

Melvin Lloyd Butler, PhD

President-Elect, Society for Ethnomusicology

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EDUCATION

- PhD** Music [ethnomusicology], New York University, 2005
MA Music [ethnomusicology], New York University, 2000
MA Music and Performing Arts Professions [jazz studies], New York University, 1997
BM Performance (*cum laude*) [saxophone], Berklee College of Music, 1993

CURRENT ACADEMIC POSITIONS

- Associate Dean**, Office of Academic Enhancement for Undergraduate Affairs,
University of Miami, 2023-present
Associate Professor, Dept. of Musicology, University of Miami, 2016–present
- Affiliate Faculty, Center for Global Black Studies, 2022-present
 - Faculty-in-Residence, Henry King Stanford Residential College, 2018-present

PREVIOUS ACADEMIC POSITIONS

- Royden B. Davis, S. J. Visiting Professor** of Interdisciplinary Studies, Department of African
American Studies, Georgetown University, Spring 2022
Assistant Professor, Department of Music, University of Chicago, 2008–2016
- Affiliate Faculty, Divinity School; Center for the Study of Race, Politics, and Culture
- Visiting Assistant Professor**, Music, Yale University, Spring 2013
Assistant Professor, Music, University of Virginia, 2005–2008

PUBLICATIONS

Books

2019 *Island Gospel: Pentecostal Music and Identity in Jamaica and the United States*. Urbana: University of Illinois Press.

Claiming Haiti: Music and the Cultural Politics of Transcendence. New York: Oxford University Press (In progress and under advance contract).

Articles and Book Chapters

- 2023 “Playful Transcendence: Paths to Human Flourishing in Black Music Research and Performance.” pp. 175-197 in *Music and Human Flourishing*, edited by Anna Harwell Celenza, NY: Oxford University Press.
- 2021 “Researching Black Congregational Music from a Migratory Point of View: Methods, Challenges, and Strategies.” In *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, edited by Andrew Mall, Monique Ingalls, and Jeffers Engelhardt. New York: Routledge.
- 2016 “Performing Pannkotis Identity in Haiti.” In *The Oxford Handbook of Music and World Christianities*, edited by Suzel Reily and Jonathan Dueck, 606–28. NY: Oxford University Press.
- 2015 “La Musique, le Pentecôtisme, et le travail spirituel dans les *Lame Selès*: A la recherche de connexions diasporique.” *Bulletin du Bureau National d’Ethnologie d’Haiti*, 110–27.
- 2014 “Haitian Djaz Diplomacy and the Cultural Politics of Musical Collaboration.” In *Music and Diplomacy from the Early Modern Era to the Present*, edited by Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet, 209–29. Palgrave Macmillan.
- 2014 “Singing like David Sang: Queerness and Masculinity in Black Gospel Performance.” In *Readings in African American Church Music and Worship, Volume 2*, edited by James Abbingdon, 715–25. Chicago: GIA Publications.
- 2010 “Performing Pentecostalism: Music, Identity, and the Interplay of Jamaican and African American Styles.” In *Rhythms of the Afro-Atlantic World: Rituals and Remembrances*, edited by Ifeoma Nwankwo and Mamadou Diouf, 41–54. Ann Arbor: University of Michigan Press.
- 2010 “Ethnomusicology and the African Diaspora.” In *The African Diaspora and the Disciplines*, edited by Tejumola Olaniyan and James Sweet, 41–54. Bloomington: University of Indiana Press.
- 2010 “The Spirit of David: Negotiating Faith and Masculinity in Black Gospel Performance,” *Religion and Culture Forum*, The Martin Marty Center for the Advanced Study of Religion. UChicago.
- 2010 “(Re)Voicing Race and Religion: A Response to Sarah Imhoff’s ‘The Man in Black: Matisyahu, Identity, and Authenticity,’” *Religion and Culture Forum*, The Martin Marty Center for the Advanced Study of Religion. University of Chicago.

