

Gayle Murchison, Ph.D.

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EDUCATION AND QUALIFICATIONS:

- 1998 Ph.D., Musicology, Yale University

 Dissertaion Title: “American Nationalism in William Grant Still and Aaron Copland Between the Wars: Style and Ideology”
 Dissertation Advisor: Professor Claude V. Palisca
- 1989 M. Phil., Musicology, Yale University
- 1984 B.A., Music, Yale College
- Additional Training:
- 2017 Certificate, BESS [Summer School on Black Europe], 2 week course, IIRE, conveners: Kwame Nimako, Stephen Small, Philomena Essed, David Theo Goldberg, Amsterdam, Netherlands, June 26,-July 6, 2017
- 2002 M.M., Composition, The Hartt School, University of Hartford(in residence 1990-1992)

EMPLOYMENT:

- 2005-present Associate Professor of Music History , Liberal Arts and Sciences Faculty, The College of William and Mary, Williamsburg, VA, , 2008-present (Assistant Professor of Music and Africana Studies [formerly Black Studies, 2005-2008])
- 1998-2005 Assistant Professor of Music History, Liberal Arts and Sciences, Tulane University, New Orleans, Louisiana
- 1997-1998 Assistant Professor of Music History, Millersville University, Millersville, Pennsylvania
- 1992-1997 Assistant Professor, Music Department, Fulbright College of Arts and Sciences, University of Arkansas, Fayetteville, Arkansas

EDITORSHIP:

Editor, *Black Music Research Journal*, Horace Maxile, editor, Center for Black Music Research, Columbia College, Chicago, Illinois, Jan 2014-present

Murchison CV

Associate Editor, *Black Music Research Journal*, Horace Maxile, editor, Center for Black Music Research, Columbia College, Chicago, Illinois, Fall 2011-2013

GRANTS AND FELLOWSHIPS:

- 2018 Monroe Berger-Edward Berger-Benny Carter Research Fellowship, The Institute of Jazz Studies, Dana Library, Rutgers University, Newark, NJ, awarded 2018, for project "Mary Lou Williams in Europe."
- 2011 "African American Struggles for Freedom and Civil Rights, 1865-1965," The Du Bois Institute, NEH Summer Institute for College and University Teachers, June 27-July 22, 2011, Harvard University.
- 2005 Society for American Music Publication Subvention award to defray production costs of book, *The American Stravinsky: the Style and Aesthetics of Copland's New American Music: the Early Works, 1920-1938* (University of Michigan Press, 2012), February 2005.
- 2005 American Musicological Society Subvention award to defray production costs of book, *The American Stravinsky: the Style and Aesthetics of Copland's New American Music: the Early Works, 1920-1938* (University of Michigan Press, 2012), January 2005.
- 2004 National Endowment for the Humanities (NEH) fellowship, 2004-2005, to research and write book, *William Grant Still in New York: The Early Career of William Grant Still*.

UNIVERSITY GRANTS:

The College of William and Mary:

- 2018 Faculty International Travel Grants, Reves Center for International Studies, College of William & Mary, Spring 2018, Fall 2016, Fall 2015, Summer 2010, Spring 2009, Summer 2007, Fall 2006
- 2016 William and Mary Research Grant, "Mary Lou Williams in London," Faculty Research Committee - College of William & Mary, award 2016, for Summer 2017 project
- 2014 Library Collection Grant, Swem Library, College of William & Mary, grant to improve the Music Library's holdings of CDs, DVDs, folios, fake books, and other materials relating to the history of the blues
- 2006 Summer Research Grant, Faculty Research Committee-College of William & Mary, 2006

Tulane University:

- 2003 Summer Research Fellowship, Committee on Research, The Graduate School,

Murchison CV

Tulane University, Summer 2003

2003 Summer Laptop Institute, 2003, one week Instructional Technology workshop on incorporating computer and web technology into classroom teaching

2002 Course Development Grant, Deep South Regional Humanities Center, Tulane University, Summer 2002

1999 Summer Research Fellowship, Committee on Research, The Graduate School, Tulane University, Summer 1999

The University of Arkansas:

1993 African-American Faculty Development Fund, Fulbright College of Arts and Sciences, University of Arkansas-Fayetteville, Summer 1993

The Hartt School, The University of Hartford:

1992 Teaching Fellowship, Community Division, Hartt School of Music, University of Hartford, 1991-1992

Yale University:

1990-1991 Dissertation Fellowship, Yale University

1990 John F. Enders Research Assistance Grant, Yale University

1985-1989 Yale University Graduate Fellowship

SCHOLARSHIPS:

1981-1984 Torin Corporation Scholarship, Yale University

1980 National Achievement Scholarship

HONORS AND AWARDS:

2001 ASCAP Deems Taylor Award, Symphonic article category, for article, “‘Dean of Afro-American Composers’” or ‘Harlem Renaissance Man’: *The New Negro* and the Musical Poetics of William Grant Still,” in *A Study in Contradictions, Essays Toward a Biography of William Grant Still*, Co-editor with Catherine Parsons Smith (University of California Press, 2000), 2001

PUBLICATIONS:

Books:

2012 *The American Stravinsky: the Style and Aesthetics of Copland's New American Music: the Early Works, 1920-1938*, University of Michigan Press, 2012

Edited Books:

- 2000 A Study in Contradictions, Essays Toward a Biography of William Grant Still, Co-editor with Catherine Parsons Smith, University of California Press, 2000.

