



UNIVERSITY OF
ARKANSAS®

Master of Music in Black Sacred Music

Supplemental Proposal Information



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Appendix A: Faculty CVs

Alisha Lola Jones

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PROFESSIONAL APPOINTMENTS

Assistant Professor of Ethnomusicology, Department of Folklore and Ethnomusicology, Indiana University 2015 - present
Adjunct Faculty, African American and African Diaspora Studies (AAADS)
Adjunct Faculty, Department of Religious Studies
Affiliated Faculty, Critical Race & Postcolonial Studies, Dept. of American Studies
Affiliated Faculty, Department of Gender Studies
Affiliated Faculty, Center for Research on Race and Ethnicity in Society (CRRES)
Research Associate, Archives of African American Music and Culture (AAAMC)
Post Doctoral Fellow, Indiana University 2014 - 2015

EDUCATION

Doctor of Philosophy in Music (Ethnomusicology), Department of Music, University of Chicago
Dissertation: "We Are a Peculiar People": Meaning, Masculinity, and Competence in Gendered Gospel Performance
Advisor: Melvin L. Butler, PhD 2014
Master of Divinity (Theology), Yale Divinity School 2007
Certificate (Sacred Music/Liturgy), Yale Institute of Sacred Music 2007
Bachelor of Music (Voice Performance), Oberlin Conservatory 2003
Diploma (Voice Performance), Duke Ellington School for the Arts 1999

ADDITIONAL TRAINNING

Social New Venture Challenge (NVC), The Polsky Center, University of Chicago Booth School of Business, Chicago, IL 2013
• The Social NVC, co-organized by the Polsky Center for Entrepreneurship and the Social Enterprise Initiative at Chicago Booth, helps students launch for-profit and nonprofit ventures that have a social impact mission and a model for financial sustainability

RESEARCH

FACULTY RESEARCH GRANTS:

College of the Arts and Humanities (CAHI) Research Travel Grant (Fall): 2019
• Global Womanism research 2019
College of the Arts and Humanities (CAHI) Research Travel Grant (Spring):
• Traveled to London, England to work on research on the international seasonality of Black Gospel Music industry. 2017
Center for Research on Race and Ethnicity in Society (CRRES) Undergraduate Mentoring Program Grant
• Grant to work with an undergraduate student on black feminist research in progress. 2016
College of the Arts and Humanities (CAHI) Research Travel Grant (Spring):
• Traveled to the U.S. territory of Guam to conduct research on Afro-Pacific women's musical response to the #BlackLivesMatter and #SayHerName movements. The research will be published in the special forum of the Amerasia Journal. The research was published in June 2017.

PUBLICATIONS (ALL PEER-REVIEWED):

Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Music Performance. New York: Oxford University Press, 2020.

"Singing High: Black Countertenors and Gendered Sound in Gospel Performance," Oxford Handbook of Voices Studies, Katherine Meizel and Nina Eidsheim, editors. New York: Oxford University Press, 2019.

- "You Are My Dwelling Place: Experiencing Black Male Vocal Worship as Aural and Autoeroticism in Gospel Performance," for *Women and Music Journal*, Emily Willbourne, editor (October 2018).
- "The Women Gather: Toward an Ethnomusicology of Afro-Diasporic Women's Global Reunion" *Amerasia Journal*. LA: UCLA, 2017.
- "Are All The Choir Directors Gay?": Black Men's Sexuality and Identity in Gospel Performance. *African American Music: An Introduction*, Mellonee V. Burnim and Portia K. Maultsby, editors. New York: Routledge, 2016.
- "Pole Dancing for Jesus: Negotiating Masculinity and Sexual Ambiguity in Gospel Performance." Chapter contribution to the edited volume, *Esotericism in the Africana Religious Experience: There is a Mystery*, edited by Stephen Finley, Margarita Simon Guillory, Hugh R. Page, Jr. London: Brill, 2014.
- "Playin' Church": Remembering Mama and Questionin Authenticity in Black Gendered Gospel Performance," from *Readings in African American Worship*, Vol 2. Edited by James Abbingtion. Chicago: GIA Publication, 2014.

PROGRAM NOTES

Black Bottom composed by Nkeiru Okoye, commissioned by Detroit Symphony Orchestra

2020

INVITED ARTICLES (PUBLIC ENGAGEMENT):

- "Lift Every Voice: Marian Anderson, Florence B. Price and the Sound of Black Sisterhood", NPR, August 30, 2019.
- "The Gospel of Liberation and Self-Scrutiny", *Reflections*, (Yale Divinity School Alumni Magazine), Fall 2017.
- "You're Jiggling, Baby. Go 'head, Baby: Fighting Temptation to Move in the Engineering of Worship."
The Feminist Wire, February 15, 2017

BOOK REVIEWS:

- "Review of *Spirituals and the Birth of the Black Entertainment Industry*", Sandra Jean Graham. *Journal of Popular Music*, 2019.
- "Review of *Just Vibrations: The Purpose of Sounding Good*". William Cheng. *Journal of Disability and Religion*, 2018.
- "Review of *Songs of Black and Lavender: Race, Sexual Politics, and Women's Music*." Eileen M. Hayes.
Yearbook in Music Journal, 2013.
- "Review of *Go-Go Live: The Musical Life and Death of a Chocolate City*." Natalie Hopkinson. *Callaloo Journal*, 2013.
- "Review of *Tell Them That We Sing For Jesus: The Original Fisk Jubilee Singers and Christian Reconstruction 1871- 1878*."
Toni P. Anderson. *History of Education Quarterly*, Blackwell-Wiley Publishing, 2011.

CD REVIEW:

- "Review of Fannie Lou Hamer: *Songs My Mother Taught Me*", *The World of Music*, 2017.

RESEARCH DOCUMENTARY:

Men Who Sing High, Parts 1-5, released on Facebook and YouTube.com, produced by InSight Initiative, 2020

Flaming? Gospel (in progress), produced by InSight Initiative, 2020

RESEARCH IN PROGRESS:

WOMANISM

"I am Moses the Liberator": A Womanist Listening to Black Messianism in Nkeiru Okoye's opera *Harriet Tubman*

GENDER AND SEXUALITY IN MUSIC

"Church in the Wild: Hip Hop Gospel by Chicago-Born Rappers Kanye West, Chance the Rapper, and Sir the Baptist," in collaboration with Kanye West Scholar, Dr. Jeffrey McCune.

The "Bad Blood" Stigmata: Black Men's Performance of Blood Memories and Queer Kinship in Gospel Music Repertoire.

The Vagina Dentata: Black Male Performance of Misogynoir and Erotic Anxiety in Gospel Music

"Ever Felt So Ugly?": Fantasia's Performance as a Womanist Reclamation of Beauty in Single Motherhood

GASTROMUSICOLOGY

I Don't Want No Peanut Butter and Jelly": Loss of Appetite as a Metaphor for Community Building in Gospel Performancet

ECOMUSICOLOGY

The Water is Swallowing the Land': Black Diasporic Reflections on Water in the Age of Climate Change"

FACULTY RESEARCH AWARDS AND RESIDENCIES:

Sihler Lecturer, Luther College, Decorah, Iowa	2020
James Patterson Fellow of the Residential Colleges, Blair School of Music, Vanderbilt University, Nashville, TN	2020
Kovener Fellow, Diversity, Equity, and Inclusion (DEI) in Pedagogy, Bloomington, IN	2019-2020
Award for Womanist Religious Research, The University of Chicago Divinity School, Chicago, IL	2017
Inductee, The Rev. Dr. Martin Luther King, Jr. Collegium of Scholars, Morehouse College, Atlanta, GA	2017



Curriculum Vitae
Lenora Green, Soprano

Phone: (478) 972 9946

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EDUCATION

Doctor of Musical Arts, Voice	University of Michigan, MI	2020
Performance Diploma, Vocal Performance	Indiana University, IN	2011
Master of Music, Vocal Performance	University of Michigan, MI	2008
Bachelors Music, Voice	Shorter College, GA	2006
Transfer, Music	Macon State College	2003
Southeast High School	Macon, GA	2000

TRAINING PROGRAMS

Profitable Performer Revolution	Online Business Program	2021-
Sarasota Opera Apprentice Artist Program	Sarasota, FL	2013
Glimmerglass Opera Festival	Cooperstown, NY	2012
Sarasota Opera Apprentice Artist Program	Sarasota, FL	2012
Martina Arroyo Foundation PTP	New York City, NY	2011
Opera Works Summer Intensive Program	Northridge, CA	2007

TEACHING

University of Arkansas, Fayetteville, AR 2021-

Teaching Assistant Professor of Voice; Faculty members are expected to contribute to the mission of the university through the quality of performance of their assigned duties, and your performance will be subject to annual evaluation consistent with the policies of the campus, the College and the Department. Primary job duties include teaching voice lessons to music majors and non-majors, facilitating studio classes, and attending all meetings as required by the department and the vocal area.

Green Room Studios, LLC, Macon, GA 2020-

Founder and CEO, business owner; Private vocal instructor serving students from ages 10 and up; mentoring serving nearby communities; teaching artist; offering online voice lessons; On the foundation of breathing, producing a healthy sound, posture, and projection; I help students gain an awareness of their instrument as we focus on the respiratory system, abdominal musculature and the larynx. Along with learning the science of your voice and the basis of bel canto singing, we venture in learning the characteristics that make great performers. These characteristics include diction, interpretation, music history, stage presence and presentation. I believe that a great foundation can assist you with singing any genre (i.e. classical art song, pop, jazz, R&B, musical theater, country, gospel, soul, opera, and other world music.) Opera studies and productions.

Middle Georgia State University, Macon, GA 2020-21

Adjunct Professor of Voice which includes teaching applied lessons to both majors; Teaching all styles with a Bel Canto approach of using breath, and resonance; Educating students of the importance of vocal health, preparation and performance; helping them to adapt good vocal technique to their preferred style of singing whether it be classical or contemporary genres. I also teach a History of Gospel Music course which focuses on marrying American and African American History that brings the product of Gospel traditions and propaganda.

Adrian College, Adrian, Michigan Adjunct Professor of Voice which includes teaching applied lessons to both majors, non-majors and musical theater majors; Teaching all styles with a Bel Canto approach of using breath, and resonance; Educating students of the importance of vocal health, preparation and performance	2019-21
University of Michigan, Ann Arbor, MI Graduate Student Instructor to undergraduate and graduate music majors, non-majors; Teaching voice class to non-music majors; Assisting opera workshop, assistant of the opera director, in charge of subtitles and stage-hand duties	2017-20
Our Own Thing Institute, Ann Arbor and Ypsilanti, MI Private vocal instructor of middle school and high school students; Assisted and taught an adult voice class; Teaching beginners piano lesson to both elementary students and high school students; Facilitating recitals	2018-20
LeMoyne-Owen College, Memphis, TN Artist-In-Residence; Voice instructor for music majors and non-majors; Co-Director for the J.W. Whittaker Singers; Stage Director of Opera Scenes; Recitalist required to perform one recital every semester; Participant/Overseer of departmental events; Featured soloist for masterworks; Recruiting; Teaching master classes; Adjudicator for auditions and juries; Preparing student for their senior recitals	2013-17
Stax Music Academy, Memphis, TN Artist-In-Residence; Voice Instructor to high school students; Creator of the Stax Vocal Classics Program; Featured soloist; Interim/Co-Director of Street Corner Harmonies ensemble; Curriculum Advisor/Co-Creator of the Stax 101 Program; Recruiting; Professional Development – Participant in program building and the branding of Stax Music Academy; Teaching master classes; Teaching music beginner's music theory; Organizer of juries and music theory examination; Adjudicator for auditions	2013-17
Opera Memphis, Memphis, TN Artist-In-Residence; Performer for the <i>30 Days of Opera</i> initiative; Performing small roles; Performer in the Midtown Opera Festival; Outreach for the Greater Memphis Area; Performer for the Black Roots of Opera outreach project; Vocal Coach and Scenes Stage Director for Opera Memphis Summer Conservatory (2013-18); Teaching master classes	2013-17
Indiana University African American Arts Institute, Bloomington, IN Vocal Coach and Production Assistant of Soul Revue; Adjudicating auditions for non-music majors for IU Soul Revue; Assisting in choosing music for shows; Helping students to prepare music and teaching student professionalism in performance; Running rehearsals; Assisting with costuming and choreography; Workshops and master classes on selected repertoire; Specialized in R&B, American Soul, Blues, Pop, etc.	2010-11
Shorter College (University), Rome, GA Private Voice Instructor for the Preparatory Department; Teaching students of all ages; Teaching all styles with a Bel Canto approach of using breath, phonation and resonance; Educate students of the importance of vocal health, preparation and performance; Facilitating recitals	2004-06
Teachers: Dr. Louise Toppin, Carol Vaness, Carmen Pelton, Phoebe Pomeroy, Dr. Rebecca Lanning Coaches: Kirk Severtson, Ben Makino, Christopher Devilin, Ann Baltz, Martin Katz, Timothy Cheek, Jeremy Reger, Suzanne Acton, Tad Hardin, Joan Krueger, Linda Lister Directors: Matthew Ozawa, Ned Canty, Francesca Zambello, Tazewell Thompson, Martha Collins, James Marvel, Vincent Liotta, James Robinson, Kenny Leon, Joshua Major, Linda Lister Conductors: Eugene Rogers, Kenneth Kiesler, Ben Makino, Robert Lyall, Nader Abbassi, John DeMain, Victor DeRenzi, Andrew Altenbach, Stephen Lord, Stefan Lano, Jerry Blackstone, Michael Ehrman, Paul Rardin, Martha Shaw	

MASTER CLASSES/GUEST TEACHING

Adrian College	Adrian, MI	2019-
University of Michigan	Ann Arbor, MI	2017
Stax Music Academy	Memphis, TN	2014
Mercer University	Macon, GA	2014
Albany State University	Albany, GA	2014
LeMoyne-Owen College	Memphis, TN	2013-17

STAGE DIRECTOR/CONDUCTING

Baby Shower	Opera Project	Ann Arbor, MI	2018
Summer Conservatory	Opera Memphis	Memphis, TN	2013-18
J.W. Whittaker Singers	LeMoyne-Owen College	Memphis, TN	2013-17

OPERA

Mimi	La Boheme	University of Michigan Opera Theatre	2019
Mary	Highway One, U.S.A	Opera Project	2019
First Lady	The Magic Flute	Opera Memphis	2015
Countess Susanna	Il Segreto di Susanna	StaxClassics Production/Opera Memphis	2014
Mrs. Gobineau	The Medium	Opera Memphis	2014
Antonia	Les Contes d'Hoffmann	Kaye Playhouse Martina Arroyo Foundation	2013
Berta	Il Barbiere di Siviglia	New Orleans Opera Assoc.	2012
Berta	Il Barbiere di Siviglia	Michigan Opera Theater	2012
High Priestess	Aida	The Glimmerglass Festival	2012
Donna Anna	Don Giovanni	Kaye Playhouse Martina Arroyo Foundation	2011
Suor Angelica	Suor Angelica	Indiana Univ. Opera Theater	2011
Soprano	Postcard from Morocco	University of Michigan Opera Theatre	2008
Eurydice	Orpheus in the Underworld	Shorter College Opera Theatre	2006
2nd Prioress	Dialogue of the Carmelites	Shorter College Opera Theatre	2005
Joanna	Love Theories	Shorter College Opera Theatre	2004

CONCERT --FEATURED SOLOIST

Sounds of the Seasons		Fayetteville, AR	2021
Gloria	F. Poulenc	Ann Arbor, MI	2018
Lily/Strawberry Woman	Porgy and Bess (New Critical Edition)	Ann Arbor, MI	2018
Stabat Mater	Giovanni Battista Pergolesi	Memphis, TN	2016
Messiah	G. F. Händel	Memphis, TN	2015-18
"Magic of Memphis"		Memphis, TN	2015
Symphony Soul Project		Memphis, TN	2015
<i>Mass in C Major</i>	W.A. Mozart	Bloomington, IN	2010
<i>Symphony No. 9</i>	Ludwig Beethoven	Ann Arbor, MI	2009
<i>Mass of the Children</i>	John Rutter	Flint, MI	2009
<i>St. John's Passion</i>	J.S. Bach	Flint, MI	2009
<i>Mass in C Major</i>	W.A. Mozart	Ann Arbor, MI	2007
<i>Exsultate Jubilate</i>	W.A. Mozart	Flint, MI	2007
<i>Vesperae solennes</i>	W.A. Mozart	Rome, GA	2006

RECITALS

Song of the African Diaspora	Ann Arbor, MI	2020
Ophelia Lieder	Ann Arbor, MI	2020
African American Art Songs	Memphis, TN	2017

Storytime for All	Memphis, TN	2016
Songs of Love, Hope and Grace (reprise)	Macon, GA	2016
Oh! The Drama!...Audition Ready	Memphis, TN	2015
Songs of Love, Hope and Grace	Memphis, TN	2015
Music's Steel Magnolias: Tribute to Women Composers	Memphis, TN	2014
My Beloved...My Fire	Memphis, TN	2013
Songs of Spirit and Love	Hong Kong	2013

AWARDS AND HONORS

Connecticut Alliance for Music, Semi-Finalist	Westport, CT	2016
The Brava!Opera Theater James M. Collier Com., Finalist	San Francisco, CA	2015
Jane Willson Emerging Artist Award	Albany, GA	2014
Artist-In-Residence, LOC & SMA, Opera Memphis	Memphis, TN	2013-17
Leo Rogers Scholarship, Sarasota Opera Guild	Sarasota, FL	2012
MONC Encouragement Award	North Carolina District	2010
William Knight Scholarship Winner	Rome, GA	2006
Regional NATS Competition, First Place	Alabama	2006
MTNA Regionals & YA Competition, First Place	Austin, TX	2006

ENSEMBLES

Exigence	Professional/ACDA (Residency)	North Carolina	2022
Exigence	Professional/ACDA (Residency)	North Carolina	2021
Exigence	Professional/Sphinx	Detroit, MI	2017-
Chorister	First United Methodist Church	Ann Arbor, MI	Soprano Section Leader 2017-19
Chorister	Kirk in the Hills Pres. Ch.	Bloomfield Hills, MI	2007-
<i>La Rondine</i>	Indiana Univ. Opera Theater	Bloomington, IN	2010
<i>Romeo e Juliet</i>	Indiana Univ. Opera Theater	Bloomington, IN	2009
Chorister	Evangelical Community Ch.	Bloomington, IN	Soprano Section Leader 2009-11
<i>Margret Garner</i>	Michigan Opera Theater	Detroit, MI	2008
<i>L'Elisir d'Amor</i>	Michigan Opera Theater	Detroit, MI	2008
Chorister	First Baptist Church	Rome, GA	Soprano Section Leader 2004-06

RECORDINGS

Hal Leonard Studio Recording Artist	2020
Collection of a variety of new works dedicated to the Eugene Rogers Choral Series	
Zeshan B. – Vetted	2017
Label: Minty Fresh	
Funk / Soul, Folk, World, & Country	
Background Vocals	
A Savior from on high	2007
Atlanta, GA: ACA Digital Recording	
Shorter Chorale	
Soloist	

PROFESSIONAL SKILLS

Vocal Repertoire: Materials used for song repertoire are from the Baroque period to 21th Century repertoire. I am careful to choose art songs, spirituals, operatic selections, musical theater and oratorio in languages ranging from English, Italian, French, German and Latin. I also have a working knowledge of African-American popular music.

Foreign Languages: Extensive practice in translations, grammar studies, reading, writing, vocabulary and conversation. My studies consist of French (2 years); Italian (1 year), German (1 year).

Diction: I am proficient in using the International Phonetic Alphabet for English, Italian, French and German languages.

Piano Skills: I am proficient at the intermediate level of piano which includes, lead sheets, hymns, easy to intermediate solo work, chords and some vocal solo music.

SCHOLARLY WORK

PRESENTATIONS

Gullah Diction: Diction for Performances of George Gershwin's *Porgy and Bess*
American Musicological Society-Society of Music Theory
2018 San Antonio, TX

The storytellers and teachers of the Gullah/Geechee nation share a rich intelligence that is not always represented truthfully. While the culture and language is often dismissed as facile, DuBose Heyward found the Gullah culture of Charleston, South Carolina, inspiring. His writings, and novel *Porgy* (1925), introduced this community, and are now recognized as premiere examples of Southern literature. The mesmerizing language is a collection of dialects fused into the only creole language based on the English language. This project focuses on how the Gullah language is presented in George Gershwin's *Porgy and Bess* (1935). As one of the great American operas, it presents problems in terms of representation. The language in the libretto is an approximation based on Heyward's youthful experience with the community, his own Southern dialect, and the proper English in which he wrote. Furthermore, the way in which Gershwin set the text departs from the cadences of the original language, which relies on African traditions instead of American standards. Over time, as the work moved from Heyward's novel, to the theatrical version by his wife, Dorothy Heyward, and the opera collaboration with the Gershwins, the language shifted to what we now call Ebonics rather than a true Gullah representation; this encourages singers to play the characters as unlearned stereotypes. Drawing from the work of Virginia Geraty, and employing Joan Wall's IPA system for singers, this project generates performance options for performers and directors to represent the Gullah nation rightfully, producing an opera that depicts a better interpretation.

UNPUBLISHED COMPOSITIONS

New Year Be Coming: A Gullah Year

- February
- April
- June
- October
- New Yea' Be Comin'

These are from a children's book called *New Year Be Coming: A Gullah Year* by Katharine Boling using selected poems

Micaela K Baranello

University of Arkansas
Assistant Professor
Department of Music
mbarane@uark.edu

Professional Positions

Assistant Professor, University of Arkansas, Department of Music. (August 14, 2017 - Present).

Assistant Professor, University of Arkansas, Department of Music. (August 13, 2017 - Present).

Academic - Post-Secondary, Assistant Professor of Music, University of Arkansas. (2017 - Present).

Academic - Post-Secondary, McPherson/Eveillard Postdoctoral Fellow in Musicology, Smith College. (2015 - 2017).

Academic - Post-Secondary, Visiting Assistant Professor, Music, Swarthmore College. (2014 - 2015).

Education

PhD, Music. Princeton University, 2014.

Professional Memberships

German Studies Association, International. (2016 - Present).

American Musicological Society, International. (2008 - Present).

Awards and Honors

Notable Books of 2021, The Rest is Noise, Scholarship/Research, International, (2021).

Fulbright College of Arts & Sciences Humanities Research Stipend, University of Arkansas, (2018).

New Faculty Commendation for Teaching Commitment, University of Arkansas, (2018).

Media Appearances and Interviews

Magazine, "A Halo of Nostalgia," New York Review of Books. (November 4, 2021).

Radio, "Buch-Tipp," BR-Klassik. (September 26, 2021).

Internet, "The Insurmountable Wall," VAN. (August 27, 2020).

Internet, "A Q&A With Micaela Baranello," The Fulbright Review. (December 2, 2019).

Internet, "Interview: Opera Fayetteville's Founders On Producing Nico Muhly's 'Dark Sisters' in Northwest Arkansas," Operawire. (March 28, 2019).

Newspaper, "Critics pick favorites at upcoming Met Opera season," Associated Press. (September 20, 2016).

Publications

Baranello, M. K. (2021). A King Arthur Rarity is an Apt Way to Return to Opera *New York Times*. <https://www.nytimes.com/2021/07/23/arts/music/bard-summerscape-chausson-opera.html>

Baranello, M. K. (2021). *The Operetta Empire*. Berkeley, California: University of California Press.

Baranello, M. K. (2021). Review of Resonances *Open Textbook Library*. <https://open.umn.edu/opentextbooks/textbooks/resonances-engaging-music-in-its-cultural-context#Reviews>

Baranello, M. K. (2020). Canonical Operetta and the Journey to Prestige. In W. Weber & C. Newark (Eds.), *The Oxford Handbook of the Operatic Canon*. Oxford: Oxford University Press. <https://global.oup.com/academic/product/the-oxford-handbook-of-the-operatic-canon-9780190224202?cc=us&lang=en&>

Baranello, M. K. (2019). *The Operetta Factory*. In D. Scott & A. Belina-Johnson (Eds.), *The Cambridge Companion to Operetta*.

Baranello, M. K. (2019). Offenbach's 'Fabulous Nonsense' Hits Salzburg, With Cancan *The New York Times*. <https://www.nytimes.com/2019/08/09/arts/music/offenbach-orpheus-salzburg.html>

Baranello, M. K. (2019). Singing Love and Dancing War: The Ballo in Il ritorno d'Ulisse in patria. In W. Heller & E. Stoppino (Eds.), *Staging Homer: From Epic to Opera*. Ashgate.

Baranello, M. K. (2019). Requiem *Financial Times*. London:.

Baranello, M. K. (2019). Tosca *Financial Times*.

