

Candace Bailey
Curriculum vitae, October 2021

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Education

1987-1992 Ph.D., Musicology, Duke University, Durham, NC: "English Keyboard Music, c. 1625-1680"
1985-86 A.M., Musicology, Duke University, Durham, NC
1981-85 B.Mus., Piano Performance (magna cum laude), UNC-Greensboro, Greensboro, NC

Employment

North Carolina Central University, Durham, NC

2011-present Professor
2005-10 Associate Professor
1998-2004 Assistant Professor

Duke University, Durham, NC

2014-2015 Visiting Professor
2009-2010 Visiting Scholar
2003-4 Visiting Scholar
1999 Visiting Associate Professor
1997 Visiting Associate Professor
1991 Instructor

Louisburg College, Louisburg, NC

1997-98 Associate Professor
1993-97 Assistant Professor

Honors, Fellowships, and Awards

2021 John Neville Distinguished Professor of Visual and Performing Arts, NC Central University
2020-21 Humanities Unbounded Fellow, Duke University
2021 Library of Congress / American Musicological Society Lecture
Invited to be a faculty member for "Voices Across Time: Teaching Enslavement and Its Legacy through Song," an NEH Summer Institute for Teachers hosted by the University of Pittsburgh's Center for American Music (pending funding, for 2022)
2020 Publication subvention for *Unbinding Gentility*, supported by grants from the Henry and Edna Binkele Classical Music Fund and from the Donna Cardamone Jackson Fund, Joseph Kerman Fund, and General Fund of the American Musicological Society, supported

- in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation
- 2019-24 Fulbright Specialist in American Studies (to University of Vienna in 2021)
- 2019-20 National Humanities Center Fellow
Kate Van Winkle Keller Fellowship for Research in Early American Music and Dance at the American Antiquarian Society
- 2019 Brussels EU Study Tour Participant, UNC-CH and University of Pittsburgh
- 2018 American Council of Learned Societies (ACLS) Project Development Grant
NEH Summer Institute, CUNY (Visual Culture of the American Civil War and Its Aftermath)
NCCU College of Arts and Sciences Research Award
- 2017 Hampson Education Fellowship for American Song, Society for American Music
- 2016 Distinguished Alumna, UNC-Greensboro
NCCU-Duke Digital Humanities Fellow, Franklin Humanities Institute
Judith Tick Fellowship, Society for American Music
NCCU College of Arts and Sciences Research Award
- 2015 National Endowment for the Humanities (NEH) Award for Faculty at HBCU's (full year)
NCCU College of Arts and Sciences Research Award
- 2014 NCCU College of Arts and Sciences Research Award
- 2012 NCCU College of Arts and Sciences Research Award
- 2012 NEH Summer Stipend
- 2011 NCCU College of Arts and Sciences Research Award
- 2009 NCCU College of Arts and Sciences Research Award
- 2007 NCCU College of Arts and Sciences Research Award
- 2005 NEH Conference Participant, John Hopkins/Peabody
- 2004 NCCU Faculty Senate Travel Grant
- 1999 Regional Artist Grant Recipient, Harpsichord at Amherst Early Music Workshop
- 1997 Naomi Dickens Shaw Award for Teaching Excellence, Louisburg College
- 1995 NEH Summer Seminar for College Teachers
- 1989 Fulbright Scholar to United Kingdom
- 1985 Mary Duke Biddle Graduate Fellowship in Musicology

Bibliography

Books (Monographs)

- 2021 *Unbinding Gentility: Women Making Music in the Nineteenth Century South*, University of Illinois Press.
- 2019 *Charleston Belles Abroad: The Music Collections of Harriet Lowndes, Henrietta Aiken, and Louisa Rebecca McCord*, University of South Carolina Press.
- 2010 *Music and the Southern Belle: From Accomplished Lady to Confederate Composer*, Southern Illinois University Press.
- 2003 *Seventeenth-Century British Keyboard Sources*, Harmonie Park Press.