Book Chapters:

- 2019 “Legacies of Music, Slave Narratives and Autobiographies: Case Studies Bessie Jones, William Grant Still, and Mary Lou Williams,” Routledge (forthcoming).
- 2017 “Mary Lou Williams’s Girl Stars and the Politics of Negotiation: Jazz, Gender, and Jim Crow.” In *Women's Bands in America: Performing Music and Gender in Society*, edited by Jill Sullivan. Lanham, MD: Roman & Littlefield.
- 2016 “Sounding and Being: A Resource for Teaching Musical References and Symbolism in Nella Larsen’s *Quicksand*.” In *Approaches to Teaching the Novels of Nella Larsen*, edited by Jacqueline McLendon. New York: The Modern Language Association of America.
- 2012 “New Paradigms in William Grant Still’s *Blue Steel*,” in *Blackness in Opera*, eds. Naomi André, Karen Bryan, and Eric Saylor. Champaign-Urbana: University of Illinois Press.
- 2000 “‘Dean of Afro-American Composers’” or ‘Harlem Renaissance Man’: The New Negro and the Musical Poetics of William Grant Still,” in *A Study in Contradictions, Essays Toward a Biography of William Grant Still*, Catherine Parsons Smith, ed., University of California Press.

Peer-reviewed Journal Articles:

- 2018 “Let’s Flip It! Quare Emancipations: Black Queer Traditions, Afrofuturisms, Janelle Monáe to Labelle,” *Women & Music: A Journal of Gender and Culture* 22 (2018), 79-90.
- 2005 “Current Research Twelve Years After the William Grant Still Centennial,” *Black Music Research Journal* 25 (Spring-Fall 2005): 119-154.
- 2002 “Black Christ/Black Music: Mary Lou Williams, St. Martin de Porres, and Jazz as Sacred Music,” *Musical Quarterly* 84/4 (Winter 2002): 591-629.
- 2003 “Was [William Grant Still’s] *Troubled Island* Seen by the Critics as a Protest Opera,” *American Music Research Journal* 13 (2003): 37-59.
- 1992 “‘Dean of Afro-American Composers’” or ‘Harlem Renaissance Man’: The New Negro and the Musical Poetics of William Grant Still,” *Arkansas Historical Quarterly* LII (Spring 1994): 42-74.

Short Articles:

- 2012 articles on Nellie Lutcher, Nicole Mitchell, Asha Putli, Leon Thomas, William Grant Still, Mary Osborn, *Music of the Harlem Renaissance for Grove Dictionary of American Music*, 2nd edition, Charles Hiroshi Garrett, ed., Oxford University Press.
- 2008 articles on Koko Taylor, Illinois Jacquet, Shirley Caesar, John Wesley Work, Jr., John

Murchison CV

- Wesley Work, III, Patrice Rushen, Z Z. Hill, Bessie Jones (African American folk, blues, gospel, jazz, and soul music), *African American National Biography*, Henry Louis Gates, Jr., ed., Oxford University Press.
- 2000 William Grant Still works list, *New Grove Dictionary of Music and Musicians*, 2nd. edition, Stanley Sadie, editor, MacMillan Ltd.
- 1999 Articles on William Grant Still and Mary Lou Williams for *International Dictionary of Black Composers*, Sam Floyd, ed., Fitzroy Dearbon.
- 1999 Biographical dictionary articles on Revella Hughes and Edmund Thornton Jenkins for *American National Biography*, Oxford University Press

Book Reviews:

- 2017 Book review, “Desegregating the Understanding of Music/About: Sara Le Menestrel, *Negotiating Difference in French Louisiana Music, Categories, Stereotypes, and Identifications*, University Press of Mississippi.” Books and Ideas, , <http://www.booksandideas.net/Desegregating-the-Understanding-of-Music.html> [English-language mirror website of [La Vie des Idées](http://www.la-vie-des-idees.com), Paris, France], 26 June 2017
- 1995 “Scott DeVeaux and William Howland Kenney, eds., *The Music of James Scott*,” *African American Review* 29 (Fall 1995): 502-505

CONFERENCE PAPERS:

- 2018 “Unpacking the Knapsack of White Musicological Privilege,” paper presented as part of “AMS Workshop on Access and Accessibility” panel, November 2, 2018, as part of Committee on the Status of Women and Gender session, American Musicology Society annual meeting, San Antonio, November 1-4, 2018.
- “Shall We Dance? Ethel Waters’ Black Swan Recordings and William Grant Still Learning to Dance the Blues,” paper presented at the annual conference of the Royal Musical Association, September 13-15, 2018, University of Bristol, Bristol, UK.
- “All Tangled Up in Roots: Corey Harris and Ali Farka Touré, and Mississippi to Mali Routes,” August 9-12, 2018, University of Ghana, Legon, Department of Music, School of Performing Arts, Accra, Ghana.
- “Mary Lou Williams at the Crossroads: Intersections of Race, Gender, Nation,” ,” paper presented at interdisciplinary conference Music and Gender in Balance, at the Conservatory *Ui –The Arctic University of Norway*, Tromsø, Norway, April 5-6, 2018.
- “London Calling Mary Lou Williams”: Deceitful UK Booking Agent Practices, and Fanning the Flames of Modern Jazz,” paper presented at annual meeting of the Society for American Music, Kansas City, KS, February 28-March 4, 2018
- 2017 “Afro-British Identity, Black Atlantic Transnationalism, and Protest in the Age of Empire: Samuel Coleridge-Taylor's *Twenty-four Negro Melodies*,” paper presented at Black Europe Summer School Symposium, 7 July 2017, IREE, Amsterdam,

Netherlands.