Baranello, M. K. (2019). Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera, by Gundula Kreuzer *College Music Symposium*. <https://symposium.music.org/index.php/current-issue/item/11418-curtain-gong-steam-wagnerian-technologies-of-nineteenth-century-opera-by-gundula-kreuzer>

Baranello, M. K. (2018). It Was Russia's Most Popular Opera. Then It Disappeared. *The New York Times*. The New York Times. <https://www.nytimes.com/2018/07/20/arts/music/demon-rubinstein-opera-bard.html>

Baranello, M. K. (2018). Staging Opera Ballet. *Journal of the American Musicological Society*, 71(1), 223--226. <http://jams.ucpress.edu/content/71/1/213>

Baranello, M. K. (2018). Four Operas in Berlin Bring the Drama Down to Human Size *The New York Times*. The New York Times. <https://www.nytimes.com/2018/03/30/arts/music/berlin-opera-tristan-barenboim-salome.html>

Baranello, M. K. (2018). Welcoming a Black Female Composer Into the Canon. Finally.. *The New York Times*. <https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html>

Baranello, M. K. (2017). The Crafty Art of Opera: For Those Who Make It, Love It, or Hate It *Notes* (2nd ed., vol. 74, pp. 267--269). <https://www.questia.com/library/journal/1G1-518284299/the-crafty-art-of-opera-for-those-who-make-it-love>

Baranello, M. K. (2017). "Operettendämmerung": Die lustigen Nibelungen and the Failures of

- Wagnerian Operetta. *Opera Quarterly*, 33(1), 28--48. <https://academic.oup.com/oq/article/33/1/28/4562685>
- Baranello, M. K. (2017). In Europe, Opera Takes On Our Time. *The New York Times*. <https://www.nytimes.com/2017/07/21/arts/music/in-europe-opera-takes-on-our-time.html>
- Baranello, M. K. (2017). Limits of Perspective: On Franz Lehár's Operetta *The Land of Smiles* in Zürich (65th ed.). VAN.
- Baranello, M. K. (2017). Review: A 'Rake's Progress' for a Fame-Hungry Internet Age. *The New York Times*. <https://www.nytimes.com/2017/07/09/arts/music/review-a-rakes-progress-for-a-fame-hungry-internet-age.html>
- Baranello, M. K. (2017). Review: 'Carmen,' Boldly Rewritten as Therapy for a Modern Man. *The New York Times*. <https://www.nytimes.com/2017/07/05/arts/music/review-carmen-boldly-rewritten-as-therapy-for-a-modern-man.html>
- Baranello, M. K. (2016). David Brodbeck, *Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna*. *The New Cultural History of Music Nineteenth-Century Music Review* (2nd ed., vol. 13, pp. 344--348). <https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/david-brodbeck-defining-deutschtum-political-ideology-german-identity-and-musiccritical-discourse-in-liberal-vienna-the-new-cultural-history-of-music-oxford-oxford-university-press-2014-xviii365-pp-4500/F2595D8620BB61F233EA6EB105BDDC82>
- Baranello, M. K. (2016). Late Nineteenth-Century Opera and the Curse of the Effective. *Cambridge Opera Journal* (3rd ed., vol. 28, pp. 363--371). <https://www.cambridge.org/core/journals/cambridge-opera-journal/article/late-nineteenthcentury-opera-and-the-curse-of-the-effective/96E622E3FB0D8F3DE207DFC37EE19167>
- Baranello, M. K. (2016). The Swallow and the Lark: Puccini and Viennese Operetta. In A. Schwartz & E. Senici (Eds.), *Giacomo Puccini and His World* (pp. 111--132). Princeton, New Jersey: Princeton University Press.
- Baranello, M. K., Sussman, H. (2016). Viennese Blood: Immigration and Emigration in Viennese Operetta. In M. Bozovic & M. D. Miller (Eds.), *Watersheds: Poetics and Politics of the Danube River* (pp. 53--69). Boston: Academic Studies Press.
- Baranello, M. K. (2016). Operetta. In B. Gustafson (Ed.), *Oxford Bibliographies*. Oxford University Press. <http://www.oxfordbibliographies.com/display/id/obo-9780199757824-0171>
- Baranello, M. K. (2015). Arabella, Operetta, and the Triumph of Gemütlichkeit. *Opera Quarterly*, 31(4), 199--222. <https://academic.oup.com/oq/article-lookup/doi/10.1093/oq/kbv013>
- Baranello, M. K. (2015). Bayreuth Festival, the House That Wagner Built, Stays on Course but Changes. *The New York Times*. <https://www.nytimes.com/2015/08/16/arts/music/bayreuth-festival-the-house-that-wagner-built-stays-on-course-but-changes.html>
- Baranello, M. K. (2015). Updating the House Wagner Built (pp. 8). *The New York Times*.
- Baranello, M. K. (2015). When Cries of Rape Are Heard in Opera Halls. *The New York Times*. <https://www.nytimes.com/2015/07/19/arts/music/when-cries-of-rape-are-heard-in-opera-halls.html>
- Baranello, M. K. (2015). From the Score to the Stage: An Illustrated History of Continental Opera Production and Staging *Notes* (4th ed., vol. 71, pp. 699). <https://www.questia.com/library/journal/1G1-414273160/from-the-score-to-the-stage-an-illustrated-history>

Presentations

- Baranello, M. K., American Musicological Society annual conference, 2021, "The Present and Future of the Music B.A.," American Musicological Society, Virtual. (November 2021).
- Baranello, M. K., Song, Stage and Screen XV, "Hochzeit in Hollywood: The American Film Industry on the Viennese Operetta Stage," virtual, Salzburg, Austria. (June 2021).
- Baranello, M. K., American Society for Eighteenth-Century Studies annual meeting, "Alienation, Diversity, and Regietheater in Die Zauberflöte," American Society for Eighteenth-Century Studies, virtual. (March 2021).
- Baranello, M. K., Mozart Society of America Study Session, "Julie Taymor's Intercultural Zauberflöte," Mozart Society of America, Online. (November 2020).
- Baranello, M. K., American Musicological Society Annual Meeting, "Space Opera: Alienation, Voice, and Colonialism in Sci-Fi Regietheater," American Musicological Society, Online. (November 2020).
- Baranello, M. K., Department of Music Colloquium Series, "Emmerich Kálmán's Die Bajadere and Operetta's Self-Reflexive Exoticism," Duke University, Duke University Department of Music, Durham, NC, United States. (October 30, 2020).
- Baranello, M. K., Opera and Popular Culture, "Space Opera: Alienation, Voice, and Colonialism in Sci-Fi Regietheater," Texas Christian University, Texas Christian University School of Music, Fort Worth, TX, United States. (February 7, 2020).
- Baranello, M. K., The Operatic Canon, "Staging Canons," Royal Opera House and the Guildhall School, Royal Opera House, London, United Kingdom. (October 17, 2019).
- Baranello, M. K., Bard Music Festival: Korngold and His World, "Operetta's America," Bard College, Sosonoff Theater, Annandale-on-Hudson, NY, United States. (August 11, 2019).
- Baranello, M. K., "Kissing Lessons: The Performance of Gender in Viennese Operetta," University of California, University of California, Santa Barbara, CA, United States. (February 15, 2019).
- Baranello, M. K., Colloquium series, "Richard Tauber and the Reproducible Voice in Weimar Berlin," University of California Santa Barbara, University of California Santa Barbara, Santa Barbara, CA, United States. (February 13, 2019).
- Baranello, M. K., Gaiety, Glitz and Glamour, or Dispirited Historical Dregs? A Re-evaluation of Operetta, "The Technological Voice in Weimar Berlin," University of Leeds, Department of Music, Leeds, United Kingdom. (January 11, 2019).
- Baranello, M. K., American Musicological Society Annual Meeting, "Old Man Danube: Emmerich Kálmán's Broadway Exile, 1941-1945," American Musicological Society, San Antonio, TX, United States. (November 2018).
- Baranello, M. K. (Presenter and participant), German Studies Association Annual Meeting, "Liberalism and Its Discontents: Music and Culture in German-Speaking Europe, 1848-1914," German Studies Association, Pittsburgh, PA, United States. (September 2018).
- Baranello, M. K., Twentieth Biennial Conference on Nineteenth-Century Music, "Tu, felix Autriche, nube: Nostalgia and Marriage Plots in First Republic Operetta," Huddersfield, United Kingdom. (July 2018).
- Baranello, M. K., University of Kansas musicology colloquium series, "Operetta, Industry, and

- Leisure in Fin-de-siècle Vienna," University of Kansas, University of Kansas, Lawrence, KS, United States. (February 2018).
- Baranello, M. K., Music and the Middlebrow, "Weimar Kitsch: Franz Lehár's Goethe Operetta," University of Notre Dame International, University of Notre Dame International, London, England. (2017).
- Baranello, M. K., EZ Music, "Audience and Formula in Viennese Operetta," University of California, University of California, Berkeley, CA, United States. (2016).
- Baranello, M. K., "Sexual Violence Onstage," Department of Music and Institute for Research on Women, Gender, and Sexuality, Columbia University, New York, NY, United States. (2016).
- Baranello, M. K. (Panelist), American Musicological Society Annual Meeting, "Sexual Violence Onstage: How Musicologists Promote Resistance in the 21st Century," American Musicological Society, Vancouver, Canada. (2016).
- Baranello, M. K., Literature and Opera Seminar, American Comparative Literature Association, "Text and Authorship in Regietheater," American Comparative Literature Association. (2016).
- Baranello, M. K., Nineteenth Biennial Conference on Nineteenth-Century Music, "Zigeuneroperette: Austro-Hungarian Operetta and Authenticity Reconsidered," Oxford. (2016).
- Baranello, M. K., "Das Land des Lächelns and Phonographic Listening in Late Weimar Berlin," Amherst Department of Music, University of Massachusetts, Amherst, MA, United States. (2015).
- Baranello, M. K., "Operetta Canon Formation and the Journey to Prestige," Department of Music, University of Pennsylvania, Philadelphia, PA, United States. (2015).
- Baranello, M. K., Music of the Stage, "Regietheater," Northeastern University, Northeastern University, Boston, MA, United States. (2015).
- Baranello, M. K., First Transnational Opera Studies Conference, "Regietheater and Disenchantment: The Case of Rusalka," Bologna, Italy. (2015).
- Baranello, M. K., Music and Philosophy Conference, "Regietheater and Disenchantment: The Case of Rusalka," Royal Musicological Association, London, England. (2015).

Contracts, Fellowships, Grants and Sponsored Research

- Baranello, M. K., "Connor Faculty Fellow," Sponsored by University of Arkansas, College/School, \$5,000.00. (July 1, 2020 - June 30, 2021).
- Baranello, M. K. (Primary Investigator), "German Language Grant," Sponsored by Deutsche Akademischer Austauschdienst, Foreign Foundation, \$1,500.00.
- Baranello, M. K., "Open Educational Resources Course Materials Conversion Program," Sponsored by University of Arkansas Libraries, College/School, \$1,500.00. (January 1, 2021 - Present).
- Baranello, M. K., "AMS PAYS 75 Grant," Sponsored by American Musicological Society, Foundation, \$3,360.00.

Exhibits and Performances

Performance, Concert, Operetta's America, Invitation, Completed, Fisher Center, Sosnoff Theater, Annandale-on-Hudson, NY, United States. (August 11, 2019).

Performance, Opera, as Marketing Director, Dark Sisters, Large Group/Ensemble, Completed, Walton Arts Center, Fayetteville, AR, United States. (March 29, 2019 - March 30, 2019).

Research Activity

"Alienation and Regietheater" (On-Going/Working Paper). (April 15, 2021).
Article on race in The Magic Flute to be presented at the American Society for Eighteenth-Century Studies conference in St. Louis in March

"Schubert on Stage and Screen" (On-Going/Working Paper). (March 2021).
Chapter in "Schubert in Context," under contract with Cambridge University Press

"Franz Lehár's Friederike and the Weimar Middlebrow" (On-Going/Working Paper). (2020).
Article in progress about Franz Lehár's operetta Friederike (1928) and middlebrow art of Weimar Berlin

"Old Man Danube: Viennese Operetta's Broadway Exile" (On-Going/Working Paper). (2020).
Article in progress about Viennese operetta composers' work on Broadway in the 1940s

"Space Opera" (Writing Results). (February 7, 2020).
Conference paper for Opera and Popular Culture conference at Texas Christian University

Teaching Innovation and Curriculum Development

New Course. MUHS 5973: Bibliography and Research Methods. August 2021 - Present.
New course taken over from Dr. Kim Teal

New Course. MUHS 3713: History of Opera. January 2021 - Present.
New course for new musicology curriculum

Open Educational Resources (OER). Affordable/OER Course Redesign Workshop. January 2021 - March 2021.
Redesigned MLIT 1003H for OER textbook

New Technology. Post-Secondary Education, MUHS 5903. August 2020 - December 2020.
I created a series of video lectures for this graduate course using Adobe Premiere Pro. See COVID Impact Statement and Teaching Statement for more information.

New Course. Post-Secondary Education, MUHS 3703. June 2020 - December 2020.
I designed a new course with a completely new format. I describe this in detail in my teaching statement.

New Method of Pedagogy. Post-Secondary Education, MUHS 5903. March 2020 - May 2020.
I taught MUHS 5903 online in Spring 2020.

Curricular Development. MUHS 3703 Tweaks for Inclusivity. 2018.
I adopted a new edition of Taruskin/Gibbs's The Oxford History of Western Music, which required revising some portions of the class. I also joined a collective of faculty who teach early music courses to share efforts to make courses more diverse and inclusive. My particular target was greater inclusivity of Hispanic and Latinx repertoires: I designed a new class on music in New Spain (Mexico) and invited guest Cristi Catt, visiting with the World Music Ensemble, to speak to the class.

Curricular Development. MUHS 5903 Design. 2018.

My seminar on opera performance (spring 2018) was entirely new, which I suppose counts as curricular development. I created this course as a kind of middle ground between a survey and a topics seminar: it covered a broader variety of topics than most seminars but spent much longer on each topic than a survey would. It gave students experience with a wide variety of repertoires and kinds of scholarship related to operatic performance. I have included the syllabus of this course with this update because I believe it exemplifies the kinds of topics courses I would like to further develop. In the future, I'm going to work to include more writing earlier in the semester (something I am implementing in my Spring 2019 seminar).

Redesign Exam. Grad Music History Placement Exam Redesign. 2018.

Together Dr. Teal and I redesigned the graduate placement exam, moving from a multiple choice test based on one particular textbook (which we don't even use) to a more holistic exam which allowed students to show their strengths and weaknesses whatever their background. The questions are more open-ended and the listening asks students to identify styles rather than particular pieces of music. We also revised the study guide to correspond with the new exam. The passage rate was around the same as the old exam's (around 50%), but the new exam gives us a much better sense of the incoming students' abilities and establishes our goals for their musicology work from the beginning.

Revise Existing Course. MUHS 4623 Redesign. 2018.

I completely redesigned the learning goals and structure of MUHS 4623, Music History Review, to align more closely with larger Musicology Division emphasis on skills and critical thinking and place a much greater emphasis on performance practice. The old course, a one-semester survey, attempted to do so many things in one semester that it did none of them very well and had the tendency to utterly overwhelm the students and further convince them that music history was a game of dates and names and that they were not very good at it. Its brevity also had the effect of reinscribing the kind of simplified, teleological histories which I hope graduate students will be able to move away from, not inhale in their first semester. The new course is much more in line with current work in music history pedagogy. It is a thematic, non-chronological introduction to ways of thinking about music history with an emphasis on the ways musicological work can interact with performance. This emphasis made performers more invested in the course and the slower pace enabled us to discuss and explore topics in more depth. It also includes a more traditional, chronological early music unit due to most incoming graduate students' weakness in this area. The assignments emphasize writing and application of concepts. When working on this redesign, I spoke with colleagues who teach this course at Rice University and West Virginia University, though I primarily based the new course on my experiences with the Arkansas students and the abilities evident on their placement exams. I believe this was a successful change; students were more engaged and despite the small sample size my evaluations went way up. I was also much happier with the work students did in the semester and the curiosity and enthusiasm they brought to class.

Teaching Experience

MLIT 1003, EXPERIENCING MUSIC, 1 course.
MLIT 1003H, HONORS EXPERIENCING MUSIC, 2 courses.
MUHS 3703, MUSIC IN WESTERN CIVILIZATION, 12 courses.
MUHS 3713, TOPICS IN MUSICOLOGY, 1 course.
MUHS 4253, CAPSTONE PROJECT SEMINAR, 5 courses.
MUHS 4623, MUSIC HISTORY REVIEW, 3 courses.
MUHS 5253, SPECIAL TOPICS IN MUSIC, 1 course.
MUHS 5903, SEMINAR IN MUSICOLOGY, 6 courses.
MUHS 5973, BIBLIOGRAPHY/METHODS RSCH SEMINAR, 1 course.
MUSC 3923H, HONORS COLLOQUIUM, 2 courses.

Directed Student Learning

"Graduate Comps." (December 2021).
Advised: Gloria Deveraux

"Grad Recital." (December 2021).
Advised: Gloria Deveraux

"Grad Comps." (May 2021).
Advised: Jude Balthazar

"Graduate Comps." (May 15, 2021).
Advised: Hannah Lastra

"Still Dreaming of You: Selena's Discourse with and Continuing Impact on American Musical Culture." (August 15, 2020 - May 15, 2021).
Advised: Hannah Lastra

"Grad Recital." (April 2021).
Advised: Jude Balthazar

"Graduate Recital." (April 2021).
Advised: Theodore Rulfs

"Recital Committee." (October 2020).
Advised: Jude Balthazar

"Musical Theater." (January 2020 - May 2020).
Advised: Hannah Lastra

"Master's Comprehensive Exam." (2019).
Advised: Dennese Adkins

"Master's Comprehensive Exam." (2019).
Advised: Morgen Cavanah

"Comprehensive Exams." (2019).
Advised: Sara Remoy

"Master's Recital." (2019).
Advised: Samantha Canon

"Master's Recital." (2019).
Advised: Morgen Cavanah

(May 2018).
Advised: Taylor Merrow

Non-Credit Instruction Taught

Guest Lecture, Smith College. (2016).

Guest Lecture, Swarthmore College. (2015).

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New Course. MUHS 5973: Bibliography and Research Methods. August 2021 - Present.
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Revise Existing Course. MUHS 4623 Redesign. 2018.
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new course is much more in line with current work in music history pedagogy. It is a thematic, non-chronological introduction to ways of thinking about music history with an emphasis on the ways musicological work can interact with performance. This emphasis made performers more invested in the course and the slower pace enabled us to discuss and explore topics in more depth. It also includes a more traditional, chronological early music unit due to most incoming graduate students' weakness in this area. The assignments emphasize writing and application of concepts. When working on this redesign, I spoke with colleagues who teach this course at Rice University and West Virginia University, though I primarily based the new course on my experiences with the Arkansas students and the abilities evident on their placement exams. I believe this was a successful change; students were more engaged and despite the small sample size my evaluations went way up. I was also much happier with the work students did in the semester and the curiosity and enthusiasm they brought to class.

Faculty Development Activities Attended

TFSC Workshop, "Becoming a Student Ready University: Achieving Equity in Student Learning and Success," Teaching and Faculty Support Center, Fayetteville, AR, United States. (September 2019).

Teaching Camp, "Teaching Camp on Mount Magazine." (August 2018).

Seminar, "'The Future of the Liberal Arts Music Curriculum,'" Grinnell College," American Association of Liberal Arts Colleges, Grinnell, IA, United States. (April 2016).

University Service

Area Coordinator, Musicology Area. (August 15, 2021 - Present).

Member, Advisory Council. (August 15, 2021 - Present).

Member, Executive Committee. (August 15, 2021 - Present).

Member, Honors Council. (August 1, 2021 - Present).

Chair, BA Committee. (August 2020 - Present).

Library Liaison, Department of Music. (September 1, 2017 - Present).

Fall 2021 Recital and Comps Committees, Department of Music. (December 1, 2021 - December 15, 2021).

Concert Talk, University Symphony Orchestra. (December 6, 2021).

Member, Recital Committee. (March 1, 2019 - September 1, 2021).

Voice Search Committee Member, Voice Search. (May 1, 2021 - June 15, 2021).

Search Committee Member, Musicology Lecturer Search. (April 1, 2021 - May 30, 2021).

Member, SHE Committee. (February 2020 - May 30, 2021).

Member, DEI Committee. (January 2020 - May 30, 2021).

Spring 2021 Comps and Recital Committees, Department of Music. (January 1, 2021 - May 15, 2021).

Presenter, "Organizing Your Research", Graduate Students. (October 2020).

Member, Commencement Committee. (May 2020).

Recruiter, Graduate recruiting fair, AMS. (2017 - October 2018).

Thesis poster session faculty guest, Honors College. (2017 - October 2018).

Guest Speaker, Music Living Learning Community, UA. (February 2018).

Interviewer, Music Talks with Caroline Shaw, Smith College. (2017).

Library Liaison, University of Arkansas. (2017).

Library Liaison, Smith College. (2016 - 2017).

Committee Member, Curriculum Committee, Smith College. (2015 - 2017).

Professional Service

Committee Member, American Musicological Society Council. (September 1, 2021 - Present).

Committee Chair, American Musicological Society. (January 1, 2020 - Present).

Committee Member, Communications Committee, American Musicological Society. (November 1, 2019 - November 1, 2021).

Conference-Related, American Musicological Society Southwest Chapter. (September 1, 2021 - September 30, 2021).

Conference-Related, American Musicological Society. (March 1, 2021 - March 30, 2021).

Programming consultant, lecturer, and dramaturg, Bard Music Festival, Korngold and His World operetta program. (2019).

Committee Member, "Gaiety, Glitz, and Glamour, or Dispirited Historical Dregs? A Re-Evaluation of Operetta," Conference, Leeds. (January 2019).

Session Chair, Twentieth Biennial Conference on Nineteenth-Century Music. (2018).

Blogger, Likely Impossibilities. (October 2018).

Peer Reviewer, Dutch Academy of Advanced Study research fellowship. (2017 - October 2018).

Clarinetist and volunteer section coach, Smith College Wind Ensemble. (2015 - 2017).

Coordinator, AMS-New England chapter meeting. (2016).

Session Chair, "What We Talk About When We Talk About New Music," Conference. (2016).

Editorial & Review Activities

"Opera Quarterly", Reviews Editor, incoming, International. (October 1, 2021 - Present).

"Opera Quarterly", Editorial Board Member. (2021 - Present).

"Journal of Austrian Studies", Invited Manuscript Reviewer, International. (October 1, 2021 - October 2021).

"Austrian Studies", University of Nebraska Press, Invited Manuscript Reviewer. (2020).

"Cambridge Opera Journal", Cambridge University Press, Invited Manuscript Reviewer, International. (2020).

"Opera Quarterly", Oxford University Press, Invited Manuscript Reviewer. (2020).

"Cambridge Opera Journal", Cambridge University Press, Invited Manuscript Reviewer. (2019).

"Opera Quarterly", Oxford University Press, Invited Manuscript Reviewer. (2019).

"The Oxford History of Western Music, College Edition", Oxford University Press, Invited Manuscript Reviewer, International. (2019).

Journal of the American Musicological Society, Invited Manuscript Reviewer. (2017).

Public Service

President, Opera Fayetteville, Fayetteville, AR. (April 2020 - Present).

Board Member, Opera Fayetteville, Fayetteville, AR. (February 1, 2019 - Present).

Activity to Bridge Campus and Community, Opera Fayetteville, Fayetteville, AR. (March 2018 - Present).

Organizer, Postcards from Opera Fayetteville, Fayetteville, AR. (September 2020 - January 2021).

Susumu Watanabe, D.M.A.

Curriculum Vitae

1540 Garret Lane #302, Lincoln Nebraska 68512

Phone: +1 (857) 231-1850 Email: susmusicjp@gmail.com

Education

- 2020 Doctor of Musical Arts in Jazz Composition
University of Nebraska, Lincoln, Nebraska
Dissertation: Concertante for Sho and Jazz Orchestra
- composition study with Tom Larson
- 2010 Master of Arts in Music Composition
Queens College, City University of New York, New York, NY
- composition study with Hubert Howe and Jeff Nichols
- 2002-2004 Graduate study of Music in Jazz Composition and Arranging
University of Massachusetts, Amherst, MA
- composition study with Jeff Holmes and Frederick Tillis
- 2001 Bachelor of Music in Jazz Composition
Berklee College of Music, Boston, Massachusetts
- composition study with Greg Hopkins and Phil Wilson
 - conducting study with David Callahan and George Monseur
 - trumpet study with Charles Lewis Jr. and Jeff Stout
- 1995 Bachelor of Engineering in Electric Engineering
College of Engineering
Nihon University, Koriyama, Fukushima, Japan

Teaching Experience

- 2020-present Adjunct Instructor
Concordia University, Nebraska
- Teaching Orchestration and Arranging Class, MU303
- 2017-2020 Graduate Teaching Assistantship
University of Nebraska-Lincoln
- Director of the UNL Big Band, MUDC-353B
 - Coaching a small jazz ensemble, MUEN-344Y

- 2002-2004 Graduate Teaching Assistantship
University of Massachusetts, Amherst
- Director of the UMASS Jazz Lab Ensemble
 - Assistant Director of the UMASS Jazz Ensemble I/Studio Orchestra
 - Coaching small jazz ensemble
 - Teaching composition and arranging class

Invited Lecture, Band Clinic and Masterclass

- June 2019 Lecture “Composition, Improvisation and Creative Process”.
Tokai University, Kanagawa, Japan
- June 2019 Jazz Orchestra Clinic “Jazz Orchestra Performance Practice”.
National Dong Hwa University, Hualien, Taiwan
- June 2019 Concert Band Clinic “Jazz and Popular Music Performance Practice”.
Kyoto Prefectural Nanyo Junior and Senior High School, Kyoto, Japan
- December 2017 Concert Band Clinic “Jazz and Popular Music Performance Practice”.
Ensemble Liberte Wind Orchestra, Saitama, Japan
- January 2015 Concert Band Clinic “Jazz and Popular Music Performance Practice”.
Yamato Municipal Tsuruma Junior High School, Kanagawa, Japan
- March 2014 Lecture “Style, Form and Cultural Linkage”.
Tokyo Metropolitan Nishi High School US Study Tour, Boston,
Massachusetts
- July 2011 Masterclass “Jazz Composition and Performance Practice”.
Senzoku Gakuen College of Music, Kanagawa, Japan

Academic Honor

- 2017-present Hixson-Lied Graduate Fellow, University of Nebraska, Lincoln, Nebraska
- 2017-present Graduate Teaching Assistantship, University of Nebraska, Lincoln, Nebraska
- 2002-2004 Graduate Teaching Assistantship, University of Massachusetts, Amherst,
Massachusetts

2001 Magna Cum Laude Graduate Honor, Berklee College of Music, Boston, Massachusetts

Award

2020 Ida M. Vreeland Award in Music, Glenn Korff School of Music, Hixson-Lied College of Fine and Performing Arts, University of Nebraska-Lincoln

2017 First prize of the National Symphonic Jazz and Pops Composition Contest for Wind Ensemble, Symphonic Jazz and Pops Contest, Japan

2011 First prize of the NBA Young Composers Jazz Composition Contest, National Band Association

2001 Toshiko Akiyoshi Jazz Composition Award, Berklee College of Music

2000 Clark Terry Trumpet Award, Berklee College of Music

Publication

2018 Watanabe, Susumu. *With All Sails Set* for wind orchestra (score and parts). Nexus Music Publications, Inc. Shizuoka, Japan

2011 Tokyo Brass Art Orchestra, Watanabe, Susumu (Music Director, Conductor, Composer, Producer). *Antiphonemics: TBAO plays music of Susumu Watanabe* (CD album). Susmusic Records, Tokyo, Japan.