- 2008 “Dancing around Dancehall: Pentecostalism, Popular Culture, and Musical Practice in Transnational Jamaica and Haiti.” In *Constructing Vernacular Culture in the Trans-Caribbean*, eds., Holger Henke, Karl-Heinz Magister, and Alissa Trotz, 63–99. Lanham: Lexington Books.
- 2008 “In Zora’s Footsteps: Experiencing Music and Pentecostal Ritual in the African Diaspora.” *Obsidian* 9, no. 1, 74–106.
- 2008 “The Weapons of Our Warfare: Music, Positionality, and Transcendence Among Haitian Pentecostals.” *Caribbean Studies*. 36, no 2, 23–64.
- 2008 “Music, Power, and Identity in the African Diaspora.” In *What Should I Read Next? 70 University of Virginia Professors Recommend Readings in History, Politics, Literature, Math, Science, Technology, the Arts, and More*, edited by Jessica R. Feldman and Robert Stilling, 221–24. Charlottesville: University of Virginia Press.
- 2007 “Thoughts on the Intersection of Race and Faith in the Study of Popular Music.” *Journal of Popular Music Studies* 19, no. 1, 113–17.
- 2002 “‘Nou Kwe Nan Sentespri’ (We Believe in the Holy Spirit): Music, Ecstasy, and Identity in Haitian Pentecostal Worship.” *Black Music Research Journal* 22, no. 1, 85–125.
- 2000 “Musical Style and Experience in a Brooklyn Pentecostal Church: An ‘Insider’s’ Perspective.” *Current Musicology* 70, 33–50.

Public Scholarship (Op-Ed)

- 2020 “Why Black Gospel Music Still Matters despite the Rise of Contemporary Christian Music,” *Chicago Tribune*, March 2.
- 2020 “Does Kamala Harris’s Music Matter?” *The Hill*, September 12.

Book and Film Reviews

- 2020 *Water Prayers for Bass Clarinet, The Vodou Horn: Asakivle Meets Austerlitz, and Dr. Merengue* by Paul Austerlitz. *Ethnomusicology* 64, no. 3: 553–63.
- 2013 *The Other Side of the Water: The Journey of a Haitian Rara Band in Brooklyn*. (film) *Yearbook for Traditional Music*, 45, 288–89.
- 2007 *Lining Out the Word: Dr. Watts Hymn Singing in the Music of Black Americans* by William T. Dargan; *Singing in My Soul: Black Gospel Music in a Secular Age* by Jerma A. Jackson; “*Let the Church Church Sing!*”: *Music and Worship in a Black Mississippi Community* by Therese Smith; and *The Holy Profane: Religion in Black Popular Music* by Teresa L. Reed. *Ethnomusicology* 51, no 3, 522–28.
- 2007 *Vodou Nation: Haitian Art Music and Cultural Nationalism* by Michael Largey. *Journal of the American Academy of Religion* 75, no. 1, 162–65.
- 2007 *Migration and Vodou* by Karen E. Richman. *The World of Music* 1, 204–207.

Encyclopedia articles

- 2008 “Crouch, Andrae.” *African American National Biography*, edited by Henry Louis Gates Jr. and Evelyn Brooks Higginbotham. *Oxford African American Studies Center*.
<http://www.oxfordaasc.com/article/opr/t0001/e4538>
- 2008 “Brewster, William Herbert.” *African American National Biography*, edited by Henry Louis Gates Jr. and Evelyn Brooks Higginbotham. *Oxford African American Studies Center*.
<http://www.oxfordaasc.com/article/opr/t0001/e1021>
- 2005 “Globalization of Gospel” In *Encyclopedia of American Gospel Music*, edited by William McNeil, 139–41. New York: Routledge.
- 2005 “Gospel Choirs” *Encyclopedia of American Gospel Music*, edited by William McNeil, 144–47. New York: Routledge.
- 2005 “Gospel Quartets” *Encyclopedia of American Gospel Music*, edited by William McNeil, 156–160. New York: Routledge.
- 2005 “Singing in Tongues” *Encyclopedia of American Gospel Music*, edited by William McNeil, 344–45. New York: Routledge, 2005.

