

Jingyi Zhang

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ACADEMIC APPOINTMENT

Fall 2025 – Assistant Professor of Musicology, School of Music
James Madison University

EDUCATION

May 2025 Ph.D. in Musicology, Harvard University
Asia Center Associate & Affiliate of MetaLAB (at) Harvard
Derek Bok Center Teaching Certificate
Dissertation: “The Hypermobility Turn: Opera of The Future, The Future of Opera”
Committee: Carolyn Abbate & Kate van Orden (co-advisors), Alexander Rehding,
David J. Levin (readers)

2018 M.A. in Musicology, M.M. in Piano Performance, Indiana University Bloomington
Advisor: J. Peter Burkholder

2015 B.M. in Musicology and Piano Performance, Oberlin Conservatory of Music

PUBLICATIONS

Edited Volume

2025 [*New Dramaturgies of Contemporary Opera: The Practitioners' Perspectives*](#), edited by
Jingyi Zhang (London: Routledge).

Contributed chapters: “Introduction: Contemporary Opera and New Dramaturgies,”
“[Investigating Operatic Decolonization in the Hypermobility Turn: The Industry’s Sweet
Land](#),” “Interview with Noa Frenkel,” “Interview with Du Yun,” “Interview with Beth
Morrison,” and “Interview with Pamela Z.”

Peer-Reviewed Journal Articles

2024 “Transformative Interracialism in Fred Ho’s Opera, *Warrior Sisters: The New Adventures
of African and Asian Womyn Warriors* (1998),” in *Jazz and Culture* 7, no. 2: 106-110.

2023 “[Yuval Sharon’s *Twilight: Gods* \(2020-21\): Site-Specific Reimaginings of Richard
\(invited\) *Wagner’s Götterdämmerung*,” in *Sound Stage Screen* 3, no. 1: 73-111.](#)

2023 “[Creating a *Honglou Meng* for Twenty-First-Century San Francisco: Musical Confluence
in Bright Sheng’s Opera, *Dream of the Red Chamber* \(2016-2022\)](#),” in *CHINOPERL:
Journal of Chinese Oral and Performing Literature* 42, no. 2: 165-191.

Peer-Reviewed Chapter in Edited Volume

2023 “[On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi’s *Scenes of City Life* \(1935\)](#),”
in *The Palgrave Handbook of Music in Comedy Cinema*, edited by Emile Wennekes and
Emilio Audissino (London: Palgrave Macmillan), 415-431.

Public Scholarship

2021-2023 Opera reviews published with [The Theatre Times](#).

2019 [1950-present, Musical Borrowing & Reworking: An Annotated Bibliography](#), The Center
for the History of Music Theory and Literature at Indiana University Bloomington.