2006 Tillis, Frederick. Transcribed and arranged by Watanabe, Susumu. *Festival Journey* for solo percussion and wind ensemble. P&P Publications, Amherst, Massachusetts

Commission

2017 *A/2017 UI* for small jazz ensemble, commissioned by University of Nebraska-Lincoln Faculty Jazz Ensemble, Lincoln, Nebraska

2013 *Divertimento* for flute, clarinet, piano and marimba, commissioned by Kanazu Artist Village Art Festival, Fukui, Japan

- 2012 *Luminescence* for orchestra, commissioned by Quincy Symphony Orchestra directed by Yoichi Udagawa, Quincy, Massachusetts
- 2004 *Two Scenarios* for trombone, trumpet and contra bass, commissioned by Ariel Templeton and Yasu Suzuki, University of Massachusetts, Amherst, Massachusetts
- 2003 *Please Refrain from Talking to Operator While the Vehicle is in Emotion*, commissioned by the Fun Brothers' Workshop Big Band directed by Kenya Sagara, Tokyo, Japan (2003)

List of Selected Works

Composition for jazz orchestra

- 2020 *Concertante* for sho and jazz orchestra
- 2019 *Lazuli Cherenkov*
- 2018 *NOCTILUX*
- 2017 *With All Sails Set*
- 2006 *Pasacalle*
- 2005 *Wintrair*
- 2003 *Duodecim*
- 2003 *Antiphonemics*
- 2003 *Please Refrain from Talking to Operator While the Vehicle is in Emotion*
- 2002 *H. A. S. '02*
- 2001 *Clown Croon Clone*
- 2001 *Calling Birds, Shining Forest*
- 2001 *Ricercar*
- 2000 *Another Short Piece*
- 2000 *Dawn in Blue*

Arrangement for jazz orchestra, studio orchestra and small jazz ensemble

- 2012 *Cantata No. 118* (Johann Sebastian Bach)
- 2010 *So Many Stars* (Sergio Mendes)
- 2007 *Summer Night* for four trumpets (Harry Warren)
- 2005 *Pinocchio* (Wayne Shorter)
- 2004 *Andantino* (Georgio Gasolini)
- 2004 *My Man's Gone Now* (George Gershwin)
- 2003 *ProctactiNaima* for small jazz ensemble (John Coltrane)
- 2003 *Make Our Garden Grow* (Leonard Bernstein)
- 2002 *Country Band March* (Charles Ives)

- 2002 *Rhapsody in Blue* (George Gershwin)
- 2002 *All or Nothing at All* (Arthur Altman)
- 2001 *Orange was the Color of Her Dress, Then Blue Silk* (Charles Mingus)
- 2001 *Self-Portrait in Three Colors* (Charles Mingus)
- 2001 *Holly Holy* for studio orchestra (Neil Diamond)
- 2001 *I am I Said* for studio orchestra (Neil Diamond)
- 2000 *Peace* (Horace Silver)
- 2000 *A Child is Born* (Thad Jones)

Composition for orchestra

- 2012 *Luminescence*
- 2005 *Antiphonemics*

Arrangement and transcription for orchestra

- 2007 *Des pas sur la neige* from *Preludes, Book I* (Claude Debussy)
- 2003 *Guia pratico, O ciranda, o cirandinha* (Heitor Villa-Lobos)
- 2001 *Tango* from *Espana* (Isaac Albeniz)

Composition for wind orchestra

- 2017 *With All Sails Set*
- 2016 *Darn in Blue*
- 2010 *Radiant*

Arrangement and transcription for wind ensemble

- 2006 *Festival Journey* (Frederick Tillis)

Composition for chamber ensemble and solo instrument

- 2018 *Kombinatorik* for percussion trio and contrabass
- 2018 *Klados* for two voices
- 2017 *A/2017 U1* for small jazz ensemble
- 2013 *Divertimento* for flute, clarinet, piano and marimba
- 2010 *Concert Piece* for string quintet
- 2008 *Toccata Serena* for chamber ensemble
- 2006 *Two Bagatelles* for oboe, violin, violoncello and harp
- 2006 *Folk Waltz* for chamber ensemble
- 2004 *Concert Piece* for brass quintet
- 2004 *Two Scenarios* for trombone, trumpet and contra bass
- 2002 *Green* for trumpet and piano
- 2001 *Suite* for piano

Arrangement and transcription for chamber ensemble

- 2012 *Agnus Dei* from *Mass in B minor* for brass ensemble (Johann Sebastian Bach)
- 2003 *Fugue in G minor, BWV 578* for four trumpets (Johann Sebastian Bach)
- 2002 *Scherzo* (Charles Ives)
- 2002 *Remembrance* (Charles Ives)
- 2002 *Fugue* (Charles Ives)

Performance Experience

- 2020 Presenting *Gagaku: Japanese Imperial Court Music* and a world premiere of *Concertante for sho and jazz orchestra*, at Kimball Recital Hall, University of Nebraska-Lincoln on March 8, 2020. Nebraska Governor Pete Ricketts and first lady Susanne Shore attended.
- 2019-2020 Music Director, UNL Big Band, University of Nebraska-Lincoln, Lincoln, Nebraska
- 2006-present Artistic Director, Tokyo Brass Art Orchestra, Tokyo, Japan
- 2012-2013 Music Director, Bay Colony Brass, Watertown, Massachusetts
- 2011 Guest Conductor, The U.S. Army Field Band Jazz Ambassadors, Midwest Clinic, Chicago, Illinois
- 2011 Guest Conductor, The U.S. Army Field Band Jazz Ambassadors, Fort George Meade, Maryland
- 2005-2006 Guest Conductor, Composer, Vermont Jazz Center Big Band, Brattleboro, Vermont
- 2000-2006 Music Director, Fenway Brass Art Orchestra, Boston, Massachusetts
- 2002-2004 Music Director, Jazz Lab Ensemble, University of Massachusetts, Amherst, Massachusetts
- 2002-2004 Assistant Director, Jazz Ensemble I/Studio Orchestra, University of Massachusetts, Amherst, Massachusetts

Recorded Composition

- 2018 *Klados* for two voices, Tokuhiro Doi, Clarinet, Studio Dede, Tokyo, Japan
- 2018 *With All Sails Set* for wind orchestra, Japan Ground Self Defense Force Eastern Army Band, Lieutenant Commander Yoshiyuki Kato, Conductor, JGSDF Camp Asaka, Tokyo, Japan
- 2011 *Antiphonemics: TBAO plays music of Susumu Watanabe* (CD album), Tokyo Brass Art Orchestra, Susumu Watanabe, Conductor, Susmusic Records, Tokyo, Japan

Professional Experience

- 2006-present Artistic Director, Tokyo Brass Art Orchestra, Tokyo, Japan
- 2013-present Program Coordinator, GPI US, Boston, Massachusetts
- 2017-2018 Concert and Production Staff, Kimball Recital Hall, University of Nebraska-Lincoln, Nebraska
- 2014-2015 US Regional Representative, Kyoto Gakuen University, Kyoto, Japan
- 2003-2011 Editor, Arranger, P&P Publications, Amherst, Massachusetts
- 2004-2006 BMI Jazz Composer's Workshop
New York City, NY
- 2003 Resident Composer, The Fun Brothers' Workshop, Tokyo, Japan
- 2001 Arranger, Nick Foster Entertainment, Burlingame, California
- 2000-2001 Arranger, Willow Entertainment Agency, Boston, Massachusetts
- 1995-1998 Tour Manager and Coordinator, Hara Music Office, Tokyo, Japan

Membership

- 2017-present International Society of Jazz Arrangers & Composers
- 2011-present Jazz Education Network

Contact Information

Email

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Address

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15221

Phone

412-613-5825

Nationality

American

Link

www.thgcpgh.org

Skills

- Teamwork
 - Leadership
 - Problem-Solving
 - Teach/Taught Courses in Voice, Conducting, African American Sacred Music History
 - Teach/Taught Courses in Gospel Music History
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RESUME' /CV Dr. Herbert Jones

Choral Conductor, Choral Music Educator, Choral Clinician/Adjudicator, Minister of Music

Choral Music Conductor, Clinician, and Specialist in African American Sacred Choral Music, Liturgical Dance, and Choral Music Education.

Experience

Falcon, MS
1971-1973

Choral Director & Music Department Head
Falcon Junior High School

Jackson, MS
1973-1979

Director, Upward Bound Project & Choral Director, Upward Bound Project
The Piney Woods School

Grand Forks, ND
1988-1990

Director, Black Cultural Center & Instructor of Ethnomusicology
University of North Dakota

Lorman, MS
1990-1994

Director of Choral Activities & Instructor of Voice
Alcorn State University

Piney Woods, MS
1997-2000

Choral Director & Music Department Head
The Piney Woods School

Pittsburgh, PA
2009- 2010

Music Coordinator
The Neighborhood Academy

Pittsburgh, PA
2010- 2013

Music Faculty
Community College of Allegheny County

Pittsburgh, PA
2013 - Present

Minister of Music

Bethany Baptist Church

Oversee the entire Music & Fine Arts Ministries within the church. Coordinate all music activities.
2017 - Present

Humanities/Music/Fine Arts Area Head

Center For Urban Biblical Ministry, Geneva College, Pittsburgh Campus
7418 Penn Avenue, Pittsburgh, PA 15208

Head, Humanities, Music, and Fine Arts. Teach Courses in Humanities, Music, Fine Arts. Coordinate and schedule Zoom Panel Discussions that features local, regional, and national guests, work closely with the Executive Director of the Center, the Board of Directors, local churches, schools, and colleges to collaborate with the Humanities Area.

National
1971 to Present

Choral Clinician & Festival Adjudicator

2008-2013

Founder/Director

The Pittsburgh Gospel Choir (Official Gospel Choir, City of Pittsburgh)

2013-Present

Founder/Director

The Heritage Gospel Chorale of Pittsburgh

Education

2006-2008

D.A./D.M.A.

University of Mississippi
University, MS

2000-2004

M. Mus, Choral Conducting, Choral Music Education

University of Mississippi
Pittsburgh, PA

1980-1984

M. Divinity, Theology, Music, Sacred Dance

Pittsburgh Theological Seminary
Pittsburgh, PA

1973-1974

M.S., Counseling Psychology, Guidance & Counseling

Jackson State University
Jackson, MS

1984

Ph.D. Studies, Ethnomusicology

University of Pittsburgh
Pittsburgh, PA

Honors & Awards

Distinguished Alumni in Specialized Ministry, Pittsburgh Theological Seminary
Outstanding Choral Scholar, Ole Miss
Episcopal Choral Scholar
Distinguished Church Musicians in America
50 Men of Excellence Award, Pittsburgh Courier
Outstanding Choral Music Educator, The Piney Woods School
Outstanding Teacher of the Year (Dual Years)
Residential Scholar, Ole Miss
Award for Excellence in Choral Music Education & African American Choral Music

Publications

" THE AFRICAN-AMERICAN SPIRITUAL AND GOSPEL SONG: THE MUSICAL CONTRIBUTIONS OF MOSES GEORGE HOGAN, COMPOSER AND ARRANGER" (Doctoral Dissertation)

"Make A Joyful Noise" (Publication on Music & The African American Worship Experience, Academic Division, Gospel Music Workshop of America)

"Making Music Makes You Smarter" (The Mozart Effect), Mississippi Music Teachers Association Publication (MMTA/ACDA)

"Music in the African American Church: Sermon in Song"

"Afrocentric & Eurocentric Choral Technique in Gospel Music"

Alan Robert Gosman

University of Arkansas
Associate Professor
Department of Music
(479) 575-5764
agosman@uark.edu

Professional Positions

Associate Professor, University of Arkansas, Department of Music. (August 18, 2014 - Present).

Associate Professor, University of Arkansas, Department of Music. (August 17, 2014 - Present).

Education

PhD, Music Theory. Harvard University, 2000.

Media Appearances and Interviews

Radio, "Connecting Musical Threads," Ozarks at Large, KUAF. (August 13, 2019).

Radio, "KUAF Arts Beat: Infringing on Peoples' Environments Through Sidewalk Concerts," Ozarks at Large, KUAF. (July 30, 2019).

Newspaper, "Sounds Of Summer: Concert series expand across Northwest Arkansas," NWA Democrat-Gazette. (May 26, 2019).

Newspaper, "Taking The Arts Outdoors: Corridor would change Fayetteville cityscape," NWA Democrat-Gazette. (December 23, 2018).

Radio, "Fayetteville Considers Parking Lot's Future," Ozarks at Large, KUAF. (December 17, 2018).

Publications

Gosman, A. R. (in press). Take It Away: How Shortened and Missing Sections Energize Rondo Forms. TBD.

Gosman, A. R. (2020). The Prometheus Theme and Beethoven's Shift from Avoidance to Embrace of Possibilities. *The New Beethoven: Evolution, Analysis, Interpretation* (pp. 123–47). Rochester, NY: University of Rochester Press. <https://boydellandbrewer.com/the-new-beethoven.html>

Gosman, A. (2019). Beethoven and the Search for Beginnings (translated as Beethoven und die Suche nach dem Anfang). *Beethoven: Welt. Bürger. Musik* (pp. 90-). Cologne: Wienand Verlag. <https://www.wienand-verlag.de/Programm/Neue-Buecher/Beethoven-Welt-Buerger-Musik.html?noloc=1>

Gosman, A. R. (2018). Program Committee Report. Winter 2018 Society for Music Theory Newsletter (1st ed., vol. 41, pp. 12–14). https://societymusictheory.org/files/SMT.NL_.41.1.pdf

Gosman, A. R. (in press). The Prometheus Theme and Beethoven's Shift from Avoidance to Embrace of Possibilities. *Festschrift for Lewis Lockwood*. University of Rochester Press.

Gosman, A. R. (2018). Finding One's Place: Music Scrambles and Formal Function. In R. Lumsden & J. Swinkin (Eds.), *Norton Guide to Teaching Music Theory* (1 edition ed., pp. 38--55). New York: W. W. Norton & Company.

Gosman, A. R. (2017). Response to Barbara Barry's "Quasi una fantasia". Boston University. <http://www.bu.edu/beethovencenter/files/2017/12/Gosman-Response-to-Barry-BU.pdf>

Presentations

Gosman, A. R., Beethoven Perspectives: International Conference, "Beethoven's Reception of Other Music and Musicians: Conception and Introduction," Beethoven-Haus Bonn, Beethoven-Haus Bonn, Bonn, Germany. (February 14, 2020).

Gosman, A. R., Society for Music Theory and American Musicological Society Joint National Conference, "Take It Away: How Shortened and Missing Refrains Energize Rondo Forms," Society for Music Theory and American Musicological Society, San Antonio, TX, United States. (November 3, 2018).

Gosman, A. R., "From Dungeon to Moonlit Night: Beethoven's Sketches for Fidelio and Schumann's "Mondnacht"," University of Arkansas Music Theory Society, Fayetteville, AR, United States. (April 19, 2018).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in E-Flat Major Quartet, Op. 127, "Respondent to Barbara Barry's 'Spiral Time and the Paradigm of Persuasion: Re-Contextualizing Beethoven's E-Flat Major Quartet, Op. 127'," Beethoven Center, Boston University, Boston, MA, United States. (April 11, 2018).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in C# minor, Op. 131, "Respondent to Barbara Barry's Paper 'Invisible Cities and Imaginary Landscapes quasi una fantasia: on Beethoven's Op. 131,'" Beethoven Center, Boston University, Boston, MA, United States. (April 5, 2017).

Gosman, A. R., Utopian Visions and Visionary Art Conference, "The Prometheus Theme and Beethoven's Avoidance and Embrace of Possibilities," Internationales Forschungszentrum Kulturwissenschaften and the Wien Museum, Vienna, Austria. (March 16, 2017).

Gosman, A. R., Beethoven's Creative Vision International Conference, "Page Folds in the 'Eroica' Sketchbook: Keeping the Whole in View," Israel Institute for Advanced Studies at the Hebrew University, Hebrew University, Jerusalem, Israel. (November 15, 2016).

Gosman, A. R., Beethoven's Creative Vision International Conference, "The 'Prometheus' Theme and the End of the Story?," Israel Institute for Advanced Studies at the Hebrew University, Hebrew University, Jerusalem, Israel. (November 14, 2016).

Gosman, A. R., New Beethoven Research International Conference, "Before its Time: Beethoven's Experiments with the Dominant Key Early in Sonata-Form Movements," Vancouver, British Columbia, Canada. (November 3, 2016).

Gosman, A. R., Beethoven Symposium on Beethoven's String Quartet in Bb Major, Op. 130 and the Grosse Fuge, Op. 133, "Respondent to David Levy's Paper "On the Essential Unity of Beethoven's Op. 130 +/-133"," Beethoven Center, Boston University, Boston, MA, United States. (April 12, 2016).

Exhibits and Performances

Performance, Solo Piano Recital, Solo, Completed, Stella Boyle Recital Hall, University of Arkansas, Fayetteville, AR, United States. (February 4, 2021 - Present).

Video Production, Video, Video to accompany "Eroica": Reconstruction of Beethoven's Compositional Process, Commission, In Progress, Cologne, Germany. (February 12, 2020 - Present).

Performance, Violin and Piano Duo, Max Bruch - Kol Nidrei, Op. 47, Invitation, Completed, Temple Shalom, Fayetteville, AR, United States. (September 15, 2021).

Performance, Solo Piano Performance, Invitation, Completed, Online - Jane B. Mendel Tikkun Olam Event, AR, United States. (May 23, 2021).

Performance, Solo Piano Recital, Solo, Completed, Butterfield Trail Village, Fayetteville, AR. (September 16, 2020 - October 2020).

Performance, Duet for Violin and Piano, Max Bruch, Kol Nidrei, Op. 47, Two-Person, Commission, Completed, Fayetteville, AR, United States. (September 24, 2020 - September 27, 2020).

Reconstruction of Beethoven's Compositional Process for New Orchestral Piece, Orchestra Piece, »Eroica«-Skizzen Eine Rekonstruktion des Kompositionsprozesses, Large Group/ Ensemble, Commission, Completed, Kölner Philharmonie (2000-person concert hall), Cologne. (February 2018 - September 19, 2020).

Performance, Solo Piano Performance, Brahms's Variations and Fugue on a Theme by Handel, Op. 24, Solo, Commission, Completed, Live at the Five & Dime (Video instead of live performance), AR, United States. (September 16, 2020).

Video Soundtrack, Create soundtrack for video., In Progress, Kölner Philharmonie (Cologne, Germany), Cologne, Germany. (April 2018 - 2019).

Performance, Bruch's Kol Nidrei, Op. 47, Two-Person, Completed, Temple Shalom, Fayetteville, AR, United States. (October 8, 2019).

Performance, Max Bruch, Kol Nidrei, Op. 47, Completed, Temple Shalom, Fayetteville, AR, United States. (September 18, 2018).

Performance, Max Bruch, Kol Nidrei, Op. 47, Completed, Temple Shalom, Fayetteville, AR, United States. (September 29, 2017).

Performance, Faculty Showcase Concert, Robert Schumann, Dichterliebe (1–9), Completed, Faulkner Performing Arts Center, University of Arkansas, Fayetteville, AR, United States. (January 22, 2017).

Research Activity

"When Does the Nineteenth Century Begin?...and Other Musical Questions About Beginnings" (On-Going/Working Paper). (2014 - Present).

Teaching Innovation and Curriculum Development

Revise Existing Degree Program. Post-Secondary Education, B.A. in Music. September 2019 - December 2019.

Worked with Kim Teal in particular to revise the B.A. in Music degree. The new program is better suited to people double majoring and caters to students with a wider variety of musical

interests. I submitted the program changes in CourseLeaf and presented the revised program to UCPC, which approved the changes.

Curricular Development. Post-Secondary Education, Music Education Degrees. January 2019 - December 2019.

Reorganized the layout of Music Education programs into two concentrations with two tracks each. Was involved with determining the new curriculum for these concentrations and tracks. These changes incorporated the Student Teaching within the degree programs, as well as several other smaller changes to keep the number of credit hours at 126. My work also included working with Alice Griffin on the degree changes, submitting the revised programs to CourseLeaf and presenting the changes to UCPC, where they were approved.

Design Changes to the Syllabus. 2018.

I continued to design changes to the syllabus of our Basic Musicianship class that should aid retention in freshman year and beyond

Revise Existing Course. Music Theory Curriculum. 2018.

Spring 2018 marked the spring semester unveiling of the revised music theory curriculum that Elizabeth Margulis and I developed. I was encouraged that our two new offerings—Music Perception and Jazz Analysis—were both extremely popular, with many students taking them even if they were not required to. Music Perception met its cap of 20 students and Jazz Analysis exceeded the cap and had 22 students. I also believe that these new options give students the opportunity to embrace the theoretical approaches that are most relevant to their educational path. I also believe that these options will better engage students and aid in retention

Teaching Experience

MUTH 1003, BASIC MUSICIANSHIP, 6 courses.

MUTH 1603, MUSIC THEORY I, 7 courses.

MUTH 2603, MUSIC THEORY II, 7 courses.

MUTH 3603, 18TH CENTURY COUNTERPOINT, 6 courses.

MUTH 3613, FORM & 20TH CENT TECHNIQUES, 1 course.

MUTH 477V, SPEC TOPICS MUSC THEORY, 1 course.

MUTH 498V, SENIOR THESIS, 3 courses.

MUTH 5343, ANALYTICAL TECHNIQUES, 2 courses.

MUTH 577V, SPEC TOPICS MUSC THEORY, 1 course.

MUTH 599V, MUSIC THEORY INDEPENDENT STUDY, 1 course.

Directed Student Learning

(December 2021 - Present).

Advised: Nathan Alexander

"Ambiguity in Schumann's Drei Fantasiestücke, Op. 73 for clarinet and piano." (August 2021 - Present).

Advised: Kaleigh Alwood

"An Analysis of Shostakovich's Prelude Op. 34, No. 11." (January 2018 - April 2019).

Advised: Alexandra Rouw

"Crossmodality in the Perception of Pitch Height." (January 2019 - April 24, 2019).

Advised: Alexandra Rouw

(2018).

Advised: Felipe Antonio

"Mutual Cueing between Melodies and their Rhythms." (2018).

Advised: Prashant Anand

"The Effect of Social Contextual Cues on Music Preference." (2014 - October 1, 2018).

Advised: Paden Green

(February 8, 2018).

Advised: Florencia Zuloaga

Non-Credit Instruction Taught

Beethoven Sketches, Guest Lecture, Peabody Conservatory of Music, 21 participants. (October 24, 2020).

Teaching Innovation and Curriculum Development

Revise Existing Degree Program. Post-Secondary Education, B.A. in Music. September 2019 - December 2019.

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Faculty Development Activities Attended

Technical Training, "Overview of Digital Measures Application." (October 2019).

Technical Training, "Overview of Digital Measures Application," UITS. (August 2019).

University Service

Committee Member, University Program Review Committee. (November 25, 2020 - Present).

Committee Member, Bachelor of Arts Committee. (August 18, 2020 - Present).

Music Director, Live at the Five & Dime Concert series. (April 2018 - Present).

Coordinator, Music Theory Area Coordinator. (2016 - Present).

Committee Member, Curriculum Committee. (2015 - Present).

Committee Member, Grade Appeal Committee. (2015 - Present).

Revising Personnel Document. (October 6, 2020 - October 15, 2020).

Committee Member, Personnel Committee. (2018 - 2019).

Committee Member, Advisory Committee. (2015 - December 2019).

Associate Chair, Department of Music. (2016 - December 23, 2019).

Coordinator, Jazz Area Coordinator. (2016 - 2018).

Committee Chair, Assistant Professor in Musicology Search Committee. (2016).

Committee Member, Administrator Position in Music Department Office Search Committee. (2016).

Committee Member, Assistant Professor in Music Education Search Committee. (2016).

Committee Member, Assistant Professor in Music Theory Search Committee. (2016).

Committee Member, Instructor in Musicology Search Committee. (2016).

Committee Member, Operations Coordinator for Community Music School Search Committee. (2016).

Committee Member, Personnel Committee. (2015 - 2016).

Committee Member, Visiting Assistant Professor in Music Education Search Committee. (2015).

Professional Service

Committee Chair, Nominating Committee for Music Theory Midwest. (September 29, 2020 - Present).

Committee Member, Society for Music Theory Annual Meeting Ad Hoc Committee. (2017 - 2020).

Program Coordinator, Conference Program Organizer and Session Chair for Beethovenhaus Celebration of the 250th Anniversary of Beethoven's Birth, Bonn. (2016 - February 14, 2020).

Advisor, Society for Music Theory. (April 2019 - November 2019).

Participant, Norton Guide to Teaching Music Theory Q and A session. (November 2018).

Roundtable Participant, Beethoven's String Quartet in E-Flat Major, Op. 127. (April 2018).

Committee Chair, Society for Music Theory Program Committee. (2016 - 2017).

Committee Member, Society for Music Theory 40th Anniversary Committee. (2016 - 2017).

Committee Member, Society for Music Theory Program Budget Subcommittee. (2016 - 2017).

Committee Member, Society for Music Theory Workshop Committee. (2016 - 2017).

Local Arrangements Chair, Music Theory Midwest. (2016).

Committee Member, Society for Music Theory Program Committee. (2015 - 2016).

Chairperson, Music Theory Midwest. (May 2016).

Editorial & Review Activities

"From "Radical Blunders" to Compositional Solutions: A Form-Functional Perspective on Beethoven's Early Eroica Continuity-Sketches", Beethoven Journal, Invited Article Reviewer, International. (January 6, 2021 - May 14, 2021).

"(Re)Inventing the (Hi)Story by Doing. Beethoven's Formal Explorations in the first Allegro of his Eighth Symphony in Light of the Sketches and the Analysis", Music Theory Online, Invited Journal Reviewer, International. (July 2020 - March 2021).

"Music Theory Online", Society of Music Theory, Invited Manuscript Reviewer, National. (August 17, 2020).

Intégral, Editorial Board Member. (2007 - 2017).

"Program and Abstracts", Fortieth Annual Meeting of the Society for Music Theory, Editor, General. (November 2017).

Journal of Musicology, Ad Hoc Reviewer. (2016).

Jake Hertzog, Ph.D.
guitarist/educator/scholar

2278 N Gooseberry Lane, Fayetteville AR, 72704
Cell: 217-621-8635 | jakehertzogjazz@gmail.com | www.jakehertzog.com

Profile: Highly experienced guitarist, music educator and current jazz area coordinator at University of Arkansas, Fayetteville with significant multi-genre performance experience, teaching jazz, classical, and rock guitar, jazz improvisation, composition/arranging, theory and ensembles to undergraduate and graduate students. Active modern jazz band leader with seven critically acclaimed albums, has headlined at the Montreux Jazz Festival and Blue Note. Commercial songwriter, producer, and bandleader with major label experience, radio hits in jazz, rock, R&B and dance. Major label music industry experience. Has recorded and performed with Randy Brecker, Ivan Neville, Barry Altschul, Corey Glover. Author of jazz instructional articles for Guitar Player and guitar technique book for Hal Leonard. Researcher in are higher music education, creative economies, organizational studies, and entrepreneurial learning. Bridge builder between music industry and higher education institutions.

Academic Administrative Experience

Jazz Area Coordinator - University of Arkansas (2019-Present)

- Manage concerts, guest artists, course scheduling, and budget requests
- Lead eight faculty in guiding program direction and curricular development
- Advise jazz concentration students through the program
- Oversee jazz rehearsal and recording spaces on campus
- Co-wrote all plan approval documents for submission to NASM
- Represent jazz program institutionally and regionally

Recording and Music Industry Committee, Chair, (2018-Present), University of Arkansas

- Coordinating program design for online and on-campus music industry certificate involving famous guest instructors.
- Produced and administered a \$20k recording project at regional studio for the department of music. Completed on time and on budget; four albums showcasing students and faculty.

