

**Christi Jay Wells**  
Associate Professor of Musicology  
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## Education

**PhD, Musicology**, University of North Carolina at Chapel Hill, Chapel Hill, NC, May 2014  
Dissertation: “Go Harlem!': Chick Webb and his Dancing Audience during the Great Depression.” Advisor: David F. García.

**MA, Musicology**, University of North Carolina at Chapel Hill, December 2009

**BA, Music/Political Science**, Guilford College, Greensboro, NC, July 2006

## Academic Positions

2022–Present	Associate Professor, Arizona State University
2017–Present	Affiliate Faculty, Center for the Study of Race and Democracy, Arizona State University [Race, Arts and Democracy Fellow, 2021-2022]
2015–2022	Assistant Professor, Arizona State University
2014–15	Visiting Assistant Professor, Reed College
Summer 2014	Lecturer, University of North Carolina Chapel Hill
2010–14	Instructor of Record, University of North Carolina at Chapel Hill

## Awards and Distinctions

### **Kealiinohomoku Award**

Society for Ethnomusicology–Dance, Movement, and Gesture Section, 2022

### **Finalist – de la Torre Bueno Award & First Book Award**

Dance Studies Association, 2022

### **Irving Lowens Article Award**

Society for American Music, 2019

### **Wiley Housewright Dissertation Award**

Society for American Music, 2016

### **Glen Haydon Award for an Outstanding Dissertation in Musicology**

Music Department, University of North Carolina at Chapel Hill, 2014

### **Edgar A. Toppin Prize for Outstanding Research in African American Music**

Videmus Inc. & Music Department, University of North Carolina at Chapel Hill, 2014

### **Graduate Student Presentation Award**

American Musicological Society–Southeast Chapter, 2008-2009

## Research Funding

### Summer Stipend

National Endowment for the Humanities  
Summer 2022

### Research Development Grant

Herberger Institute for Design and the Arts, Arizona State University,  
Fall 2021–Fall 2022

### Research Development Grant

Herberger Institute for Design and the Arts, Arizona State University,  
Summer 2020–Spring 2021

### Adrienne Fried Block Fellowship

Society for American Music, 2017

### Stillman-Drake Faculty Development Fund

Reed College, 2014–2015

### Mellon Dance Studies Summer Stipend

Stanford University, June 2014

### Morroe Berger-Benny Carter Jazz Research Award

Institute of Jazz Studies, Rutgers University in Newark, 2013

### Off-Campus Dissertation Research Fellowship

The Graduate School, University of North Carolina at Chapel Hill, Spring 2012

### James W. Pruett Summer Research Fellowship in Music

Music Division, Library of Congress, Washington, DC, May–August 2008

## Publications [\*denotes peer-reviewed]

### Book

\*Wells, Christi Jay. *Between Beats: The Jazz Tradition and Black Vernacular Dance*. New York: Oxford University Press, 2021.

### Journal Articles

\*Wells, Christi Jay. “Gimme a Hell Yeah!': Stone Cold Steve Austin and the WWF's Soundscapes of Rage.” Forthcoming in the *Journal of Popular Music Studies*, 2023 [proofs pending]

\*Wells, Christopher J. “Spinnin' the Webb': Representational Spaces, Mythic Narratives, and the 1937 Webb/Goodman Battle of Music.” *Journal of the Society for American Music* 14, no. 2, (May 2020): 176–196.

Wells, Christopher J. “You Can't Dance to It': Jazz Music and Its Choreographies of Listening.” *Daedalus* 148, no.2, special issue “Jazz Still Matters,” edited by Ingrid Monson and Gerald Early (Spring 2019): 36–51.

\*Wells, Christopher J. “The Ace of his Race': Paul Whiteman's Early Critical Reception in the Black Press.” *Jazz and Culture* 1 (2018): 77–103.

\*Wells, Christopher J. "'A Dreadful Bit of Silliness': Feminine Frivolity and Ella Fitzgerald's Early Critical Reception." *Women and Music* 21 (2017): 43–65.

## Book Chapters

\*Wells, Christi Jay. "Forbidden Movements and Degenerate Bodies: Personal Reflections on Black Social Dance and Jewish Resistance." In *The Oxford Handbook of Jewishness and Dance*, edited by Naomi Jackson, Tony Shapiro-Phim, and Rebecca Pappas. (In copyediting, forthcoming in November 2021.)