Editions

- 2003 *The Keyboard Music of John Roberts*, Broude.
- 1997 *Late-Seventeenth-Century English Keyboard Music: GB-Och Mus. Ms. 1177 and GB-Ob Mus. Sch. Ms. D.219*, Recent Researches in Music of the Baroque Era, v. 81.

Edited Volume

- 2017 Contributing editor, with Linda Austern and Amanda Eubanks Winkler, *Beyond Boundaries: Rethinking Music Circulation in Early Modern Britain*, Indiana University Press.

Peer-Reviewed Articles

- 2022 Black Women and the Cultural Performance of Music in Mid-Nineteenth Century Natchez," *American Nineteenth Century History* (forthcoming)
- 2021 "Music and Black Gentility in the Antebellum and Civil War South," accepted for special colloquy issue on Music and Race in Early America, *Journal of the American Musicological Society*.
- 2020 "Remember Those Beautiful Songs": Preserving Antebellum Cultural Practices Through Music Collection During the Civil War," *American Music* 38, no. 3, 262-302.
- 2017 "The Multifaceted Music Career of Sarah Smith," *Tennessee Historical Quarterly*, 75, 160-82.
- 2016 "Binder's Volumes as Commonplace Books: The Transmission of Cultural Codes in the Antebellum South," *Journal of the Society for American Music* 10, 446-469.
- 2009 "The Antebellum Piano Girl in the American South," *Performance Practice Review* <http://scholarship.claremont.edu/cgi/viewcontent.cgi?article=1217&context=ppr>
- 2008 "Blurring the Lines: Elizabeth Rogers hir virginall booke in Context," *Music & Letters* 89, 510-46.
- 2008/09 "Sarah Cunningham's Music Book: Piano Music for a Young Woman in Savannah, c.1840," *Early Keyboard Music* 25/26, 7-27.
- 2006 "Orlando Gibbons, Keyboard Music, and the Beginnings of the Baroque: New Considerations of a Musical Style," in *International Review of the Aesthetics and Sociology of Music* 37, 135-56.
- 2001 "Le 'prélude non mesuré' en Angleterre?" in *Revue de musicologie* 87, no. 2, 289-306.
- 2001 "William Ellis and the Transmission of Continental Keyboard Music," *Journal of Musicological Research* 20, no. 3, 211-42.
- 2000 "An Early Source of Restoration Keyboard Music: Thomas Heardson and NYPL Drexel 5611," *Fontes Artis Musicae* 47, 51-67.
- 1999 "Edward Lowe, Richard Goodson I, and Och MSS 1176 and 1177," *Research Chronicle of the Royal Musical Association* 32, 119-35.
- 1998/99 "John Roberts: Establishing a Canon and Provenance," *Early Keyboard Journal* 16/17, 77-107.

Book Chapters

- 2022 "Music and Musicians in the French Quarter: The Cultural Geography of Nineteenth-Century New Orleans," in *Music Across the Ocean* (working title), published under Vernetzen – Bewegen – Verorten. Kultuwissenschaftliche Perspektiven, forthcoming.
- 2020 "Opera, Lieder, or Stephen Foster?: Popular Song in the Antebellum US South," in *Popular Song in the Nineteenth Century*, ed. Derek Scott, for Centro Studi Omnia Luigi Boccherini, forthcoming.
- 2019 "'She takes up music as a profession': Women Organists in Reconstruction Mobile, Alabama," in *Hidden Narratives of Women and Music*, ed. Paula Bishop and Kendra Leonard, accepted for publication, University Press of Mississippi.
- 2017 "The Challenge of Domesticity in Men's Manuscripts in Restoration England" in *Beyond Boundaries: Rethinking Music Circulation in Early Modern Britain*, Indiana University Press.
- 2010 "Becoming Useful: Confederate Women Composers," in *Fiori musicali: Liber amicorum Alexander Silbiger*, ed. Claire Fontijn, Harmonie Park Press.
- 1997 "The Concept of Key in Seventeenth-Century English Keyboard Music," in *Tonal Structures in Early Music*, ed. Cristle Collins Judd, Garland.