College Teaching Experience

University of Arkansas, Fayetteville, AR, Jazz Area Coordinator, Assistant Professor of Guitar, 2022-Present

University of Arkansas, Fayetteville, AR, Jazz Area Coordinator, Senior Instructor of Guitar, 2019-2021

- MUAC 4401, 4411 - Jazz improvisation III & IV
- MUEN 4471, 5471 - Advanced jazz improvisation V & VI
- MUIN 4563/5563 – Artist Development
- MUIN 2011 – Contemporary Commercial Songwriting

University of Arkansas, Fayetteville, AR, Instructor of Guitar, 2016-2018

- MUAP 1501-5501 - Applied guitar for guitar majors, undergraduate and graduate

- MUEN 1501-5501 - Ensembles including R&B ensemble and Singer/Songwriter ensemble
- MUPD 477v - Independent studies for advanced undergraduates in music business and guitar/jazz pedagogy
- Redesigned guitar curriculum with multiple emphases on classical, jazz and contemporary commercial styles
- Collaborated with faculty to design U of A jazz program, created six semester jazz improvisation curricula for the new jazz concentration
- Worked with faculty and administrators to create new facilities and acquire new equipment for guitar and jazz majors
- Worked to bring in numerous guest artists including Grammy-winning jazz musicians
- Produced all-department major recording initiative at regional studio
- Currently advising music entrepreneurship student organizations,
- Created partnerships between the department of music and numerous regional music organizations including studios, record labels, sound companies, publishing companies and non-profits, to the benefit of faculty and students

Turku Conservatory of Music, Artist-In-Residence, Turku, Finland, 2014

- Taught four-day intensive program for undergraduates in jazz/pop departments
- Delivered advanced masterclass in jazz guitar focusing on harmonic improvisation, duo playing and guitar trio with rhythm section
- Conducted four ensemble workshops in jazz and contemporary pop music on arranging elements in pop performance, listening and group interaction in jazz setting and Indian karnatic rhythmic exercises for all instruments
- Directed clinics for jazz vocalists on showmanship in performance, lyric interpretation and leading a rhythm section

Brazosport College, Artist-In-Residence, Lake Jackson, TX, 2014, 2010

- Taught four-day residencies for undergraduates and advanced high school students
- Coached college level big band and combo on group sound, blending, improvisation ideas in structured settings and repertoire
- Conducted sessions for five regional high school big bands on stylistic issues, bebop improvisation, ensemble performance and critical listening skills
- Guest directed Texas Region 17 High School All Star Big Band in works by Thad Jones, Pat Metheny and Duke Ellington
- Taught workshop on ensemble playing, developing an artistic philosophy, careers in music and improvisation techniques for jazz and non-jazz styles

Swarnabhoomi Academy of Music, Jazz Guitar Faculty, Chennai, India, 2013

- Collaboratively designed a broad undergraduate contemporary performance curriculum in a two-year certificate program along with school president and board
- Taught college level courses in music theory, jazz improvisation, songwriting and jazz composition, plus guitar specific group labs in sight-reading, and improvisation
- Taught 20 private lessons per week
- Directed jazz and rock ensembles in music from Metheny, Parker, Zeppelin, Satriani
- Taught a music business class on promotion, touring, social media, record labels

- Former students have gone on to study at Berklee College of Music, Royal Academy of Music in London and professional success in Indian music industry

Women In Jazz Festival, Artist In Residence, Halle, Germany 2012

- Invited as special guest performer and instructor for three-day program for talented young musicians selected from all over Germany
- Focus was jazz composition and performance for small and medium size ensembles

Selected Clinics/Masterclasses

Arkansas Region VI & Region IX High School All All-Region Clinician, 2020

- Conducted multiple virtual jazz workshops on improvisation and career development.

Arkansas Region VII High School All Star Jazz Band, 2018

- Directed all-star high school big band in rehearsal and concert with a variety of repertoire

Arkansas All-State Music Conference, 2018

- Presented workshop for high school band directors on jazz guitar and rhythm section pedagogy and rehearsal techniques

Northeastern State University, Tahlequah, Oklahoma, 2017

- Taught performance workshop focusing on jazz improvisation, composition and ensemble performance

University of Arkansas, Fayetteville, Arkansas, 2017

- Guest lecture on the historical development of jazz fusion at the Black Music Symposium

Jazz At Lincoln Center Educational Outreach, NYC

- Taught undergraduate and graduate CUNY students the history of jazz fusion, with live performances, April 2016. This program included 90% students from minority and economically disadvantaged backgrounds.

EMU - Education Musical (Conservatory), Guest Clinician, La Plata, Argentina, December, 2015

- Taught undergraduate and graduate students in the jazz and contemporary music program
- Workshop focused on jazz guitar, jazz guitar in a duo setting, modern rhythmic ideas
- Special emphasis given to modern jazz improvisation and chromatic counterpoint

Espacio de Musica e Imagen, Guest Clinician, San Luis, Argentina, December, 2015

- Worked with undergraduate and professional jazz and pop guitarists
- Focused on jazz guitar, 20th century harmonic applications in jazz and rhythms
- Special emphasis given to improvisation techniques for modern jazz

Tampere Music School, Guest Clinician, Tampere, Finland, November, 2015

- Taught with undergraduate, graduate students and professionals
- Focused on jazz styles, small ensemble playing ensemble and harmony

Turku Conservatory of Music, Guest Clinician, Turku, Finland, November 2015

- Workshop for the jazz and pop departments, vocal and rhythm section students
- Focus on ensemble performance, fronting a band, arranging for medium ensemble

Cornish College for the Arts, Guest Artist, Seattle, Washington, October, 2012

- Taught a jazz guitar masterclass for advanced undergraduate guitarists
- Coached and played with students the contrast improvisation method, right hand hybrid technique, and harmonic concepts such as structure, function and density
- Conducted multiple virtual jazz workshops on improvisation and career development.

Professional Service

- Education Committee, Recording Academy, Memphis Chapter. Appointed. Organize mentorship programs and institutional relationships. (2020-Present)
- Northwest Arkansas Film Commission. Appointed. Music industry representative. (2019-Present)
- Recording Academy District Advocate, Team Captain. Appointed. (2019)
- City of Fayetteville Arts Council, Vice Chair. Appointed. Advisory body to city government on arts economy policy and curation. (2018-Present)

Institutional Service

- Futures Committee, Department of Music. Long-range planning. (2020-Present)
- Bachelor of Arts Committee, Department of Music, manages the B.A. degree. (2020-Present)
- Diversity, Equity, and Inclusion Committee, Department of Music. Dedicated to DEI issues in the department. (2020-Present).
- Concerts and Recitals Committee, Department of Music. Revised scheduling policies. (2018-2019)

Grants Received

National Science Foundation, I-CORPs Program Phase II – Commercial development grant.

\$5000. Continued funding and mentorship for commercialization of music data analytics technology. January 2021. Co-PI.

National Science Foundation, I-CORPs Program Phase I – Commercial development grant.

\$3250. Grant and mentorship for commercialization of music data analytics technology. September 2020. Co-PI.

National Science Foundation, Professional Awareness, Advancement, and Development Program Fellowship. Music Data Analytics. Fellowship and funding to develop activities for graduate students in STEM. July 2020. PI.

University of Arkansas, \$75,000. The 21st Century Music Industry: Imagining a New Role For Higher Education. January, 2020. Internal Grant to establish a student-run record label. Co-PI.

University of Arkansas, \$75,000. Experimental Performance Research Ensemble. January, 2020. Internal Grant multi-media performance research. Co-PI.

Conference Presentations

Hertzog, J. B. (June, 2021). *The Songwriters Ensemble*. Association for Popular Music Education, Detroit, MI.

Hertzog, J. B. (June, 2021). *An academic freedom framework for 21st century popular music education*. Accepted. Pop 10! talk at the Association for Popular Music Education, Chicago, IL.

Hertzog, J. B. (October, 2020). *Almost famous: Entrepreneurial pedagogy in higher music education*. Lecture presented at the Society for Arts Entrepreneurship Education, Virtual.

Performance Experience - Selected Venues Played

Jazz Clubs

The Blue Note, NYC
Scullers Jazz Club, Boston, MA
The Jazz Kitchen, Indianapolis, IN
Nighttown, Cleveland, OH
Iridium, NYC
Herr Neilsen, Oslo, Norway
Blue Frog, Mumbai, India
J.J.Smyths, Dublin, Ireland
Dizzy's Club at Lincoln Center, NYC
Dr. Jimmy, Buenos Aires, Argentina
Windmills Craftworks, Bangalore, India
Duet, Tulsa, OK

Rock Clubs and Arenas

Nassau Colosseum, Nassau, NY
Metro Park, Billings, MT
Matthews Arena, Boston, MA
The Cutting Room, NYC
Brooklyn Bowl, NY
Brighton Music Hall, Boston, MA
Myth, Saint Paul, MN
The Bitter End, NYC
World Cafe Live, Philadelphia, PA
Viper Room, Los Angeles, CA
Lucille's, (BB Kings), NYC
Whiskey A Go Go, Los Angeles, CA

Television

Good Morning America
The Today Show
The View
AOL Sessions
Fox Morning Show
CW Morning Show
Nickelodeon Kids Choice Awards

Festivals

Montreux Jazz Festival, Switzerland
Salo International Jazz Festival, Finland
Edinburgh Guitar Festival, Scotland
World Music Festival, Hyderabad, India
Women In Jazz, Halle, Germany

Ellnora Guitar Festival, Urbana, IL
Cape Cod Jazz Festival, MA
Sunset Session, San Deigo, CA
Caramoor Jazz Festival, Katonha, NY
Highlights in Jazz, NYC

Theaters and PACs

House of Blues, Chicago IL, Boston, MA, Dallas, TX, Orlando, FL, New Orleans, LA,
Hollywood, CA,
Grammercy Theater, NYC
Theater of The Living Arts, Philadelphia, PA
Malmitalo Concert Hall, Helsinki, Finland
Highline Ballroom, NYC
National Theater, Amman, Jordan
The Gothic Theater, Denver, CO
The Filmore West, San Francisco, CA
Irving Plaza, NYC
Wexford Arts Center, Ireland
Krannert Center, Urbana, IL
The Clarion Theater, Lake Jackson, TX
Muhammad Ali Center, Louisville, KY
Smithsonian Institute, Washington, DC
Rice Theater, Houston, TX

Guitar Publications

Guitar University, Royal Press, *In Press*, anticipated 2022

- Jazz theory book aimed at guitarists focusing on fretboard harmony and improvisation

Guitar SFX, Hal Leonard, 2018

- Innovative guitar textbook in the Sound Effects Series, focusing on acoustic and electric effects for guitarists of all levels and styles

Guitar Player - The leading national guitar magazine for 40 years, print circulation ~200K and international newsstand and online presence, 2010-13

- Created jazz guitar instructional column called "Hey Jazz Guy"
- Contributed 30 articles to 30 monthly issues
- Articles focused on educating guitarists of all backgrounds and experience levels in jazz technique, theory, improvisation and repertoire, answered jazz questions from readers
- Developed and filmed companion video series for YouTube and GuitarPlayer.com
- Created instructional jazz website: www.heyjazzguy.com

Academic Publications

Hertzog J. (In-Press). The great generalization: Organizational adaptation strategies as entrepreneurship in higher music education. *Artivate*

Hertzog, J. (2021). Remixed, remastered: Organizational adaptation in higher music education. [Doctoral dissertation, University of Arkansas, Fayetteville] <https://www.proquest.com/dissertations->

Selected Jazz/Classical Discography

Stringscapes- A Portrait of the World in Nylon and Steel, Jake Hertzog, Classical Suite for Two Guitars featuring Yishai Fisher, Fretmonkey Records, 2018

Well Lit Shadow, Jake Hertzog, Solo Electric Guitar Classical Suite, Self-Released, 2016

Beyond The Standard Model, vol I, Jake Hertzog, Guitar, Bass, Drums, Self-Released, 2015

Throwback, Jake Hertzog, Guitar, Bass, Drums, Trumpet, Zoho, 2013

Culturversey, Victor Jones, Guitar, Bass, Drums, Keyboards, Vocals, Programming, Desire Records, 2012

Awaken, Anne Lieberwirth, Guitar, Bass, Drums, Firebird Records, 2012

Evolution, Jake Hertzog, Guitar, Bass, Drums, Buckyball, 2011

Unscripted, Cindy Bradely, Guitar, Trumpet, Bass, Drums, Keyboards, Saxophones, Trippin' N' Rhythm, 2011

Flights, Falls, Holger Scheidt, Guitar, Bass, Drums, Alto Sax, Konnex Records, 2011

Patterns, Jake Hertzog, Guitar, Bass, Drums, Buckyball, 2010

Chromatosphere, Jake Hertzog, Guitar, Bass, Drums, Piano, Self-Released, 2009

Selected Rock Discography

Dual Passport - EP - Lesly Reynaga, Guitarist, Co-Producer, self-released by artist, 2018

Live at Rockwood Music Hall - The Young Presidents, MKM Entertainment, 2018

"Break Away" Single - The Young Presidents, Producer, MKM Entertainment, 2017

Firehorse - The Young Presidents, MKM Entertainment, 2016

"Loner" Single - The Young Presidents, MKM Entertainment, 2015

Resilience II, CJ Seven, Producer, Butterfly Records, 2015

"Aware Alive Awake" Single - Sariah, Writer, and Co-Producer, Reigning Heart Records, 2015

"Time" Single - The Young Presidents featuring Ivan Neville, Co-Writer, MKM Entertainment, 2014

Coalition, The Young Presidents featuring Corey Glover, Adam Ezra, Blondie Chaplin, Ivan Neville

“We The People” Single - The Young Presidents featuring Corey Glover, MKM Entertainment, 2012

“Unacceptable You” Single -The Young Presidents featuring Corey Glover, MKM Entertainment, 2012

Freedom of Speech, The Young Presidents, MKM Entertainment, 2011

Hey Guy, Hey Guy, Nbino Records, 2010

Almost Everything... Wakey! Wakey!, Family Records, 2010

Education

University of Arkansas, Doctor of Philosophy in Higher Education, Fayetteville, AR, 2021

Dissertation: *Times They Are a-Changin': Investigating Organizational Adaptation in Higher Music Education*

Manhattan School of Music, Master of Music in Jazz Performance, NYC, 2016

Berklee College of Music, Bachelor of Music in Guitar Performance, Boston, MA, 2007

Private Guitar Studies

Richie Hart

Oren Fader

Mick Goodrick

Rick Peckham

Chris Rosenberg

Jazz Improvisation Studies

Terri Lyne Carrington

Hal Crook

Dave Leibman

Joe Lovano

Dave Samuels

Awards and Honors

Outstanding Doctoral Student, College of Education and Health Professionals, University of Arkansas, 2022.

Individual Artist Fellowship Award for Classical Composition, Arkansas Arts Council, 2018

President's Award, Manhattan School of Music, NYC, 2015

Citation for Outstanding Musicianship, International Association of Jazz Educators, NYC, 2007

Berklee Guitar Department Achievement Award, Boston, MA, 2007 & 2006

Grand Prize Winner, Montreux Jazz Guitar Competition, Montreux, Switzerland, 2006

Congressional Commendation, The "Roads To You Tour" Los Angeles, CA, 2006

William Leavitt Memorial Scholarship, Berklee College Music, Boston, MA, 2005

Professional Memberships

The Recording Academy

Jazz Education Network
Association of Popular Music Educators
Society for Arts Entrepreneurship Education

Joon Park

University of Arkansas
Assistant Professor
Department of Music
joonpark@uark.edu

Professional Positions

Assistant Professor, University of Arkansas, Department of Music. (August 15, 2016 - Present).

Assistant Professor, University of Arkansas, Department of Music. (August 14, 2016 - Present).

Academic - Post-Secondary, Adjunct Instructor, University of Oregon. (2015 - 2016).

Academic - Post-Secondary, Graduate Teaching Fellow, University of Oregon. (2010 - 2015).

Education

PhD, Music, Jazz Performance. University Of Oregon, 2015.

Professional Memberships

Society for Music Theory. (2016 - Present).

American Musicological Society. (2016 - 2018).

Awards and Honors

2021 Connor Faculty Fellowship, Robert and Sandra Connor, Scholarship/Research, University, (2021).

Remote/Hybrid Faculty Teaching Commendation, University of Arkansas, Teaching, University, (2020).

New Faculty Commendation for Teaching Commitment, University of Arkansas, (2017).

Outstanding University Graduate Scholar in Music, (2015).

SOMD Outstanding Graduate Scholar in Music Theory, (2015).

Media Appearances and Interviews

Television, "Celebrating Asian Pacific American Heritage Month," Good Day NWA, KNWA. (May 13, 2021).

Radio, "Jazz Expands at University of Arkansas," Ozarks at Large. (August 22, 2019).

Publications

Park, J. (in press). Schoenberg's War Years. a chapter in a book. Cambridge University Press.

Park, J. (2020). Analyzing Schoenberg's War Pieces as Satire and Sincerity: a Comparative

- Analysis of Ode to Napoleon Buonaparte and A Survivor from Warsaw. *Music Theory Online*, 26(4). <https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.park.html>
- Park, J. (in press). Score, Record, and Byte: Influence of Musical Medium on Analysis.
- Park, J. (2016). Figured Bass as 'Hollowed-Out' Lead-Sheet Chord Symbols. *Engaging Students*, 4. <http://flipcamp.org/engagingstudents4/essays/park.html>
- Park, J. (2016). Reflection on (and in) Strunk's Tonnetz. *Journal of Jazz Studies*, 11(1), 40-64.

Presentations

- Park, J., Society for Music Theory National Meeting, "'Isang Yun's String Theory: Hauptton Technique and Flowing Lines'," Analysis of World Music Interest Group, Online. (November 4, 2021).
- Park, J., Arkansas Philharmonic Youth Orchestra Class, "Music as Water: Listening to Asian-European Hybridity: Analyzing Isang Yun, and Toshio Hosokawa," Arkansas Philharmonic Youth Orchestra, Thaden's Performing Arts Center, Bentonville, AR. (November 1, 2021).
- Park, J., 2021 Chamber Music on the Mountain Summer Festival, "How to Be a Responsible Listener: Exploring Creative Interpretation through Jennifer Higdon's American Canvas," Chamber Music on the Mountain, Mount Sequoyah, Fayetteville, AR. (July 27, 2021).
- Park, J., 2021 Fayetteville Jazz Festival, "How to Be a Responsible Jazz Listener," 2021 Fayetteville Jazz Festival, Fayetteville Public Library, Fayetteville, AR. (April 24, 2021).
- Park, J. (Co-Organizer), Michaelson, G. (Co-Organizer), National Joint Meeting for the Society for Music Theory and American Musicological Society, "Rethinking the Referent in Analyses of Improvisation," Society for Music Theory, American Musicological Society, virtual meeting, United States. (November 8, 2020).
- Park, J. (Presenter), Society for Music Theory Virtual Conference 2020, "The Problem of Invisible Transcribers: Towards a Materialist View of the Referent," Society for Music Theory, virtual. (November 8, 2020).
- Park, J., Improvisation Interest Group meeting, Society for Music Theory Annual Meeting, "The Death of the Improviser and the Multiplicity of Improvisation," Improvisation Interest Group, Columbus, OH, United States. (November 9, 2019).
- Park, J., SotonMAC 2019, "Making Sense of Hosokawa's Vertical Time," Society for Music Analysis, University of Southampton, Southampton, United Kingdom. (July 29, 2019).
- Park, J., "Making Sense of Hosokawa's Vertical Time," South Central Society for Music Theory, Louisiana State University, Baton Rouge, LA, United States. (March 2019).
- Park, J., Music between China and the West in the Age of Discovery, "Clear and Muddy Notes: Water as Conceptual Basis for Chinese Music Music between China and the West in the Age of Discovery," Chinese University of Hong Kong, Chinese University of Hong Kong, Hong Kong, China. (May 15, 2018).
- Park, J., Instruments of Music Theory, pre-AMS Conference, "Calligraphy as a Conceptualizing System of Traditional Chinese and Korean Musical Pitches," History of Music Theory Interest Group, Eastman School of Music, Rochester, NY, United States. (November 9, 2017).
- Park, J., Society for Music Theory (SMT) Annual Meeting, "Theorizing Outside Playing in Jazz," Society for Music Theory (SMT), Arlington, VA, United States. (November 2, 2017).

Park, J., Ninth European Music Analysis Conference, "Score, Recording, and Bytes: Influence of Music Medium on Analysis," Ninth European Music Analysis Conference, University of Strasbourg, Strasbourg, France. (June 29, 2017).

Park, J., Annual Meeting for the West Coast Conference of Music Theory and Analysis, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," West Coast Conference of Music Theory and Analysis, University of Victoria, British Columbia, Canada. (April 22, 2017).

Park, J., Annual Meeting for Rocky Mountain Society for Music Theory, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," Rocky Mountain Society for Music Theory, University of Utah, Salt Lake City, UT, United States. (April 8, 2017).

Park, J., Annual Meeting for Music Theory Society of the Mid-Atlantic, "Chord-Scale Misalignment: Towards a Contextual Definition of Dissonance in Jazz," Music Theory Society of the Mid-Atlantic, Catholic University of America, Washington, DC, United States. (March 24, 2017).

Park, J., Global Histories of Music Theory, "Pitch-Pipes and the Monochord: Technological Influences in East Asian and Western Conceptualizations of Musical Pitches," Hayman Center for the Humanities, Hayman Center for the Humanities, Columbia University, New York City, NY, United States. (February 20, 2017).

Park, J., American Musicological Society (AMS) and Society for Music Theory (SMT) Joint Meeting, "Long Dissonances and the Metaphors of Musical Work," American Musicological Society (AMS) and Society for Music Theory (SMT), Vancouver, Canada. (November 2016).

Exhibits and Performances

Performance, Jazz Piano Performance, 2022 Arkansas Trumpet Workshop, Small Group/Ensemble, Completed, Faulkner Performing Arts Center, Fayetteville, AR, United States. (March 6, 2022).

Performance, piano performance, University of Arkansas Jazz Program Presents: The Blue Note Era, Small Group/Ensemble, Completed, University of Arkansas Black Box Theater, Fayetteville, AR. (November 18, 2021).

Performance, Collaborative Performance with Schola Cantorum, Orange Colored Sky, Large Group/Ensemble, Completed, Faulkner Performing Arts Center, Fayetteville, AR. (October 14, 2021).

Performance, Keyboard, UA Faculty Jazz and Unzaa, Completed. (2017 - 2018).

Performance, Keyboard, Faculty Jazz Ensemble. (December 23, 2017).

Performance, Oregon Bach Collegium, Completed. (2014 - 2015).

Performance, Oregon Bach Collegium. (2012 - 2015).

Performance, University of Oregon Jazz Combo, Completed. (2010 - 2015).

Research Activity

"The Problem of Invisible Transcribers: Towards a Materialist View of the Referent" (On-Going/Working Paper). (November 2020 - Present).

I organized a session and presented a paper as a part of the session during the national meeting of the Society for Music Theory. I solicited the other presenters in the session to have a joint submission of our talks to a journal, possibly Music Theory Online. We are currently working on the first draft.

"Theorizing Jazz's Outside Playing" (On-Going/Working Paper). (November 2020 - Present).

The submission received "Revise and Resubmit." After the resubmission, the changes made according to one reviewer's comments were disapproved by the other reviewer. I am suspicious of the decision as the disapproving comments showed potential signs of bias (relating to the author's English ability). As this draft has been professionally proofed by many scholars prior to the submission, I am skeptical whether the reviewer was following the double-blind protocol. I am reworking the draft to send it to a different journal.

"Embodied Meaning of Meaningless in Musica Enchiriadis" (On-Going/Working Paper). (March 2020 - Present).

This project is partially based on the chapter from my dissertation. I am reworking this from the perspective of embodied cognition.

"Stop Asian Hate: HanSori Pays Tribute to Victims of Atlanta Shooting" (Complete). (April 2021).

I arranged a popular Korean song "Ummaya, Nunaya" for an ensemble of violin, viola, cello, piano, and voice. Our school's Korean music faculty ensemble "HanSori" performed it to commemorate the victims of the Atlanta Spa Shooting.

The performance is available here.

<https://www.youtube.com/watch?v=aJgFDLPHvwl>

"Calligraphic Listening: Making Sense of Hosokawa's Vertical Time" (On-Going/Working Paper). (February 2020 - 2020).

I presented the paper at the Society for Music Analysis in Southampton, UK.

Teaching Innovation and Curriculum Development

Individual Study Courses. MUTH477v. August 2021 - December 2021.

I met with Sophia Lopez during Fall 2021. We read two books, Paolo Freire's *Pedagogy of the Oppressed* and David Sudnow's *Ways of the Hand*. In addition, we worked together on realizing basso continuo on sight. For the final, she answered some essay questions relating to the readings and we played one movement from the Violin Sonata by *Elisabeth Jacquet de la Guerre* in front of Dr. Tomoko Kashiwagi.

Individual Study Courses. MUTH477v. August 2021 - December 2021.

I provided individual study for Kevin Ryan Miller for Fall 2021. We read the pedagogical theory of Paolo Freire and analyzed Antonín Dvořák's "American" String quartet.

Additional Graduate Section for Jazz Analysis. MUTH599v. January 2021 - April 2021.

I took on six graduate students for my Jazz Analysis course for Spring 2021. Here are the students' names.

Deveraux, Gloria Marie

Joseph, James Jessey

Martin, Ryan T

Pham, Miranda Ngoc

Roper, Quintin Alexander

Yang, Xiao

Individual Study Courses. August 2020 - December 2020.

I conducted an individual study with John Lee. We read together various philosophical and

music-theoretical texts. At the end of the semester, he wrote an essay relating to the topics we had covered.

Curricular Development. Analytical Technique. August 2019.

This is the first time for me to teach this course so I developed the curriculum to reflect not only the Schenkerian analysis (which was the course's main topic), but also the recent criticism of the Schenkerian analysis and different analytical techniques that incorporates embodiment theory and conceptual metaphor theory.

Curricular Development. Jazz Concentration preparation. 2018.

Teaching Experience

MUTH 1603, MUSIC THEORY I, 1 course.
MUTH 2603, MUSIC THEORY II, 4 courses.
MUTH 3613, FORM & 20TH CENT TECHNIQUES, 6 courses.
MUTH 3723, JAZZ ANALYSIS, 3 courses.
MUTH 3733, FUNCTIONAL JAZZ PIANO, 1 course.
MUTH 4612, ORCHESTRATION, 6 courses.
MUTH 477V, SPEC TOPICS MUSC THEORY, 4 courses.
MUTH 477VH, HNRS SPEC TOPIC MUSIC THEORY, 1 course.
MUTH 498V, SENIOR THESIS, 2 courses.
MUTH 5343, ANALYTICAL TECHNIQUES, 2 courses.
MUTH 5612, ORCHESTRATION, 1 course.
MUTH 5623, PEDAGOGY OF THEORY, 2 courses.
MUTH 5643, ANALYSIS OF 20TH CENTURY MUSIC, 2 courses.
MUTH 599V, MUSIC THEORY INDEPENDENT STUDY, 4 courses.

Directed Student Learning

(January 23, 2020 - May 7, 2020).

Advised: Kevin Humes

(January 21, 2020 - May 5, 2020).

Advised: Van Powell

(August 26, 2019 - December 11, 2019).

Advised: Elizabeth Parry

"Cadential Denial in Wagner's Lohengrin." (August 26, 2019 - December 11, 2019).

Advised: Stephen Hunt

(May 2018).

Advised: Van Powell

Mentoring

Van Powell (Graduate Student). Approx. 5 hours. 2019.

Lauren Shepherd (Graduate Student). Approx. 5 hours. 2018.

Teaching Innovation and Curriculum Development

Individual Study Courses. MUTH477v. August 2021 - December 2021.

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Curricular Development. Jazz Concentration preparation. 2018.

Faculty Development Activities Attended

TFSC Workshop, "Creating Safe Spaces for Discussion," TFSC. (April 2019).

University Service

Advocate, Campus Sexual and Relationship Violence Center. (August 2021 - Present).

Committee Member, BA committee. (August 17, 2020 - Present).

James Joseph's Recital Jury. (April 2021).

Xiao Yang's Recital Jury. (March 2021).

committee member, Prashant Anand's Master's degree committee. (November 2020 - December 2020).

Committee Member, DEI committee. (August 17, 2020 - 2020).