NATIONAL ADMINISTRATIVE AND EXECUTIVE SERVICE

Board of Directors

- President, Society for Ethnomusicology, 2023-2025 [term beginning Oct. 2023)
- President-Elect, Society for Ethnomusicology, 2022-2023
- Building Leaders Using Music Education (BLUME) Haiti, June 2021-present
- Haitian Studies Association, 2010–2013
- Secretary, International Association for the Study of Popular Music, US branch, 2008–2010

Conference Program / Planning Committees

- Haitian Studies Association, 2013 [CHAIR]
- Society for Ethnomusicology, 2013
- Society for Christian Scholarship in Music, 2013
- Haitian Studies Association Meeting [planning committee], 2006

Prize Committees

- Alan Merriam Prize Committee, Society for Ethnomusicology, 2023 [CHAIR]
- Bruno Nettl Prize Committee, Society for Ethnomusicology, 2021[CHAIR]
- Bruno Nettl Prize Committee, Society for Ethnomusicology, 2020 and 2023

Editorial and Advisory Boards and Committees

- American Music* (2020-2022)
- Yale Journal of Music & Religion* (2020-2023)
- The Cambridge History of Christian Sacred Music: 1500 to the Present* (2021-)
- Ethnomusicology* Co-Editor, Book Reviews, (2022)
- Committee on the Publication of American Music, American Musicological Society, 2020-2024
- College Board Advanced Placement® Capstone Course Development Committee, 2013–2014
- Publication Advisory Committee, Int’l Assoc. for the Study of Popular Music [US], 2008–2009

University of Miami

Chair, School Culture, Equity, & Diversity Advisory Committee,
Frost School of Music, 2020-present
Member, Executive Working Group Committee: Center for Global Black Studies, 2020-2023
Member, University Standing Committee on Diversity, Equity, Inclusion, 2020-present
Member, Graduate Curriculum Advisory Committee, Frost School of Music, 2020-present
Mentor, “Empower Me First” Program for First Generation College Students, Office of Academic
Enhancement, 2021-2023
Member, “Expanding the Canon” Working Group, Lowe Art Museum, 2021-2022
Member, “Contemporary Glass” Working Group, Lowe Art Museum, 2021-2022
Chair, Search Committee, Musicology, Frost School of Music, 2019–2020
Chair, Search Committee, Musicology, Frost School of Music, 2017-2018
Member, Search Committee, Jazz Saxophone, Frost School of Music, 2020-2021
Member, Search Committee, Instrumental Performance (Flute), 2017–18
Member, Selection Committee, U-Link Social Equity Fellowships, 2020-21
Member, Undergraduate Curriculum Committee, Frost School of Music, 2016-2017
Member, One Book, One U Selection Committee, Center for the Humanities, 2019-2021
Interviewer, Ronald A. Hammond Scholarship Selection Weekend, Office of Academic
Enhancement, Spring 2018; Spring 2019
Member, University of Miami Research Council, 2016–17
Member, School Council, Frost School of Music, 2017–2020
Faculty Advisor, Butler-Hammond Gospel Choir, 2017-present

University of Miami Housing and Residential Life

Associate Faculty-in-Residence, Stanford Residential College, 2018-present
Member, Search Committee for Housing & Residential Life Area Director, 2020
Selection Committee, Resident Assistant Positions, 2018-2021
Selection Committee, First-Year-Fellow Positions, 2018-2021

University of Chicago

Director of Graduate Studies, Dept. of Music, 2010–12
Admissions Committee, Dept. of Music, 2014–15
Undergraduate Curriculum Committee, Dept. of Music, 2014–15
Steering Committee, The Bridge (collaboration of musicians from US and France), 2013–2015
Stuart Tave Teaching Fellowship Selection Committee, Winter 2012
Prize Committee, The Edes Foundation Prize for Emerging Artists, 2009–2011.
Fellowship Selection Committee, Center for the Study of Race, Politics Culture, 2010
Mentor, Leadership Alliance Summer Research Early Identification Program, 2009
Faculty Sponsor, Ethnoise! Music, Culture, and Language Workshop, Dept. of Music, 2009
Practicum Committee, Dept. of Music, 2009

University of Virginia

Member, Music Department Oboe Principal Search Committee, Spring 2008
Member, Faculty Senate, 2006-2008
Subcommittee for Faculty Recruitment, Retention and Welfare, 2007-2008.
Member, Committee on Student Life (Commission on the Future of the University), 2006-2008
Faculty Advisor, Black Voices [Student-led gospel choir], 2006-2008
Faculty Mentor, Office of African American Affairs, 2006-2008
Member, Fellowship Selection Committee, Carter G. Woodson Institute for Afro-American and
African Studies, , 2006-2008