“Afro-British Identity, Black Atlantic Transnationalism, and Protest in the Age of Empire: Samuel Coleridge-Taylor's *Twenty-four Negro Melodies*,” paper presented at Afropeans Conference, Black Cultures and Identities in Europe, 6-8 July 2017, University of Tampere, Tampere, Finland.

“How to Analyze *Lemonade*: Music Criticism, Musical Analysis, and Black Epistemic Formations,” “Popular Music Studies Today” 19th Biennial IASPM Conference, 26 June – 30 June 2017, University of Kassel, Kassel, Germany.

“W.C. Handy’s Published Blues, Dance, and the Expansion of a Distinct Style,” Keynote Address, *Recontextualising Ragtime: Connections, Influences, Perspectives*, symposium 6-7 May 2017, University of Huddersfield, UK.

“Muddy Waters and the Marrow of Tradition: Delta Tune Families and the New Chicago Blues, paper presented at annual meeting of the British Forum for Ethnomusicology, 20-23 April, 2017, Sheffield University, Sheffield, UK.

2016 “Let’s Flip It! Quare Emancipations: Black Queer Traditions, Afrofuturisms Janelle Monae to LaBelle,” November 3, 2016, “Race-ing Queer Music Scholarship,” LGBTQ Study Group Pre-Conference Symposium, AMS-Vancouver, November 2-4, 2016.

“Chicago Blues in the Studio: Bill Putnam, Muddy Waters, “Still a Fool,” and the Chess Sound,” American Musicological Society Annual Meeting, AMS-Vancouver, November 2-4, 2016.

2015 “By Extension, Suzanne Cusick and the Queerness of Blackness: Opening Space for a New Conversation”, Women Music Power: A Celebration in Honor of Suzanne Cusick’s Work, Columbia University, December 11-12, 2015.

“Chicago Blues in the Studio: Bill Putnam, Muddy Waters, “Still a Fool,” and the Chess Sound, The 10th Art of Record Production Conference: Cultural Intersections, Drexel University, Philadelphia PA, November 6 - 8 2015.

“ ‘Crazy Afropean’ Identity Defining Ourselves Before Anyone Else Defines Us: Les Nubians and Zap Mama, and Afropean Musical Praxis” Afropeans: Black Cultures and Identities in Europe V, University of Münster, Germany, ¹¹_{SEP}September 16-19, 2015.

“Scarcity, Black Women Music Scholars/Hip and Institutions,” read at Plenary Session, “The Limits and Potential of Our Work in Times and Spaces of Scarcity,” Plenary Session Participant, Feminist Theory and Music 13, Feminism and Black Critical Praxis in an Age of Scarcity, biennial meeting, University of Wisconsin-Madison, 5-9 August 2015.

“Ancestry in Progress: Marie Daulne’s Re-creation of European Identity in Black Pan-Europe,” International Association for the Study of Popular Music Biennial Conference, Campinas, Brazil, June 29-July 3, 2015.

Murchison CV

- 2014 “Bandy Bandy,” Baduism, and Marie Daulne’s Ancestry in Progress,” The 9th Art of Record Production Conference: Record Production in the Internet Age, Oslo, Norway, December 4-6, 2014.
- 2013 “Musicology and Black Women: What a Difference Today Makes.” Paper read as part of panel, What’s the Difference? Twenty Years After Ruth Solie’s Musicology and Difference, November 8, 2013, at annual meeting of the American Musicological Society, Pittsburgh, November 7-10, 2013.
- “A Tale of Two Concerti: Stravinsky’s *Ebony Concerto* (1948) and Copland’s *Concerto for Clarinet, Harp, and Strings* (1948) and the Politics of Jazz Before the Cold War,” Des ponts vers l’Amérique III: Interactions entre musique savant et musique populaire aux États-Unis, XXe et XXIe siècles, Centre de documentation de la musique contemporaine, Paris, France, April 4-5, 2013.
- 2012 “Perspectives on Coleridge-Taylor’s *Twenty-four Negro Melodies*”, paper read at annual national meeting of the American Musicological Society, as part of panel, Centennial Perspectives on Samuel Coleridge-Taylor (1875–1912): *Twenty-four Negro Melodies* and the African Diaspora, New Orleans, November 1-4, 2012.
- “Music, Slave Narratives and Autobiographies: Case Studies Bessie Jones, William Grant Still, and Mary Lou Williams,” paper read at conference Nineteenth-Century American Women Writers: Constructing Identity: Nineteenth-Century African American Women Writing About Race, EAAS (European Association for American Studies) Florence, Italy, October 18-19, 2012.
- “Q&A with Judith Still” following performance of William Grant Still’s opera, *Highway One USA*, presented by UNC Opera, March 24, 2012, as part of the conference Videmus@25: Reflecting on the Past, University of North Carolina-Chapel Hill, March 21-25, 2012.
- "Ballad of Ozzie Powell," composed in response to the Scottsboro Boys Trial. Tentative title: "From Alabama to Points West: A Case of Copland's Self-Borrowing and Its Narrative Implications," Musicology Colloquium, Catholic University, February 9, 2012.
- 2011 “Meshell Ndegeocello's Pentateuch: Peace Beyond Passion Preaching Hip-hop Gospel of Power, Gender, and Black Queer Resistance”, The Black Women's Intellectual and Cultural History Collective (BWICH), Institute for Research in African American Studies, Columbia University, April 28-30, 2011.
- 2010 “‘The Little Piano Girl’: Two Early Piano Solos of Mary Lou Williams, ‘Midnight Stomp’ and ‘Now Cut Loose,’ ” Jazz and Race, Past and Present Conference, read November 12, 2010, at the Open University, Milton Keynes, UK, 10-12 November 2010.
- “Love in the Time of War: Marvin Gaye, “What’s Going On,” Social Protest and Global Visions,” read June 8, 2010, ATINER [Athens Institute for Education and Research], 1st Annual International Conference on Fine and Performing Arts, 7-10 June 2010, Athens, Greece.