Committee, Joseph Vanderslice's recital jury. (November 2020).

Emily Auten's Recital Jury. (October 2020 - November 2020).

Faculty Advisor, Music Theory Society, UA. (2018 - August 2020).

Committee Member, Undergraduate Admissions Committee, UA. (2018 - May 2020).

FOIA request data collection. (March 18, 2020 - March 19, 2020).

Undergraduate Placement Exam Administrator and Grader. (January 21, 2020).

Undergraduate Placement Exam Administrator and Grader. (January 16, 2020).

Graduate Aural Perception Placement Exam Administrator and Grader. (January 13, 2020).

Graduate Music Theory Placement Exam Administrator and Grader. (January 13, 2020).

Independent Study for Elizabeth Perry. (August 2019 - December 2019).

Committee Member, Haxton Recording Project Committee. (2018 - 2019).

Undergraduate Placement Exam Administrator and Grader. (December 5, 2019).

Graduate Aural Perception Placement Exam Administrator and Grader. (August 30, 2019).

Graduate Music Theory Placement Exam Administrator and Grader. (August 30, 2019).

Graduate Aural Perception Placement Exam Administrator and Grader. (August 20, 2019).

Graduate Music Theory Placement Exam Administrator and Grader. (August 20, 2019).

Professional Service

Committee Member, Jazz Interest Group Publication Special Committee, online. (April 23, 2021 - Present).

Committee Member, Program Committee for Music Theory Midwest's 2021 conference. (November 2020 - October 2021).

Committee Chair, The Steve Larson Award for Jazz Scholarship Committee. (October 2019 - October 2020).

Presider, Jazz Education Network, New Orleans, LA. (January 10, 2020).

Committee Member, The Steve Larson Award for Jazz Scholarship Committee. (October 2017 - October 2019).

Online editorial assistant, Music Theory. (2014 - 2016).

Board Member, Oregon Bach Collegium. (2012 - 2015).

Editorial & Review Activities

"SMT-V", SMT-V Editorial Board, Editorial Board Member, International. (September 2021 - Present).

"Music Theory Online Article Submission", Society for Music Theory, Invited Manuscript Reviewer, International. (September 5, 2021 - October 10, 2021).

"Music Theory Spectrum Article Submission", Society for Music Theory, Invited Manuscript Reviewer, International. (April 21, 2021 - June 2021).

"SMT-V Storyboard Submission", Invited Manuscript Reviewer, International. (June 14, 2021 - June 29, 2021).

Public Service

Guest Speaker, Mountainburg Highschool, Mountainburg, AR. (December 9, 2019).

CURRICULUM VITAE

Leo H. Davis, Jr., DMA

1373 Island Shore Drive, Memphis, TN 38103

(h) 901-523-1167 | (m) 901-486-9713 | (e) Hmusic1958@gmail.com

PROFILE SUMMARY

Church music executive, musician and conductor with over 18 years of successful experience in program development, and in curating music and arts programming that engages the community and has helped churches and performing arts organizations build on their record of service to its members, patrons and community.

- Possesses a broad knowledge and appreciation of a broad range of disciplines in both national and international platforms.
- Experienced in setting strategic goals and working collaboratively in a trust based leadership model to deliver on the promise and potential of the organization.
- Possesses extensive knowledge of diverse music styles and techniques ensuring that audiences have access to a broad offering of excellent performances.
- An energetic and innovative performing arts presenter, with an eye for new and unexpected possibilities in the arts.
- Demonstrated ability to network and partner with national and international presenters, cultural organizations, and artist managers with a view to present, collaborate, commission and exchange. Experienced in forecasting and preparing annual budgets and development plans with direct accountability for annual program department budgets.
- Experienced in researching and understanding artists and trends in the presenting field. Experienced in representing entities in contractual negotiations with artist, booking agents and special projects.
- An inspiring leader, a judicious manager, a generous colleague, an evangelist for the power of the arts to create a more inclusive and compassionate community, and a key contributor to the ongoing success of performing arts.

EDUCATION

Doctor of Musical Arts (Church Music and Conducting) The University of Memphis - Memphis, TN Doctoral Paper: <i>The Choral Music of Moses G. Hogan</i>	2006
Master of Music (Music Performance: Organ) The University of Massachusetts - Lowell, MA	1988
Certificate, Royal School of Church Music - Croydon, England	1984
Bachelor of Music, Roosevelt University - Chicago, IL	1984

TEACHING

Adjunct Professor (part-time) United Theological Seminary <i>Spiritual and Music Ministry Formation</i>	2011
Adjunct Professor and Chapel Organist (Part-Time) Memphis Theological Seminary - Memphis, TN <i>No Gimmicks - Worship, Relevancy, and Excellence</i>	2005 - present
Adjunct Professor LeMoyne-Owen College	2004-2006

MINISTRY

Minister of Worship (Full-Time) Mississippi Boulevard Christian Church (Disciples of Christ) - Memphis, TN	1989 - present
Director of Music National Convocation of the Christian Church (Disciples of Christ)	2008
Organist (Part-Time) St. Augustine Catholic Church - Memphis, TN	2007 - present
Minister of Music, Organist Charles Street AME Church – Roxbury, MA	1986 - 1989

PERFORMANCES

Trio for Organ, Violin and Cello (Josef Rheinberger) Calvary Episcopal Church Lenten Series – Memphis, TN	2014
Extensions of the Tradition (Organ Recital), Indiana University	2011
Lecture Recital, Organ Works by African-American Composers (American Guild of Organists, Memphis Chapter)	2009
Park Avenue Christian Church (Disciples of Christ) – New York, NY	2007
Doctoral Recital – Choral Conducting, The University of Memphis	2006
Memphis Symphony Orchestra, Martin Luther King Concert Guest Conductor with the Mississippi Boulevard Christian Church Sanctuary Choir	2005
The Riverside Church – New York, NY Conductor, Mississippi Boulevard Christian Church Sanctuary Choir	2005
Abyssinian Baptist Church – New York, NY Musical Guests, Mississippi Boulevard Christian Church Sanctuary Choir	2005
Convent Avenue Baptist Church – New York, NY Concert, Mississippi Boulevard Christian Church Sanctuary Choir	2005

Civic Center Hall – Oklahoma City, OK Mississippi Boulevard Christian Church Sanctuary Choir with Oklahoma Symphony Brass Choir	2003
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SPECIAL PROJECTS

Director of Music for the General Assembly of the Christian Church- Disciples of Christ	2019
Mississippi Blvd. Umoja Production with Laman Rucker (actor)	2019
Good Friday Presentation: Saga of the Cross with composer and performer Cyrus Chestnut	2019
Musical Director/Conductor 2018 Luminary Awards/MLK 50 Canon Center for the Performing Arts Memphis Symphony Orchestra Mississippi Boulevard Christian Church Sanctuary Chorus	2018
Memphis Symphony Chorus University of Memphis Concert Singers	2018
Chorus Master / TOO HOT TO HANDEL Orpheum Theatre, Memphis, TN	2018
Musical Director 2018 Samuel Dewitt Proctor Conference Coordinated all music for worship services/sessions	2018
Executive Producer/Musical Director Annual Christmas Concert in collaboration with the Memphis Symphony Orchestra, with national award-winning artists and featuring the Music Department of the Mississippi Boulevard Christian Church	1989 - present
Music Director/Producer Tribute to Edwin Hawkins featuring LEDISI, Karen Clark Sheard, Kierra Sheard, Paul Morton	2016
Music Director Tribute to Richard Smallwood featuring Edwin Hawkins, Brandie Sutton, Leandria Johnson	2015
Chorus Master Memphis Symphony Orchestra - Rebirth of the Dream Concert	2014
Guest Conductor/Chorus Master Memphis Symphony Orchestra Sounds of Celebration Concert	2013
Artistic Director/Producer Umoja Celebration: A Broadway-like production with costumed singers, dancers, actors and musicians which took audiences on an enlightening journey from Africa to America, through the Civil Rights Movement to the present.	1997 - 2010

OTHER INSTRUCTIONAL

“African and African American Composers of Organ Works that Span from late 19th to the late 20th Century”

Master Class, Indiana University – Bloomington, IN

“The Role of Leadership in Music Ministry”

Plenary Presentation, Hampton Ministers Conference – Hampton, VA

“How to Introduce the Music of African American Composers to Your Music Ministry & Congregation”

Calvin Institute of Christian Worship and the Center for Excellence in Preaching

Calvin College – Grand Rapids, MI

“Are You Ready for Transforming Worship?”

Plenary Presentation, Christ Missionary Baptist Church – Memphis, TN

“The Spiritual Arrangement Since 1999 and Its Use in Contemporary Worship”

Plenary Presentation, Hampton Ministers Conference – Hampton, VA

“No Gimmicks”

Workshop Presentation, Hampton Ministers Conference – Hampton, VA

PUBLICATIONS/RECORDINGS

Books

Author - No Gimmicks, Volume II. (Workbook/Devotional Tool), Memphis, TN: Godzchild, inc., 2018

Author - No Gimmicks- Revelancy, Commitment and Excellence in Worship. Memphis, TN: Godzchild, Inc., 2015

Writer/Contributor - *The Spiritual Arrangement Since 1999 and Its Use in Contemporary Worship* from Readings in African-American Church Music and Worship (Volume 2), Compiled and Edited by James Abington. Chicago, IL: GIA Publications, Inc., 2014

Liturgist

The MLK 50th Anniversary Lenten Lectionary, 2018

The African American Lectionary (www.theafricanamericanlectionary.org)

Watch Night, 2007

Christian Education Sunday (Sunday School and Bible Training Emphasis), 2008

Music Publications

Lord, I Want to Live for Thee, setting for SATB, organ, solo. Chicago, IL: GIA Publications, 2002

Core Team Member of new African American Ecumenical Hymnal Project: *“One Lord One Faith One Baptism,”* GIA Publications, 2018

Recordings

God is Able, Leo Jr. Music Publishing, Single CD Release

Live at the Boulevard, Co-Producer and Project Manager: CD compilation featuring the expansive and versatile music ministry of the Mississippi Boulevard Christian Church and the Memphis Symphony Brass and Percussion sections.

Lord, I Want to Live for Thee, Chicago, IL: GIA Publication, Inc., African-American Church Music Series.

CHURCH CONSULTATIONS *(partial listing)*

- Abyssinian Baptist Church, New York, NY, Reverend Dr. Calvin O. Butts (2017, 2018)
- Saint Paul's Baptist Church, Richmond, VA, Reverend Dr. Lance Watson, Senior Pastor (2017)
- Brown Missionary Baptist Church, Memphis, TN. Reverend Dr. Bartholomew Orr, Senior Pastor (2017)
- Olivet Institutional Baptist Church, Cleveland, OH, Reverend Dr. Jawanza Colvin (2016)

ARTISTIC COLLABORATIONS *(partial listing)*

- | | |
|--|--|
| • Richard Smallwood (Vocalist, Gospel) | • Kirk Whalum (Saxophonist, Jazz/Gospel) |
| • Tramaine Hawkins (Vocalist, Holiday Concert) | • Donnie McClurkin (Vocalist, Gospel) |
| • Joseph Joubert (Pianist, Classical, Gospel) | • Mary, Mary (Vocal Duet, Gospel) |
| • Smokie Norful (Vocalist, Gospel) | • Ruben Studdard (Vocalist, Holiday Concert) |
| • Karen Clark Sheard (Vocalist, Gospel) | • LEDISI, Jazz Neo Soul (Vocalist, Gospel) |
| • CeCe Winans (Vocalist, Gospel) | • Kelly Price (Vocalist, Gospel) |
| • Yolanda Adams (Vocalist, Gospel) | • Frederick Swan (Organist, Classical) |
| • Darin Atwater (Pianist, Classical, Gospel) | • Marilyn Keiser (Organist, Classical) |

AWARDS/RECOGNITION

- 25th Anniversary of Leo H. Davis, Jr., (Mississippi Boulevard Christian Church) featuring an array of notable artists including Dr. Roland Carter, W. James Abbington, Ricky Dillard, Kurt Carr, Kathy Taylor, and Donald Lawrence.
- Award for Outstanding National Achievement in the Performing Arts, Memphis Alumnae Chapter, Delta Sigma Theta Sorority, Inc.
- Legend Award Recipient - Memphis, TN
- Blues Ball Award for Musical Excellence in Church Music - Memphis, TN

Jeffrey Allen Murdock, Jr., Ph.D.

2021 GRAMMY® Music Educator of the Year

3750 W. RIVER BEND DRIVE • FAYETTEVILLE, AR 72704 • 901.486.5501

EMAIL: jeffreym@uark.edu

EDUCATION

Doctor of Philosophy in Music Education

Awarded May 15, 2015

The University of Memphis – Memphis, TN

Doctoral Fellow – Tennessee Board of Regents

Master of Music in Choral Conducting

Awarded May 15, 2006

The University of Southern Mississippi – Hattiesburg, MS

Graduate Teaching Assistant in Choral Music

Minority Fellow – The University of Southern Mississippi Graduate School

Bachelor of Music Education

Awarded December 12, 2004

The University of Southern Mississippi - Hattiesburg, MS

Coursework in Choral Music and Education

National Ronald E. McNair Post-Baccalaureate Scholar

Southern Miss Leadership Scholar

- **Additional study** in conducting workshops with Tim Koch, William Weinert, Richard Smallwood, Jacqueline Hairston, and Andre Thomas.

PROFESSIONAL EXPERIENCE

2021 – present

Director of Choral Activities/Associate Professor of Music Education

Director of the Black Music Institute

The University of Arkansas – Fayetteville, AR

Conductor of the Inspirational Chorale and the Men's Chorus

Coordinator of Choral Music Education

2015 – 2020

Associate Director of Choral Activities/Associate Professor of Music Education

The University of Arkansas – Fayetteville, AR

Conductor of the Inspirational Chorale and the Men's Chorus

Coordinator of Choral Music Education

2014 – 2015

Adjunct Professor of Music

The University of Memphis – Memphis, TN

Conductor of the Collegiate Choir and teach applied voice class.

- 2014 – present **Choral Director and Classroom Teacher**
The Soulsville Charter School and The STAX Music Academy – Memphis, TN
Directs choral programs at for the 9-12 grade charter school students in addition to providing leadership and teaching theory and voice the students of the music academy. Prepares students for performances with on local, national, and international stages with artists such as Kirk Whalum, Dionne Warwick, Al Bell and Steve Cropper, Opera Memphis, and the Memphis Symphony Orchestra.
- 2011 – 2014 **Choral Director – Millington Central High School**
Millington Central High – Millington, TN
Conducted multiple concert choirs, show choir, jazz choir, and chamber choir. Consistent superior ratings at district and state choral festivals. Students consistently named to region honor choir and state honor choir. Appointed to write district-wide choral curriculum. Appointed as vocal lead teacher and served as a choral mentor teacher Appointed to several district wide committees, including All-District Honor Choir Committee (Chair), Textbook adoption team, and In-service training teams.
- 2006 – 2011 **Choral Director**
East High School – Memphis, TN
Conducted multiple concert choirs, show choir, jazz choir, and chamber choir. Consistent superior ratings at district and state choral festivals. Students consistently named to region honor choir and state honor choir. Community relations, served as fine arts department chair. Producer and musical director for annual school musical. Extensive fundraising. Managing a budget of over \$100,000.
- 2004 – 2006 **Graduate Teaching Assistant**
The University of Southern Mississippi – Hattiesburg, MS
Conducted and managed the Concert Choir and the University Singers. Conducted Aquilae Voce, Southern Miss' Vocal Jazz Ensemble. Guest Conducted the Southern Chorale and the Southern Chamber Singers. Assisted with teaching and administration of Southern Chorale, the university's premiere performing choral ensemble. Assisted in coordinating annual honor invitational choral conference.

ADDITIONAL CONDUCTING EXPERIENCE

- 2021 **Conductor**
The Arkansas Philharmonic Orchestra
Conducted the APO in a joint 75-minute concert with the Inspirational Chorale
- 2018 **Guest Conductor**
The Arkansas Philharmonic Orchestra – Bentonville, AR
Conducted the symphony and select choral ensembles in a tribute to Florence Price.
- 2017 **Guest Conductor**
The University of Arkansas Symphony Orchestra
Conducted the orchestra in concert with GRAMMY recording artist Richard Smallwood
- 2007, 2008, 2009 **Recurring Guest Conductor**
The Memphis Symphony Orchestra – Memphis, TN

Guest conducted the Memphis Symphony Orchestra featuring the Sounds of the Season Chorus during their annual holiday concert at the Mississippi Boulevard Christian Church

- 2000 – 2014 **Founder and Music Director-Conductor**
The Triumph Chorale – Hattiesburg, MS
Programmed and conducted rehearsals and performances of varied repertoire by professional musicians from southern Mississippi. Managed budget that included funding from the City of Biloxi. Spearheaded multiple international performance tours of Spain and Portugal.
- 2012 **Music Director-Conductor**
***Dreamgirls*, Millington Central High School – Millington, TN**
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.
- 2004 **Music Director-Conductor,**
***West Side Story*, Gulfport Civic Theatre – Gulfport, MS**
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.
- 2003 **Music Director-Conductor,**
***Les Miserables*, Gulfport Civic Theatre – Gulfport, MS**
Taught music for and conducted performances of musical featuring orchestra of all professional musicians.

NOTABLE PERFORMANCES

- 2023 (Contracted) – **Conductor, Kentucky All State Men’s Honor Choir**
- 2023 (Contracted) – Conductor, Northwest Tennessee Honor Choir
- 2022 (Contracted) – Conductor, Southeast Missouri District Honor Choir
- 2022 (Contracted) – Conductor, Texas Region 5 Mixed Honor Choir
- 2022 Conductor, National A Cappella Convention Honor Choir (Orlando, FL)
- 2022 Conductor “And they lynched him on the tree” by William Grant Still, with Winston-Salem State University and Coastal Carolina University
- 2022 **Conductor, Tennessee All State Men’s Honor Choir**
- 2021 Conductor, University of Northern Alabama Honor Chorus
- 2021 Conductor, Mississippi State University Honor Chorus
- 2021 Conductor, Texas Region 31 Honor Chorus
- 2021 Conductor, Southeast Kansas Regional Honor Chorus
- 2021 Conductor, Arkansas Region 1 Honor Chorus
- 2021 Conductor, West Tennessee Mixed Honor Chorus
- 2020 Inspirational Invited Featured Performance at the Southwest Division ACDA Conference
- 2020 Conductor, Arkansas Region 1 Honor Choir
- 2020 Conductor, Northern Alabama Regional Honor Choir
- 2019 Guest Featured Soloist, Fort Smith Symphony
- 2019 **Conductor, Colorado All State Children’s Choir**

Jeffrey Allen Murdock

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2018	Guest Conductor, the Arkansas Philharmonic Orchestra
2018	The Inspirational Chorale Featured at the Arkansas All State Conference
2018	Guest Conductor, The Denver Children's Choir
2016	Conductor, Arkansas Region 6 Mixed Honor Choir
2016	Conductor, Mississippi All State Community College Honor Choir
2016	Oklahoma Region J Honor Choir
2015	Arkansas Region 5 Honor Choir
2015	Arkansas Region 6 Women's Honor Choir
2013	Conductor – The Millington Chorale at Carnegie Hall, New York, NY
2012	Conductor – The Memphis Symphony Orchestra with Grammy artists Mary Mary
2011	Conductor – The Memphis Symphony Orchestra with Grammy artist Donnie McClurkin

PRESENTATIONS, RESEARCH, AND CREATIVE ACTIVITY

2022:	Keynote Speaker: Hampton Organists Guild Conference, Hampton University
2022:	Keynote Speaker: Crystal Bridges of American Art: The History and Evolution of the Black Sound.
2022:	Professional Development Presenter: Arkansas Music Educators Association Conference
2022:	Artist-In-Residence/Keynote Speaker/Panel Discussion: University of Southern Mississippi
2021:	Artist-In-Residence: University of Nevada-Reno
2021:	Keynote Speaker: Pennsylvania Collegiate Educators Association (Penn State)
2021:	Keynote Lecture: Humanity in Music Ed. Conference (VanderCook University)
2021:	Keynote Lecture: Alabama ACDA Summer Conference
2021:	Keynote Lecture: Maryland ACDA Summer Conference
2021:	Keynote Lecture: Tennessee Arts Academy (Teacher Professional Development)
2021:	Keynote Lecture: Music Education Tech Conference (hosted by MusicFirst)
2021:	Professional Development Consultant: University of Colorado Boulder
2021:	Keynote Lecture: Minnesota ACDA Fall Conference
2021:	Keynote Lecture: Music Conference Alberta (Canada)
2021:	Mississippi ACDA Workshop: Special Problems in the Choral Music Classroom
2021:	Lecture Presentation at the University of Memphis: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2021:	Lecture Presentation at the University of North Alabama: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2021:	Lecture Presentation at the University of Southern Mississippi: <i>Seminar for Graduate Students in Choral Music Education</i>
2020:	Lecture Presentation at Kansas State University: <i>Culturally Responsive Pedagogy in the Choral Classroom</i>
2020:	Presentation (postponed because of COVID): International Society for Music Education. <i>Where Preference Meets Praxis: Exploring the Choral Musical Preferences of Urban High School Students and their Teachers</i>
2018	Presentation at the University of Iowa, Choral Methods Class: <i>Beyond the Gospel Truth: Music Educators' Perceptions of Black Gospel Singing in Secondary Schools</i>
2017:	Publication in ACDA's <i>ChorTeach</i> "Toward more progressive Choral Music Teacher Education Programs" (Spring 2017)

Jeffrey Allen Murdock
Curriculum Vitae page 5

- 2015 Doctoral Dissertation – *Where Preference Meets Praxis: Exploring the Choral Musical Preferences of Urban High School Students and their Teachers*
- 2014 The University of Memphis Foundations of Music Education Class, Guest Presentation – *Overcoming the Unique Challenges of Teaching in Rural and Urban Settings*
- 2011 Tennessee Music Educators Association State Convention - *Beyond the Gospel Truth: Music Educators' Perceptions of Black Gospel Singing in Secondary Schools*
- 2011 University of North Carolina at Greensboro. Symposium on Music Teacher Education Conference (Poster Presentation) *Beyond the Gospel Truth: Music Educators' Perceptions of Black Gospel Singing in Secondary Schools*
- 2009 West Tennessee Vocal Music Educators Conference – *They can ALL learn to Sight-read: Teaching Sightreading to at-risk populations*
- 2003 Pennsylvania State University, McNair Research Conference (Poster Presentation) *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of "Grief"*
- 2003 National McNair Research Conference, Lake Geneva, WI – *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of "Grief"*
- 2003 Undergraduate Thesis, Ronald E. McNair Post-Baccalaureate Scholars Program at The University of Southern Mississippi – *Through the Eyes of the African-American Composer: A Case Study from the Vocal Literature of William Grand Still – An Analysis of "Grief"*

ADJUDICATION

- 2022 Oregon Music Educators Association – Oregon State Choir Championships
- 2022 Florida Vocal Association – State Choral Festival Assessment
- 2021 Southwestern ACDA Choral Selection Panel for 2022 Regional Conference (Chair)
- 2019 Tennessee Music Educators Association Choral Selection Panel
- 2013 Tennessee All-State High School Chorus Auditions Panel
- 2012 Southern Mississippi District Choral Festival – Hattiesburg, MS
- 2004 Mississippi State Showchoir Festival
- 2006 Jones County (MS) District Marching Band Festival, General Effect

PROFESSIONAL AFFILIATIONS

American Choral Director's Association
 President – Southwest Division ACDA
 Past President, Arkansas ACDA
 National Sub-Committee for Diversity Initiatives
 Mentor – International Exchange Program
National Association for Music Education (formerly MENC)
 Past Member – National Choral Council
Arkansas Choral Directors Association
Phi Mu Alpha Sinfonia Fraternity of America

SPECIAL PROJECTS, AWARDS, AND HONORS

2021	2021 GRAMMY© Music Educator of the Year
2021	Endowed Chair of Black Sacred Music
2021	Most Outstanding Advisor (University of Arkansas)
2019	Most Outstanding Faculty Member (University of Arkansas – Campus Wide)
2019	Lifetime Achievement Award, Northwest Arkansas Black Caucus
2018	Connor Endowed Faculty Fellow (University of Arkansas)
2018	Golden Tusk award for Excellence in Teaching
2011	Produced and released solo Gospel compact disc album entitled “Amazing Love”
2010	Prepared the choruses of White Station Middle School and Snowden Middle School (Memphis, TN) to perform a holiday concert with Kathleen Battle

REFERENCES

Dr. Ronda Mains

Chair of the Department of Music
Professor of Flute
The University of Arkansas
rmains@uark.edu
(479) 236-0651

Dr. Derrick Fox

Director of Choral Activities
Associate Professor of Music
The University of Nebraska - Omaha
dfox@unomaha.edu
(870) 897-4276

Dr. Todd Shields

Dean – Fulbright College of Arts and Sciences
The University of Arkansas
tshield@uark.edu
(601) 329-3265

Dr. Dru Davison

Fine Arts Division Supervisor
Shelby County School District
davisonpd@scsk12.org
(901) 351-7017

Dr. Alicia Walker

Director of Choral Activities
The University of South Carolina
awalker@mozart.sc.edu
(803) 777-1406

Dr. Alice Hammel

Professor of Music Education
James Madison University
hammela@mac.com
(804) 387-54881`

DONALD LAWRENCE

GRAMMY Award Winning Songwriter, Record Producer, Artist.

