicology, published as the author’s first monograph” (2019)
- University College Cork, Researcher of the Year Award – University-Wide Award for the Most Outstanding Researcher (2018-2019)
- European Research Council (ERC), Consolidator Grant: CIPHER: Hip Hop Interpellation (Le Conseil International pour Hip Hop et Recherche/The International Council for Hip Hop Studies) – a five-year global hip hop and digital humanities research initiative (2018) [€2,000,000]
- Enterprise Ireland, ERC Application Development Grant: In Support of ERC Starting Grant Application “CIPHER: Hip Hop Interpellation” (2018) [€3,000]
- American Musicological Society PAYS 75 Subvention – for publication of *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (Chicago: University of Chicago Press, 2017) [\$1,000]
- National University of Ireland Publication Grant – for publication of *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (Chicago: University of Chicago Press, 2017) [€1,000]
- University College Cork, CACSSS Publication Grant – for publication of *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (Chicago: University of Chicago Press, 2017) [€1,500]
- European Research Council (ERC), Starting Grant: CIPHER: Hip Hop Interpellation – a five-year global hip hop and digital humanities research initiative. Finalist – Advanced to Interview Stage at EU Commission in Brussels (2016) [€1.5 million]
- University College Cork, Strategic Research Fund Award: In Support of ERC Starting Grant Application “CIPHER: Hip Hop Interpellation” (2015) [€5,000]
- University College Cork, College of Arts, Celtic Studies, and Social Sciences (CACSSS) Major Research Application Support Fund: In Support of ERC Starting Grant Application “CIPHER: Hip Hop Interpellation.” (2015) [€2,000]
- British Academy/Leverhulme Small Research Grant: “Voicing Solidarity: A Postcolonial Reconsideration of the 1874 Visit of the Fisk Jubilee Singers to Wales” – Archival Research in Swansea, Wales (2014) [£2,500]
- Volkswagen Stiftung/Andrew W. Mellon Foundation, Postdoctoral Research Fellow – Freie Universität, Berlin [Salary, Research Fund, and Conference Hosting Stipend] (2013-14) (Offer Declined) [€55,000]
- UC Chancellor’s Public Scholar Award, American Cultures Engaged Scholarship (ACES) Research Grant at UC Berkeley to Implement the Public Scholarship Initiative “Hip Hop as Postcolonial Studies in the Bay Area” with Cal Students and Bay Area Youth at the RYSE Center (Richmond Youth Student Empowerment) [Research Stipend and Course Development Funds] (2012-13) [\$3,500]
- New Faculty Fellow, American Council of Learned Societies (ACLS) – Two-year appointment as Visiting Assistant Professor in the Department of Music at the University of California, Berkeley (2011) [\$110,000]
- Deutscher Akademischer Austausch Dienst (DAAD) “Changing Demographics” Research Grant [Airfare and Research Stipend for 2 Months in Germany] (2008) [\$3,000]
- Research Fellow, Berlin Program for Advanced German and European Studies (Dissertation support through the Berlin Freie Universität and German Studies Association funded by the German Marshall Fund,

the Halle Foundation, and the National Endowment for the Humanities) [Research Stipend for 11 Months and Travel Budget] (2006) [€22,100]

Evjue Humanities Exposed (HEX) Research Award (Public Scholarship Program of the University of Wisconsin Center for the Humanities) [Research Stipend] (2005) [\$2,000]

Intensive Foreign Language HEA Title VI "FLAS" Fellowship from UW Center for European Studies and U.S. Department of Education for Summer Study of French [Tuition and Stipend] (2004) [\$1,500]

Research Institutes

SFI-Funded Investigator (Science Foundation Ireland) (2019 - present)

Insight Centre for Data Analytics Researcher (2019 - present)

Center for Science and the Imagination, Arizona State University (2017)