Pedagogical

2011-13 MyMusicLab curator and assessments, Pearson.

- 2011 Instructor's Manual and Student Outlines, *Oxford History of Western Music*.
 2010-11 Assessments for *Listen to This*, 2nd ed, Prentice Hall.
 2009 Scripts for Mark Gridley, *Concise Guide to Jazz*, Pearson/Prentice Hall.
 2008 Scripts for Mark Evan Bonds, *Listen to This*, Pearson/Prentice Hall.

Invited Talks

- 2022 "*La Violette* and the Idea of the French Salon in Antebellum New Orleans," Music-Cultural Exchange and the Nineteenth-Century Salon, Prague, July
 "Women of Color and Musical Life in Nineteenth-Century New Orleans: Mercedes Duhart and Adrinette Bazanac," Affinities: Collaborative Cultural Action, HMTM Hannover (Germany), May
 "A Jenny Lind Songbook," Appalachian State University, April
- 2021 "Music and Musicians in the French Quarter: The Cultural Geography of Nineteenth-Century New Orleans," for "Music across the Ocean," University of Vienna (Austria), June (Fulbright)
 "'Colored girls under the control of *colored* teachers': Music and Black Gentility in the Nineteenth-Century US South," Arts & Humanities Research Forum, University of Durham (United Kingdom), 9 March
 "Silencing the Guns of War: Women's Binder's Volumes in the Library of Congress," American Musicological Society-Library of Congress Lecture
 (<https://loc.gov/concerts/lecture-candace-bailey.html> - live link)
 Keynote, American Musicological Society South-East Chapter, Appalachian State, "Music in 1853, with apologies to Hugh MacDonald"
- 2020 Class presentation/Discussion State University of New York, Fredonia, December
- 2019 Participant in "Musical Crossroads, Transatlantic Cultural Exchange, 1800-1950/
 Künstler gehören bekanntlich unter die Menschen, die man dort [USA] am wenigsten brauchen kann, und in neuester Zeit sind sie sogar ausdrücklich vor dem Einwandern verwarnet worden," University of Vienna, November
 "Reconstructed Women Performing a Reconstructed Repertory: Music and Agency in the Civil War South," University of Georgia, March
- Post-2018 Peake Colloquium, University of South Carolina, "Sounding Gentility: Women and Music in the Antebellum South," April
 Multiple-day residency with lecture recital (students performing), Georgia State College and University, "Women and Music in Georgia's Antebellum Capital," March
- 2017 "American Interpretations of Victorian Taste," Stedman Lecture (keynote address), Midwest Victorian Studies Association, April
 "Reframing the Narrative of American Music History by Reclassifying the Data," Vianne Webb Memorial Musicology Lecture, Christopher Newport University, February
- 2016 "Music at the Aiken-Rhett House," Sound Heritage Project, Tatton Park, UK, November
 "'She Takes Up Music as a Profession': Southern Women Musicians in the Post-War Period," University-wide lecture, University of North Carolina at Greensboro, November
 "Binder's Volumes and Women of Color in the Antebellum South: The Case of Anna Johnson," Porter-Campbell Symposium, guest lecture at University of Colorado, Boulder, October
 "Froberger's *sejour* in England," Froberger Conference, Royaumont Abbey, France, October
- 2015 "Using Primary Sources in Interdisciplinary Research: Case Studies in Music of the American South," University of Nevada, Las Vegas, May