Academic Advisor (33 music majors and undergraduate non-majors), 2005-2008
Member, Music Department Trumpet Principal Search Committee, Spring 2006
Member, Music Department Steering Committee, 2007-2008
Music Department Graduate Committee, 2005-2007.
Music Department Colloquium Committee, 2005-2008

Anonymous Peer Reviews

Oxford University Press
American Music
Ethnomusicology Forum
Wadabagei: A Journal of the Caribbean and Its Diaspora
Black Music Research Journal
Journal of the American Academy of Religion
Journal for the Academic Study of Religion (Australia)
Routledge
Yale Journal of Music and Religion

GRANTS, AWARDS, AND HONORS

2022 Image Award, NAACP, University of Miami Chapter
2020 Public Voices Fellowship, Op-Ed Project
2019 Nominee, Dr. Martin Luther King, Jr. Collegium of Scholars, Morehouse College
2019 Bruno Nettl Endowment for Ethnomusicology Grant, for book *Island Gospel*, University of Illinois Press (to support publication of diverse research in musicology)
2018 Faculty Fellowship, Stanford Residential College, University of Miami
2018 Grammy Award Certificate, Best Large Jazz Ensemble Album, *American Dreamers: Voices of Hope, Music of Freedom*, John Daversa Big Band featuring DACA Artists
2015 Grammy Nomination, Best Jazz Instrumental Album, *Landmarks*, Brian Blade and the Fellowship Band
2012 Fellowship in Sacred Music, Worship, and the Arts, Yale Institute of Sacred Music
2008 Sesquicentennial Associate Fellowship – University of Virginia [declined]
2007 Teaching Award, Mead Honored Faculty Endowment Program, University of Virginia
2004 Fellowship, Thurgood Marshall Dissertation Award, Dartmouth College
2000 Hewitt A. Pantaleoni Prize, Best Student Paper, Mid-Atlantic Chapter of the Society for Ethnomusicology
1999 Ford Foundation Predoctoral Fellowship
1996 Research Assistantship, Metro Center for Urban Education, New York University
1991 Joseph Viola Award for Outstanding Woodwind Performer, Berklee College of Music
1990 Boston Jazz Society Award

CONFERENCE PRESENTATIONS AND INVITED TALKS

2021 “Analytical Perspectives on Possibility, Permutation, and Polytemporality in Improvised Drumming Traditions,” *Discussant*, Society for Ethnomusicology, October 29. (Delivered virtually)
2021 “Lines in the Sand: Music, Flow, and Boundary-Crossing in Jamaican Pentecostal Worship.” Colloquium Series University of Cambridge, October 27. (Delivered virtually)

- 2021 “Goodbye World: Music, Flow, and Identity in Jamaica’s Pentecostal Diaspora.” Music Abroad Seminar, Mahindra Humanities Center, Harvard University, September 22. (Delivered virtually)
- 2021 “Goodbye World: Music, Flow, and Identity in Jamaica’s Pentecostal Diaspora.” PLENARY address for Christian Congregational Music: Local and Global Perspectives, Conference , Ripon College Cuddesdon, Oxford, UK, August 5. (Delivered virtually)
- 2021 Spotlight: Artists of Color in the Performing and Visual Arts, Lowe Art Museum, University of Miami. *Moderator*. March 4.
- 2021 Jazz and Djaz: Exploring Cultural Flows through Haitian Improvised Music” University of Miami Laboratory for Integrative Knowledge (U-Link), March 3.
- 2021 “Research and Professional Development in Musicology,” guest lecture, Florida State University, February 24.
- 2020 Juneteenth Presentation: “Protest and Praise: The Impact of African American Gospel Music, The Donna E. Shalala MusicReach Program, University of Miami, June 19.
- 2019 “African American Gospel Music, Instrumentality, and Embodiment,” Conversations in Christianity + Culture Lecture Series, University of Mary Hardin-Baylor, Belton, TX. Nov. 21.
- 2019 “Changing Meters: Musical Migrations and Improvisations in South Florida’s ‘Haitian Jazz’ Scene,” Haitian Studies Association, Gainesville, FL. October 18.
- 2019 “In Tune with the Spirit: Black Gospel Music, Instrumentality, Embodiment, and Power,” Michigan State University, College of Music, East Lansing, MI. October 4.
- 2019 “Haitian Jazz and American Jazz: Historical Connections and Specificities,” (panel discussant), The City University of New York, Haitian Studies Institute at Brooklyn College, Brooklyn NY. September 20.
- 2019 “Boundaries and Battle Lines: Music, Worship, and Spiritual Warfare in Haitian Pentecostal Churches,” University of Rochester’s Frederick Douglass Institute for African and African-American Studies, Rochester, NY. April 18.
- 2019 “In Tune with the Spirit: Gospel Music, Instrumentality, Embodiment, and Power,” Department of Music, Washington University in St. Louis (MO). April 5.
- 2019 “Playing with Fire: Sound, Transcendence, and Protest in African Diasporic Ritual Performance,” Racial Justice: Arts and Activism (Lecture Series), Georgetown University, Washington, DC. March 21.
- 2019 “Playful Transcendence: Paths to Human Flourishing in Black Music Research and Performance” Humanities and Human Flourishing Project. Curtis Institute of Music/University of Pennsylvania, Philadelphia, PA. March 1.
- 2019 “Black Sacred Music at the Intersection of Gospel and Jazz,” Pruitt Symposium, Baylor University, Waco, TX. February 7.