\*Robbins, Allison and Christopher J. Wells. "Playing with the Beat: Choreomusical Improvisation in Rhythm Tap Dance." In *The Oxford Handbook of Dance and Improvisation*, edited by Vida Migdelow, 719-734. New York: Oxford University Press, 2019.

\*Wells, Christopher J. "'And I Make My Own': Class Performance, Black Urban Identity, and Depression-Era Harlem's Physical Culture." In *The Oxford Handbook of Dance and Ethnicity*, edited by Anthony Shay and Barbara Sellars Young, 17-40. New York: Oxford University Press, 2016.

## Work in Progress

"Hip Hop, Jazz, and Institutional Cultures"

[Working title for an article with co-author Mark Katz (UNC-Chapel Hill) drawing connections between jazz and hip hop's histories of encounter and negotiation with universities and other institutional patrons. We had initially planned to submit this as a journal article but are now reevaluating what form it will take as the project's scope has expanded.]

"Dancing the Stroll: Embodied Geographies and Social Discourses on Chicago's South Side."

[Under review for the planned dance history edited collection *Dancing on the Third Coast*, edited by Susan Manning and Lizzie Leopold.]

"'This Thing Might Turn Into Something': The Choreomusical Layers of *Hellzapoppin'*."

[In collaboration with music theorist Rachel Short, a former colleague at ASU, under review for a collection of essays on intersections of music and dance edited by Samuel Dorf and Simon Morrison.]

## Other Publications

"Choreographies of Listening: Some Thoughts from Doing Jazz History While Having a Body," *Musicology Now*, January 6, 2016  
<http://musicologynow.ams-net.org/2016/01/choreographies-of-listening-some.html>

Review of Black Hawk Hancock, *American Allegory: Lindy Hop and the Racial Imagination*, *American Studies* 55, no.1 (2016): 148-149.

"Duke Ellington's Sacred Concert, 50<sup>th</sup> Anniversary." Phoenix Chorale, November 12-13, 2016

"Streams of Sound: Water and Music in the American South." Online multimedia module for *Water in our World* (self-directed, open online course), Carolina Courses Online, University of North Carolina at Chapel Hill, 2014

“Swinging Out in Sweden: African-American Vernacular Dance’s Global Revival and its Scandinavian Roots.” *SDHS 2013 Proceedings: 35<sup>th</sup> Annual Conference—Dance ACTions*, Society of Dance History Scholars, 2013

“Lindy Hop” and “Vaudeville,” *The Twenties in America*, edited by Carl Rollyson, Pasadena, CA: Salem Press, 2012

“Atkins, Cholly,” “Brown, Ernest,” and “McFerrin, Robert Sr.,” *African American National Biography Online*, edited by Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, Oxford University Press, 2010

## Conference Presentations

### International

“‘People Danced to This Music’: Torquing Jazz Praxis and Academic Hierarchies in the Band Room,” with co-author Jayson Davis, *Rhythm Changes: Jazz Now*, Amsterdam, Netherlands, August 2022

[Panel included two of my doctoral advisees, Zachary Wiggins and Jayson Davis, and we produced the proposal collaboratively. Co-authored paper was delivered by Davis as I was unable to attend due to illness.]

“‘With Great Wit and Imagination’: *Jazz Ballet no.1*, Archaeo-choreology, and the Ethics of Recreation,” with co-author Fen Kennedy, *Documenting Jazz*, University of Edinburgh, June 2021

[Conference held online due to Coronavirus pandemic]

“‘Dance Steps Which Have Never Been Used’: Mythic Abstraction in Marshall Stearns’s *Jazz Ballet No.1* at the 1959 Newport Jazz Festival,” *Rhythm Changes: Jazz Journeys*, Graz, Austria, April 2019

“‘This Thing Might Turn Into Something’: The Choreomusical Layers of *Hellzapoppin’*,” with co-author Rachel Short, *Rhythm Changes: Re/Sounding Jazz*, Amsterdam, Netherlands, September 2017

“Jazz Music as ‘Magical Negro’: Archiving American Exceptionalism in Ken Burns’s *Jazz*,” *Rhythm Changes: Jazz Utopia*, Birmingham, England, April 2016