EDUCATION:

- 1985 - [Cincinnati Conservatory](#) - Bachelor of Fine Arts (Music Emphasis)

SHORT BIO:

DISCOGRAPHY:

- **Albums**[\[edit\]](#)
 - 1993 *A Songwriters Point Of View* (The Tri-City Singers) (GospoCentric, 1993) (US Gospel #2)
 - 1995 *Bible Stories* (Donald Lawrence & The Tri-City Singers) (Crystal Rose, 1995) (US Gospel No. 1, CCM #10)
 - 1997 *Hello Christmas* (Donald Lawrence & The Tri-City Singers) (Star Song, 1997) (US Gospel #7)
 - 2000 *tri-city4.com* (The Tri-City Singers) (EMI Gospel, 2000) (US Gospel No. 2, Heatseekers #13)
 - 2002 *Go Get Your Life Back* (Donald Lawrence & The Tri-City Singers) (EMI Gospel, 2002) (US Gospel #4)
 - 2003 *The Best of Donald Lawrence & the Tri-City Singers: Restoring the Years* (EMI Gospel, 2003) (US Gospel #21)
 - 2004 *I Speak Life* (Donald Lawrence & Co.) (QWE/Verity, 2004) (US Gospel #2)
 - 2006 *Finale: Act One* (Donald Lawrence & The Tri-City Singers) (EMI Gospel, 2006) (US Gospel #4)
 - 2006 *Finale: Act Two* (Donald Lawrence & The Tri-City Singers) (EMI Gospel, 2006) (US Gospel #5)
 - 2009 *The Law of Confession, Part I* (Donald Lawrence & Co.) (Zomba/Verity Records, 2009) (US #72, US Gospel #2)
 - 2011 *YRM (Your Righteous Mind)* (Donald Lawrence & Co.) (Zomba/Verity Records, 2011) (US #41, US Gospel #1)
 - 2013 *20 Year Celebration, Vol. 1: Best for Last* (Donald Lawrence & The Tri-City Singers) (eOne, 2013) (US Gospel #1)
 - 2018 *Goshen- Donald Lawrence and The Tri-City Singers Reunion album*

- **Singles**[\[edit\]](#)
 - "Don't Give Up" with [Kirk Franklin](#), [Hezekiah Walker](#), and [Karen Clark Sheard](#) (Island, 1996)
 - "Testify (Remixes)" (The Tri-City Singers) (EMI Gospel, 2001)
 - "Never Seen The Righteous" (The Tri-City Singers) (EMI Gospel, 2002)
 - "[The Best Is Yet To Come](#)" (The Tri-City Singers) (EMI Gospel, 2002)
 - "The Blessing Of Abraham" (The Tri-City Singers) (EMI Gospel, 2006) (Billboard No. 97 R&B)
 - "Back II Eden" (Donald Lawrence & Co.) (Zomba/Verity Records, 2009)
 - "YRM (Your Righteous Mind)" (Donald Lawrence & Co.) (Zomba/Verity Records, 2010)
 - "Spiritual" (Donald Lawrence & Co.) (Zomba/Verity Records, 2011)
 - "The Gift" (Donald Lawrence & Co.) (eOne Music, 2013)
- **Awards**[\[edit\]](#)
 - **Stellar Awards 2006**
 - Artist of the Year for *I Speak Life*
 - CD of the Year for *I Speak Life*
 - Producer of the Year for *I Speak Life*
 - Group/Duo of the Year for *I Speak Life*
 - Contemporary Group/Duo of the Year for *I Speak Life*
 - Contemporary CD of the Year for *I Speak Life*
 - **Stellar Awards 2007**
 - Artist of the Year for *Finale: Act One*
 - Choir of the Year for *Finale: Act One*
 - Producer of the Year for *Finale: Act One*
 - Contemporary CD of the Year for *Finale: Act One*
 - Contemporary Choir of the Year for *Finale: Act One*
 - Special Event CD of the Year for *Finale: Act One*
 - Music Video of the Year for *Finale: Act One*
 - **Stellar Awards 2008**
 - Producer of the Year for The Clark Sister – Live! One Last Time "[22nd Annual Stellar Award Winners \(2007\)](#)". *GospelFlava.com*. Retrieved January 14, 2007.

- **Grammy Award Wins**
 - Best Traditional Gospel Album (2007) for *Live - One Last Time*
- **Grammy Award Nominations**
 - Best Gospel Album by a Choir of Chorus (1995) for *Bible Stories*
 - Best Gospel Choir or Chorus Album (2000) for *Tri-city4.com*
 - Best Gospel Choir or Chorus Album (2002) for *Go Get Your Life Back*
 - Best Gospel Choir or Chorus Album (2005) for *I Speak Life*
 - Best Gospel Performance (2006) for *The Blessing Of Abraham*
 - Best Gospel Song (2006) for *The Blessing Of Abraham*
 - Best Traditional Gospel Album (2006) for *Finalé Act One*
 - Best Gospel Song (2007) for *Encourage Yourself*
 - Best Traditional Gospel Album (2007) for *The Grand Finalé: Encourage Yourself*
 - Best Traditional Gospel Album (2009) for *The Law Of Confession, Part I*
 - Best Gospel Song (2011) for *Spiritual*
 - Best Gospel Song (2012) for *Released*
 - Best Gospel Album (2013) for *Best For Last: 20 Year Celebration Vol. 1 [Live]*
 - Best Gospel Performance/Song (2014) for *Sunday A.M. [Live]*
 - Best Gospel Album (2019) for *Goshen*

RICHARD SMALLWOOD

GRAMMY Nominated Songwriter, Record Producer, Artist.

EDUCATION:

- 1975: Howard University: Bachelor of Music in Vocal Performance
- 1982: Howard University: Master of Music in Piano Performance
- 2004: Howard University: Master of Divinity
- 2006: Richmond Virginia Seminary: Doctor of Sacred Music (*Hon. Causa*)
- Additional graduate study in ethnomusicology

DISCOGRAPHY:

Albums[[edit](#)]

with Union Temple Baptist Church Young Adult Choir

- *Look Up And Live* (1974)
- *Give Us Peace* (1976)

with Richard Smallwood Singers

- *Richard Smallwood Singers* (Onyx/Benson Records, 1982)
- *Psalms* (Onyx/Benson Records, 1984)
- *Textures* (Word, 1987)
- *Vision* (Word, 1988)
- *Portrait* (Word, 1990)
- *Testimony* (Sparrow, 1992)
- *Look up and live* (Union Temple Young Adult Choir)
- *Live at Howard University* (Sparrow, 1993)

with Vision

- *Adoration: Live in Atlanta* (Verity, 1996)
- *Rejoice (Christmas Project)* (Verity, 1997)
- *Healing: Live in Detroit* (Verity, 1999)
- *Persuaded: Live in D.C.* (Verity, 2001)
- *Journey: Live in New York* (Verity, 2006)
- *Promises* (Verity, 2011)
- *Anthology Live* (Verity, 2015)

Compilations[[edit](#)]

- *Gospel Greats* (Benson, 1994)
- *Memorable Moments* (Sparrow, 1999)
- *Praise & Worship Songs of Richard Smallwood With Vision* (Verity, 2003)
- *Quintessential Collection* (EMI Gospel, 2007)
- "Center of My Joy" (Rhino/Shanachie, 2007)

AWARDS AND RECOGNITIONS

- Inducted into the Gospel Music Hall of Fame on November 14, 2006 at the Richland Country Club in Nashville, TN.
- Received Howard University Distinguished Achievement Award.

Grammy, Stellar & NAACP Image Award Nominations

- 1984: Grammy Nomination, Best Soul Gospel Performance, Duo or Group - Richard Smallwood Singers: "Psalms"
- 1988: Grammy Nomination, Best Soul Gospel Performance, Male - Richard Smallwood: "You Did It All"
- 1990: Grammy Nomination, Best Soul Gospel Performance, Album-Richard Smallwood Singers: "Portrait"
- 1991: Grammy Nomination, Best Contemporary Soul Gospel Performance, Album-Richard Smallwood Singers: "Testimony"
- 1993: Grammy Nomination, Best Contemporary Soul Gospel Performance, Album-Richard Smallwood Singers: "Live"
- 2001: Grammy Nomination, Best Traditional Soul Gospel Performance, Album-Richard Smallwood with Vision: "Persuaded: Live in DC"
- 2001: NAACP Image Award Nomination for Best Gospel Artist, Traditional - *Persuaded: Live in DC*
- 2003: Stellar Award Nomination for Artist Of The Year - *Persuaded: Live in DC*; Verity
- 2003: Stellar Award Nomination for Song Of The Year - "My Everything (Praise Waiteth)"; Verity
- 2003: Stellar Award Nomination for Choir Of The Year - *Persuade: Live in DC*
- 2003: Stellar Award Nomination for Producer Of The Year - *Persuaded: Live in DC*
- 2003: Stellar Award Nomination for Male Vocalist Of The Year - *Persuaded: Live in DC*
- 2003: Stellar Award Nomination for CD Of The Year - *Persuaded: Live in DC*
- 2003: Stellar Award Nomination for Traditional Male Vocalist of the Year - *Persuaded: Live in DC*
- 2003: Stellar Award Nomination for Music Video of the Year - *Persuaded: Live in DC*

Stellar Award Wins

- 1992: Stellar Award for Best Group/Duo - Contemporary – *Testimony*
- 2000: Stellar Award for Choir of the Year - *Healing – Live in Detroit* [\[4\]](#)
- 2000: Stellar Award for Traditional Male Vocalist of the Year - *Healing – Live in Detroit* [\[4\]](#)
- 2000: Stellar Award for Traditional Choir of the Year - *Healing – Live in Detroit* [\[4\]](#)
- 2002: Stellar Award for Traditional CD of the Year - *Persuaded – Live in DC*
- 2002: Stellar Award for Traditional Choir of the Year - *Persuaded – Live in DC*

Dr. Maurice Antonio (Tony) McNeill

336 Counselors Way, Apt. #103, Fort Mill, SC 29708

Primary Telephone: 404.558.0800 ~ Primary E-mail: TMcNeill1971@gmail.com

Web: www.drtonymcneill.com ~ Facebook: Dr. Tony McNeill | Tony McNeill ~ IG/Twitter: @drtonymac

OBJECTIVE:

To pursue a full-time faculty or administrative position at a university, school of divinity, or seminary converging my passion for academic advising, field education/internship coaching, church music, and/or worship studies; and to seek a part-time opportunity to serve as a minister of worship or consultant for a vibrant, justice-seeking congregation or denomination.

EDUCATION:

The Princeton Theological Seminary, Princeton, NJ

Certificate: Black Theology and Leadership

Inaugural Class, July 2013

The Robert E. Webber Institute for Worship, Orange Park, FL

Graduation: June 2009 Degree: Doctorate in Worship Studies

Doctoral Thesis: *From Funeral to Feast: Renewing The Celebration of Holy Communion Through Congregational Singing in African American Baptist Churches, Charlotte, North Carolina.*

Dr. John Witvliet, Thesis Supervisor (Calvin College, Grand Rapids, MI)

The Florida State University, Tallahassee, FL

Graduation: April 1996 Degree: Masters of Music in Performance – Choral Conducting

Recipient of the University Fellows Scholarship Award (1994-1995 and 1995-1996)

Studied choral conducting with Rodney Eichenberger and Andre J. Thomas

Graduate Assistant in Choral Music: Director, Florida State University Gospel Choir (1994-1996)

Appalachian State University, Boone, NC

Graduation: May 1994 Degree: Bachelor of Music Education, K-12

North Carolina Teaching Fellows Scholar (1990-1994)

Emphasis: Choral Music Education and Piano

Triton High School, Erwin, NC

Graduation: June 1990 Diploma

Morehead Scholarship Nominee to UNC-Chapel Hill

Voted Best "All-Around" Male Student for Class of 1990 by THS Faculty & Staff

North Carolina Teaching Fellows Scholarship Recipient

EXPERIENCE:

Clinton College, Rock Hill, SC

July 2019—Present (Full-time)

Director of Choral Activities & Chairman of the Department of Music

Conduct/Accompany the Clinton College Choir; Developing the vision for a concentration/major in church music

Myers Park Presbyterian Church, Charlotte, NC

May 2022—July 2022 (Part-time)

Interim Director of Worship Arts

Accompanist/Choir Director; Worship Planning Team; Consultant/Advisor to Worship Council; Working collaboratively with the Senior Pastor preparing worship ministries and congregation to receive the new permanent Director of Worship Arts July 2022.

Oakhurst Presbyterian Church, Decatur, GA

September 2018—December 2019(Part-time)

Sanctuary Mass Choir, Director

Accompanist/Choir Director; Worship Planning Team; Co-Director of the Combined Choirs

Spelman College, Sisters Chapel, Atlanta, GA

September 2018—Present (Part-time)

Contract Chapel Musician; Dean of Chapel Advisory Board Member

The Call 2 Worship Group, Atlanta, GA

January 2019 –Present (Part-Time)

Founder | Facebook:

An intentional online worship resource for church musicians and church music lovers

The Johnson C. Smith Theological Seminary, Atlanta, GA

July 2014—Present (Part-time)

Program Director, Certificate in Worship Leadership

Co-Facilitator, The Advent Experience, November-December, 2015; Five-Week Webinar

Texas Southern University, Houston, TX

August 2017—August 2018

Interim Choir Director/Visiting Professor of Music, 2017-2018

Conducted/Accompanied the University Choir. Taught Introduction to Music, Conducting, Performance Seminar

Park Avenue Christian Church, New York, NY

February 2017--Present

Visiting Artist and Consultant; Artist-in-Residence (February 2017—April 2017)

Accompanist/Choir Director; Worship Planning Team

Historic Ebenezer Baptist Church, Atlanta, GA

August 2012—February 2017

Position: Director of Worship & The Arts

Appalachian State University, Boone, NC

August 2010—June 2012

Position: Visiting Professor in Choral Music

Conducted/Accompanied the Jazz Vocal Ensemble, Gospel Choir and the Men's Glee Club

Church Music & Worship Consultant (Self-Employed)

June 2009—August 2010

Served as a short-term and long-term church music and worship consultant and mentor; conducted workshops, assisted churches with position hires, repositioning worship ministries, and other projects.

Friendship Missionary Baptist Church, Charlotte, NC

March 1997 – June 2009

Positions: Part-time: Church Choir Director (1997-2000); Full-time: Director of Music & Arts (2000-2009)

Charlotte Contemporary Ensemble, Charlotte, NC

June 1997 – June 1999

Position: Director and Accompanist

Charlotte-Mecklenburg Public Schools, Charlotte, NC

July 1996 – June 2000

Position: Choral Music Teacher, Olympic High School

Leon County Public Schools, Tallahassee, FL

August 1994 – May 1996

Position: Gospel Choir Director, Lincoln High School

Graduate Assistant, The Florida State University College of Music, Tallahassee, FL

August 1994 – May 1996

Position: Director/Accompanist, Florida State University Gospel Choir

PUBLICATIONS, NOTED PERFORMANCES AND PRESENTATIONS:

More Than Rhythm: An African American Music Series, March 2022

Conducted The Heritage Celebration Chorale in the kick-off performance focusing on Black sacred music at the Columbia (SC) Museum of Art; series curated by Dr. Birgitta Johnson, Professor of Ethnomusicology, University of South Carolina at Columbia.

Vinery Network Leadership Retreat, January 2022

Conference Musician and Worship Leader; Clemson University Conference Center

Lift Every Voice and Sing: Forming Congregations for Justice, August 2021

Article written for the CALL TO WORSHIP (Official Journal for the Presbyterian Musicians Association), in the “Dismantling Racism in Worship” edition, Vol. 55.2, 2021.

The Hal and Martha Hopson Endowed Symposium for Church Music, March 2019

Austin, TX | Austin Presbyterian Theological Seminary Jazz Vespers Worship Service; Accompanist and Worship Leader; Lecturer for Public Worship Class: “A Survey of Worship & Justice.”

Let My People Go: Negro Spiritual Festival, February 2019

Atlanta, GA | Guest Conductor, Combined Choirs; Choral festival celebrating the heritage of the Negro Spiritual, featuring seven (7) Atlanta-based church choirs.

Association of Presbyterian Christian Educators National Meeting, February 2019

Waco, TX | Presented a “Tide Talk” on the design of the Worship Leadership Certificate Program at Johnson C. Smith Theological Seminary; served on a panel discussion centered on the purpose of intergenerational worship; and served as conference musician.

Porter’s Gate Worship Project, January 2019

Presented a small group discussion on the intersectionality of worship and justice and the implications for writing songs for congregations; presented original arrangement of the Lord’s Prayer entitled, *“Our God Who Art in Heaven.”*

A House Divided: Reclaiming Worship Relevance; Music of the Black Church, October 2018

Panelist; Hosted by Clark-Atlanta University Music Department

Certificate in Community Organizing Intensive, October 2018

Johnson C. Smith Theological Seminary, NEXT Church, and Metro Foundations
Liturgist, Worship Leader, and Pianist

Just Worship Conference, September 2018

Atlanta, GA | Presented a session entitled *“The Work of Worship: Forming Congregations for Justice,”* served on the conference planning team; conference musician and worship leader

Greater St. John Baptist Church, August 2018

Birmingham, AL | Guest Conductor/Facilitator: Annual Music & Worship Workshop

Milwaukee Associates in Ministry Conference on Ministry, July 2018 and July 2014

Conference Presenter: Worship Track

Samuel Dewitt Proctor Conference, February 2017

Conference Minister of Music & Worship Coordinator; Richmond, VA

Sankofa Worship Conference, March 2017

Roxboro, NC – Host: New Mt. Zion Baptist Church Worship Renewal Grant, sponsored by the Calvin Institute for Christian Worship, Grand Rapids, MI

Plenary Speaker/Worship Leader

Here I Sing: Reformation and the Church's Song, October 2017

A collaborative workshop and worship service celebrating the 500th Anniversary of the Protestant Reformation; co-worship leader/pianist/co-worship planner; collaboration with Texas Southern University Concert Choir, Johnson C. Smith Theological Seminary, University Presbyterian Church, Austin, TX; and Austin Presbyterian Theological Seminary.

Inclusive Church Conference: Handling the Business of the Church, June 2016

Washington, DC

Workshop Co-Presenter: *"Budgeting for Worship & Arts"*

24th Annual Festival of Homiletics, May 2016

Atlanta, GA

Liturgist/Worship Leader/Conference Musician

A Time to Dance: African American Theology & The Arts, March 2016

Duke Divinity School, Durham, NC

Workshop Co-Presenter: Black Sacred Music

Holler If You Hear Me: Black & Gay in the Church, March 2016

Charlotte, NC | Documentary Screening and Panel Discussion (Panelist)

Shaw University Divinity School, March 2016

Ministers' Conference Plenary Speaker

Workshop Co-Presenter: *"The Role of Music and Arts in the 21st Century Black Church"*

Duke Ellington Sacred Songs with Dr. Roland Carter, Guest Conductor, February 2016

Historic Ebenezer Baptist Church Choir, in partnership with Cascade United Methodist Church, and other Atlanta congregations combined to celebrate the 50th Anniversary of the First Sacred Concert of Duke Ellington

NEXT Church Conference, February 2016

Atlanta, GA; Conference Worship Leader

Rev. Dr. Martin Luther King, Jr. Hymn Sing & Workshop, January 2016

Presenter: *"Integrating Hymns and Praise & Worship"*

Messiah (Christmas Portion) by George F. Handel, December 2015 and December 2016

Historic Ebenezer Baptist Church Choir with chamber orchestra and pipe organ

Holler If You Hear Me: Black and Gay in the Church, November 2015

Documentary participant; housed on www.Bet.com; written by Clay Cane

The Old Ship of Zion, October 2015

Atlanta Masonic Choir Church Music Workshop

Workshop Plenary Presentation: *"Why Do We Sing?: A Conversation on Hymns"*

Colour of Music: Black Classical Musicians Festival, October 2015

Masterworks II: Beethoven's Ninth Symphony Gala Performance; Historic Ebenezer Baptist Church Choir, in partnership with Colour of Music Festival Choir and other choirs from across the United States, performed Beethoven's *Symphony No. 9 in D Minor*, Op. 125 and *Shout for Joy* by Adolphus Hailstork; rehearsal accompanist.

The Colour of Music Festival, October 2015

Rehearsal Conductor; Prepared select group of singers from Historic Ebenezer to perform *Beethoven's Ninth Symphony*, Movement IV and *Shout for Joy* by Adolphus Hailstork

North Carolina Statewide Church Music and Fine Arts Summit, September 2015

Hosted by First Baptist Church, Fayetteville, NC

Guest Lecturer: *"The Price of Praise: Building Budgets for Worship and Arts Ministry"*

Dr. Martin Luther King, Jr.'s Unfinish Agenda: A Teach-In for Rededicating Ourselves to the Dream, August 2015; Montreat Conference Center, Montreat, NC

Worship Coordinator/Pianist/Choral Director

Johnson C. Smith Theological Seminary 2015 Vision Launch, January 2015

Worship Coordinator/Pianist/Choral Director

I'on Village Summer Concert Series, August 2014

Guest Conductor, Charleston Symphony Orchestra Gospel Choir

"The Great Migration: 1915-1930 African American Southern Exodus," Charleston, SC

Spiritual Masterworks Concert, September 2014

Guest Conductor, Charleston Symphony Orchestra Spiritual Ensemble

2014 Moja Arts Festival, Charleston, SC

Ashely Hall, April 2014

Artist-in-Residence, Charleston, SC

HymnLovers Conference 2014, March 2014

Atlanta, GA | Presenter: *"Integrating Hymns into Praise & Worship"*

Let's Talk! Building Relationships: Turning Pastors and Worship Leaders into Partners, Wake Forest University Divinity School, January 2014 | Guest Presenter

Hampton Ministers Conference, June 2014 and June 2015; June 2017

Plenary Session: *The Cost of Praise: Biblical, Theological and Practical Concepts for Establishing Budgets for Worship Ministry (2014)*; Breakout Session: *Empowering the People's Praise: Revitalizing Congregational Singing (2015)*. Breakout Session: *The Gift of Life or Sting of Death: The Power of Words in Worship (2017)*.

"Our God Who Art in Heaven (An Original Hymn Text Based on The Lord's Prayer)"

June-July, 2013 | Tune: NETTLETON

Composed for the Historic Ebenezer Baptist Church

The First Moses Hogan – Glenn Burleigh Choral Music Festival, April 2012

Pittsburgh, PA with The Call 2 Worship Community Choir, Charlotte, NC

RiddleFest, February 2012

Presented a plenary session entitled *"The Spiritual Roots of Black Gospel Music;"* conducted the Appalachian State University Gospel Choir in concert as a part of the closing session.

Rockingham County Public Schools High School All-County Choral Festival, February 2012
Guest Clinician

Interdenominational Fellowship “Back to Basics Music Workshop”, November 2011
Presented a plenary session entitled *“Then Sings My Soul: A Practical Survey of Hymnology”*

Willie Mason & Friends 2nd Anniversary: A Gathering of the Levites, June 2011
Winston-Salem, NC | Guest Conductor

Carnegie Hall, January 2010
Accompanist, Winston-Salem State University Concert Choir, featured prelude concert for the 2010 MidAmerica Productions presentation of *Requiem* by Gabriel Fauré; conducted by Tim Sharp.

The General Baptist State Convention of North Carolina 141st Annual Session, October 2008
Fayetteville, NC | Opening Plenary Speaker: *“From Funeral to Feast: Renewing the Celebration of Holy Communion Through Congregational Song in the African American Baptist Church.”*

The African American Online Lectionary Project, January 2008
Published worship liturgies for the following days: *Independence Day, Usher’s Anniversary, Pastor’s Anniversary, Stewardship of Time (Volunteerism)* and *Men’s Day*. Collaborative project with American Baptist College (Nashville, TN) and *The African-American Pulpit*, funded by the Lilly Endowment.

“Beams of Heaven: The Hymns of Charles Albert Tindley (1851-1933)” Book Review published October 2007 in **The Hymn: A Journal of Congregational Song**; Autumn 2007, Vol. 58 Issue 4, pp. 59.

Charlotte Symphony Orchestra “Daybreak of Freedom” Concert, January 2000 - 2007
Artistic/Program Director, Friendship Missionary Baptist Church Choirs and Charlotte CommUnity Choir

North Carolina Music Educators Association Annual In-Service Conference, November 2004
Multicultural Clinic Presenter: “Excellence in Gospel Music Performance,” Winston-Salem State University Concert served as demonstration choir.

PathMark Gospel Choir Competition, February 2003
Adjudicator, New York City, NY

“Going to Wait: African American Church Worship Resources – Pentecost through Advent” by James Abbingtion and Linda Hollies. Chicago: GIA Publications, Inc. Spring, 2003. Compiled the appendix of extended choral works appropriate for church choirs.

“Waiting to Go: African American Church Worship Resources – Advent through Pentecost” by James Abbingtion and Linda Hollies. Chicago: GIA Publications, Inc. Spring, 2002. Compiled the appendix of extended choral works appropriate for church choirs.

American Choral Directors Association Southern Division Convention, February 2001
Charlotte, NC | Session Presenter: *“A Survey of Accessible Extended Works for Church Choirs by African American Composers”* and conducted the Friendship Missionary Baptist Church Choir during the Conference Music in Worship Hymnsing

National Baptist Congress of Christian Education Pre-Congress Musical, June 2001
Charlotte, NC | Opening musical for National Baptist Congress in Charlotte, NC; collaborated with 30+ congregations in the metro-Charlotte, NC area to form a conference choir of 300+ voices; conference concert planner and administrator; concert featured Richard Smallwood and Donald Lawrence.

The General Baptist State Convention of North Carolina Annual Statewide Music Conference, April 2001, Charlotte, NC | Session Facilitator: *“Vocal Technique and Building Tone Quality in the Choir Rehearsal”*

Wilkes County High School All-County Choral Festival, October 1997
Guest Clinician

Charlotte-Mecklenburg Public Schools “Telling the Story Through Art” Festival, May 1997
High School All-County Chorus, Co-Conductor | *“All My Trials”* arr. Norman Luboff

OTHER RELEVANT LEADERSHIP EXPERIENCE:

The Princeton Theological Seminary, Princeton, NJ

Artist-in-Residence/Worship Leader/Consultant: Black Theology and Leadership Institute, July 2014-present.