Teaching

University College Cork	Cork, Ireland	2014-
<i>Professor, Faculty of Music</i>		
<u>Exploring Popular Music</u> (MU1007) First Year Undergraduate Gen Ed Course for music majors (with Tutorials) and non-majors		
<u>Western Music, Culture, and Media</u> (MU1020) [co-taught with Jill Rogers] First Year core module in Western art music, popular music, and media studies		
<u>Planet Rap: Global Hip Hop and Postcolonial Perspectives</u> (MU2008) Upper Division Undergraduate Course for music majors (with Tutorials) and non-majors		
<u>History of Jazz I: From Roots to Swing</u> (MU2026) Upper Division Undergraduate Short Course for music majors (with Tutorials)		
<u>History of Jazz II: From Bop to Tomorrow's Jazz</u> (MU2037) Upper Division Undergraduate Short Course for music majors (with Tutorials)		
<u>Music and Race</u> (MU3013) Final Year Undergraduate Research Seminar		
<u>Exploring Hip Hop Flow: Performance Practice Workshop Module</u> (MU6017) MA Course Module in Performance Practice [team taught with Mel Mercier and Paul O'Donnell]		
<u>Musicology and Text II: Musicology, Popular Music Studies, and New Media</u> (MU6013) Course Module for MA in Music and Cultural History		
<u>Music and Popular Culture</u> (MU6036) [taught alone and co-taught with Áine Mangaoang] Course Module for MA in Music and Cultural History		
University of Cambridge	Cambridge, UK	2013-2014
<i>Lecturer (Assistant Professor), Faculty of Music</i>		
<u>Planet Rap: Global Hip Hop and Postcolonial Perspectives</u> (Music Tripos, Part II, #14) Part II (Upper Division) Undergraduate Course for music majors (with Tutorials)		
<u>Blues Cultures</u> (Music Tripos, Part II, #10) [co-taught with Sam Barrett and Monique Ingalls] Part II (Upper Division) Undergraduate Course for music majors (with Tutorials)		
<u>Popular Music in Historical Perspective</u> (MA Seminar) Graduate Reading and Research Seminar		
University of California, Berkeley	Berkeley, California	2011-2013
<i>ACLS New Faculty Fellow & Visiting Assistant Professor, Department of Music</i>		
<u>Planet Rap: Global Hip Hop and Postcolonial Perspectives</u> (Music 128) Undergraduate course for music majors (with additional assignments) and non-majors (1 TA)		
<u>Music in American Culture</u> (Music 26 AC) Undergraduate Gen Ed course examining the diversity of American Popular music (7 TAs)		
<u>Hip Hop as Postcolonial Studies in the Bay Area</u> (Music 26 AC, EMC Unit) Pilot year of the Engaging Musical Cultures (EMC) Public Scholarship Module for Music 26 AC		
<u>The Music of Black Americans on the World Stage</u> (Music 74/139) Undergraduate course for music majors (with additional assignments) and non-majors (1 TA)		

The Music of Charles Mingus (Music 179)

Upper division undergraduate seminar for music majors examining the Music of Charles Mingus
In collaboration with Professor Myra Melford's NuJazz Ensemble (Music 165)

"What Jazz is – and Isn't": Jazz Historiography, Institutions, and Ideologies (Music 219)

Interdisciplinary Graduate seminar and research workshop on jazz historiography and institutions

Hip Hop and (African) Americanization in Postcolonial Europe (Music 247)

Graduate seminar in Music and African American studies examining European hip hop

Graduate Independent Studies (Music 299)

Directed Reading: "Rap, Rock, and Racial Identity" (1 graduate student)

Directed Reading: "Jazz and Race in Germany" (1 graduate student)

Chapman University

Orange, California

2009-2011

Adjunct Lecturer, Conservatory of Music

American Popular Music and Global Resonances (Music 201)

Gen Ed offering in popular music and cultural studies

Music History and Literature I: Medieval and Renaissance (Mus 301A)

Early music installment of the history and literature sequence for music majors

Music Cultures of Africa and the Middle East (Mus 332A)

Area studies offering in the ethnomusicology program for music majors

Music Cultures of Asia and the Pacific (Mus 332B)

Area studies offering in the ethnomusicology program for music majors

Music Cultures of the Americas (Mus 332C)