“Feeling Jazz ‘Under the Skin’: The Lindy Hop and Embodied Participatory Listening,” *Guelph Jazz Festival*, Guelph, Ontario, Canada, September 2013

“Swinging Out in Sweden: African-American Vernacular Dance’s Global Revival and its Scandinavian Roots,” *Society for Dance History Scholars/Nordic Forum on Dance*, Trondheim, Norway, June 2013

“‘Stompin’ at the Savoy’: Harlem Ballrooms, Youth Culture, and Black Urban Identity,” *Performing the Metropolis: Music, Geography, and Spatial Practices Since 1789*, King’s College London, London, England, June 2013

### National

“Dancing *Every Note*: Community and Precarity at Jazz 966,” *American Studies Association annual meeting*, San Juan, PR, November 2021

[Conference postponed from 2020 due to Coronavirus pandemic. Presentation via Zoom.]

“Add Oil! (加油): Hong Kong’s Pro-Democracy Protests and Cross-Cultural Formal Play in ‘Don’t Retreat! (不撤不退),’” *American Musicological Society*, online conference, November 2020

[Conference held online due to Coronavirus pandemic]

“Spinnin’ the Webb’: Representational Spaces, Mythic Narratives, and the 1937 Webb/Goodman Battle of Music,” International Association for the Study of Popular Music–US Branch, New Orleans, LA, March 2019

“Gimme a Hell Yeah!’: Stone Cold Steve Austin and the WWF’s Soundscapes of Rage,” Society for American Music, New Orleans, LA, March 2019

“Bop Fiends’: Bebop Dance, Afro-Modernity, and Black Youth at Mid-Century. Beyond Genre: Jazz as Popular Music. Case Western Reserve University, April 2018.

“Three Papers/One Topic: A Scaffolded Approach to Really, Really Awesome Music History Papers,” Teaching Music History, Boston, MA, June 2017

“Like Artistic Colonials’: Marshall Stearns’s Folklorism and the Birth of ‘Vernacular Jazz Dance,’” Society for American Music, Montreal, Quebec, Canada, March 2017

“The Extraordinary Regard in Which He Is Held’: Paul Whiteman’s Early Critical Reception in the Black Press,” The Arts in the Black Press during the Age of Jim Crow, Yale University, New Haven, CT, March 2017

“Dancing Off-Time: Hypermetric Play among Bebop Social Dancers,” Society for Ethnomusicology, Washington, DC, November 2016

“The Brief Life of the Dixie Ballroom: A Harlem Microhistory,” Society for American Music, Boston, MA, March 2016 (poster presentation)

“DuBoisian Black Separatism as Populist Jazz Criticism: Porter Roberts’ Columns for the *Pittsburgh Courier*, 1936–1939,” American Musicological Society, Louisville, KY, November 2015

“Let’s Get Together’: Swing Music, Social Dancing, and Intercorporeal Listening,” EMP Pop Conference, Seattle, WA, April 2014

“The study of these primitive intervals...’: Interrogating Clarence Cameron White’s Lecture Notes for ‘History of Negro Music,’ Hampton University, Fall 1933,” Society for American Music, Little Rock, AR, March 2013

“My Feet Are the Drums and My Shoes Are the Sticks’: How Tap Dancers Became ‘Musicians.’” International Association for the Study of Popular Music–US Branch, Austin, TX, March 2012

“A Dreadful Bit of Silliness’: Feminine Frivolity and the Early Reception of Ella Fitzgerald,” American Musicological Society, New Orleans, LA, November 2012

“*You Can’t Dance to It*’: Mura Dehn’s *The Spirit Moves* and Bebop as Popular Dance Music,” Society for American Music, Charlotte, NC, March 2012

## Invited Talks, Guest Lectures, Panels, and Workshops

### At Academic Conferences

“Its Bite and Its Feeling’: The Quadroon Ball and Jazz’s New Orleans *Plaçage* Complex,” **keynote address**, South Central Graduate Music Consortium, online conference, September 2020 [online due to Coronavirus pandemic]

“Sounding Rhythms and Embodying Archives: Traces of Frankie Manning’s Musicality,” invited presentation for **plenary panel** session: “Traces of Music in Dance,” Dance Studies Association, Columbus, OH, October 2017

### **At Other Universities and Arts Organizations**

“Jazz and Gendered Critical Reception,” Guest Lecture for K. Goldschmitt’s Undergraduate Course, Wellesley College, April 2021  
[via Zoom]