AWARDS, FELLOWSHIPS, AND GRANTS

Selected Fellowships and Grants

2025-28	Junior Research Fellowship at Clare College (honorary), <i>University of Cambridge</i> (\$136,000)
2024-25	Dissertation Completion Fellowship (DCF), <i>Harvard University</i> (\$41,830) Jack C. Tang Harvard Asia Center Fund (\$3500) Graduate Student Associate (GSA) Grant, <i>Asia Center</i> (\$1000) Annual Meeting Travel Grant, <i>American Musicological Society</i> (\$350)
2023-24	Holmes/D'Accone Dissertation Fellowship, <i>American Musicological Society</i> (\$14,500; support for one semester of research) Harvard Horizons Finalist Professional Development Grant, <i>Harvard University</i> (\$1000) John Knowles Paine Traveling Fellowship, <i>Harvard University</i> (\$7000)
2022-23	Sinclair Kennedy Traveling Fellowship, <i>Harvard University</i> (\$30,000; support for one full year of research) Cynthia Verba Merit Fellowship (honorary), <i>Harvard University</i> (\$15,000) Fung Fellowship, <i>Victor and William Fung Foundation</i> (\$6000) Winter Research Grant, <i>Asia Center</i> (\$2960) Harry and Marjorie Ann Slim Memorial Fellowship, <i>Harvard University</i> (\$6000) GSC Winter Conference Grant, <i>Harvard University</i> (\$1000)
2021-22	Virgil Thomson Fellowship, <i>Society for American Music</i> (\$4000) Fung Fellowship, <i>Victor and William Fung Foundation</i> (\$10,000) Graduate Student Associate (GSA) Grant, <i>Asia Center</i> (\$1000) Graduate Research Grant, <i>Asia Center</i> (\$3000) John Knowles Paine Traveling Fellowship, <i>Harvard University</i> (\$5000) Professional Development Fund, <i>Harvard University</i> (\$3000) GSC Summer Research Grant, <i>Harvard University</i> (\$1000)
2020-21	Richard F. French Term-Time Fellowship, <i>Harvard University</i> (\$16,000; support for one semester of research) Fung Fellowship, <i>Victor and William Fung Foundation</i> (\$2945) Student Travel Award, <i>Society for American Music</i> (\$200) Harry and Marjorie Ann Slim Memorial Fellowship, <i>Harvard University</i> (\$5000) Summer School Tuition Fellowship, <i>Harvard University</i> (\$6000) January Term Travel Award, <i>Harvard University</i> (\$1000)
2019-2020	Douglas Dillon Fellowship Fund, <i>Harvard University</i> (\$30,000) Conference Attendance Grant, <i>Asia Center</i> (\$500) John Knowles Paine Traveling Fellowship, <i>Harvard University</i> (\$3000)
2018-2019	Richard F. French Fellowship, <i>Harvard University</i> (\$3500) Summer Research Grant, <i>Fairbank Center for Chinese Studies</i> (\$3000)

Paper & Thesis Awards

2025	Three Minute Thesis (3MT) Competition Finalist To honor "a compelling oration on their thesis and its significance"
2022	Deane L. Root Paper Award, <i>American Musicological Society</i> (\$250)

To “honor an exceptional paper presented by a graduate student” at an AMS chapter meeting

- 2019 West Virginia University Press Paper Award, *American Musicological Society* (\$250)
For “the best graduate student paper presented” at an AMS chapter meeting

Teaching Prizes & Course Design Awards

- 2020, 22, 24 Derek Bok Center Certificate of Distinction in Teaching, *Harvard University*
Every course I taught at Harvard was awarded a score of 4.5 out of 5.0 and above on the Q scale with five or more responses
- 2021 Derek Bok Center Teaching Certificate, *Harvard University*
Certificate program awarded in demonstration of my “commitment to developing as teachers in higher education”
Mini-Course Award Grant, *Harvard University GSAS Student Council* (\$750)
Awarded for “designing and leading their own miniature courses for graduate students in other fields” that “suggests a broad appeal across disciplines”
- 2015 The Carol Nott Pedagogy Prize, *Oberlin Conservatory* (\$800)
Awarded to an outstanding graduating senior for commitment to music pedagogy

INVITED TALKS & GUEST LECTURES

- 2024 “Song, Parody, and Beyond in the Sinophone Film Operetta”
Invited by Asia Center, Harvard University
- 2023 “The Hypermobility Turn in Contemporary Opera”
Invited by Giorgio Biancorosso & Emilio Sala, The University of Milan
- 2023 “Performing Voices of Change in Lei Liang’s *Inheritance* (2018)”
Invited by Lei Liang and Wen Deqing, Shanghai Conservatory of Music
- 2023 “Parallel Worldbuilding in Indie Opera: The Industry’s *Sweet Land* (2020)”
Invited by Martha Feldman and Judith Zeitlin, The University of Chicago
- 2020 “Beijing Opera: A Glimpse of Chinese Culture”
Invited by Alexander Rehding, Harvard University

CONFERENCE & ROUNDTABLE PRESENTATIONS

Conference Organized

- 2020 Chair of the Harvard University Graduate Music Forum

Roundtables Organized & Presented

- 2022 “Future of Opera”
Transmedia Arts Seminar co-sponsored by The Mahindra Humanities Center and MetaLAB (at) Harvard.
Roundtable co-organizer, moderator, and speaker, alongside Jelena Novak (speaker), Ellen Pearlman (speaker), Kamala Sankaram (speaker), Brian Staufenbiel (speaker).
- 2022 “Glocal Networks and Transmedia Flow of Opera and Multimedia Performances in the 21st-Century”

My Paper: “Rethinking the Efficacy of Border-Crossing Practices in Contemporary Operas.”
21st Quinquennial International Musicological Society Congress, Athens, Greece
 Roundtable organizer and speaker, alongside Gundula Kreuzer (respondent), Yayoi Everett (chair, speaker), Jelena Novak (speaker), João Cachopo (speaker), Jake Johnson (speaker).