Area studies offering in the ethnomusicology program for music majors

Keynotes & Invited Talks

- 2020 Invited Panelist, [Identità mediali. Tra televisione, popular music e social media](#) Symposium – Istituto di Studi Avazati, University of Bologna: "The CIPHER Method: Tracking Hip Hop's Interpellation of European Subjectivities" (Discussants: Luca Barra, Giacomo Manzoli, Marco Santoro, Marco Solaroli, Roberta Lorenzetti, Antonella Mascio, Rita Monticelli, Sara Pesce)
- 2019 Keynote Speaker, [Sounding Conflict](#) Symposium – The Senator George J. Mitchell Institute for Global Peace, Security and Justice, Queen's University Belfast: "Hip Hop as Martial Art: Channels of Rage from The Bronx to Belfast"
- 2019 Keynote Panelist, [Rise Up, Take a Knee: Popular Culture and Protest in Decolonizing Societies](#) – Utrecht University, Netherlands: "'Yo Nací Caminando': Community-Engaged Scholarship, Hip Hop as Postcolonial Studies, and Rico Pabón's Knowledge of Self"
- 2019 Keynote Speaker, ["Elements": The Second Annual European Hiphop Studies Network Conference \(AHRC\)](#) – Bristol, UK: "Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Global Hip Hop" (co-keynote with MC Juice Aleem)
- 2019 Keynote Speaker, [MDG31: May Day Group Colloquium 31: "Music Education as Social, Cultural, and Political Action"](#) – Limerick, Ireland: "The CIPHER Method: Community-Engaged Scholarship, Hip Hop as Postcolonial Studies, and Rico Pabón's Knowledge of Self"
- 2018 Featured Guest – Live at St. Luke's, [The Blindboy Podcast](#) with DJ Stevie G
- 2018 St. John's College, Oxford – Sound Studies Colloquium: "Critical Excess: *Watch the Throne* and the New Gilded Age"
- 2018 University College Cork – Frankentalks: Interdisciplinary Papers on the Legacy of Shelley's *Frankenstein*: "Taking Dr. Funkenstein Seriously: Black Musical Metaphysics and (White) Scientific Objectivity"
- 2018 Maynooth University – Music Colloquium: "Hip Hop Interpellation: Rethinking Autochthony and

- Appropriation in Irish Rap”
- 2018 University College Dublin – Musicology Colloquium: “‘The Big Pill’: Enlightenment Binaries and Black Musical Metaphysics”
- 2017 Arizona State University – Musicology Colloquium: “‘The Big Pill’: Enlightenment Binaries and Black Musical Metaphysics”
- 2017 Public Musicology Symposium – National Concert Hall, Dublin: “Community-Engaged Musicology: The Hip Hop as Postcolonial Studies Initiative and the Stakes of Public Scholarship”
- 2017 Trinity College Dublin – Music Composition Center Lecture Series: “‘Time is Illmatic’: Disability Studies, Non-normative flows, and Hip Hop *Illness*”
- 2016 Cardiff University – Bird Lecture Series: “Strangers in Paradise: Performing Hip Hop Rebellion, Embodying Postcoloniality on the Emerald Isle”
- 2016 University College Cork – Department of Geography Research Seminar Series: “‘Ghettos du Monde’: Sounding the Ghetto, Occupying the Nation from Paris to Berlin”
- 2015 The Bleak Project – SOAS, London: Live Interview and Performance with Hackney MC and *The Guardian* (UK) Contributor, Franklyn Addo.
- 2015 University of Sussex – Media, Film, and Music Colloquium: “‘Straight Outta B.C.’: Differance, Defness, and Juice Aleem’s Precolonial Afrofuturist Critique”
- 2014 Digital Arts and Humanities at UCC – “Hip Hop Annotation Tools Online: Promises and Problems” (Invited panel as part of the UCC DAH Program with University College Maynooth).
- 2014 University College Cork – Faculty of Music Colloquium: “‘Got a Freaky, Freaky, Freaky, Freaky Flow’: Theorizing Hip Hop *Illness*”
- 2014 Cambridge Festival of Ideas: “Hip Hop Psych” panel – “‘Got a Freaky, Freaky, Freaky, Freaky Flow’: Theorizing Hip Hop *Illness*” (invited panel with Dr. Becky Inkster, neuroscience; Dr. Akeem Sule, psychiatry; and MC Juice Aleem, rapper)
- 2014 Cambridge Union Society, Debate: “This House would Teach Hip Hop over Shakespeare”
- 2014 University of Bristol – Faculty of Music Colloquium: “Hip Hop as Postcolonial Critique in the UK: Juice Aleem’s ‘Mastery of Form’ and ‘The Deformation of Mastery’”
- 2014 University of Cambridge – Faculty of Music Colloquium Series: “Hip Hop as Postcolonial Critique in the UK: Juice Aleem’s ‘Mastery of Form’ and ‘The Deformation of Mastery’”
- 2013 *The Rest is Noise Festival* – Southbank Centre, London. Superpower Weekend: Focus on American Music. Panel and Study Group: “Musical (African) Americanization and *Watch the Throne* (Jay-Z and Kanye West, 2011)

Conference Papers & Lectures

- 2019 Society for Ethnomusicology – Bloomington, IN: “Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap”
- 2019 American Musicological Society – Boston, MA: “Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap”
- 2018 Royal Musicology Association – Bristol, UK: “Hip Hop Interpellation: Rap Music and Glocal Knowledge Flows in the UK and Ireland”