Murchison CV

- 2009 “The Early Works of William Grant Still,” Still and the Arts Conference, Natchez, Mississippi, November 18-22, 2009.
- “ ‘The Little Piano Girl’: Two Early Piano Solos of Mary Lou Williams, ‘Midnight Stomp’ and ‘Now Cut Loose,’” Feminist Theory and Music X, University of North Carolina-Greensboro, May 28, Feminist Theory and Music X, May 27, 2009, biennial meeting, May 27-31, 2009.
- “Title IX and Music,” Plenary Session Participant, Feminist Theory and Music X, May 27, University of North Carolina-Greensboro, biennial meeting, May 27-31, 2009.
- “Stevie Wonder, the American Bicentennial, and *Songs in the Key of Life*,” CAAR [Collegium for African American Research, European African American Studies Association], International Conference, Bremen, German, March 24, 2009.
- 2007 “William Grant Still and the Transformation of American Music and the Symphony” at the biennial meeting of the International Musicological Society, July 10-15, 2007
- “From Blues Songwriter to Symphonic Composer: Early Works of William Grant Still, 1916-1925,” at the 4th biennial International Symposium and Festival on Composition in Africa and the Diaspora, Churchill College, University of Cambridge, England, August 1-4, 2007.
- “William Grant Still and the Transformation of American Music and the Symphony” at the biennial meeting of the International Musicological Society, July 10-15, 2007.
- 2006 Organized panel on William Grant Still for the 2006 national conference of the Society for American Music, March 16-19, 2006, Chicago, Illinois. Participants included Professors Earnest Lamb, Akin Euba, Ms. Susan Key, and myself. Read paper, Riffing the Symphonic Blues: William Grant Still’s *Afro-American Symphony*, the Most Exalted of Instrumental Music Genres, and the Performance of African-American Identity.
- “From Delta Blues to Grand Opera: Music, Text, and Dramatic Pacing In William Grant Still’s “Blue Steel,” Lyrica Society Symposium on African-American And African-Diasporic Music sessions, National Opera Association’s Annual Convention, University of Michigan, Ann Arbor, January 5-8, 2006.
- 2005 “Riffing the Symphonic Blues: William Grant Still’s *Afro-American Symphony*, the Most Exalted of Instrumental Music Genres, and the Performance of African-American Identity,” delivered paper on panel organized by The Diasporic Imagination Research Group, “Improvising Lines: Racial, National, and Ethnic Identities, Texts, and Performances in Diasporas,” international meeting of the American Society for Theatre Research/Theatre Library Association meeting, Toronto, Canada, November 10-13, 2005.
- “Copland’s *Music for the Theatre*,” paper read as part of “The Private and the Public Copland: Issues of Personal and National Identity” session, Bard College Summer Festival “Copland and His World,” Bard College, Annandale-on-Hudson, New

Murchison CV

York, August 14, 2005.

“The Summertime Blues: William Grant Still’s with W. C. Handy in Memphis, 1916 and Learning the Blues,” The College of William and Mary, Williamsburg, Virginia, February 10, 2005.

- 2003 “Incorporating Music in Teaching About the Transatlantic Slave Trade,” delivered paper about incorporating the African American spiritual in teaching about the Transatlantic Slave trade, UNESCO-TST [Education and Cultural branch of the United Nations Transatlantic Slave Trade) Conference, University of Richmond, Richmond, VA, June 29-July 3, 2003.
- 2002 “Publication and Performance of the Music of William Grant Still,” Paper read Saturday, Feb. 23, 2002 at the Conference and Festival of African and African-American Music, Dillard University, New Orleans, LA, Feb. 21-23, 2002 [invited].
- 2000 "William Grant Still's Association with W. C. Handy as Composer and Friend," Conference Participant, “W. C. Handy,” CUNY Graduate Center, New York, March 31, 2000 [invited].
- “Scherzo humoristique (Cat and Mouse): Copland’s American Petrushka and his Debt to Stravinsky,” paper presented at the annual national conference of the Society for American Music (formerly the Sonneck Society), Charleston, S.C., March 1-5, 2000.
- 1999 “Copland’s *Music for the Theatre*, French Neoclassicism, and the New American Music,” paper presented at the annual national conference of the American Musicological Society, Kansas City, November 1999.
- “Mary Lou Williams’s *Black Christ* and Jazz as Sacred Music,” Mary Lou Williams Women in Jazz Festival, Kennedy Center for the Arts, May 5-7, 1999, Washington, D.C.
- “Mary Lou Williams’s *Black Christ* and Jazz as Sacred Music,” International Association of Jazz Educators, January 6-10, 1999, Anaheim, California.
- 1998 “Lenox Avenue: Music, Metonymy, Migration, Memory,” paper presented at William Grant Still and His World: A Multi-cultural Celebration, Northern Arizona University, June 24-28, 1998, Flagstaff, AZ.
- 1997 Panelist-participant in the study session, “Race and Culture in the Aesthetics of William Grant Still,” read position paper, (1895-1978),”International Musicological Society August 1997, London, UK.
- 1996 “Lenox Avenue: Music, Metonymy, Migration, Memory.” paper presented at the American Musicological Society meeting, November 6-11, 1996 in Baltimore, MD.
- 1995 “William Grant Still in New York,” paper co-presented with Catherine Parsons Smith (University of Nevada-Reno), Center for Black Music Research Annual Conference, joint meeting with the American Musicological Society and the Society