- “Binder’s Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South,” Duke University African, African-American, Diaspora, and Music Departments, Duke-NCCU Annual Lecture Exchange, April
- University of Nevada, Las Vegas, “Binder’s Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South,” May
- “Cultural Place and Space in Alabama’s Antebellum Parlors,” Visiting Endowed Professorship, University of Alabama, April
- “Music Education in Girls’ Schools in Antebellum Alabama,” Visiting Endowed Professorship, University of Alabama, April
- “Transatlantic Exchanges and Women in the Mid-Nineteenth Century,” Queen’s University, Belfast, Northern Ireland, March
- 2011 “Lessons Learned, Woman ... Nobly Planned: Music in the Cultural Curriculum of the Antebellum South,” Guest lecturer at Northwestern University, March
- 2009 “Becoming Useful: Confederate Women Composers,” University of South Carolina, September
- Lecture/Demonstration on Seventeenth-Century Keyboard Manuscripts, University of South Carolina, September
- 2008 “The Piano Girl in the Antebellum South,” part of the Women and Music Series, University of Santa Clara, May; University of Kentucky, February
- 2007 “Women, Music, and the Civil War,” Guest Lecturer at University of Florida, April
- 2005 “Becoming Useful: Confederate Women Composers,” Michigan State University, February
- 1997 “Tonal Types in the Keyboard Music of William Byrd,” University of Southampton, England, March
- 1996 “The Missing Flat and the Concept of Key in Seventeenth-Century England,” Musicology Series, Duke University, NC, April
- 1995 “The Missing Flat and the Concept of Key in Seventeenth-Century England,” UNC-G, Guest Lecturer Series, March
- 1986 “The Genesis of *Parthenia*,” Early Music at Duke Series, October

Digital Humanities and Online Content

- 2021 “Antebellum Women and Music in the Low Country,” Virtual Exhibit for Morris Center for Lowcountry Heritage (<https://www.morrisheritagecenter.org/events/virtually-speaking-antebellum-women-and-music-in-south-carolina/> - live link)
- Talk for the NCCU-Duke FHI Initiative
- 2019 “Women and Music in the Antebellum South,” Interview for Women and Art Music (WAM), Rutgers (<https://wam.rutgers.edu/composers/women-and-music-in-the-antebellum-south-an-interview-with-dr-candace-bailey/> - live link)
- “The Global Experience and StoryMapJS,” presentation at UNC Digital Learning Symposium

Current Research Projects (in addition to upcoming presentations)

Database of Women’s Binder’s Volumes (Omeka-based project)

Musicians in BIPOC communities in New Orleans, ca. 1850

Looking South – collaborations with scholars in the Caribbean, Central and South Americas

Decolonizing Cross-cultural Exchange in the Musical Practices of Nineteenth-century New Orleans and Santiago de Chile