- 2017 American Musicological Society – Rochester, NY: “‘Soul Craft’: Bad Brains, H.R.’s Throat, and the Instrumentalization of *Human Resources*”
- 2017 Reggae Research Network (AHRC) – Institute of Popular Music, Liverpool: “‘Soul Craft’: Bad Brains, H.R.’s Throat, and the Instrumentalization of *Human Resources*”
- 2017 Society for Musicology in Ireland – Queen’s University Belfast (UK): “Strangers in Paradise: Performing Hip Hop Rebellion, Embodying Postcoloniality on the Emerald Isle”
- 2017 Urban Space and the Body Conference – Department of Modern Languages, UCC: “‘Time is Illmatic’: Disability Studies, Non-normative flows, and Hip Hop *Illness*”
- 2017 Society for American Music – Montreal, Québec: “Hip Hop as Martial Art: Towards a Political Economy of Violence in Rap Music”
- 2016 “It Ain’t Where You’re From, It’s Where You’re At”: International Hip Hop Conference – University of Cambridge: “‘Straight Outta B.C.’: Juice Aleem’s Precolonial Afrofuturist Critique”
- 2016 MUSICULT ‘16: 3rd International Music and Cultural Studies Conference – Istanbul, Turkey: “CIPHER: Hip Hop Interpellation”
- 2016 Society for Musicology in Ireland – St. Patrick’s College, Dublin City University: “Hip Hop as Martial Art: Towards a Political Economy of Violence in Rap Music”
- 2016 Music in Ireland: 1916 and Beyond – DIT Conservatory of Music, Dublin: “‘Strangers in Paradise’: Performing Rebellion, Embodying Postcoloniality on the Emerald Isle”
- 2015 Hip Hop North/South – Helsinki, Finland: “‘Strangers in Paradise’: Performing Rebellion, Embodying Postcoloniality on the Emerald Isle”
- 2015 American Musicological Society – Louisville, KY: “‘Got a Freaky, Freaky, Freaky, Freaky Flow’: Theorizing Hip Hop *Illness*”
- 2015 European Conference on African Studies – Sorbonne, Paris: “Letters from Birmingham: Différance, Defness, and Juice Aleem’s Holographic Universe in “Straight Outta B.C.”
- 2015 Anthropology Association of Ireland – University College Cork: “Straight Outta B.C.: Juice Aleem’s Afrofuturist Precolonial Critique”
- 2015 ICTM-Ireland – Dundalk Institute of Technology: “Straight Outta B.C.: Juice Aleem’s Precolonial Critique”
- 2015 IASPM-US – University of Louisville: “Straight Outta B.C.: Juice Aleem’s Precolonial Critique”
- 2014 British Forum for Ethnomusicology “Ethnomusicology and the City” Conference, City University London: “‘Ghettos du Monde’: Sounding the Ghetto, Occupying the Nation from Paris to Berlin”
- 2014 Prince’s Teaching Institute – Homerton College, University of Cambridge (Invited Clinician): “Hip Hop and the African American Archive”
- 2014 IASPM-US – University of North Carolina at Chapel Hill: “‘Got a Freaky, Freaky, Freaky, Freaky Flow’: Theorizing Hip Hop *Illness*” (submitted panel with Murray Forman and Dawn-Elissa Fisher)
- 2013 American Anthropological Association – Chicago: “‘He’s Callin’ His Flock Now’: MC Sefyu’s Postcolonial Critique and the Sounds of Double Consciousness” (submitted panel with Jesse Shipley, Michael Birnbaum Quintero, Adriana Helbig, Gavin Steingo, and Tim Mangin)
- 2013 Hip Hop as Social Empowerment – Volkswagen Stiftung Center, Hannover, Germany: “Ghetto Grammar: Hip Hop as Postcolonial Critique on the UK”