- 2018 “(Ethno)Musicology at the Intersections of Race and Faith: Reflections of an African American Pentecostal Scholar,” Project Spectrum, Pre-conference Symposium, American Musicological Society, San Antonio, TX. November 1.
- 2018 “Sounding World Christianities: Music-Making as Method for Understanding Meaning, Affect, and Experience in Christian Communities Worldwide,” Roundtable Presenter at Conference on Currents, Perspectives, and Methodologies in World Christianity, Princeton Theological Seminary, Princeton, NJ. January 18.
- 2017 “Getting in Tune: Music, Instrumentality, and Embodiment in Black Sanctified Churches,” Recovering the Bones: African American Material Religion and Religious Memory. Symposium. National Museum of African American History and Culture, Washington, DC. October 28.
- 2017 “From Spirituals to Blood Songs: Remembering Tradition and Deliverance through Gospel Performance,” Keynote lecture, Pruitt Symposium, Baylor University, Waco, TX. October 5.
- 2017 “What Kind of Church Is This? Musical Transcendence and Cultural Politics in Christian Worship” Forester Lecture, Huntington University, Huntington, IN. March 7.
- 2014 “Spiritual and Sexual Transcendence in Afro-Pentecostal Practice,” Are the Gods Afraid of Sexuality? Religion and the Burdens of Black Sexual Politics. Symposium. Columbia University, New York, NY. October 23.
- 2013 “Music, Pentecostalism, and Theopolitics in Haiti,” University of Pennsylvania, Oct. 31.
- 2013 “Music, Worship, & the Politics of Transcendence in Haiti,” Northwestern University, May 14.
- 2013 “Music in the Haitian Pentecostal Context,” Princeton Theological Seminary, April 13.
- 2013 “*Ayiti pi djanm ak jazz*”: Musical Appropriation and Cultural Diplomacy at Haiti’s Port-au-Prince Jazz Festival, Music and Diplomacy Conference, Harvard and Tufts, Cambridge, MA. April 1.
- 2012 “Charismatic Ethnomusicology?: Experiencing Gifts of the Spirit in Ethnographic Fieldwork,” Society for Ethnomusicology, New Orleans, LA. November 2.
- 2012 “Dangerous Dancehalls: Performing Worldliness and Womanhood in Pentecostal Jamaica,” Black Women & Pentecostalism in Diaspora Symposium, Bowdoin College, April 21.
- 2011 “Keywords of Music and Motion: Body,” Society for Ethnomusicology Roundtable Conference Presentation, Philadelphia, PA. November 17.
- 2011 “Reclaiming Haiti: Pentecostalism and the Theopolitics of Musical Performance.” (invited plenary keynote) Christian Congregational Music: Local and Global Perspectives, Conference, Ripon College Cuddesdon, England. Sept. 1.
- 2011 “Music, Identity, and Spirit Work in Haiti, Jamaica, and their Diasporas,” Ethnomusicology and Global Culture, NEH Summer Institute, Wesleyan University, Middletown, CT. June 23.
- 2010 “Transcending Performance/Performing Transcendence: Faith and Fact in Caribbeanist Ethnomusicology” Center for Black Music Research, Chicago, IL. April 13.