Covenant Presbyterian Church, Charlotte, NC

January—February 2022 (Part-time)

Artist-in-Residence and Accompanist for the Covenant Choir; Focused on the music of Black composers and arrangers in honor of Black History Month

Druid Hills Presbyterian Christian Church, Atlanta, GA

September 2021—January 2022 (Part-time)

Visiting Artist and Consultant; Artist-in-Residence (February 2017—April 2017)
Accompanist/Choir Director; Worship Planning Team

Selected Pandemic Virtual Conversations and Curated Spaces (2020-2021)

- *“Ideas & Pitfalls for Virtual Watch Night Worship”*—December 2020 (Clubhouse)
- *“Talking Shop: Coaching for Music Ministers and Clergy”*—January 2021 (Clubhouse)
- *“HERStory: Black Women Music Ministers & Worship Leaders”*—January 2021 (Clubhouse)
- *“The Pastoral Musician: Artist, Theologian, and Activist”*—January 2021 (Clubhouse)
- *“Perspectives and Possibilities: Ash Wednesday & Lent”*—January 2021 (Clubhouse)
- *“Churchin’ Out: Black Queer People Who Lead Worship & Preach”*—February 2021 (Clubhouse)
- *“What Are We Doing Here?: Intentionality and Meaning in Worship”*—February 2021 (Clubhouse)
- *“Pandemic Palm Sunday Worship Planning Party”*—March 2021 (Clubhouse)
- *“Thinking Theologically Together: Maundy Thursday”*—March 2021 (Facebook Live)
- *“The Black Church: This is Our Story, This is Our Song”*—February 2021 (Facebook Live)
- *“A Soulful Christmas”*—December 2021 (Minnesota Public Radio, NPR Affiliate)

Curated/Collaborative Playlists on Apple Music & Spotify (2019-present)

- *“At the Table: A Maundy Thursday Playlist”*
- *“Change Gon’ Come!: A Playlist for Black History Month Compiled by the Students, Faculty, and Staff at Clinton College”*
- *“Closer: A Playlist for the Season of Lent”*
- *“Fire: A Pandemic Pentecost Playlist [P3]”*
- *“For Breonna: We Speak Your Name”*
- *“Give Me A Clean Heart: 50 Songs for the 40 Days of Lent”*
- *“He is Lord: 50 Songs for the 50 Days of Eastertide”*
- *“I Made It: A Playlist for the New Year!”*
- *“Jesus Rose: 50 Songs for the 50 Days of Easter”*
- *“One in the Spirit: A Playlist Celebrating Pentecost”*
- *“Protest: The Righteous & Ratchet Journey to Justice”*
- *“Rest: A Musical Tribute to the Life and Legacy of Chadwick Boseman”*
- *“Ride On, King Jesus! A Palm Sunday Playlist”*
- *“Special Gift: A Christmastide Playlist”*
- *“Spirit Fall Down: A Pandemic Pentecost Playlist”*

- *“Take Up Space, Sis!” A Tribute to Judge Ketanji Brown Jackson*”
- *“We Win: An Election 2020 Musical Celebration”*
- *“When I See Jesus: An Advent Playlist”*
- *“50 Gospel Anthems, Laments, and Songs of Triumph (Pandemic Playlist)*
- *“2020 Black Gay Pride Playlist” Co-Curated with Rev. Terril Lloyd and Rev. Kyle Stevenson*

21st Century Collegiate Ministry Design Retreat, Aspen, CO

Worship Leader/Conference Musician

Space for Grace Conference, Philadelphia, PA

Worship Coordinator/Director, November 2018

PROFESSIONAL AFFILIATIONS AND MEMBERSHIPS:

- American Choral Directors Association (ACDA)
- Phi Mu Alpha Sinfonia Fraternity (Music Fraternity)
- Phi Beta Sigma Fraternity
- Center for Congregational Song Advisory Board (The Hymn Society of the United States & Canada)
- Appalachian State University School of Music Dean's Advisory Council
- Spelman College Sisters Chapel Dean's Advisory Council
- Hampton University Ministers Conference Choir Directors and Organists Guild
- Presbyterian Association of Musicians (PAM) Advisory Board
- Western North Carolina Chapter of the Gospel Music Workshop of America (Coordinator, Academic Division)

REFERENCES:

Dr. Andre J. Thomas, Retired Director of Choral Activities

The Florida State University College of Music
1478 Riverplace Blvd., Suite #1202
Jacksonville, FL 32207
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Email: athomas32312@aol.com

The Rev. Paul Timothy Roberts, President

Johnson C. Smith Theological Seminary
1024 Ponce de Leon Avenue
Atlanta, GA 30306
Office: 404-998-8373; Mobile: 404-680-8292
Email: paulroberts@smithseminary.org and paultimothyroberts@gmail.com

Rev. Dr. Don Darius Butler, Senior Pastor

First Missionary Baptist Church – Huntsville, AL
3509 Blue Spring Road NW
Huntsville, AL 35810
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Email: dondariusbutler@gmail.com

Rev. Dr. Braxton Shelley, Professor of Music & Divinity

Yale University | Institute of Sacred Music
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Office: 203-432-5180 or Mobile: 919-291-1489
Email: braxton.shelley@yale.edu

Sushama Austin-Connor, Program Director

Princeton Theological Seminary Office of Continuing Education
12 Library Place
Princeton, NJ 08542-0803
Office: 609-497-7877 or Mobile: 215-869-5152
Email: president@iws.edu

Dr. Anthony (Tony) Leach, Retired Professor of Choral Music

The Pennsylvania State University School of Music
128 Colonial Court
State College, PA 16801
Home: 814-867-2526
Email: anthonyleach@gmail.com

Rev. Kaji Douša, Senior Pastor

Park Avenue Christian Church (DOC/UCC)
1010 Park Avenue
New York, NY 10028
Office: 212-288-3246 or Mobile: 917-355-2189
Email: info@parkavenuechristian.com or tarias@parkavenuechristian.com

Rev. Dr. Alisha Lola Jones, Ethnomusicologist

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A passionate educator, researcher, artist, and innovative leader with a multi-faceted background dedicated to creating spaces where all people feel valued, voiced, and visible. Significant experience in the music industry as a pianist, organist, conductor, arranger, producer, and entrepreneur.

EDUCATION

Doctor of Philosophy, Music Education, 2020 (Phi Kappa Phi)

The University of Mississippi

African American Gospel Piano Style in the 21st Century: A Collective Case Study (Dissertation)

Elizabeth R. Hearn, major professor

Master of Music, Musicology with Minor in Theory and Composition, 2015

The University of Memphis

When Bad News Becomes Good News: Lucie E. Campbell's 'Something Within' From the Jordanaires to Nathan Carter (Thesis)

Janet Page, major professor

Master of Arts, Counseling, 2006

Harding Graduate School of Religion

Ed Gray, major professor

Bachelor of Arts, Psychology, 2000

The University of Memphis

TEACHING EXPERIENCE

Director of Contemporary Music and Assistant Professor of Music

Shenandoah University (Conservatory), 2021 – present

- Created and launched a new 4-year undergraduate degree, Contemporary Musicianship and Entrepreneur Development (CMED) | Bachelor of Arts with a minor in Entrepreneurship.
- Created a new music ensemble, CONTEMPO ensemble | 8-piece ensemble | non-classical and jazz repertoire.
- Advises all CMED students.
- Recruit domestic and international students from diverse socioeconomic and cultural backgrounds.
- Organizes performances for CMED students in and outside of the Conservatory through partnerships with venues throughout Virginia and Washington, D.C.
- Teaches music entrepreneurship, music industry, music arranging for small and large ensemble, music business, music history and literature courses.
- Teach applied piano lessons for undergraduate music majors within non-classical and jazz idioms.

Graduate Teaching Instructor

The University of Mississippi, 2017 – 2020

- Taught undergraduate Introduction to Music to non-music majors, music performance, and music education majors.
- Taught undergraduate Introduction to Technology to music performance and education majors.
- Organized lesson plans and teaching objectives for teaching classes; adapt content, presentation and examples to suit the needs of the class.
- Reinforced concepts and answer students' questions from the lecture portion.
- Evaluated students in daily and semesterly skills assessments.
- Assessed assignments and exams; assign course grades.
- Utilized technology to strengthen the teaching/learning process.

Rehearsal Accompanist

The University of Mississippi, 2018 – 2019

- Led sectional rehearsals with the University Singers (non-auditioned ensemble) and Concert Singers (auditioned ensemble).
- Served as rehearsal accompanist in absentia of the staff accompanist.

Piano Instructor

Brown Baptist Church Music Academy | Southaven, MS. | 2018

- Taught weekly individual lessons to piano students (primary, secondary, and post-secondary)
- Developed syllabus clearly defining performance and practice expectations.
- Developed personalized repertoire to meet individual students' goals.

Band Director

Geeter Middle School | Memphis, TN. | 2016

- Worked as Director of Bands.
- Presented stimulating daily lessons and musical activities that included all musical levels and training.
- Collaborated with the feeder high school for additional training, practice sessions, and mentoring from students and staff.
- Incorporated singing into each rehearsal.
- Instilled a sense of music appreciation and encouraged students to expand their interests.
- Assisted students in improving study methods and habits.
- Served as a positive role model for students.

Choral Music Educator

Snowden Middle School | Memphis, TN. | 2014

- Worked as Interim Director of Choirs and Piano instructor.
- Presented stimulating daily lessons and musical activities that included all musical levels and training. Instilled a sense of music appreciation and encouraged students to expand their interests.
- Conducted assessment of student learning styles.
- Utilized technology to strengthen the teaching/learning process.

Adjunct Instructor

The Visible School: Music and Worship College | Memphis, TN. | 2010

- Developed and presented stimulating daily lessons that accommodated multiple intelligences aligned with curriculum and state standards.
- Instilled a sense of music appreciation and encouraged students to expand their interests.
- Developed strong working relationships with all students to make certain that they felt welcomed, at ease, and appropriately challenged within the classroom.
- Assisted in the selection of books, equipment, and other instructional materials.

MUSIC EDUCATION PROGRAMS/CURRICULA CREATED AND IMPLEMENTED

Shenandoah University (Conservatory) | The Underrepresented: Giving Voice to BIPOC and Asian American Composers | 2022

- This course examines the musical contributions of selected Black, Indigenous, People of Color, and Asian American composers who have received little to no recognition throughout Western music history. While focusing primarily on the music and its aesthetics, the course also investigates issues of migration, globalization, political and economic variables, societal and cultural norms, and appropriation.

Shenandoah University | Matters of Life and Death | 2022

- This course analyzes different perceptions of the cycles of life and death. With attention to how cultural differences and societal norms affect how individuals and communities make life

meaningful in the face of mortality, the class examines who has the power to decide what is meaningful for us.

Shenandoah University (Conservatory) | Contemporary Musicianship and Entrepreneur Development (CMED) | 2021

- Created and launched a new first of its kind Bachelor of Arts program that merges musicianship, business skills, and entrepreneurship. This undergraduate program has a built-in minor in Entrepreneurship through the School of Business.

Shenandoah University (Conservatory) | The Performer in the 21st Century | 2021

- This course teaches students how to write a resume, draft an artist contract, technical rider, create and implement an artistic project, build an audience, and leverage social media for exposure and marketing their creative output.

Shenandoah University (Conservatory) | The Entrepreneurial Artist | 2021

- This course teaches students how to draft an extensive music business plan, write successful grants, develop a website, start and launch a business, understand entrepreneurship law, amongst other critical skills.

The University of Mississippi (Curriculum Development: Introduction to Music Technology) | 2020

- Designed, implemented, and taught a new and relevant curriculum for Introduction to Music Technology Course.

PRIZM College Audition Preparation Workshop (PCAP) | 2018

- This workshop is designed to assist high school instrumentalists and vocalists who plan to audition for a college/university level performing arts programs and students who are interested in music scholarships.

PRIZM Ensemble Winter Camp | 2018

- This Winter Camp *When Classical Meets Soul Music* was created to keep local students engaged in high quality music education and performances during the winter break. In collaboration with another music organization, the camp blends together classical and soul music – intentionally bringing together a diverse population of students.

PRIZM Ambassadors Program | 2018

- This program provides free international travel to local music students, allowing them to perform in prestigious chamber music camps like the Stellenbosch International Chamber Music Festival in South Africa.

PUBLICATIONS

- Vester, Roderick. “The Dangers of Returning to a Monochromatic Arts World.” Chamber Music Magazine, Summer Edition, 2021.
- Vester, Roderick and Kevin Davidson. “I Am” a choral composition for SATB, with solo, orchestrated by Lari Goss from the collection *Fill This Place*, published by Lifeway: Biblical Solutions, September 2006.
- Vester, Roderick. “Here I Am” in *Total Praise: Songs and Worship Resources for Every Generation* Hymnal, published by GIA Publications, Inc. and by the Sunday School Publishing Board of the National Baptist Convention, USA, Inc.

RESEARCH SKILLS, INTEREST, AND AGENDA

- Qualitative interviewing
- Collective Case Study Design

- Data analysis using QSR NVivo 12 Plus
- Application of coding, thematic, within-case, and cross-case analysis to data interpretation

Continue examining the African American gospel piano style in the 21st century to further illuminate the role of musical enculturation, transmission, and preservation through the lived experiences and perspectives of gospel pianists throughout the United States.

Investigate gospel pianists' practicing habits, principles, and strategies to unearth gospel piano learning and best practices for developing and improving practice regimens.

Conduct a phenomenological study of gospel piano teaching that involves the researcher attending gospel piano lessons and interviewing both the teacher and student to understand the practicality of teaching the genre to this generation of musicians.

Explore the influence of technology, in the 21st century, as it relates to the authentic preservation of gospel piano. Exploring this could equip researchers and educators with insight into how the impact of technology is helping or hindering the art form and field at-large.

CONFERENCE PRESENTATIONS

African American Gospel Piano Style in the 21st Century: A Collective Case Study

- Missouri Music Educators Association Conference, Osage Beach, MI., 2020

Black Gospel Piano Music Preferences by Non-Music Majors: Responses to Sound Ideals

- Mid-South Music Education Research Symposium, Oxford, MS., 2019

Choral Rehearsal Planning Techniques of One Selected Successful High School Choral Conductor

- Tennessee Music Educators Association Conference, Nashville, TN., 2018
- Missouri Music Educator Association Conference, Osage Beach, MI., 2017

EXTRAMURAL CITIZENSHIP PRESENTATIONS

Beyond the Instrument: Exploring Other Music Opportunities

- PRIZM Summer Camp and International Chamber Music Festival, Memphis, TN., 2019

Internet Famous: New Strategies and Models for Sharing Your Music

- PRIZM Summer Camp and International Chamber Music Festival, Memphis, TN., 2018

ACADEMIC PRESENTATIONS

Using Your Music for Protest and Social Change

- Shenandoah Conservatory, Winchester, VA., 2022

Content Creation for Musicians

- Shenandoah Conservatory, Winchester, VA., 2022

Marketing and Promoting Yourself in the 21st Century as a Musician

- Shenandoah Conservatory, Winchester, VA., 2021

Experiencing and Analyzing Commercial and Contemporary Music

- Shenandoah Conservatory, Winchester, VA., 2021

Tracing the Origins of Black Gospel Piano Styles and Examining its Complexity in the 21st Century: An Interview with Three Selected Black Gospel Pianists

- The University of Mississippi, Oxford, MS., 2019

Multicultural Music: The Importance, the Challenges, and the Desire

- The University of Mississippi, Oxford, MS., 2018

The Rise of the Negro Spiritual: Lyrical Implications, Coded Messages, and Rhythmic Alterations

- The University of Mississippi, Oxford, MS., 2018

Mandarin Song-Singing Clubs: Music Activities and Politics

- The University of Mississippi, Oxford, MS., 2018

Music in the Black Church: Is Diversity Important?

- The University of Mississippi, Oxford, MS., 2018

PROFESSIONAL DEVELOPMENT SEMINARS

Becoming a Music Content Creator

- Led a professional development seminar with teaching artists of the Memphis Music Initiative, Memphis, TN., 2022

Releasing and Promoting Music in the 21st Century

- Led a professional development seminar with fellows of the Iris Orchestra, Memphis, TN., 2020

SELECTED CAREER HIGHLIGHTS

Selected as Top 30 Professionals of 2021

- Musical America, 2021

Brand Partnership with the Guitar Center | Piano tutorials

- The Guitar Center in collaboration with subsidiary Music and Arts, 2021-present

Organist for Grammy Award winning Aretha Franklin

- Benefit Concert for St. Jude Research Hospital, Memphis, TN., 2009

Keynote Commencement Address

- The University of Arkansas, Fayetteville (Department of Music), 2020

Plenary Speaker

- Quintessence Choral Artists of the Southwest | Songapalooza Annual Conference, 2021

Panel Speaker

Winning the War on Education | Speaker and Creator

- SphinxConnect Annual Conference, Detroit, MI., 2022

Overcoming Structural Racism in Chamber Music Organizations

- Chamber Music America (42nd Annual Conference), Manhattan, NY., 2020

Taking the Reins

- SphinxConnect Annual Conference, Detroit, MI., 2021

Sphinx Leader

- Sphinx LEAD (Leaders in Excellence, Arts, & Diversity), 2020
Sphinx LEAD is a highly competitive 2-year professional empowerment program designed to evolve the landscape of arts leadership. Ten arts leaders and entrepreneurs of color are selected annually to participate in a curriculum including mentorship, networking, and leadership retreats at top institutions nationwide.

SERVICE AND COMMITTEE APPOINTMENTS

Carnegie Hall | 2022

- Served on the granting committee for PlayUSA | Provides \$500,000 each year to partner organizations across the country that offer equitable instrumental music education programs to K-12 students.

Co-facilitator for DEI training | 2022

- Served as co-facilitator for Diversity, Equity, and Inclusion training for Shenandoah Conservatory during the Spring semester.

Curriculum Design Team | 2022

- Served on a design team tasked with building four (4) new hybrid general education courses at Shenandoah University, in partnership with Minerva University.
- Solely built one (1) hybrid general education course online utilizing a new educational platform utilized by Minerva University.

Faculty Search Committee, classical guitar faculty | 2022

- Served on a Search Committee to identify a full-time classical guitar faculty member in the Conservatory at Shenandoah University.

Oral Comprehensive Exam Faculty Committee Member | 2022

- Served as a faculty committee member for a graduate student receiving a master's in music performance (bassoon).

Oral Comprehensive Exam Faculty Committee Member | 2022

- Served as a faculty committee member for a graduate student receiving a master's in music performance (oboe).

Recital Exam Faculty Committee Member | 2022

- Served as a faculty committee member for a graduate recital (DMA in classical guitar).

Nebraska Arts Council | 2022

- Served as a panelist for the Nebraska Arts Council Arts Project Grants.

Peter Bullough Foundation | 2021-2022

- Served as a music panelist for the Peter Bullough Foundation Residency program.

Shenandoah Conservatory in the Community | 2021-present

- Serve as liaison for Shenandoah Conservatory and the community at-large.
- Build partnerships and performance opportunities with organizations and performance venues throughout Virginia and Washington, D.C.

National Endowment for the Arts, advisory panelist | 2020

- Served on the music advisory panel for Summer 2020 Grants for Arts Projects

Chamber Music America, member

- Served on the planning committee for the 42nd Annual Chamber Music America Conference.
- Served as a Career Coach for the 42nd Annual Chamber Music America Conference | 2020
- Served as a Career Coach for the 43rd Annual Chamber Music America Conference | 2021
- Served as a Career Coach for the 44th Annual Chamber Music America Conference | 2022

Faculty Search Committee, graduate student representative | 2019

- Served on a Search Committee to identify a full-time faculty member in the College of Music

- Served on a Search Committee to identify the Chair of the Music Department, which involved interviewing candidates.

Responsibilities for both committees included:

- Assisted in writing the vacancy announcement.
- Assisted in establishing a timeline for the search process.
- Helped determine the most effective recruitment resources and position advertised appropriately.
- Helped develop interview questions to be utilized in the process.
- Assisted with interview scheduling, facilitation, and execution.
- Made recommendations as to applicant's patterns of strengths and growth areas, along with assessing his or her ability to contribute to the needs of the department and the University as a whole.
- Screened applicants to determine if an applicant met minimum qualifications.

SELECTED PREMIERES, COMMISSIONS, AND CURATIONS

Conspirare | Grammy Award Winning Choral Ensemble | *Down by the Riverside* for Chorus and Rhythm Section | 2022

The Washington Chorus | *Be the Gift* for Chorus and Rhythm Section | Kennedy Center Concert Hall and Strathmore Hall | 2022

The Symphony of Northwest Arkansas | *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse* in collaboration with Crystal Bridges Museum of American Art | 2022 | Curator

SELECTED PERFORMANCES

Featured soloist with The Washington Chorus at Kennedy Center Concert Hall and Strathmore Hall - 2022

Pianist and featured soloist at National City Christian Church – 2022

Pianist and organist for the United Methodist Church Annual Virginia Conference – 2022

Pianist for Shenandoah Conservatory's Holiday Gala – 2021

Pianist and organist for the United Methodist Church Annual Virginia Conference - 2021

Pianist for Memphis Choral Arts "4 Corners 4 Peace" Concert – 2020

Artistic Collaboration with Ted and Sheri – 2014

Artistic Collaboration with Smokie Norful – 2014

Staff Accompanist and Instrumental Director for the Memphis Symphony Orchestra – 2013

Artistic Collaboration and Piano accompanist for Le'Andria Johnson – 2011

Organist for Grammy Award winning Tye Tribbett – 2010

Organist for Grammy nominated Richard Smallwood – 2010

Organist for Edwin Hawkins – 2008

Organist for Grammy nominated Kurt Carr - 2007

Pianist for Judith Christie-McAllister – 2007

Organist for Grammy nominated Kelly Price – 2006

Pianist for Lamar Campbell – 2005

Organist for Grammy Award winning Cece Winans – 2004

Organist for Victor Trent Cook (formerly of Three Mo' Tenors) – 2003

Pianist with the Memphis Symphony Orchestra – 2003, 2002, 1997

Organist for Grammy Award winning Smokie Norful – 2002

Organist for Grammy nominated Oleta Adams – 1997

SELECTED ARTISTIC ACTIVITY: RECORDINGS

Producer / Music Arranger /Engineer

Artist: Paul Johnson – *Heaven* 2018

Producer/ Composer/ Music Programmer/Engineer

Artist: United Methodist Publishing House – *WHOOSH* 2018

United Methodist Publishing House – *Take Time to Be Holy* 2017

United Methodist Publishing House – <i>24/7</i>	2016
United Methodist Publishing House – <i>Joy in Jesus</i>	2015
United Methodist Publishing House – <i>Shining Star</i>	2014
United Methodist Publishing House – <i>Generational Praise</i>	2013
Music Programmer/Engineer Artist: Judith Farmer – <i>God's Love</i>	2013
Producer/ Composer/ Music Programmer/Engineer/Composer Artist: United Methodist Publishing House – <i>Hip Hop Hope</i>	2012
United Methodist Publishing House – <i>Island Odyssey</i>	2010
Producer/Pianist/Music Director/Composer Artist: Jeffrey Murdock – <i>Amazing Love</i>	2009
Producer/Composer/Engineer Artist: Sharonda Mitchell – <i>Sharonda Mitchell</i>	2009
Pianist Artist: Tony Dickerson – <i>I Need Him</i>	2009
Composer/Producer/Music Programmer/Engineer Artist: United Methodist Publishing House – <i>Praise Party</i>	2009
Pianist Artist: Jeffery Williams & The Voices of Inspiration – <i>Prodigal Son</i>	2004
Producer/Arranger/Pianist Artist: Courtney Franklin – <i>Time</i>	2004
Pianist Artist: Alabama A&M Gospel Choir – <i>Transforming Music Into Ministry</i>	2004
Co-Producer/Pianist/Music Director/Composer Artist: Mississippi Boulevard Christian Church – <i>Live At The Boulevard</i>	2004
Producer/Pianist/Composer/Music Director Artist: Kevin Davidson & The Voices – <i>Full Circle</i>	2003
Kevin Davidson & The Voices – <i>Soultown USA</i>	2002
Kevin Davidson & The Voices - <i>Language of the Millennium</i>	2000
Kevin Davidson & The Voices - <i>Celebrate</i>	1997
Kevin Davidson & The Voices - <i>Miracle Worker</i>	1994

PROFESSIONAL EXPERIENCE AND COMMUNITY LEADERSHIP

Executive Director

PRIZM Ensemble | 2018 – 2021

Mission: PRIZM Ensemble builds diverse community through chamber music education, youth development, and performance.

Annual Budget: \$300,000.00

As Executive Director, I report to the Board of Directors through the chairperson. I provide the leadership and strategic vision that enables PRIZM to fulfill its mission and achieve its programmatic, artistic, financial, and organization goals. I manage all staff and teaching artists and I am responsible and

accountable for all aspects of PRIZM's operations and strategy including strategic planning, artistic administration, financial management, fundraising, marketing, audience development, public relations, and promotion, concert production, human resources, education, and community engagement.

Strategy & Planning

- Creates PRIZM Ensemble's compass (mission, vision, and values) and promotes excellence.
- Spearheads development of the strategic plan, including measurable goals and objectives, and organizes it as a collaborative effort.

Finance & Operations

- Safeguard PRIZM Ensemble financial health and reports financial results to the Board in a timely manner.
- Ensures that up-to-date business plans and projections exist for all PRIZM Ensemble projects and services; makes certain people operate in accordance with their respective business plans.
- Oversees all development, fundraising, and grant efforts for PRIZM Ensemble.

Talent Management

- Ensures that PRIZM Ensemble has a talent strategy that is purpose driven, principles based, performance oriented, and includes succession planning.
- Selects, builds, manages, and leads high performing, results oriented team members.
- Effectively delegates responsibilities; sets clear performance standards and expectations.

Leadership

- Establishes a culture based on PRIZM Ensemble's mission, vision, and values.
- Consistently demonstrates commitment to ethical and integrity-based leadership.
- Fosters collaboration and builds trust with all stakeholders.
- Seeks innovative ways to change, grow, and improve.

Board & Community Relations

- Recruits, engages, and maximizes Board member contributions.
- Serves as the "face" of the PRIZM Ensemble to the greater Memphis community, arts community, government, foundations, and media.

Board & Community Relations Cont'd

- Works to establish mutually beneficial relationships with Board members.
- Communicates effectively and gives regular progress reports on the strategic plan to the Board.
- Is aware of and involved in national cultural events and initiatives.

Director of Operations and Educational Programming

PRIZM Ensemble | Memphis, TN. | 2017-2018

Networked with other arts organizations, music directors, and community groups to encourage collaboration; designed, coordinated, and directed educational and artistic programming; organized annual concerts, in school programs, Music Camp and International Chamber Music Festival, and the PRIZM Chamber Orchestra; contracted technicians and musicians for each concert and projects; wrote narratives as needed for concert projects and grant focus; worked with the operations team and parent association to coordinate volunteer assignments; and prepared program reports.

Director of Music

First Baptist Church-Broad | Memphis, TN. | 2010 – 2018

During my tenure as Director of Music, the Department of Music grew from 50 to 225 active music participants, musical ensembles expanded from 2 to 8 inclusive of voice, instrumental, drama, and dance, and a successful Concert Series was launched which introduced a full professional orchestra (a first for the 135-year-old institution).

- Directed the planning, coordination, operation, and evaluation of a comprehensive Church music program including choral, vocal and instrumental ensembles, dance, and drama teams.
- Determined Music Department goals, organization, leadership, finances and administrative processes.
- Assisted in worship planning and was responsible for the selection of music.
- Supervised the work of all music leaders, staff personnel, and volunteers within the Music Department.
- Coordinated the performance schedules of all choral and instrumental ensembles.
- Supervised the maintenance of and additions to music library and equipment, including music materials, supplies, and instruments.
- Prepared annual Music Department budget reflecting the needs of the entire music ministry. Administrated the budget once approved.
- Served as a leader in the worship services, giving direction to the congregational singing, choir and instrumentalists, and other phases of worship.
- Conducted regular staff meetings for the purpose of evaluation and planning.
- Enlisted and trained leaders for the music department as well as song leaders and accompanists.
- Planned, organized, and promoted concerts, choir tours, retreats, workshops, and other special programs to enhance the music department.
- Prepared reports necessary to keep the church fully informed regarding the music department.

Music Assistant

Mississippi Boulevard Christian Church | Memphis, TN. | 2003 - 2010

- Served as church organist/pianist.
- Utilized 72 Rank - 4 manual Moeller Pipe Organ.
- Provided leadership and supervision to all assigned choral and instrumental ensembles.
- Responsible for planning, organizing, executing and evaluating music for worship services to provide quality worship with excellence.
- Arranged music for production by instrumentalists and vocalists.
- Recruited and auditioned music personnel.
- Ensured full integration of worship services by coordinating participation of various ministries (including drama and dance in the worship experience).
- Developed and administered various budgets.
- Drafted and implemented job descriptions for all music staff.

Church Organist/Pianist

Mississippi Boulevard Christian Church | Memphis, TN. | 1997 - 2003

- Served as church organist/pianist for all assigned Sunday worship services.
- Demonstrated with accuracy: styles, tempo and nuances for optimum musical offering during performances.
- Possessed skills in chart reading, transposition and improvisation.
 - Awarded "Team Player Award" in recognition of outstanding performance
 - Awarded "Teamwork Award" for extraordinary commitment in a group effort

PROFESSIONAL ORGANIZATIONS

Sigma Nu Tau, 2022

American Choral Directors Association, 2019

National Center for Faculty Development and Diversity, 2019

National Association for Music Education, 2018

American Guild of Organists, 2012

Broadcast Music, Inc., 1997

PRIVATE INSTRUCTORS

Piano: Lisa Fairchild

Organ: Dennis Janzer & Leo H. Davis, Jr.