Murchison CV

for Music Theory, November 1-5, 1995.

“Still and Modernism: Between Modernism of the Harlem Renaissance and Modern American Music,” read October 17, 1995 at the Still Centennial Symposium, University of Michigan-Ann Arbor [invited].

“Traditional Influences in the Music of William Grant Still,” read October 6, 1995 at the Still Going On Centennial Symposium, St. Augustine’s College, Raleigh, N.C., October 5-8, 1995 [invited].

“William Grant Still’s Symphonic Trilogy and Visions of the Harlem Renaissance,” read at the International Meeting of the College Music Society, June 1995, Berlin Germany.

“William Grant Still’s Symphonic Trilogy and Visions of the Harlem Renaissance,” read at the annual national meeting of the Sonneck Society for American Music, April 1995.

1994 “Black Christ/Black Music: Mary Lou Williams, Martin de Porres, and Jazz as Sacred Music,” read at the annual national meeting of the Sonneck Society for American Music Conference, April 1994.

“William Grant Still and Modernism,” Musicology Colloquium, University of Illinois-Champaign-Urbana, March 1994[invited].

1993 “Black Christ/Black Music: Mary Lou Williams—Keeping the Faith, Preserving the Heritage—and Jazz as Sacred Music,” read at the National Association for African-American Studies Conference, 1993.

Invited Lectures:

2018 “Listening to Mary Lou Williams in London: Race Gender, and the Canon,” Artist Talk, SoCA Armouries, Performance Hall, University of Windsor, Friday March 16, 2018.

2017 “How to Analyze *Lemonade*: Music Criticism, Musical Analysis, and Black Epistemic Formations” guest lecture, Professor Hettie Malcolmson Hip Hop Course, Southampton University, April 27, 2017.

Teaching:

The College of William and Mary:

Beethoven Symphonies and Sonatas (Fall 2017, designed and taught seminar for majors)

Muddy Waters (Spring 2017, designed and taught course for non-majors)

Stravinsky (Spring 2015, designed and taught seminar for music majors)

History of Jazz (Spring 2015, Fall 2018, taught course for non-majors)

Murchison CV

- Introduction to Music (Spring 2014, team-taught course for non-majors; 2 lectures on Bob Marley)
- Beethoven and His World, (Spring 2014, Fall 2016, Spring 2018, designed and taught course for non-majors)
- The Birth of the Chicago Blues (Spring 2014, designed and taught Africana Studies course for non-majors)
- History of the Blues (Fall 2013, Fall 2014, Fall 2016, designed and taught course for non-majors)
- The Birth of Rock and Roll (Fall 2013, designed and taught Africana Studies Freshman Writing Seminar for non-majors)
- Musical Prisms: Stravinsky (Fall 2012, Fall 2013, Fall 2016, Fall 2018, designed and taught Freshman Seminar for non-majors)
- Race, Chess Records, and the Blues (Fall 2012, Spring 2012, Spring 2013, designed and taught Freshman Writing Seminar for non-majors)
- Black Expressive Culture: Workshop in Blues, R&B, Soul, and Funk (Fall 2011, designed developed and taught Africana Studies course for non-majors)
- History of Western Music (Spring 2012, Summer 2012, Fall 2014, Fall 2016, Spring 2017, Spring 2018, taught course for majors and non-majors)
- Disco Music Cultures and the Seventies (Spring 2011, designed and taught course for non-majors)
- Seminar in Music Research: Aaron Copland (Fall 2010, designed and taught research methods course for music majors)
- The Black Singer-Songwriter and Social Consciousness (Fall 2010, designed and taught Africana Studies course for non-majors)
- Still, Ellington, and Harlem: Playing Against Racism, (Spring 2010, designed and taught Africana Studies course for non majors)
- African American Music in Cultural and Historical Contexts: the Black Singer-Songwriter and Social Consciousness (Spring 2007, designed and taught Freshman Writing Seminar for Africana Studies Program)
- American Popular Music (Spring 2007, Spring 2008, Spring 2010, taught course for non-majors)
- Black Expressive Culture (Fall 2006, Spring 2008, Spring 2011, taught required course for Africana Studies majors)
- Seminar in Music Research (Fall 2006, taught course for music majors)

Murchison CV

Beethoven (Spring 2006, taught course for majors and non-majors)

Playing Against Racism: Music of the Harlem Renaissance (Spring 2006, designed and taught course for Africana Studies Program)

Black Popular Music and Civil Rights (Fall 2005, Fall 2007, Fall 2009, designed and taught Africana Studies course for non-majors)