- 2012 AMS/SEM/SMT – New Orleans: “‘He’s Callin’ His Flock Now’: MC Sefyu’s Postcolonial Critique and the Sounds of Double Consciousness from New Orleans to Paris” (submitted panel with Catherine Appert and Kendra Salois)
- 2012 American Anthropological Association – San Francisco: Panelist, “Ethnographic Terminalia” – “The Sounds of Gentrification from Oakland’s Temescal to D.C.’s U Street Corridor” (submitted panel with Stephen Feld and Stephanie Takaragawa)
- 2012 IASPM/EMP – NYU: “‘Ghettos du Monde’: Sounding the Ghetto from Paris to Berlin”
- 2012 SAM – Charlotte, NC: “Performing the ‘Changing Same’ in Wynton Marsalis’s *Congo Square*”
- 2012 GHI (German Historical Institute) The Globalization of African American Consumer Culture – Washington, DC: “*Le Cauchemar de la France*: Blackara’s Postcolonial Hip Hop Critique in the City of Light”
- 2011 German Studies Association – Louisville, KY: “*Heiße Waren* [Hot Commodities]: Hip Hop and Race in Aggro Berlin”
- 2011 25th Annual Berlin Program for Advanced German and European Studies Alumni Conference – Freie Universität Berlin: “*Heiße Waren* [Hot Commodities]: Hip Hop and Race in Aggro Berlin”
- 2011 Watching Jazz – University of Glasgow (UK): “Performing the ‘Changing Same’ in Wynton Marsalis’s *Congo Square* (DVD 2008)”
- 2010 IASPM – New Orleans: “*Le Cauchemar de la France*: Blackara’s Postcolonial Hip Hop Critique in the City of Light” (submitted panel with Catherine Appert and Justin Schell)
- 2010 AMS NorCal – Stanford University: “*Heiße Waren* [Hot Commodities]: Musical African Americanization and the Commercial Authentic in Aggro Berlin”
- 2009 SEM – Mexico City: “*Heiße Waren* [Hot Commodities]: Musical African Americanization and the Commercial Authentic in Aggro Berlin”
- 2009 Crosscurrents: American and European Music in Interaction, 1900-2000 – Harvard University/Ludwig-Maximilians-Universität München: “Musical (African) Americanization in the New Europe: The Case of Aggro Berlin”
- 2009 SAM – Denver, Colorado: “Musical (African) Americanization in the New Europe: The Case of Aggro Berlin”
- 2008 IASPM – University of Iowa: “Musical (African) Americanization: Hip Hop and Minority Identity in Berlin”
- 2008 BMW Center for German and European Studies Conference – Georgetown University: “Hip Hop Identities in the EU: Musical (African) Americanization”
- 2007 Berlin Program for Advanced European Studies Colloquium – Freie Universität Berlin: “Hip Hop Identities in the EU: Musical (African) Americanization”
- 2006 Midwest Graduate Music Consortium Annual Conference – Northwestern University: “The ‘Robot Voodoo Power’ Thesis: Afrofuturism and Anti-Anti-Essentialism from Sun Ra to Kool Keith”
- 2005 Wisconsin Film Festival – University of Wisconsin Hillel: Post-Screening Respondent to the Israeli/Palestinian Hip Hop Documentary “Channels of Rage,” (Dir. Anat Halachmi, 2003)
- 2004 IASPM – University of Virginia: “Tom Zé’s *Fabrication Defect* and the ‘Esthetics of Plagiarism’: A

Postmodern/Postcolonial Cannibalist Manifesto”

- 2004 AMS Midwest – Grand Valley State University: “‘Is This Really Liberty, Equality, Fraternity?’: The NTM Affair, French Cultural Politics, and Americanization as Cultural Miscegenation”
- 2004 Midwest Graduate Music Consortium Annual Conference – University of Chicago: “‘Is This Really Liberty, Equality, Fraternity?’ The NTM Affair, French Cultural Politics, and Americanization as Cultural Miscegenation”
- 2003 AMS, SEM, SMT West Region Joint Annual Conference – University of Arizona: “‘In Other Words, I Am Three’: Charles Mingus’s Third Stream”

Invited Roundtables and Panel Chair (selected)

- 2019 Society for Ethnomusicology – Bloomington: Chair, Hip Hop Intersections
- 2017 Society for Ethnomusicology – Denver: Chair, The Sound of Postcolonialism
- 2016 International Hip Hop Conference – University of Cambridge: Panelist, Plenary Roundtable: The Future of Hip Hop Studies
- 2016 SMI – Dublin: Chair, Popular Music and Society Panel; Panelist, Plenary Roundtable: Approaches to Popular Music in Dublin and Beyond
- 2016 MUSICULT – Istanbul: Chair, Scene and Music Panel
- 2015 SMI– Introduction and Moderation of Nicholas Cook Keynote Address: “The Imaginary African”; Panelist, Plenary Roundtable on the State of Academic Occupations and the Job Market
- 2015 IASPM-US – University of Louisville: Chair, Music and Politics Panel
- 2014 IASPM-UK & Ireland – University College Cork: Chair, Music and Postcoloniality Panel
- 2013 IASPM-US – University of Texas at Austin: Chair, Hip Hop Vocalities Panel
- 2008 IASPM-US – University of Iowa: Chair, Music and Media Panel
- 2005 Midwest Graduate Music Consortium Annual Conference – University of Wisconsin-Madison: Chair, Film Music Panel

Applied Scholarship & Community-Engaged Fieldwork

European Research Night – Hip Hop’s Third Space & *The Kabin on Kampus* – community-engaged research presentation and Performance (2019) – Part of Cork Discovers <https://corkdiscovers.org/>.