- 2020 Harvard University Graduate Music Forum Roundtable Session
 Roundtable organizer, with speakers Lester Hu (keynote and roundtable speaker), Kate van Orden (speaker), Virginia Danielson (speaker), Alexander Rehding (speaker).

Conference Presentations

- 2025 “(New) Realism in Puccini’s *Madama Butterfly*”
American Musicological Society, Minneapolis, MN
- 2025 “Film Operetta and Parody in the Transglobal Context”
8th Biennial Conference of the Regional Association for East Asia of the International Musicological Society (IMSEA), Nanning, China
- 2024 “Transmedia Activist Opera, Reconsidered: Elite Capture in the White Snake Projects’ *The Pandemic Trilogy* (2020-2021)”
American Musicological Society, Chicago, IL
- 2024 “On Decolonial Paradox in the Hypermobility Turn: Yuval Sharon’s *Twilight: Gods* (2020-2021)”
Society for American Music, Detroit, MI
- 2023 "Interrogating Operatic Decolonization in the Hypermobility Turn: *Sweet Land* (2020) and *Twilight: Gods* (2020-21)"
5th Transnational Opera Studies Conference, Lisbon, Portugal
- 2022 “Parallel Worldbuilding in Indie Opera: The Industry’s *Sweet Land* (2020)”
American Musicological Society, New Orleans, LA
- 2022 “Yuval Sharon’s *Twilight: Gods* (2020): Site-Specific Reimagination of Richard Wagner’s *Götterdämmerung*”
American Musicological Society Allegheny Chapter (Virtual)
- 2022 “Indie Opera and Transmedia Aesthetics: White Snake Projects’ *Death by Life* (2021) and *A Survivor’s Odyssey* (2021)”
Society for American Music, Tucson, AZ (Virtual)
- 2021 “Unsettling Opera through Site-Specific Staging: Reconsidering Immersion and the Politics of Collaboration in Yuval Sharon’s *Twilight: Gods* (2020)”
American Musicological Society, Chicago, IL (Virtual)
- 2021 “Performing Voices of Change in Lei Liang’s *Inheritance* (2018): An Operatic Manifesto on Gun Violence”
Perspectives on Chinese Contemporary Music Conference, Shanghai (Virtual)
- 2020 “The American Maverick Who Looked Back: ‘Lyrical Ruminations’ in Lou Harrison’s *Elegiac Symphony* (1975/88-1942)”

Annual Society for American Music, Minneapolis, MN (Virtual)

- 2020 “On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi’s *City Scenes* (1935)”
Music and the Moving Image, New York City, NY (Virtual)
- 2019 “Bright Sheng’s *Dream of the Red Chamber* (2016): A Chinese Musical Commentary in the Twenty-first Century”
American Musicological Society, Boston, MA
Society for Ethnomusicology, Bloomington, IN
22nd CHIME Meeting, Beijing, China
- 2019 “Fred Ho’s *The Warrior Sisters* (1998): A Performance of ‘Transformative Interracialism’”
American Musicological Society New England Chapter, Wellesley, MA
American Musicology Society Allegheny Chapter, Cleveland, OH

TEACHING & ADVISING EXPERIENCE

As Sole Instructor of Record

James Madison University

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|---|-------------|
| Global Opera | Spring 2026 |
| • Graduate musicology seminar for 20 music doctoral students | |
| Musicological Perspectives | Spring 2026 |
| • Core musicology seminar for 30 undergraduate music majors | |
| History of Western Music | Fall 2025 |
| • Undergraduate core music history course for 80 undergraduate music freshmen | |
| Music and Culture | Fall 2025 |
| • Music appreciation course for 20 non-music major undergraduates in the Honors program | |