“The National Negro Opera Company,” Guest Lecture for Olivia Bloechl’s Graduate Seminar, University of Pittsburgh, April 2021  
[via Zoom]

“Swingin’ in Time: Jazz Musicians’ and Dancers’ Perpetual Negotiation of Time & Space,” with co-presenter LaTasha Barnes, National Jazz Museum in Harlem, March 2021  
[streamed online due to Coronavirus pandemic]

“Blue Light Boogie: What is Blues Dancing?,” panel discussion, Spurlock Museum, University of Illinois at Urbana Champaign, February 2021  
[streamed online due to Coronavirus pandemic]

“‘Its Bite and Its Feeling’: The Quadroon Ball and Jazz’s New Orleans *Plaçage* Complex,” Hartt School of Music, University of Hartford, February 2021  
[streamed online due to Coronavirus pandemic.]

“Black & Tan Fantasies or Harlem Realities?: African American Popular Dance and Early Sound Film,” Tanglewood Learning Institute, August 2020  
[streamed online due to Coronavirus pandemic]

“Thriving in Crisis: The Chick Webb Orchestra and the Great Depression,” Livestreamed via Facebook and YouTube, Frankie Manning Foundation, May 2020

“‘Its Bite and Its Feeling’: The Quadroon Ball and Jazz’s New Orleans *Plaçage* Complex,” Grinnell College, April 2020  
[cancelled due to Coronavirus pandemic]

“‘You Can’t Dance to It’ Bebop as Popular Dance Music,” Marjorie Barrick Museum of Art, University of Nevada Las Vegas, April 2020  
[cancelled due to Coronavirus pandemic]

“‘You Can’t Dance to It’ Bebop as Popular Dance Music,” Hong Kong University, March 2020  
[cancelled due to Coronavirus pandemic]

“Transforming University Music Curricula,” Guest Lecture for Robin Moore’s Graduate Seminar, University of Texas, February 2019  
[via Skype]

“‘A Fine Art in Danger’: Marshall Stearns’s Jazz Dance Advocacy in the Age of Folklorism and Scientism,” Center for American Music, University of Texas at Austin, October 2018

“‘A Fine Art in Danger’: Marshall Stearns’s Jazz Dance Advocacy in the Age of Folklorism and Scientism,” Center for American Music, Music and Sound Studies Colloquium, University of Minnesota Twin Cities, September 2018

"DuBoisian Black Separatism as Populist Jazz Criticism: Porter Roberts' Columns for the *Pittsburgh Courier*, 1936-1939," Reed College American Studies Colloquium, September 2014

"Musical Microaggression: Jazz Aesthetics, Critical Privilege, and Ella Fitzgerald's Early Reception," Music BA Convocation, University of North Carolina at Greensboro School of Music, Theater, and Dance, October 2013

### **At National and International Dance Workshops**

"Ellingtonian Community and 'Jump for Joy': Exploring Racial Uplift Narratives and Ellington's Black Middle Class Roots," Lindy Focus XIX, Asheville, NC, December 2019

"Whose(s) Muse? Legacies of Patriarchy, Tactics of Reclamation," Blues Muse, Philadelphia PA, October 2019

"Blues and Jazz: A Musical Crossroads," Level Up Your Blues, Hong Kong, August 2019

"'Gimme a Pigfoot': The Music, Culture, and History of Harlem Rent Parties," Korea Blues Camp, Seoul, South Korea, August 2019

"Playing the Changes: Black Storytelling, Dancing, and Musicking at the Crossroads," Take My Hand Blues, Washington DC, August 2019

"History & Cultural Context Pedagogy Workshop," Boston Blues Dance Teachers Group, Boston MA, December 2018

"Strut with Sidney," Mile High Blues, Denver, CO, June 2018

"Blues and Black Sacred Music," Mile High Blues, Denver, CO, June 2018

"Deep Dive into Strut," Mile High Blues, Denver, CO, June 2018

"Exploring 'Black & Tan Fantasy,'" Mile High Blues, Denver, CO, June 2018

"American Constructions of 'Africa,'" BluesShout!, Chicago, IL, April 2018

"Blues History Resources and Research Methods," BluesShout!, Chicago, IL, April 2018