Twentieth-century Music (Fall 2005, Fall 2007, Fall 2009, Fall 2011, Fall 2014, Fall 2017, taught course for majors)

Independent Studies and Senior Projects directed:

Fall 2018, co-directed undergraduate Senior Project, “Copland Old-American Songs”

Fall 2017, advised Senior project on Gottschalk’s performances in Cuba

Tulane University:

Great Composers (Spring 2004, course for non-majors)

American Music: Roots, Blues, and Early Rock (Fall 2003, developed and taught course for non-majors)

Great Composers: Handel-Mozart (Fall 2003, course for non-majors)

Service Learning [community engagement course] (Spring 2002, Spring 2004, Spring 2003)

Music of the Harlem Renaissance (Spring 2003, developed course for non-majors)

Introduction to Popular Music: Rhythm & Blues, Motown, and Soul (Spring 2002, Spring 2003, developed course for non-majors)

African American Musics (Spring 2002, developed and taught course for non-majors)

Senior Seminar: The Russian Works of Stravinsky (Spring 2001, developed course for majors)

Music of the Harlem Renaissance-Jazz Age (Spring 2000, developed undergraduate A Freshman Writing Seminar for non-majors)

Handel, Mozart, Debussy (Fall 1999, Fall 2000, course for non-majors)

Introduction to Music for non-majors (Spring 1999, Spring 2000, course for non-majors)

Twentieth-century Music (Spring 1999, Spring 2004, course for majors)

Introduction to Music History (Spring 1999, course for music minors)

Murchison CV

directed, graduate student independent study in 20th century music ((Fall 1998, Spring 1999)

Great Composers: Bach-Beethoven (Fall 1998, Fall 2002, course for non-majors)

Medieval-Renaissance Music (Fall 1998, Fall 1999, Fall 2000, course for majors)

Millersville University:

Popular Music (Fall 1997, course for non-majors)

Survey of American Music (Fall 1997, course for non-majors)

Music History and Literature I (Fall 1997, course for majors)

Directed Independent Study in World music as part of an undergraduates honor's student's senior thesis (Fall 1997)

University of Arkansas, Fayetteville:

American Music: Still, Copland, Gershwin, Ellington "(Fall 1996, course for majors)

"Seminar in Renaissance Music) (Fall 1996 graduate seminar

Seminar in Twentieth-Century Music: The "Russian" Works of Igor Stravinsky (Spring 1996, graduate seminar)

Introduction to American Music (Fall 1994, Spring 1995, course for majors and non-majors)

Introduction to World Music (Fall 1993, course for majors and non-majors)

Seminar in Bibliography and Research Methods (Spring 1994-1997 graduate course)

Music History Review (Spring 1994, graduate course)

Issues in Twentieth Century Music, (Spring 1994, graduate course)

History and Analysis of Music: Ancient to Renaissance, (Fall 1992, undergraduate courses for music majors)

History and Analysis of Music: 20th Century (Fall 1992-1993, undergraduate courses for music majors)

Baroque Vocal Genres, (Spring 1993, graduate seminar)

Women in Art and Music (Spring 1993, Humanities course for non-majors)

SERVICE (ACADEMIC ADMINISTRATIVE ROLES):

Service to the Field

2018 Member of Program Review Committee to review ethnomusicology and musicology

Murchison CV

- program, Peabody Institute, Johnson Hopkins University, November 2018.
- 2015 Session Chair of panel “*Musical Mediation of Voice and Body*,” Feminist Theory and Music 13, Feminism and Black Critical Praxis in an Age of Scarcity, biennial meeting, University of Wisconsin-Madison, 5-9 August 2015.
- 2014 NEH Panelist, Washington, D.C., Served on panel to review applications for the National Endowment of the Humanities, Summer 2014.
- 2012 Outside referee for tenure dossier, Department of Music Reed College, Fall 2012.
- 2006 NEH Panelist, Washington, D.C., Summer 2006. Served on panel to review applications for the National Endowment of the Humanities.
- 2006 Chaired Program Review Committee to review undergraduate music program, Department of Music, Reed College, Portland, Oregon, Fall 2006.

Manuscript Reviews

- Reviewer for book manuscript, Oxford University Press, April 2003, December 2014, December 2018.
- Reviewer for book manuscript, University of Mississippi Press, Fall 2008, October 2015.
- Reviewer for article manuscript, *Journal of the Society for American Music*, spring 2007, Fall 2013.
- Reviewer for music theory textbook for Cengage, Fall 2012.
- Reviewer for *Journal of the American Musicological Society* article manuscript, Spring, 2012, August 2018.
- Reviewer for book manuscript, University of Mississippi Press, Fall 2010.
- Reviewer for popular music textbook for Cengage, July 2010.
- Reviewer for popular music textbook, Prentice Hall, July 2008.
- Reviewer for popular music textbook for Oxford University Press, *American Popular Music*, by Larry Starr and Christopher Waterman, February 2008.
- Reader for book proposal, W. W. Norton & Company, Inc., January 1999.
- Reader for book proposal, University of California Press, December 1998.

Society for American Music

- 2011 Member of Selection Committee, H. Earle Johnson Book Publication Subvention Award, Committee Member, 2011.
- 2011 Chair, Mark Tucker Award for Best Graduate Student Paper, Society for American

Murchison CV

Music, 2011.