Conducting: Ryan Fisher & Donald Trott

ADJUDICATION

MMEA Elementary Honor Choir, 2019

Lafayette Middle School Choir, 2018

WTVMEA Solo and Ensemble Festival, 2017

ACT-SO Contemporary Gospel Music, 2016 – 2017

HONORS, SCHOLARSHIPS, AND AWARDS

Outstanding Achievement in Music Theory, The University of Mississippi, Spring 2019

Outstanding Achievement in Music Education, The University of Mississippi, Spring 2019

Phi Kappa Phi, 2018

Graduate Music Fellowship, The University of Mississippi, Fall 2017 - 2020

Graduate Minority Fellowship, The University of Mississippi, Fall 2017 – 2020

Travel Grant: The University of Mississippi, 2017 – 2019

ADDITIONAL SKILLS

Skilled in all Microsoft Office systems: Word, Publisher, Excel, PowerPoint, Outlook

Skilled with both Mac and Windows

Skilled in Digital Audio Workstations including Pro Tools

Skilled in Music Production and Recording Engineering



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Master of Music in Black Sacred Music
Supplemental Proposal Information

Appendix B: Course Evaluation Form

Sample Evaluation - ARSC - Music

The University of Arkansas provides online instructor/course evaluations for all end of course evaluations. Please note the following as you complete this online course evaluation:

1. Evaluations are located on a confidential evaluation site.
2. Your instructor will not see the evaluations until after final grades have been submitted. Your instructor's department chair and college dean will receive the composite results.
3. There is one open-ended question. If you provide a response, it is anonymous and the instructor and their department chair and/or college dean, will be able to view your comments.
4. Your evaluations will be confidential. Your responses to scaled questions will be simply part of the composite data reported to your Instructor. Also the instructor will not be able to attribute any comments you make in the open-ended questions to you unless you write something that identifies you either directly or indirectly.

Questions about this survey? Use the link in My Surveys to contact the survey admin



ARSC College Core: Course Questions

Course Based Questions

Assignments are related to goals of this course.

- ☐ Strongly Agree
 - ☐ Agree
 - ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

The teaching methods used in this course enable me to learn.

- ☐ Strongly Agree
 - ☐ Agree
 - ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

The stated goals of this course are consistently pursued.

- ☐ Strongly Agree

- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

ARSC MUSC: Course Based Questions

Course Based Questions

This course shows a sensitivity to individual interests/abilities.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

This course has appropriate balance between artistic philosophy and craft.

- ☐ Strongly Agree
- ☐ Agree

- ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

My technical skills were improved as a result of this course.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

Demographics

UofA Student Demographics

Your class

- ☐ Freshman
- ☐ Sophomore
- ☐ Junior

- ☐ Senior
 - ☐ Graduate
 - ☐ Other
-

Expected grade

- ☐ A/PASS
 - ☐ B
 - ☐ C
 - ☐ D
 - ☐ F/FAIL
-

Your College:

- ☐ College of Education and Health Professions
 - ☐ College of Engineering
 - ☐ Dale Bumpers College of Agricultural, Food and Life Sciences
 - ☐ Fay Jones School of Architecture and Design
 - ☐ J. William Fulbright College of Arts and Sciences
 - ☐ Sam M. Walton College of Business
 - ☐ School of Law
 - ☐ Graduate School
 - ☐ UNDECLARED
-

Course required

- ☐ Yes
- ☐ No

University Core Course

Course Based Questions

Overall, I would rate this course as:

- ☐ Excellent
- ☐ Good
- ☐ Fair
- ☐ Poor
- ☐ Very Poor

Save And Continue

Close Preview

[◀ Previous Page](#)



Instructor

ARSC College Core: Instructor Questions

Instructor Based Questions

My instructor displays a clear understanding of course topics.

- ☐ Strongly Agree
 - ☐ Agree
 - ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

My instructor is readily available for consultation.

- ☐ Strongly Agree
 - ☐ Agree
 - ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

My instructor explains difficult material clearly.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

ARSC MUSC: Instructor Based Questions

Instructor Based Questions

My instructor demonstrates the importance and significance of the subject matter.

- ☐ Strongly Agree
 - ☐ Agree
 - ☐ Undecided
 - ☐ Disagree
 - ☐ Strongly Disagree
-

My instructor evaluates my work in a meaningful and conscientious manner.

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

Faculty Comment Questions

Please use the box below to provide additional comments regarding your instructor or this course. All comments are seen by the instructor and are viewable by department heads, chairs or deans.

Comments:

Comments:

University Core Instructor

Instructor Based Questions

Overall, I would rate this instructor as:

- ☐ Excellent
- ☐ Good
- ☐ Fair

- ☐ Poor
 - ☐ Very Poor
-

My Instructor is fluent in English

- ☐ Strongly Agree
- ☐ Agree
- ☐ Undecided
- ☐ Disagree
- ☐ Strongly Disagree

Save And Continue

Close Preview



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Supplemental Proposal Information

Appendix C: Letters of Support



4646 N. Michigan Rd., Indianapolis, IN 46228

Telephone: 317-254-5922 Fax: 317-254-5662

www.lovelwcc.org

Dr. Kathryn Sloan
Vice Provost for Faculty Affairs
University of Arkansas
ADMN 422
Fayetteville, AR 72701

June 17, 2022

Dear Dr. Sloan:

I write to enthusiastically support the proposed Master of Music degree in Black Sacred Music at the University of Arkansas.

For 155 years, Light of the World Christian Church (Disciples of Christ) has been a predominately African-American community leader in Indianapolis, Indiana. We now have an active membership that reaches from Indianapolis throughout the country. Our worship offerings include large choirs, small vocal ensembles, a drama team and dance groups all spanning young children to seniors. Our congregation experiences these offerings in person and online across three virtual platforms. The Master of Music degree in Black Sacred Music will support the continued development of skilled musicians capable of leading a well-rounded and genre-diverse Black Sacred music program needed in congregations like mine across the country.

Studies indicate that all mainline Christian denominations are experiencing decline. However, these studies, like many corners of our country, do not equitably or sufficiently include African-American experiences. While predominately White denominations are experiencing decline, minority congregations are stable, and in many cases growing, as we adapt and respond to the dynamic needs of our communities. Pair this institutional stability with the cultural significance of musical expression in Black religion, and one recognizes the ongoing demand for prepared musicians to support this enduring need.

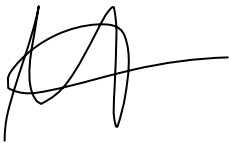
The Master of Music degree in Black Sacred Music has not existed and has long been needed. Spaces for academic advancement for Black church musicians are largely nonexistent. As a pastor of a historic Black congregation recently in need of a music minister, I have experienced first-hand the dearth of qualified music practitioners who possess the skillset to serve in church music programs. Technology, music education, and differentiated instruction are all

Page 2

necessary skills to maintain a high-quality music program at any church. They are especially critical in churches that minister to a wide audience. When done well, this degree program will cultivate new enclaves of Black musical excellence for the Black church, improve the quality of musicians and musicianship across this country, preserve the artistry and genius of the Black sacred music traditions, positively impact racial justice and equity efforts in institutions of higher learning, and introduce the University of Arkansas to new communities as a pioneer developing music leaders for the future.

I look forward to the great things that will come from this program; and I look forward to my music staff participating.

Sincerely,

A handwritten signature in black ink, consisting of a stylized, cursive 'R' followed by a horizontal line extending to the right.

Rev. R. Janae Pitts-Murdock
Senior Pastor
Light of the World Christian Church (Disciples of Christ)
Indianapolis, Indiana



INDIANA UNIVERSITY

DEPARTMENT OF FOLKLORE
AND ETHNOMUSICOLOGY

College of Arts and Sciences
Bloomington

October 15, 2021

Curriculum Committee
University of Arkansas

Letter in Support of the Master's Degree in Black Sacred Music

Dear Colleagues:

I am writing in enthusiastic support of the master's degree in Black Sacred Music that is being proposed for the curriculum at the University of Arkansas. As a music researcher and consultant, I have been observing the landscape of forward-thinking music education that embraces indigenous music of the US. I have noticed a marked demand in Black sacred music traditions course design that explores history, music analysis, repertoire, music industry, and practicing. This is the moment where the University of Arkansas can "lead from the future" by establishing a graduate level program that will cultivate the rising tide of undergraduate and non-traditional practitioners and scholars seeking formal training in Black Sacred Music.

Presently, I consult several conservatories and seminaries that are grappling with the centrality of orally transmitted music in understanding Black vernacular music and Black religiosity. And they are creating course offerings to catch up with the international demand for practitioners who specialize in gospel music and other sacred music genres such as Black quartet music and Negro spirituals. However, still very few schools or departments of music have created graduate programs in which people can focus their attention on seasoning their skill or getting the life experienced accounted for in the collegiate setting.

One might ask about the extent to which there is a need to telescope in on the *sacred* Black music pedagogy as opposed to popular music scenes. For those who are formed in the Music of Black Americans, we understand that "the Black Church" is a public arts education entity where people, regardless of their religion are trained in folk and concert music traditions. The time-honored clearinghouse of the "Black Church" has filled the void that in other communities might be filled the private and public arts education through schools.

Should your curriculum committee desire more information on the intracultural centrality of sacred music in Black music education, please review my recent invited article in the Society for Ethnomusicology Student newsletter entitled ["InSeparable: Culture-bearers, Institutions, and Repertoires in Black Music Research Pedagogy"](#).

All the highest and best,

Alisha Lola Jones, PhD
Associate Professor
Department of Folklore and Ethnomusicology
Indiana University



College of Communication
and Fine Arts

232 CFA Building
Memphis, Tennessee 38152-3370

Office: 901.678.3196
www.memphis.edu

October 15, 2021

Dear Provost and Arkansas Board of Higher Education:

Please accept this letter of support for the proposed Master of Music in Black Sacred Music from the Department of Music at the University of Arkansas. First, let me congratulate the faculty in the UA Dept. of Music on valuing the unique traditions and musical genres associated with black sacred music. Numerous musical genres have been influenced by the diverse and dynamic music found in Black churches, and I find the proposed degree program to be essential in developing the necessary skills and knowledge of musicians to be prepared to take on top church music positions in the U.S. Most university music curricula primarily promotes the work of White males which conveys to students that only those compositions, styles, and composers are of value or high art. More university music professors are rejecting this idea and looking to diversify the music curricula. I applaud the University of Arkansas for being one of the first music programs to specifically develop a degree program that highlights the contributions of Black musicians through sacred music and I strongly believe this new program will attract numerous graduate students of color to the University of Arkansas and make the Department of Music THE primary training ground for future church musicians and music leaders in predominantly Black churches. For university officials who may not be aware, salaries for music positions in many churches are extremely competitive and typically higher than what many university music professors make. This program will equip musicians with the skills necessary to be competitive in this job market, which will result in the graduates of this program securing higher paying jobs. I hope you will approve this program and I look forward to the success and notoriety it will bring the University of Arkansas.

Sincerely,

Ryan Fisher, PhD Music Education
Associate Dean for Academic Affairs
College of Communication and Fine Arts
Professor of Music Education
Rudi E. Scheidt School of Music
University of Memphis
rfisher3@memphis.edu



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Appendix D: Workforce Analysis Request Form

Workforce Analysis Request Form

Directions: An institution shall use this form to request workforce data analysis of a proposed degree program. In completing the form, the institution should refer to the document [AHECB Policy 5.11 Approval of New Degree Programs and Units](#), which prescribes specific requirements for new degree programs. **Note:** This form is required to be submitted by the Chief Academic Officer or individual(s) they designate. Answers need not be confined to the space allotted but may extend to several pages. Workforce Analysis is not required for **certificate of proficiency or technical certificate**.

Program Information for Analysis

1. Institution:

University of Arkansas, Fayetteville

2. Program Name – Show how the program would appear on the Coordinating Board's program inventory (e.g., *Bachelor of Business Administration* or *Associate of Science in Accounting*):

Master of Music in Black Sacred Music

3. Proposed CIP Code: If the proposed program does not fit easily into one [CIP Code](#), provide the code it most closely falls into and explain differences / nuances of your program

39.0501 (Religious/Sacred Music)

4a. [Standard Occupational Classification \(SOC\)](#) from CIP-SOC Crosswalk:

Take SOC codes from NCES Crosswalk of CIP to SOC, ranked in order of relevance (i.e., the degree to which program graduates are expected to desire and/or be qualified to work in each occupation) **(See Appendix A)**

39.0501	Religious/Sacred Music	25-1126	Philosophy and Religion Teachers, Postsecondary
39.0501	Religious/Sacred Music	25-2041	Music Directors and Composers

4b. Standard Occupational Classification (SOC) from Expert/Staff Opinion (optional): If you think the standard NCES crosswalk accurately represents the list of occupations in which graduates of the proposed program will be qualified to work, leave this blank. If you think the list of target occupations is longer, shorter, or different, please provide an alternative list here, ranked in order of relevance. Feel free to add qualitative information about the variety of jobs and pay scales that may exist within target occupations, and where you expect graduates to fit in. **(See Appendix A)**

Church musicians
Worship directors
Choir directors
Gospel music performers
Gospel songwriters
Gospel recording artists
Producers of Gospel and related musics (Hip-Hop, Soul, R&B etc.)
Teachers of Black Sacred Music (Church, K-12, Higher Education)

Performers, arrangers, and composers of popular and contemporary music (i.e., jazz, pop, hip-hop)
Composers for media (i.e., film, tv, video games, apps)

This will be a highly competitive and internationally regarded program, unique in its field. We expect graduates of this program to rank in the top 10% of earners in Black Sacred Music fields.

Current and recent job openings for whom this degree would be (would have been) desirable in the hiring process:

- Light of the World Christian Church (Indianapolis, IN) - Minister of Worship Arts - Salary: \$90,000, plus benefits.
- Abyssinian Baptist Church (Harlem, NY) - Minister of Music – Salary: \$128,000, plus benefits.
- University Park Baptist Church (Charlotte, NC) - Minister of Music – Salary: \$105,000, plus benefits.
- Princeton University (Princeton, NJ) - Director of Chapel Music – Salary: \$93,000, plus benefits.

Certainly, recipients of this degree would be eligible for jobs at smaller churches, which would historically pay significantly less. Jobs in the field relevant to this degree can be found at the following sites: [National Baptist Convention, USA, Inc.](#); Gospel Music Workshop of America

5. Brief Program Description – Describe the proposed program, the costs and investments involved in implementing it, the students you expect to recruit into it, and its educational objectives.

This program is a Master of Music Degree in Black Sacred Music. The program will be unique in the United States as a graduate-level program in Black Sacred Music. It will additionally be supported by a companion center, the Black Music Institute, devoted to scholarship, service, and pedagogy in Black Music. Our program addresses the demand for new voices that diversify Black Sacred Music. It seeks to answer the call to provide increased access to the field for underrepresented scholars and to educate young scholars in Black Sacred Music. Most of the practitioners in this field lack the scholarship and advanced study required for upward mobility. These practitioners are then forced to seek graduate degrees in related fields that do not fully meet the specific academic needs.

Our proposed program is supported by a grant from the Walton Family Charitable Support Foundation, to convert to an endowment yielding the same annual funding after a proven three years of success¹. It will be housed in the University of Arkansas Department of Music and utilize both current full-time faculty and a special group of guest faculty, uniquely qualified in the field of Black Sacred Music.

We expect to recruit working professionals and aspiring professionals from around the globe into this program. The global popularity of Gospel music is a testament to the potential recruiting pool². With our three-summer model, we have the unique opportunity to attract working professionals in the field for short periods of time during the summers, in that music programs in Black churches are often on hiatus during this time. In addition, this program aims to serve the university's flagship mission by recruiting local and regional students and elevating the profile of the Department of Music as a driver of the creative culture in Arkansas.

¹ Defined as graduating four students per year on a three-year rolling average, per ADHE.

² International Federation of the Phonographic Industry (IFPI) ranks Gospel the 9th most popular genre in South Korea, as well as popular in Europe and the United States. <https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf>

Learning Objectives:

The Master of Music in Black Sacred Music degree identifies the following learning objectives, addressed in the required courses.

Program Learning Objectives

- A. Evaluate Black Sacred Music within historical, cultural, and social contexts.
- B. Demonstrate leadership and administrative skills in worship planning and musical direction.
- C. Perform genres related to Black Sacred Music at the professional level.
- D. Utilize technology for music composition, production, presentation, and live performance in Sacred Music settings.
- E. Apply contemporary analytical and performance techniques to Gospel Styles
- F. Design contemporary, creative worship experiences for the Black church context.
- G. Develop skills in conducting, rehearsal technique, and transcription specific to the preparation of Gospel music.
- H. Develop preliminary research skills to effectively study and present topics related to Black Sacred Music.

6. [North American Industry Classification System \(NAICS\)](#) – List some industries and/or companies which graduates would be most likely and/or qualified to work in (optional), and feel free to comment on why/in what capacity. Also, a description of the target industry in your region, its relative strength or weakness relative to other regions, and the reasons for that relative strength or weakness, is welcome. [Lookup NAICS Code](#)

We expect graduates to obtain a large variety of traditional and freelance employment upon completion of this program, as is common in music and the arts more broadly. The three NAICS codes below represent approximate categories for such work:

711130 Choirs – *Many graduates will be working in choral music and are likely to find or retain employment in choral or related fields (sacred and secular).*

711510 Music Directors, Independent – *The emphasis on musical leadership in the program prepares graduates for roles as music directors in Black Sacred Music and many related contemporary genres. This includes work in television, film, and other media that necessitates musical direction.*

711530 Music Artists, Independent – *Graduates of this program will work in many freelance capacities in multiple roles as performers, composers, arrangers, producers, recording artists, and teachers.*

The global music industry encompasses many sectors including live (~\$31B globally in 2022)³ and recorded (~\$26B Globally in 2022)⁴, and music publishing (~\$7.4B in 2022)⁵. In our own backyard, the creative vitality index of Washington County, AR is .89, compared to the national average of 1.0⁶. This further serves as evidence that the establishment of this degree will bring more national and international attention to the university and the region for music. Choirs in particular are prevalent across the country and around the world. Sound Diplomacy lists 94 choirs in Northwest Arkansas alone⁷. While we expect to recruit students locally who will remain in the NWA region, this program

³ A recent report by Price Waterhouse Cooper estimated this industry value. <https://www.digitalmusicnews.com/2018/10/26/latest-live-music-revenue-31-billion-2022/>

⁴ IFPI: <https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf>

⁵ Estimate by Mordor Intelligence: <https://www.mordorintelligence.com/industry-reports/music-publishing-market>

⁶ According to data collected by Arkansas for the Arts: <https://arkansansforthearts.org/arts-tech-bootcamp/>

⁷ <https://nwacouncil.org/wp-content/uploads/2021/01/NWA-MusicEcosystemStrategyActionPlan.pdf>

has national⁸ and international aims. Graduates of the M.M. in Black Sacred Music will be well prepared for a vast number of roles within the contemporary music industry.

7. Region of Possible Position(s) – Describe the region where you think graduates are most likely to work, e.g., in terms of a list of counties, a metropolitan statistical area, or a commuting radius:

Graduates from this program are most likely to work in every region where Gospel and contemporary popular music are significant portions of the music industry. This includes the majority of cities in the United States, Europe, Japan, South Korea, and Canada⁹.

We expect our graduates to work in a myriad of areas of the broader music industry and Gospel music specifically in the U.S. and abroad. Specific global music industry centers include but are not limited to: New York, Los Angeles, Atlanta, Miami, Houston, Nashville, Toronto, London, Seoul, Cape Town, Rome, Berlin, London, Tokyo, and Mumbai¹⁰.

8. Existing Data – Describe any existing anecdotes or data you have that would shed light on the job prospects of graduates from the proposed academic program. This data can be helpful to ADFA in conducting labor market analysis.

An informal interest survey was conducted in June 2022. The survey was completed by attendees at the Hampton University Minister's Conference and Choristers Guild and additionally distributed via social media. It received 51 responses after six days. This sample represented 20 U.S. states along with Jamaica, Canada, Italy, and the U.K. Respondents were asked to rate their interest in applying for a Master of Music in Black Sacred Music Degree on a scale of 1 (Least Interested) to 5 (Most Interested).

- The mean interest level of all respondents was 3.9.
- 29.4% of respondents held undergraduate degrees in music. 78.4% of all respondents indicated that music was their full-time profession.
- 73% of respondents holding an undergraduate degree in music rated their interest in applying to the Master of Music in Black Sacred Music Degree at a "4" or "5" out of 5.
- 67% of respondents for whom music was a full-time profession rated their interest in applying to the Master of Music in Black Sacred Music Degree at a "4" or "5" out of 5.
- 86.5% of respondents who rated their interest in applying as "5" indicated "advance professionally" as a primary reason for their interest in the program.

⁸ 53 million people in the United States listen to gospel music 2-3 times per week, according to the Gospel Music Association: <https://gospelmusic.org/industry-overview-2/>

⁹ In every country where data is available, music related to Gospel such as Hip-Hop, Soul, R&B, and Rock are ranked in the top 10 most consumed genres. Source: <https://www.ifpi.org/wp-content/uploads/2020/07/Music-Listening-2019-1.pdf>

¹⁰ See Tschmuck, P. (2017). *The economics of music*. Agenda Publishing; Siwek, S. E., (2018). *The U.S. music industries: jobs & benefits*. <http://www.riaa.com/wp-content/uploads/2018/04/US-Music-Industries-Jobs-Benefits-Siwek-Economists-Inc-April-2018-1-2.pdf>; Passman, D. S. (2004). *All you need to know about the music business*. Free Press.

9. Proposed Implementation Date – (MM/DD/YY): 05/15/2023 (for Summer 2023 term)

10. Contact Person – Provide contact information for the person who can answer specific questions about the program:

Name: Dr. Jeffrey Allen Murdock

Title: Associate Professor, Director of Choral Activities, University of Arkansas

E-mail: jeffreym@uark.edu

Phone: 901-486-5501

Email the completed form: Dr. Nicolas Aguelakakis (Nicolas.Aguelakakis@arkansas.gov).

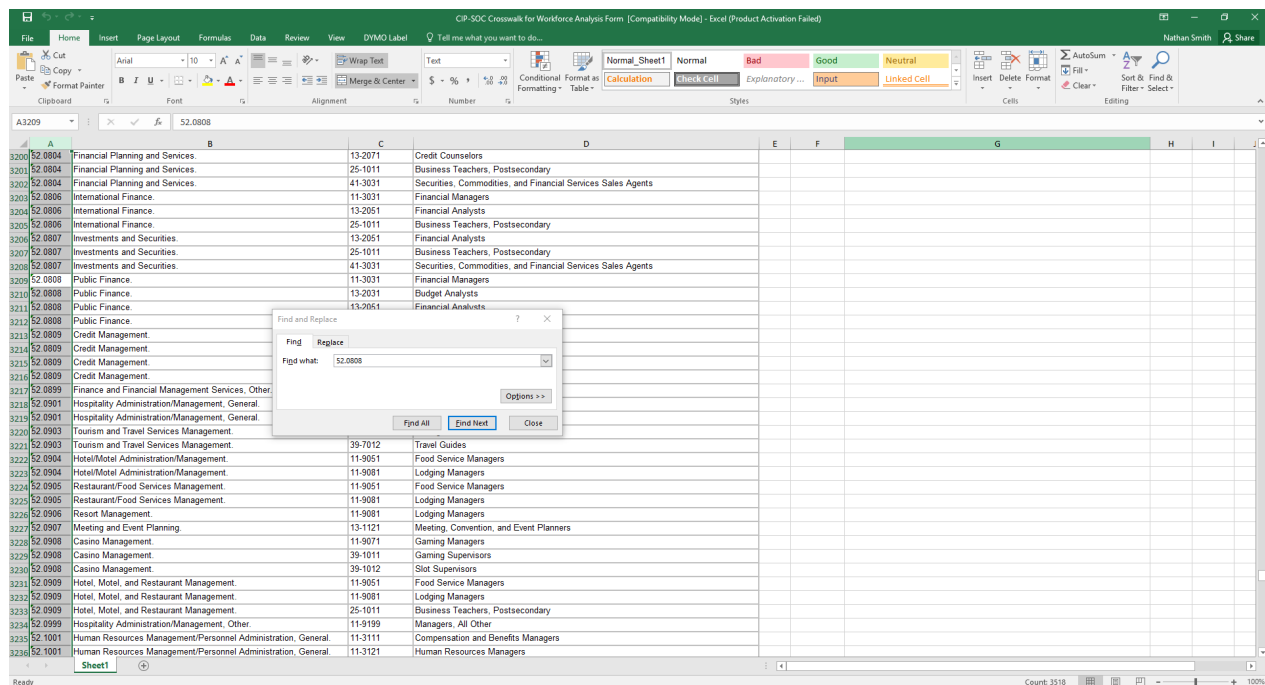
After the labor market analysis has been completed, the institution will be invited to respond, providing further information that might shed light and help to interpret the data provided.

Labor market analysis for academic program requires the combination of diverse data sources. The National Center for Education Statistics (NCES) and the Bureau of Labor Statistics (BLS) developed a “CIP-SOC crosswalk” linking fields of study, classified by a well-established classification scheme called Classification of Instructional Programs (CIP), with occupations, classified by a well-established classification scheme called Standard Occupational Classifications (SOC). The CIP-SOC crosswalk is available [here](#), and guidelines on how to use the scheme are posted online [here](#).

https://static.ark.org/eeuploads/adhe/CIP-SOC_Crosswalk_for_Workforce_Analysis_Form.xls

1. Select Column A.
2. In the Home ribbon, Editing section of the toolbar, click Find & Select to get a drop-down menu, and select the Find command. As you do this, your screen should look something like this.

3. In the Find and Replace dialog box, enter the CIP code that you're interested in, and click "Find Next." Your screen should then look like this:



4. Since the CIP-SOC crosswalk file is already sorted by row, you can find all the rows corresponding to your CIP simply by starting from the first cell selected and then reading down in column A until you encounter a different CIP code.
5. Select all of these rows, columns A through D, this will form a table that can be pasted directly into the response field for question 4a.

52.0808	Public Finance.	11-3031	Financial Managers
52.0808	Public Finance.	13-2031	Budget Analysts
52.0808	Public Finance.	13-2051	Financial Analysts
52.0808	Public Finance.	25-1011	Business Teachers, Postsecondary

6. If desired, ask a faculty or staff member to sort the matched occupations from the CIP-SOC crosswalk by relevancy/importance, with the occupations that seem most likely to employ your graduates ranked first.
7. Missing occupations from the list should be addressed in question 4b.

Question 4b, is requesting information from your local staff/workforce experts at your institution on the applicability of the NCES list. We are aware that the NCES might be “globally” wrong—the CIP/SOC match may never have been very accurate, or may become obsolete as fields and occupations evolve—or “locally” wrong—the CIP/SOC match may be reasonably robust in general, but fail to capture the role your particular program plays in students’ career paths. Graduates of a particular program may be over or underqualified for some of the matched occupations. Also, there may be SOC’s not matched to your CIP by NCES for which, however, your program does help to prepare students, and which are likely to provide gainful employment for your graduates. Question 4b is the place to tell us about those as well.