Women as Collectors – A Collection of Microhistories

Selected Conference Presentations

- 2022 “Evaluating Exoticism in Edmond Dédé’s *Morgiane, où, Le Sultane d’Ispahan* (1887),”
submitted for France: Musiques, Cultures 1789-1914, Venice
“Black Women and the Cultural Performance of Music in Mid-Nineteenth Century Natchez,”
British American Nineteenth Century Historian Conference, Missouri
- 2021 “Imaging Black Gentility in the Post-Civil War United States,” American Musicological
Society
“Music in 1853: Alternative Narratives,” Narrating Musicology Conference, Bern
(Switzerland)
- 2020 “A Life in the Music of Harriet Spozzi of Hereford,” North American British Music
Association, online, July
“Reconstructed Women Performing a Reconstructed Repertory: Beethoven as a Sign of
Women’s Independence in the Post-Civil War South,” Society for American Music,
online, July
- 2019 “Definition and Dissemination of Popular Song in the Southern United States,” Conference
on
Popular Song, Lucca (Italy)
“Interrogating Cultural Practices among Musically Literate Women of Color in Antebellum
Slave States,” Workshop on Race and Music in the Early American Republic, University
of Pennsylvania
“Reconstructed Women Performing a Reconstructed Repertory: Beethoven as a Sign of
Women’s Independence in the Post-Civil War South,” North American Conference on
Nineteenth Century Music, UNC-Chapel Hill
“Remember Those Beautiful Songs’: Preserving Cultural Practices through Music
Collection,” Virginia Tech Civil War Conference on Microhistories
- 2018 Sheet Music Interest Group, American Sheet Music in the Digital Age, invited panelist,
Society for American Music Meeting, Kansas City
“Bound for Glory: Binder’s Volumes in a 21st Century Reading,” panel for Music Library
Association, Portland
- 2017 “Remembering those Beautiful Songs’: Preserving Cultural Practices Through Music
Collection,” North American Victorian Studies Association, Banff, Canada
“Performing Paris in 1820s Charleston: Music as Cultural Capital,” American Musicological
Society, Rochester, NY
- 2016 “Binder’s Volumes and Women of Color in the Antebellum South: The Case of Anna
Johnson,” Society for American Music, Boston
- 2015 “Music in the Aiken-Rhett House: Transatlantic Exchanges in Antebellum Charleston,”
Southern Association of Women Historians, Charleston
“Reconstructing Women by Reconstructing Repertory,” Southern American Studies
Association, Atlanta
- 2014 “A Woman of Contradictions: Louisa Cheves McCord’s Music Collection and Its Meaning in
Antebellum Intellectual History,” Society for American Music Meeting, Lancaster, PA
- 2013 “The Music Book as Signifier of Antebellum Culture,” American Musicological Society,
Pittsburgh, PA
- 2013 “Composition, Thorough Bass, Lessons, and the Meaning behind Playing a Keyboard
Instrument in Restoration England,” Society for Seventeenth-Century Music, Ohio State
University
- 2012 “The business as to finding out chords: Practical Music Performance and *Vinculum
societatis*,” North American British Music Studies Association, Champaign-Urbana
“Music Education and Performance in the Antebellum South: The Case of Southern Belle/
Music Prodigy Eliza Fisk Skinner,” Society for American Music Meeting, Charlotte, NC

- 2011 "Teaching European Music History to Students of Non-European Descent," College Music Society International Meeting, Seoul, Korea
- 2010 "The Challenge of Domesticity in Men's Manuscripts in Restoration England," Royal Musical Association, London; AMS national meeting, Indianapolis; North American British Music Studies Association, Iowa
Respondent and chair for session "Professional Women Musicians and Keyboard Instruments: Case Studies from 18th-and 19th-Century London," at British Scholars Conference, Austin, TX
- 2009 "The Challenge of Domesticity in Men's Manuscripts in Restoration England," Society for Seventeenth-Century Music, Rochester (Eastman)
- 2008 "Music at Greensborough Female College during the Antebellum Period: Questions of Culture and Gender," UNC-G, Feminist Theory and Music Conference 10, May at UNC-G
"Women's Pianism and Gender Ideology in the Mid-Nineteenth Century South," Society for American Music Meeting, San Antonio
- 2007 "'Music Composed by A Lady': A Contradiction in Cultural Values of the American South," presentation at Conference on Women, Gender, and the Cultural Production of Knowledge, Sofia, Bulgaria
"Becoming Useful: Confederate Women Composers," Conference of Society for Women and the Civil War, Philadelphia
"Performance Practice and the Piano Girl," Conference on Performance Practice, Rhodes College (Memphis)
- 2006 "From Popular to Patriotic: Southern Women and Composition," Popular Culture Association/ American Culture Association meeting on the American Civil War and Reconstruction, Atlanta
- 2005 "Becoming Useful: Confederate Women Composers," Society for American Music, Eugene, OR; South-East Chapter of American Musicological Society, Converse College, SC; Southern Association of Women Historians meeting, University of Maryland
"English Baroque Style and the Politics of Change," Society for Seventeenth-Century Music, Northwestern University, IL
- 2005 "Elizabeth Rogers hir virginall booke as Pedagody: Teaching Women in Early Modern Britain," Reading and Writing the Pedagogy of the Renaissance, NEH Conference, Johns Hopkins University/Peabody Institute, Baltimore, MD
- 2004 "Composer versus Interpreter: Women's Music in the American Civil War," Thirteenth Biennial Conference on Nineteenth-Century Music, University of Durham, England
"Reworking the past: Blitheman and Gibbons in Restoration England," Eleventh Biennial Conference on Baroque Music, Royal Northern College of Music, Manchester, England
- 2002 "Gendered Language in English Music Theory Treatises of the 1670s," American Musicological Society, Columbus, OH, November; Tenth Biennial Conference on Baroque Music, Logroño, Spain
- 2000 "William Ellis, Froberger, and Chambonnières, and the Transmission of Continental Keyboard Music in England," Society for Seventeenth-Century Music, Vermillion, SD; Ninth Biennial Conference on Baroque Music, Ireland
- 1999 "The English Antecedents of Purcell's Keyboard Music," Triennial British Musicology Meeting, University of Surrey, Guildford, England
- 1997 "Tonal Types in the Keyboard Music of William Byrd," National American Musicological Society, Phoenix, AZ
"A Reassessment of the Keyboard Works of Matthew Locke," Annual Meeting of the Society for Seventeenth-Century Music, Tallahassee, FL