- 2008 "Pentecostal Worship and the Performance of Transcendence in Haiti and the United States." Society for Ethnomusicology, Middletown, CT. October 28.
- 2008 "Contested Boundaries: Negotiating Music, Ritual, and Identity in Haiti and Jamaica," Zora Neale Hurston Conference of the Arts and Humanities. Eatonville, FL. February 1.
- 2007 "Contested Boundaries: Negotiating Music, Ritual, and Identity in the Haitian Transnation," Haitian Studies Association, Boca Raton, FL. October 6.
- 2007 "Ethnomusicology's Contribution to African and African Diasporic Studies" The Carter G. Woodson Institute's 25th Anniversary Symposium, "Celebrating the Legacy, Scholarship and Future of the Woodson Institute," University of Virginia, Charlottesville, VA. April 21.
- 2007 "'I Will Sing like David Sang': Negotiating Gender, Faith, and Performance in African-American Pentecostal Churches" University of California at Berkeley, Berkeley, CA. February 2.
- 2006 "Improvising in the Field: Metanarratives of Performance and Identity in the African Diaspora," Music in Performance Symposium, University of Virginia, Charlottesville, VA. December 1.
- 2006 "'I Will Sing like David Sang': Negotiating Gender, Faith, and Performance in African-American Pentecostal Churches," Society for Ethnomusicology, Honolulu, HI, November 16.
- 2006 "African Cross-Currents in the Atlantic: Race, Ethnicity and Transnational Identity," Panelist, Haitian Studies Association, Charlottesville, VA. October 5.
- 2006 "Seeking the Haitian Soul: Intersections of Music, Identity, and Pentecostal Practice in Haiti," Department of History, James Madison University, Harrisonburg, VA. March 30.
- 2006 "Music and Pentecostalism in the Haitian Context: The Nexus of Faith and National Identity," Conference, Duke University, Cultural Anthropology and Latin American Studies, February 24.
- 2006 "Appropriating Gospel: Jamaican Identity, Style, and the Transnationalization of African American Gospel Music," International Association for the Study of Popular Music-US, Murfreesboro, TN. Feb. 18.
- 2005 "Heavenly Armies: Music, Opposition, and Spiritual Warfare in Haiti," United States Department of State, Conference on the Caribbean, Washington, DC. Oct. 6.
- 2004 "'I Love the Old Time Way': Religious Identity, Pentecostal Tradition, and the Role of African American Gospel Music in Jamaica" Society for Ethnomusicology, Tucson, AZ. Nov. 4.
- 2003 "Fighting Fire with Fire: Pentecostal Transcendence, Musico-Spiritual Warfare, and Transnationalism in Haitian 'Heavenly Army' Churches." Society for Ethnomusicology, Miami, FL. Oct. 2.
- 2001 "Music, Identity and Pentecostal Worship in Haiti" Inter-American Conference on Black Music Research, Port-of-Spain, Trinidad. May 25.
- 2000 "Negotiating African-American and West Indian Styles of Musical Worship in a Brooklyn Pentecostal Church," Society for Ethnomusicology, Toronto, Canada. Nov. 4.

TEACHING

Undergraduate Courses

Experiencing Music
Modern American Popular Music
African American Song Traditions
Music Cultures of the World
Music of the Caribbean
Introduction to World Music
African American Gospel Music
Social and Cultural Study of Music
Issues in American Music
Music and Religion in the African Diaspora
Evolution of Jazz

Graduate Seminars

Proseminar in Ethnomusicology
Music and Trance
Music and Creolization
Music and Faith
Music and Healing
Music, Play, and Transcendence
Issues in Black Sacred Music
Music, Ritual, and Religion in Haiti

STUDENT ADVISING

Doctoral Dissertations (Chair)

Lauren E. Eldridge, “Playing Haitian: Musical Negotiations of Nation, Genre, and Self,” Music, defended April 22, 2016, University of Chicago.

Alisha L. Jones, “‘We are a Peculiar People’: Meaning, Masculinity, and Competence in Gendered Gospel Performance,” Music, defended August 27, 2014, University of Chicago.