"Blues, Blackness, and Diaspora," BluesShout!, Chicago, IL, April 2018

"Black Aesthetics and Performance Theory," and "Gender, Sexuality, and Queerness in Black Social Dance," Public conversations with Thomas F. DeFrantz, Tobacco Road Blues, Durham, NC, January 2018

"Latin Rhythms in Blues," Sweet Molasses Blues, Boston, MA, August 2017

"Queerness and Blues," Sweet Molasses Blues, Boston, MA, August 2017

"Listen Up! Musicology," BluesShout!, Chicago, IL, April 2017

[A half day workshop co-taught by myself and gospel scholar/music theorist Braxton Shelley]

"Bluesicology: New Orleans R&B," Sweet Molasses Blues, Boston, MA, August 2016

"Gender, Sexuality, and the Harlem Renaissance," Nocturne Blues, New York, NY, July 2016

**At ASU or ASU-sponsored:**

“Creating Safe Creative Spaces,” Workshop with co-presenters Jason David Scott and Michael Rohd, March 2021

“The Music of Justice,” Center for the Study of Race and Democracy, Pilgrim Rest Baptist Church, February 2021

“Jazz & Gospel Concert and Panel Discussion” Center for the Study of Race and Democracy, Pilgrim Rest Baptist Church, February 2019

“The Get Down: Debunking Hip Hop Myths, Creating New Ones?” Panel Discussion at ASU’s *Urban Sol*, Tempe Campus, March 2017

“A Celebration of Black History,” Panel sponsored by Center for the Study of Race and Democracy, Pilgrim Rest Baptist Church, February 2017

“What is the Relationship between Race, Identity, and Musical Genre?” Tempe History Museum, November 2016

**At The Nash (Jazz club/non-profit organization in Phoenix, AZ)**

“Freedom Now!: Jazz and Civil Rights in the 1960s,” Get Jazz Smart series, March 2021

[Streamed online due to Coronavirus pandemic.]

“Ellington as Composer for Stage and Screen,” Get Jazz Smart series, September 2020

[Streamed online due to Coronavirus pandemic.]

“Duke Ellington’s Harlem,” Get Jazz Smart series, September 2020

[Streamed online due to Coronavirus pandemic.]

Pre-concert remarks for *Blue Note 80<sup>th</sup> Anniversary: Classic Blue Note w/ Mike Kocour*, September 2019

Jazz Listening Party: *The Zodiac Suite*, March 2019

Jazz Listening Party: *We Insist! Max Roach’s Freedom Now Suite*, January 2019

“Freedom Now: Jazz and the Civil Rights Movement,” July 2017

“The Harlem Renaissance and the Swing Era,” June 2017

Duke Ellington Film Screening and Lecture, sponsored by the Phoenix Chorale, November 2016



## **Teaching Experience** [\*denotes new courses I have designed]

### **School of Music, Herberger Institute for Design and the Arts, Arizona State University**

*Assistant Professor (2015-Present)*

- Music History II (MHL 342)
- Music, Dance, and Embodiment (MHL 691)\*
- Popular Music and Race (MHL 494/598, MHL 365)\*
- Music in Harlem, 1910-1940 (MHL 598)\*
- Music in Harlem Before 1950 (MHL 691)\*
- The Musical Geography of New Orleans (MHL 494/598)\*
- Jazz Musicians as Composers (MHL 494/598)\*
- Applied Musicology (MHL 632)
- Duke Ellington (MHL 691)\*
- Popular Music: Hamilton (MUS 354)\*
- Hamilton, Hip-Hop, and Musical Theater (MHL 494/598)\*
- Music History Pedagogy (MHL 691)\*
- US Popular Music: Industry, Technology and Culture (MHL 394)\*  
[co-designed w/ Erin Barra, director of ASU's popular music program]
- Black Classical Music in white Power Structures (MHL 494/598)\*  
[co-designed and co-taught w/ composer Daniel Bernard Roumain]

### **Department of Music, Reed College**

*Visiting Assistant Professor, 2014-2015*

- Jazz: Music, Dance, and Embodiment (MUS 346/DAN 346)\*
- Music History I: Before 1750 (MUS 221)
- Music History II: 1750-Present (MUS 222)
- The Musical Geography of New Orleans (MUS 265)\*
- Classical Music in African American Culture (MUS 481, Ind. Study)\*