- 2010 Member of Selection Committee, Mark Tucker Award for Best Graduate Student Paper, Society for American Music, 2010.
- 2009 Session chair for session, African American Popular Music, at national meeting of the Society for American Music, March 2009, Denver.
- 2007 Chair for Session at Annual Meeting, Society for American Music, Pittsburgh, Pennsylvania, March 2007.
- 2007 Served on Program Committee for 2007 National Meeting in Pittsburgh of the Society for American Music, March 2007.
- 2004 Membership Committee, Society for American Music, 2004.
- 2003-2006 Member-At-Large, Board of Directors, Society for American Music, Elected January 2003 to 3-year term, 2003-2006.
- 2003 Session Chair at Annual Meeting, Society for American Music, Tempe, Arizona, February 2003.
- 2002 Session Chair at Annual Meeting, Society for American Music, Lexington, Kentucky, March 2002.
- 2000-2003 Howard Mayer Brown Fellowship Award, Committee, American Musicological Society, 2000-2003.
- 2000 Irving Lowens Dissertation Prize Committee, Society for American Music (formerly the Sonneck Society), 2000.
- 1998 Session Chair for "Twentieth-Century Scherzi," at annual meeting, Society for American Music, Kansas City, Missouri, February 18-22, 1998.
- 1997 Session Chair for "Words and Music" at annual meeting, Society for American Music, Seattle, Washington, March 5-9, 1997.

American Musicological Society

- 2018-present Member, H. Colin Slim Award Committee.
- 2014 Member, History Committee, chaired by Anthony Cummings, Fall 2014 to 2016.
- 2006 Session chair for session, Shall We Dance," at national meeting of the American Musicological Society, Nov 2-5, 2006, Los Angeles.
- 2004-2007 AMS Council, American Musicological Society, elected to 3-year term, 2004-2007.
- 2003-2007 Member, Cultural Diversity Committee, American Musicological Society, 2003-2007.

Murchison CV

College Music Society

College Music Society, Campus Representative for Tulane University, 2003-2005.

University Service

The College of William and Mary

COLL 199 [Diversity Inclusion Course] Planning Committee, College of William and Mary, 2018-2019.

2018 Postdam Summer Study Abroad Team, part of two-person teach that reviewed the site and teaching effectiveness of William and Mary's summer study abroad program.

CHIS, Charles Center, 2011-2013; 2016-2018.

Affirmative Action Committee, Fall 2014-2015.

Faculty Research Committee, Fall 2013-Fall 2015.

Equal Opportunity Committee, 2012-2013.

Study Abroad Committee, The College of William and Mary, 2010-2012..

Admissions Advisory Committee, The College of William and Mary, 2009-2012.

Equal Opportunity Committee, The College of William and Mary, 2007-2008.

Tulane University

Discussion Leader for Tulane University Freshman Reading Project, led one discussion section of McBride's *The Color of Water*, as part of initiative to introduce freshmen to the intellectual life of the university community sponsored by the Associate Provost's Office, Aña Lopez, Associate Provost, Tulane University, August 24, 2004.

Discussion Leader for Tulane University Freshman Reading Project, led one discussion section of Tamim Ansary's *West of Kabul, East of New York*, as part of initiative to introduce freshmen to the intellectual life of the university community sponsored by the Associate Provost's Office, Aña Lopez, Associate Provost, Tulane University, August 25, 2003.

Departmental Service

The College of William and Mary

Music and American Culture Committee, 2018-2019.

Musicology Search Committee, 2016-2017.

Murchison CV

Curriculum Committee, 2012-2013 2016-2017; chair 2017-2018; 2018-

Helped write Musicology portion of Department of Music PIE, spring 2015.

Ewell Concert Series Committee, 2015.

Africana Studies Search Committee for position in Early African American Literature, Fall 2013.

Ad-Hoc Chair, NTE Committee, Spring 2013.

Music in American Culture Committee, Department of Music, 2009-2011.

Personnel Committee, Department of Music, 2009-2011.

Merit Committee, Department of Music, 2009-2011.

Budget Committee, Department of Music, 2007-2008.

Organized the Annual Tidewater Gospel Festival, February 2007, February 2008.

Music Theory Search Committee, Department of Music, Fall 2007.

Program Service

Personnel Committee, helped draft Africana Studies Merit Form, 2011.

Ad-hoc committee Chair, to organize an Open House for major and prospective majors, Africana Studies Program, February-March 2010.

Advisory Board, Africana Studies Program (formerly Black Studies), The College of William and Mary, 2005-2008.

Community Service

- 2015 Presentation “The Three Es, [Education, Entrepreneurship, Entertainment]” as panelist, *Black Music and the Aesthetics of Protest*, Hammer Museum, co-presented with the UCLA Herb Alpert School of Music Department of Musicology, streamed on <http://hammer.ucla.edu/programs-events/2015/06/black-music-and-the-aesthetics-of-protest/>, June 3, 2015, Los Angeles, CA.
- 2000 Talk, “Beyond Category: Women in Jazz, February 17, 2000, Jazz Park, National Park Service, Department of the Interior, United States Government, New Orleans, LA.
- 2001 Service Learning, Fall, 2001, while on leave, participated in Tulane University’s FiPSE Seminar, led by Professor Barbara Moely, in preparation to introduce Service Learning into the music curriculum.
- 2003 Consultant and presenter, LiFT-ELA Workshop for public schoolteachers from Orleans and surrounding parishes [counties], workshop on incorporating music and

culture in teaching English Language Arts (ELA), as part of efforts to improve LEAP, Iowa, etc, test scores, joint effort of Louisiana Voices, The Deep South Regional Humanities Center, Tulane University, and the Louisiana State Department of Education, July 16-25, 2003.