Harvard University

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| Music in Multimedia Art | Fall 2023 |
| • Core seminar for undergraduate music majors | |
| 20 th and 21 st Century Contemporary Opera: | |
| Affective Storytelling Through Place, Technology, and Memory | January 2021 |
| • Seminar for graduates that is open to Harvard, NEC, and Berklee students | |

Indiana University Jacobs School of Music

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| Music of the Silk Road, also leading the Honors section of the course | Fall 2021 |
| • Large-lecture music course for 70 graduates and undergraduates | |

Southern University of Science and Technology (SUSTech)

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| Cultural Fusion and Musical Cosmopolitanism | Summer 2019 |
| • Seminar for 20 graduates and advanced undergraduates | |
| Introduction to Western Music History | Summer 2018 |
| • Large-lecture music history survey course for 100 undergraduates | |

As Head Teaching Fellow and Teaching Fellow

Harvard University

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| Opera | Spring 2022/24 |
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- Music course for 60 undergraduates
- Opera Creation Workshop Spring 2024
- Opera workshop course for 14 undergraduates
- Critical Thinking about Music Spring 2021
- Core seminar for 12 undergraduate music majors
- Music from Earth Fall 2020
- Introductory music course for 120 undergraduate non-music majors

As Undergraduate Research Advisor

Harvard University

- Junior Research Tutorial Spring 2022
- Mentored a Harvard music major on a research and performance project on Armenian art and folk songs, opera arias, and piano works from the 19th to 20th centuries. Secured a grant for her to put up a collaborative vocal performance with live action painting at the ARTS FIRST Festival.

Indiana University Jacobs School of Music

- Music of the Silk Road Honors section Fall 2021
- Mentored the capstone research projects of 8 graduates and undergraduates enrolled in the Honors Program

As Course Tutor and Student Teacher

Oberlin College & Conservatory

- Introduction to the History and Literature of Music Fall 2013-Spring 2015
- Music history survey course for 100 conservatory freshmen
- Piano Teacher of Secondary Piano Program Fall 2014-Spring 2015
- Piano lessons for non-piano majors

SERVICE TO PROFESSION

Disciplinary Service

- Member, Committee on Race, Indigeneity, and Ethnicity, *American Musicological Society* 2022-now
- Managing Editor, *The Theatre Times* opera section 2021-now
- Student Representative to Council, *American Musicological Society* 2019-21

University Service

- Graduate Student Coordinator, Transmedia Arts Seminar, *Harvard University* 2021-now
- Student Center Fellow, World Music Ensemble, *Harvard University* 2021-22

PROFESSIONAL MEMBERSHIPS

American Musicological Society | Society for American Music | International Musicological Society

LANGUAGES

English, Mandarin Chinese: native German: reading knowledge

SELECT PERFORMANCE EXPERIENCES

- Master's Degree Piano Solo Recital, Indiana University 2017
- Evelyn Brancart Studio Recital, Indiana University 2016

Javanese Gamelan Ensemble Performance, Oberlin College and Conservatory	2015
Senior Degree Piano Solo Recital, Oberlin Conservatory	2015
Musical Union Choir Performance, Oberlin College and Conservatory	2014
Junior Degree Piano Solo Recital, Oberlin Conservatory	2013
Fortepiano Performance, Oberlin Conservatory	2011
Piano Ensemble Annual Concert, Raffles Institution (Organizer and Performer)	2010-11
Ong Lip Tat's Studio China Concert Tour, Wuhan, Changsha, and Hangzhou	2009
Debut Piano Solo Recital, Young Musicians' Society Arts Centre	2009

REFERENCES

Carolyn Abbate, Committee Co-Chair Paul and Catherine Buittenwieser University Professor Harvard University cabbate@fas.harvard.edu	Kate van Orden, Committee Co-Chair Dwight P. Robinson, Jr. Professor of Music Harvard University vanorden@fas.harvard.edu
Alexander Rehding, Committee Fanny Peabody Professor of Music Harvard University arehding@fas.harvard.edu	David J. Levin, Committee Addie Clark Harding Professor in Germanic Studies The University of Chicago dlevin@uchicago.edu