### **Department of African, African American, and Diaspora Studies, University of North Carolina at Chapel Hill**

*Lecturer, Summer 2014*

- Black Influences on Popular Culture (AAAD 259)

*Instructor of Record, 2013-2014*

- Black Influences on Popular Culture (AAAD 259)
- The Black Experience Since 1865 (AFAM 102)

### **Department of Music, University of North Carolina at Chapel Hill**

*Instructor of Record, 2010-2014*

- Introduction to Jazz (MUSC 145)
- Introduction to Jazz (MUSC 145, Online)\*
- Introduction to World Musics (MUSC 146, Online)
- Music as Culture: Music of New Orleans (MUSC 286)\*

## Professional Service and Additional Work Experience

### Service to the Profession:

#### Peer Reviewer:

Oxford University Press  
University of Illinois Press  
*Journal of the Society for American Music*  
*Black Music Research Journal*  
*American Music* (Journal)  
*Women & Music* (Journal)  
*Global Performance Studies* (Journal)  
*Jazz Perspectives* (Journal)  
*Southern Cultures* (Journal)

**Grove Music/Oxford Music Online Gender and Sexuality Revision Team**,  
Editor for General Terminology, Oxford University Press, Fall 2020–Present

**Program Committee**, 2023 Annual Meeting of the International Association for the  
Study of Popular Music, Summer 2022–Present

**Selection Committee**, Nadia and Nicholas Nahumck Award, Society for  
Ethnomusicology, Summer 2022

**Council Member (At-Large)**, American Musicological Society, August 2019–August  
2022

**Board Member (At-Large)**, American Musicology LGBTQ Study Group, April 2019–  
April 2022

**Selection Committee**, Ruth Stone Prize, Society for Ethnomusicology, Summer  
2021

**Program Committee**, 2022 Feminist Theory in Music Conference, University of  
Guelph, July 2021–December 2021

**Program Committee**, 2021 Documenting Jazz Conference, University of  
Edinburgh, Fall 2020

**Selection Committee, Wiley Housewright Dissertation Award**, Society for  
American Music, Spring 2018–June 2021

**Fellowship Panelist**, National Endowment for the Humanities, August 2019

**Selection Committee, Wiley Housewright Dissertation Award**, Society for  
American Music, Spring 2018–June 2021

**Managing Editor**: *Journal of Jazz Studies*, Rutgers University Libraries, April 2015–  
December 2019

**Program Committee Member**, Feminist Theory in Music/International Association  
of Women Composers Joint Conference, Winter 2018–Spring 2019.

**Program Committee Member**, Teaching Music History Conference, Spring 2018

**Program Committee Member**, Popular Music Study Group, American  
Musicological Society, November 2015–November 2016

**Award Committee Member**, Student Paper Prize, Society for Ethnomusicology Southwest Chapter, Spring 2016

**Award Committee Chair**, Dance, Movement, and Gesture Special Interest Group, Society for Ethnomusicology, December 2015–October 2017

**Dance Interest Group Co-Chair**, Society for American Music, March 2014–March 2016

**Internal Service at Arizona State University:**

**Arts & Humanities Steering Committee Member, Spring 2022**

[Charged with drafting new guidelines for arts & humanities requirements as part of a university-wide overhaul of general studies]

**Diversity, Equity, and Inclusion Committee Member**, Arizona State University School of Music/School of Music, Dance and Theatre, Fall 2016–Present  
[Co-chair, Spring 2022]

**Equitable Learning Spaces Team Member**, School of Music, Dance and Theatre, Spring 2021

**LGBTQIA+ Panel for Incoming Students**, sponsored by IDEA Student Committee, School of Music, Dance and Theatre, April 2021

**Being Trans/Nonbinary in the Workplace**, panel sponsored by Career Services, March 2021

**LGBTQIA+ Faculty and Grad Student Panel Discussion**, Sponsored by IDEA Student Committee, November 2020.

**Opportunities for Transformation Committee Member**, Summer 2020

**Historical and Theoretical Approaches Committee Member**, Summer 2020

**Search Committee Member**, Assistant/Associate Professor of Composition  
Fall 2018–Spring 2019

**Search Committee Member**, Lecturer in Musicology, Spring 2017

**Search Committee Member**, Assistant Professor of Music Theory, Fall 2016–Spring 2017

**Coordinator**, “African American Music and the Public Sphere,” Dwandalyn Reece residency at ASU School of Music, Spring 2017