Can I Kick It? / Yes You Can!: UCC Hip Hop Takeover – community-engaged concert and hip hop politics panel “From the Block to the Border” featuring Stevie G, Ophelia MC, Outsider YP, Spekulative Fiktion, DJ Jus’Me, Rhythm Rebels, and Limerockers (2018). Press and video here: <https://www.ucc.ie/en/mandc/ezone/artsraphymesandrhythmreignsupremeatucchip-hoptakeover/>

Flip the Script Live hip hop and Book Launch – featuring local artists and live freestyle cipher (2018). Press here: <http://www.thejournal.ie/irish-hip-hop-3-3956697-Apr2018/>
<http://www.corkindependent.com/lifestyleleisure/topics/articles/2018/04/11/4154574-shining-a-light-on-european-hip-hop/>

“Hip Hop Interpellation: Rethinking Autochthony and Appropriation in Irish Rap” – An oral history of hip hop in Ireland featuring collaborative storytelling with artists. (2017-present).

Coordinator and MC for UCC’s Lecture Series: FUAIM (Irish, *n* sound, noise) (2017-2019)

Planet Rap: Global Hip Hop and Postcolonial Perspectives (MU2008) – My Signature UG Course, in which I bring in and otherwise engage local hip hop artists and ask students to do fieldwork projects. (2011-present).

“Hip Hop as Postcolonial Studies in the Bay Area” with Cal Students and Bay Area Youth at the RYSE Center (Richmond Youth Student Empowerment) part of UC Chancellor’s Public Scholar Award, American Cultures Engaged Scholarship (ACES) Research Grant at UC Berkeley to Implement the Public Scholarship Initiative. (2012-13).

Outputs here: <http://jgriffithrollefson.wix.com/homepage#!community-engaged-scholarship>

“Cumbia and Jazz Fusion” collaborative arrangement and performance as part of The Music of Charles Mingus (Music 179) In collaboration with Professor Myra Melford’s NuJazz Ensemble (Music 165) Watch here: <https://vimeo.com/57075552> . (2012).

Service

2020-	Education and Public Outreach Committee, Insight Centre for Data Analytics
2019-	Board of Directors, The Kabin Studios (Hip Hop Education Centre, ETB/Music Generation)
2018-	Executive Committee, Society for Musicology in Ireland (SMI)
2018-	Co-Chair, UCC Chapter of Universities Studying Slavery (USS)
2018-	Organizing Board, European Hiphop Studies Network
2018-2019	Director of Graduate Studies – Department of Music, University College Cork
2018-2019	Graduate Studies Committee Member – UCC, College of Arts, Celtic Studies, and Social Sciences (CACSSS)
2017-2019	Program Coordinator – MA in Music and Cultural History, University College Cork
2017-2019	Health and Safety Officer – Department of Music, University College Cork
2017-2019	Coordinator of the FUAIM Lecture Series – University College Cork
2017-2018	Program Coordinator – Higher Diploma in Music, University College Cork
2016-2017	Search Committee – Lecturer in Digital Arts and Humanities, University College Cork
2015-2018	Chair, Departmental Research Committee – University College Cork, Music Department
2015-2018	Research & Innovation Committee Member – UCC, College of Arts, Celtic Studies, and Social Sciences (CACSSS)
2015-2016	Search Committee – Lecturer in Musicology (Performance Studies), University College Cork
2015-2018	Advisory Board, Jazz Heritage Wales
2014-2015	Digital Arts and Humanities Committee – UCC, CACSSS
2014-2015	Departmental Research Committee – UCC, Music Department
2014-2015	First Year Examination Board – UCC, College of Arts, Celtic Studies, and Social Sciences
2013-2014	Part II Examination Board – University of Cambridge, Faculty of Music
2013-2014	Post-Graduate Admissions Interviewer – University of Cambridge, Faculty of Music
2013-2014	Faculty Board – University of Cambridge, Faculty of Music
2013-2014	Admissions Interviewer in Music – Girton College, University of Cambridge
2013-2014	Director, Girton Jazz Collective – Girton College, University of Cambridge
2012-2013	UC Berkeley Chancellor’s Public Scholar – American Cultures Engaged Scholarship (ACES) Hip Hop Public Scholarship Program with Oakland and Berkeley High School Youth
2013	Faculty Sponsor, “Hyphy 101: Hip Hop in the Bay Area” DECal (Democratic Education at Cal) – Student-led, two-credit courses at UC Berkeley.
2012	Faculty Sponsor, “The Music of Kanye West” DECal (Democratic Education at Cal) – Student-led, two-credit courses at UC Berkeley.
2012	Faculty Sponsor, “Music and Lyrics of Radiohead” DECal (Democratic Education at Cal) – Student-led, two-credit courses UC Berkeley.
2011	Program Committee, AMS Popular Music Interest Group Panel, San Francisco 2011, AMS Annual Conference
2010-2011	Planning Committee, AMS Popular Music Interest Group, San Francisco 2011, AMS Annual Conference