- 1996 "Concept of Key in Seventeenth-Century England," Conference on Tonal Structures, University of Pennsylvania, April; South-East Chapter of the American Musicological Society, UNC-Chapel Hill, NC
- 1995 "A New Approach to French Influence on English Keyboard Music," Royal Musical Association Conference on Influence, Cambridge University
- 1991 "Edward Lowe and Richard Goodson I: Two Hands in Och MSS 1176 and 1177," South-East Chapter, AMS, Rock Hill, SC

Service to the Profession

Select Offices and Positions

- 2021-22 National Humanities Center, Teacher Advisory Council
- 2019- Editorial Board, *Studies in British Music Cultures* (Clemson University Press)
- 2018- Advisory Board, British Music Festivals (digital project)
Membership Committee, Society for American Music
- 2017-20 National Council Member-at-Large, American Musicological Society
- 2018-21 Membership Committee, Society for American Music
- 2016 Chair, Cultural Diversity and Inclusion Committee, Society for American Music
Judge, Irene Alm Award for Best Student Paper, Society for Seventeenth-Century Music
- 2015-16 Program Committee, Society for Seventeenth-Century Music
- 2014-16 College Music Society, Regional Board Member
- 2013-15 North American British Music Studies Association, President
- 2013-19 Web Library of Seventeenth-Century Music, Board
- 2012 Music History Pedagogy Meeting, American Musicological Society, Program Committee
- 2012-15 Society for American Music, Member, Cultural Diversity Committee
- 2011-13 North American British Music Studies Association, Vice-President
- 2001-06, 09, 11 Mentor, Duke University Preparing Future Faculty Program, 2001-2006 (NCCU liaison 2005)
- 2009-11 Society for Seventeenth-Century Music, Nominations Committee Chair
- 2008-10 North American British Music Studies Association, Vice-President
- 2008 Mentor at American Musicological Society meeting, Nashville, TN
- 2006-09 Southern Association of Women Historians, Ad hoc committee on Teaching
- 2005-07 American Musicological Society: Graduate Education Steering Committee
- 2003-06 Society for Seventeenth-Century Music, Secretary
- 2003-05 Chapter Secretary, American Musicological Society, South-East Chapter

Reviewer/Reader

- Outside Reviewer for NEH Proposals (Fellowships, Summer Stipends, Summer Institutes, Digital Humanities), AAUW Fellowships and Proposals, National Humanities Center, Sibelius Academy Publications (University of the Arts, Helsinki, Finland)
- Outside Reader, Journals: *Music & Letters*, *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *Journal of the Society for Seventeenth-Century Music*, *Journal of Musicology*, *Women & Music*, and others
- Outside Reader, Presses: Ashgate, University of Illinois, College Music Society, Boydell & Brewer, Oxford, Cambridge, Routledge, University of Kentucky, Sibelius Academy Publications (University of the Arts, Helsinki, Finland)
- Reviews of books, editions, recordings, and videos available upon request