**Coordinator**, Mark Katz residency at ASU School of Music, Spring 2017

**Search Committee Member**, Lecturer in Music Theory, Arizona State University, School of Music, Spring 2016

**Committee for a Major in Popular Music Member**, Arizona State University School of Music, Spring 2016–Fall 2018

**Other Institutions (prior to ASU):**

**Writing Coach/Tutor**, Writing Center, University of North Carolina at Chapel Hill  
Fall 2011–December 2013

**Program Coordinator**, Institute of African-American Research, University of North Carolina at Chapel Hill, September 2010–December 2011, additional consulting July–September 2013

## **Service in Communities:**

### **Exhibition Committee Member, Parks & Recreation Department, City of Baltimore**

[Consulting on the design and text for permanent exhibitions at the RJY Chick Webb Recreation Center in East Baltimore. This effort is part of a multi-million-dollar renovation for the center.]

### **Associate Board Member, The Nash, August 2017–Present**

[As an Associate Board Member, I consult with The Nash on educational, historical, and cultural programming and offer advice and counsel on various initiatives. One particular goal is to increase the presence of jazz dance in the Nash's programming. As part of my board service, I have served on The Nash's diversity committee and education committee.]

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### **Coordinator, Lyceum Series, Phoenix Center for the Arts**

[The Lyceum Series is a dynamic, interactive series of lectures and workshops designed to connect local, national, and international music scholars with the broader Phoenix community. It is a part of the ASU School of Music's Community Music at the Center Initiative (Prof. Roger Mantie, P.I.) Students in my Applied Musicology seminar (MHL 691) co-designed a Lyceum Series event as a group project in Fall 2016.]

## **Dance Competition Placements**

### **First Place**

Austin Blues Party Bring Your Own Partner, Austin, TX, March 2019

(partner: Brandy Smith) <https://www.youtube.com/watch?v=k8FxDQhSIAO>

Waterfront Blues Festival Jazz Dance, Portland, OR, July 2018

(tie, partner: Sarah Elise)

BluesShout! Open Jack & Jill, Chicago, IL, April 2017

(partner: Nathaniel Abrea) <https://www.youtube.com/watch?v=p0W42HWIcCg>

### **Second Place**

Steel City Blues Mix & Match, Pittsburgh, PA, March 2019

Steel City Blues Solo Cuttin', Pittsburgh, PA, March 2019

Rose City Blues "Show Us Your Blues", Portland, OR, December 2018

(tie, partner: Danielle Jacobowitz) <https://www.youtube.com/watch?v=aZiKcJMnJKY>

Signifyin' Blues Mix & Match, Los Angeles, CA, November 2018

(partner: Mélisande Leduc) <https://www.youtube.com/watch?v=ebW6lkKGrd8>

Blues with Friends Mix & Match, St. Louis, MO, February 2018

Rose City Blues, Mix & Match, Portland, OR, November 2017

### **Third Place**

North Star Blues Cross Level Strictly, Minneapolis, MN, September 2019

(partner: Marjorie Bartell)

Signifyin' Blues Genre Strictly, Los Angeles, CA, November 2018

(partner: Elizabeth Kilrain) <https://www.youtube.com/watch?v=u5oiIVW7k78>

### **Finalist**

Sweet Molasses Blues Advanced Mix & Match, Boston, MA, July 2019

(partner: Shoshi Krieger-Joven) <https://www.youtube.com/watch?v=ywgMX8gBWEM>

Austin Blues Party Big Damn Social Competition, Austin, TX, March 2019

Backwater Blues, Huntsville, AL, February 2019

Rose City Blues Solo Riffin', Portland, OR, December 2018

Austin Blues Party Bring Your Own Partner, March 2018

(partner: Danielle Jacobowitz) <https://www.youtube.com/watch?v=mseFPrhrm3Y>

Blues with Friends Solo Blues, February 2018

Rose City Blues Strictly Blues, Portland, OR, November 2017

(partner: Laura Chieko)

## **Professional Memberships**

American Musicological Society

Society for Ethnomusicology

Society for American Music

Dance Studies Association

International Association for the Study of Popular Music

American Studies Association

**Updated December 2022**