Faculty/Postdoc Mentorship

2020-	Steven Gamble, PhD – Marie Curie Postdoctoral Fellow, UCC
2020-	Jason Ng, PhD – ERC CIPHER Postdoctoral Fellow, UCC
2020-	Warrick Moses, PhD – ERC CIPHER Postdoctoral Fellow, UCC
2015-2019	Lijuan Qian, PhD – Irish Research Council Postdoctoral Research Fellow, UCC
2016-2018	Jessica Cawley, PhD – Irish Research Council Postdoctoral Fellow, UCC
2014-15	Áine Mangaoang, PhD – Postdoctoral Research Fellow, University of Oslo

Advising

Doctoral

- Michalis Poupazis – “Utopian Ruptures In Spaghetti Junction: A Cultural Study of Music of the Greek and Turkish Cypriot Communities in Birmingham” (Defended 2017 – No Changes)
- Gustavo Souza Marques – “Beyond Gangsta: Hip-Hop, Skate Culture and Web Culture in the Music of Tyler the Creator” (3rd yr)
- James McGlynn – “The Transient Composer: Intertextuality and the Interplay of Popular music and Cinema” (2nd yr)
- Lina Schumacher – “Travel, Transport, and Transmission: A Mobile History of the Cork Opera House” (2nd yr)
- Rory Corbett – “From Blackface Minstrelsy to Irish Traditional Music: A Foucauldian Genealogy of the Banjo” (1st yr)
- Axel Mudahemuka C. Gossieaux – “Hip Hop Globalization in French-Speaking Belgium” (1st year – University of Liège)

Masters (selected)

- Dylan Murphy, MA, Music and Cultural History – UCC (2017)
Dissertation: “‘My Reality is Realer than Yours’: Father John Misty and Persona”
- Julie Segraves, MA, Music and Cultural History – UCC (2015)
Dissertation: “‘Loving Hip Hop, Loving Heritage’: Strategic Essentialism in the Native Tongues”
- Caoimhe O’Beirne, MA, Music and Cultural History – UCC (2015)
Dissertation: “Musical Authorship in the ‘Post-Sampling Era’: Mark Ronson’s Retro Nostalgia”
- Alexander Marsden, MPhil, Musicology – University of Cambridge (2014) – Advisee
Dissertation: Simon Reynold’s “The Hardcore Continuum”

Undergraduate (selected)

- Jane Forner, BA, Music (2014) – University of Cambridge (*Cambridge Undergraduate Musicology Award)
Final Year Dissertation: “O Brave New Caliban: A Postcolonial Reading of Adès’s *The Tempest*”
- Alex Gibson, BA, Music (2014) – University of Cambridge (*Top Final-Year Dissertation Mark)
Final Year Dissertation: “Chopped and Screwed Music: Resignifying the Politics of Place”
- Abbey Stroud, BA, Music (2013) – University of California, Berkeley
Senior Honors Thesis: “The Decline of Melodic Bass in Pop and Rock”

External Examiner (Ph. D.)