Doctoral Dissertations and Essays (Committee Member)

Sheldon McLean, “Roots, Routes, and Repertoire: African Diasporic Ties to American Wind Ensemble Music,” expected defense, April 2024, University of Miami.

Bailey Grogan, “A Study of the Lives and Careers of Six Black Female Jazz Instrumentalists: Valaida Snow, Pauline Braddy, Melba Liston, Clara Bryant, Terry Pollard, and Dorothy Ashby,” Jazz Vocal Performance, defended March 30, 2023, University of Miami.

Christina DiMeglio Vafiadis, “David Maslanka’s Compositional Process Examined through Correspondence with Conductor and Collaborator Gary Green.” Conducting, defended April 2, 2021, University of Miami.

Jake Shapiro, “An Examination of Entrepreneurial Courses Offered to Jazz Majors at Leading Jazz Schools,” Jazz Performance, defended, March 31, 2021, University of Miami.

Josiah Boornazian, “Teaching College Level Jazz Skills Using Interactive Digital Technologies and the Flipped Classroom Mode,” defended, Feb. 1, 2019, Jazz Performance, Univ. of Miami.

Zachary Bartholomew, “A Jazz Pianist’s Guide to Developing Rhythmic Independence through the Adaptation of Afro-Cuban Rhythms,” defended, April 2, 2018, University of Miami.

Braxton Shelley, “Sermons in Song: Richard Smallwood, the Vamp, and the Gospel Imagination,” defended, March 10, 2017, University of Chicago.

Genevieve Dempsey, “‘Salve Maria’: The Sacred Sound of Congado in Brazil,” defended May 3, 2016, University of Chicago.

Lee Bidgood, “Performing Americanness, Locating Identity: Bluegrass and Ethnography in the Czech Republic,” defended, December 10, 2010, University of Virginia.

Master’s Theses (Chair)

Brandon Dye, “Sounds About White: White Insertion, African American Spirituals, Change, and Identity Through the Hampton Singers’ Tours,” Musicology, expected defense, April 2024, University of Miami.

Luke Franc, “Club Space: Jazz, EDM, and the Cultural Politics of Live Music in Miami,” Musicology, defended, April 1, 2022, University of Miami.

Marcus Grant, ““Say Their Names”: Black Music-Making in a Time of Protest,” Musicology, defended, April 2, 2021, University of Miami.

Rachel Schuck, “Sustaining Sampradaya: Carnatic Music, Pedagogy, and Devotion at the Cleveland Thyagaraja Festival,” Musicology, defended, March 7, 2019, University of Miami.

Master’s Theses (Committee Member)

Corinne Keefer, “Nostalgia: The Second Nintendo Generation, Consumerism, and Music on the Edge of Reality,” Musicology, defended March 31, 2023, University of Miami.

Emma Karp, “Gender Representation in *Downbeat* Magazine since WWII,” Musicology, defended April 2022, University of Miami

Bryce Noe, “Freestyle Soundscapes: An Acoustemology of Feestyle Skateboarding Contests,” Musicology, defended, March 2022, University of Miami

Hannah Junco, “Rikudim in Havana: Politics of Dance in Cuban Synagogues,” Musicology, defended, April 2, 2021, University of Miami

Destiny L. Meadows, “HIV/AIDS Activist Music Video Creation in New York City and Toronto (1987-1995),” Musicology, defended, March 22, 2021, University of Miami

Rafael Torralvo da Silva, “From Suassuna to Guerra-Peixe: The Armorial Music Movement in Brazil During the Military Dictatorship (1964–1985)—Constructing Notions of Northeastern Identity Through Music and Literature,” Musicology, defended, April 2, 2018.

Alexander Javizian, “La Otra Cara del Punk: Punk Rock and Resistance at the End of the Argentine Guerra Sucia, 1981–1982,” Musicology, defended April 28, 2017, University of Miami

Linda M. Alvarado, Jazz Voice Recital Paper, defended April 26, 2017, University of Miami

Samantha L. Capell, Jazz Voice Recital Paper, defended April 26, 2017, University of Miami

SELECTED RECORDINGS

with Brian Blade and the Fellowship Band

2023 *Kings Highway* (Stoner Hill)

2022 *Live from the Archives: Blues Alley, Washington DC.* (Stoner Hill)