CONSULTING:

2005 Scholar/consultant for documentary film, *American Creoles: Shades of Rhythm*, documentary on New Orleans Creole family dynasty of musicians, the Josephs, the family of jazz musician Don Vappie, banjoist and leader of the Creole Jazz Serenaders.

FORENSIC MUSICOLOGY:

2007 Mills v. Universal Music, Ayala (a.k.a. “Daddy Yankee”), *et. al.*, served as expert witness for the defense; retained by Burr Forman LLP, Nashville and Birmingham, AL.

2004 UNLV v. Cash Money Records, served as expert witness for the defense; retained by JonesWalker, New Orleans, LA.

2008 P.B.T. v. Juvenile, Cash Money Records, Universal Records, *et. al.*, served as expert witness for the defense in copyright infringement case, filed in Federal Court in New Orleans, October 2002; retained by JonesWalker (representing Universal Music) and PhelpsDunbar (representing Cash Money Records). Case chosen by the judges of the federal court in New Orleans as the subject of their annual "Masters of the Courtroom" continuing-legal-education program on trial presentation.

PROFESSIONAL AFFILIATIONS / MEMBERSHIPS:

American Musicological Association
Society for American Music
Society for Ethnomusicology
Association for the Study of Worldwide African Diaspora

CONFERENCES ORGANISED:

2013 “Feminist Theory XII: New Voices in the New Millennium,” Program Chair, biennial conference on feminist theory, Hamilton College, Clinton, NY, July 31-August 4, 2013.

PANELS:

2015 Presentation “The Three Es,[Education, Entrepreneurship, Entertainment]” as panelist, *Black Music and the Aesthetics of Protest*, Hammer Museum, co-presented with the UCLA Herb Alpert School of Music Department of Musicology, streamed on <http://hammer.ucla.edu/programs-events/2015/06/black-music-and-the-aesthetics-of-protest/>, June 3, 2015, Los Angeles, CA.

FILM APPEARANCES:

2015 *Mary Lou Williams: The Lady Who Swings the Band*, documentary directed by Carol Bash, co-produced by Co-production of NBPC and ITVS; on-screen interview; trailer: <http://itvs.org/films/mary-lou-williams> .

COMPOSITION:

Composition “JB’s Traité Sur La MIDI” performed, Arkansas Composers Weekend, University of Arkansas, Fayetteville, Arkansas, February 28, 1993.

Composition “JB’s Traité Sur la MIDI” performed, Society for Composers, Inc., Region VI, University of Central Oklahoma, Edmond, Oklahoma, February 6, 1993.

Composition “Inanities” performed, Hartt School of Music, University of Hartford, April 29, 1992.

Composition “Ridin’ the Moon In Texas” performed by the Hartt Sinfonietta, Hartt School of Music, University of Hartford, West Hartford, Connecticut, March 27, 1992.

Studied composition with David MacBride, Hartt School of Music, University of Hartford, West Hartford, Connecticut, Spring Semester, 1992 and with Robert Carl, Fall Semester, 1991.

Composition “Street Fare Journal” performed by Hartt Contemporary Players, Hartt School of Music, University of Hartford, December 10, 1990.

Studied composition with James Sellars, Hartt School of Music, University of Hartford, West Hartford, Connecticut, 1990-91.

PERFORMANCE EXPERIENCE:

Keyboardist, WDRG and The FM Project, Hampton, VA, Winter 2011.

Keyboardist, Ford’s Colony Swing Band, Williamsburg, VA, 2010-2011.

Played bassoon, York River Symphony Orchestra (community orchestra), Dennis Malfatti, conductor, Newport News, VA, 2005-2006.

Keyboardist, The Millennium Band, September 2003-2005, May-June 2000, a blues-R&B band performing soul, R&B, and blues selections of the 1960s-1990s.

Keyboardist and songwriter, Ed Wills and the Grind, August 2000-March 2001, a blues-R&B band performing soul, R&B, and blues selections of the 1960s-1990s.

Studied piano with Daniel Weilbacher, Newcomb Department of Music, Tulane University, 1998-2001.

Conference participant, djembe drumming, Mande Foli Conference, June-2-6, 1998, University of Maryland-College Park, director, master drummer, koraist, and djali [griot] Djimo Kouyate. Studied djembe and kora in the Senegalese Mande tradition.

Murchison CV

Keyboardist, Lady and Gentlemen, a popular music band performing soul and popular selections of the 1960s, 1997-1998.

Played bassoon, New Haven Civic Orchestra, Gordon Emerson, conductor, New Haven, Connecticut, Fall 1989.

Studied bassoon through the Yale School of Music with Wendell Hanna, 1986-87.

Played bassoon, Apple Hill Center for Chamber Music, August 1986.

Studied clarinet through the Yale School of Music with Karen Hopkinson, Debra Moshier, Robert Straka, Jr., and Michael Gohman, 1980-1984.

Studied piano through the Yale School of Music with Barbara Peterson, Gloria Poon, and Sylvie Renaudot, 1980-1983.

Played bassoon, Fayetteville Symphony, Harland Duenow, conductor, Fayetteville, North Carolina, 1979-1980.

LANGUAGES

French (proficient, reading and speaking)
German (proficient, reading and speaking)
Italian (basic, reading and speaking)
Russian (rudimentary)