- Daniel Gouly, “Experimental Hip Hop among London Beatmakers” (2020)
Open University, London – PhD in Ethnomusicology
Supervisors: Byron Dueck and Catherine Tackley
- Gráinne Duffy, “Sister Rosetta Tharpe and Bonnie Raitt: The Archetype of the ‘Blueswoman’” (2019)
Dundalk Institute of Technology – PhD in Music
Supervisor: Ann-Marie Hanlon
- Alex de Lacey, “Grime Music: Live Performance and the Creative Process” (2019)
Goldsmiths, University of London – PhD in Music
Supervisors: Keith Negus and Tom Perchard
- Simran Singh, “‘Disco Dreads’: Self-fashioning through Consumption in Uganda’s Hip Hop Scene” (2017)
Royal Holloway, University of London – PhD in Ethnomusicology
Supervisor: Tina K. Ramnarine
- David Hook (AKA Solareye), “An Autoethnography of Scottish Hip-Hop: Identity, Locality, Outsiderdom and Social Commentary” (2017)

Edinburgh Napier University – PhD in Music Performance (by publication)
Supervisor: Haftor Medbøe

Editorial Boards

Global Hip Hop Studies (Intellect)

Founding Co-Editor (with Adam Haupt, University of Cape Town), 2019 – present

Elements in Music and the City series (Cambridge University Press)

Editorial Board Member (Series Editors: Laudan Nooshin and Simon McVeigh), 2019 – present

Journal of the Society for Musicology in Ireland

Reviews Editor, 2018 – 2020

Executive Committee, 2018 – present

Editorial Board Member, 2015 – 2019

Peer Review

Manuscripts

University of Chicago Press

Oxford University Press

Indiana University Press

Peter Lang

Equinox

Versita Open Access Press/DeGruyter Press

Journal Articles

Popular Music (Cambridge UP)

Journal of Popular Music Studies (University of California Press)

JAMS (University of California Press)

Music Theory Online (Society for Music Theory)

Ethnomusicology Ireland (International Council for Traditional Music)

ECHO: A Music-Centered Journal (University of California, Los Angeles)

MUSICultures (Canadian Society for Traditional Music / La Société canadienne pour les traditions musicales)

Music and Politics (University of Michigan Press)

Journal of the Musical Arts in Africa (Nisc / Taylor & Francis)

American Literary History (Oxford UP)

Journal of Urban History (Sage)

Journal of World History (University of Hawai'i Press)

Meridians (Duke University Press)

Granting Bodies

European Research Council (ERC)

Austrian Science Fund / Fonds zur Förderung der wissenschaftlichen Forschung (FWF)

Professional Societies

International Association for the Study of Popular Music (US and UK&I Branches)

Society for Ethnomusicology

Society for American Music

American Musicological Society

Society for Musicology in Ireland

American Anthropological Association

German Studies Association

Professional Development and Training

UCC Management Training, Running an Effective Meeting, One-Day Workshop (2019)

Byte-Sized TEL Sessions (2016-)

Digital Learning Environment Training Series

Postgraduate Certificate in Teaching and Learning in Higher Ed., University College Cork (2015-16)

Two-Semester Postgraduate Course in the Scholarship of Teaching and Learning (30 cr.)
UCC Mentorship Scheme, One-Day Mentor and Mentee Training (2015)
Current Mentee of Prof. Graham Allen, UCC Dept. of English (2015-present)
Mentorships listed above
University Search Committee Training, One-Day Workshop (2015)
PhD Advising Workshop: "Beyond the Viva," One-Day Workshop (2014)

References

Scholarship

Ronald M. Radano – Professor of Musicology and Ethnomusicology (Dissertation Advisor)
University of Wisconsin-Madison
rmradano@wisc.edu / 608.263.1892
Murray Forman – Professor of Media and Screen Studies
Northeastern University
m.forman@neu.edu / 617.373.3000
Catherine Appert – Associate Professor of Music
Cornell University
cma249@cornell.edu / 607.255.4097
Nicholas Cook – 1684 Professor of Music
University of Cambridge
njc69@cam.ac.uk / +44 (0)1223 501266
Jocelyne Guilbault – Professor of Ethnomusicology
University of California, Berkeley
guilbault@berkeley.edu / 510.642.2687

Teaching

Melanie Marshall – Lecturer
University College Cork
mlmarshall@ucc.ie / +353 (0)89 1908332
Jonathan Stock – Professor
University College Cork
j.stock@ucc.ie / +353 (0)21 490 4535
Sam Barrett – Senior Lecturer
University of Cambridge
sjb59@cam.ac.uk / +44 (0)1223 762550
Benjamin Brinner – Professor of Ethnomusicology; Chair, Department of Music
University of California, Berkeley
brinner@berkeley.edu / 510.642.2678