Outside Dissertation Committee Member

Princeton University; City University of New York

Guest Blogs and Interviews

Interview, New Books Network, *Unbinding Gentility* (2021)

SWEM, College of William & Mary (2019)

Center for Popular Music, Middle Tennessee State University (2019)

Interview, New Books Network, *Charleston Belles Abroad* (2019)

<https://newbooksnetwork.com/candace-l-bailey-charleston-belles-abroad-the-music-collections-of-harriet-lowndes-henrietta-aiken-and-louisa-rebecca-mccord-u-south-carolina-press-2019> - live link

Service to the University (selected recent assignments)

Departmental: Curriculum Committee, RPT Committee (2019-2021)

Academic Affairs Strategic Planning Committee (2020-21)

College of Arts, Social Sciences and Humanities Research Council (2021-)

Reappointment, Tenure and Promotion Committee, College of Arts, Social Sciences, and Humanities (2020-21, also two earlier terms)

National Humanities Center Presentation with Dr. Jim Harper, Teaching at HBCUs (2020)

Humanities Funding Workshop for College of Arts and Sciences, lead presenter (2019)

Presentation at UNC System Digital Learning Symposium, "The Global Experience" (2019)

NCCU-Franklin Humanities Institute (Duke), continued support

Reappointment, Tenure and Promotion Committee, Music Department (ongoing)

Committee on Women and Gender (ongoing)

Honors Program Advisory Board (ongoing)

Lecture/Recital, NCCU (2019) "Interrogating Musical Practices of Antebellum Free Women of Color"

Attendee, National Humanities Advocacy Day (2017)

NCCU-Duke Annual Lecture (2015): "Binder's Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South," sponsored by Joint NCCU-Duke Program in African, African American, and Diaspora Studies and the Music Dept (Duke)

Brought Dr. Femi Faseun to NCCU, Fulbright Scholar from Nigeria (2010-11)

Interim Department Chair, Music (2010-11)

Assistant Department Chair, Music (2009-10)

Search Committees (provost, department chair, faculty)

Faculty Senate (two terms)

Soprano soloist, organist, and pianist for University Choir, Operatorio, student and faculty recitals (ongoing)

Selected Professional Development (recent)

Digital Humanities Summer Institute Conference (2021)

Digital Humanities Summer Institute Project Management in the Humanities Virtual Conference (2021)

Preparing and Publishing Digital Humanities Projects (course at Duke University, 2021)

Layered Curriculum Certification (NCCU, 2020)

Digital Humanities Workshop, Alliance of Digital Humanities Organizations (2020)

Digital Project Development (Duke, 2020)

Digital Humanities Summer Institute Conference and Colloquium (2020)

Digital Humanities Summer Institute Project Management in the Humanities Virtual Conference
(2020)
Portfolio Training Workshop (2018)
Digital Musicology Workshop, Digital Humanities at Oxford Summer School, University of Oxford
(2017)

Performances

Organist, North Raleigh United Methodist Church (includes some duties as pianist and soprano soloist) (2009-2021)
Lecture-recitals and other performances to promote each monograph, including Abbeville (SC), Milledgeville (GA), Memphis (TN), Williamsburg (VA), Library of Congress
Harpsichordist, Tar River Chorus (2019)
Organist, Tar River Chorus (2018)
Adjudicator, Concerto Competition (twice)
Organist and soloist in several University Choir concerts
Accompanist for Dr. Holley, Dr. Wiggins, Ms. Hammonds, Mr. Banks, Ms. Green, and others previously, in departmental recitals; numerous student recitals

References

Dr. Katherine Preston, Professor emerita, College of William & Mary
kkpres@wm.edu; 757/876-2695 (mobile)
Dr. James Davis, Professor, State University of New York at Fredonia
davisj@fredonia.edu; 716/673-3241 (office)
Dr. Thomas Riis, Professor emeritus, University of Colorado at Boulder
Thomas.riis@Colorado.edu