2018 *Blue Note Review: Volume Two – Spirit & Time*, “Warrior”

Melvin L. Butler

- 2017 *Body and Shadow*, (Blue Note)
2014 *Landmarks*, (Blue Note) -GRAMMY NOMINATED
2008 *Season of Changes*, (Universal/Verve)
2000 *Perceptual*, (Capitol/Blue Note) (vinyl release in 2014)
1998 *Brian Blade Fellowship*, (Capitol/Blue Note)
- with John Daversa Big Band / Jazz Orchestra
2021 *All Without Words: Variations Inspired by Loren*
2018 *American Dreamers: Voices of Hope, Music of Freedom* -GRAMMY WINNER
- with Javier Nero
2020 Javier Nero, *Freedom*
- with Reuben Wilson
2002 *Organ Blues*, (Jazzateria)
1998 *Down With It*, (Cannonball)
1997 *Organ Donor*, (Jazzateria)
- with Stephane Mercier
2000 *Flor de Luna*, (Fresh Sound New Talent)
- with Magali Souriau
2000 *Birdland Sessions* (Koch Jazz)
- with Eric Essix
2000 *Southbound* (Zebra Records)
1998 *Small Talk* (Zebra Records)
- with Kevin Aviance
1999 *Box of Chocolates* (Wave)
- with Tabou Combo
2000 *Sans Limites*, (Antilles Mizik)
1998 *Overdrive / 360 Degrees* (Hibiscus)
1997 *Why Not?* (Hibiscus)
- with Beth Shéba
1998 *An Chans' Ou An Destiné* (Déclic Communication)
- with Skah Shah
1997 *El Cuban 'n* (Geronimo)
- with Ralph Conde
1997 *Ralph Conde and Friends* (Antilles Mizik)
- with DJ Gomi
1996 *Good Music For Good People* (Oxygen Music Works)

SELECTED PERFORMANCES AND VENUES

With Brian Blade and the Fellowship Band

- Old Town School of Folk Music, Chicago, IL, June 17, 2022
Jazz Kitchen, Indianapolis, IN, June 19, 2022
Detroit Symphony Orchestra, Fisher Music Center, Paradise Jazz Series, June 25, 2021
GroundUP Music Festival, Miami Beach, FL, 2020
Frankfurt Radio Big Band (Germany), 2019
Canadian Museum for Human Rights, Winnipeg, Ontario, 2019
Montreal Jazz Festival (Canada) 2018
Duke University, Baldwin Auditorium, Durham, NC 2018.
Loyola University, New Orleans, LA 2017.
The Royal Conservatory, Toronto, Canada 2016
San Francisco Jazz Festival 2016, 2000

- Carnegie Hall (Zankel Hall), 2015.
- North Sea Jazz Festival (Amsterdam) 2015, 1998
- Panama Jazz Festival 2015
- Village Vanguard, New York, 2023, 2013, 2012, 2011, 2010, 2008, 2007, 2000
- Monterey Jazz Festival, Monterey, CA, 2014, 2008
- Newport Jazz Festival, Newport, RI, 2014, 2009, 2008
- La Note Bleue, Monaco, 2011.
- Duc des Lombards, Paris, France, 2011.
- Cotton Club, Tokyo, Japan, 2011, 2008
- Malguenac Festival (France) 2011
- Oslo Jazz Festival (Norway) 2011
- Kimmel Center, Philadelphia PA, 2007.
- Paris Jazz Festival (France) 2005
- Malta Jazz Festival 2005
- Regatta Bar, Boston, MA 2000, 1998
- Scullers, Boston, MA 2000
- Blues Alley, Washington, D.C. 2000, 1998
- Jazz Alley, Seattle, WA 2000
- Catalina's Bar and Grill, Los Angeles, CA 2000
- Zanzibar Blue, Philadelphia, PA 2000
- Blue Note, New York, NY 1998
- Poori Jazz Festival (Finland) 1998
- With Christian McBride
 - Park City Jazz Festival (Utah) 1999
- With Tabou Combo
 - World Creole Music Festival, Dominica 1999
 - International Caribbean Music Festival, Antwerp, Belgium 1996
 - St. Kitts Music Festival, St. Kitts 1996
- With Betty Carter
 - Apollo Theatre, New York, NY 1994
 - JVC Jazz Festival/Carnegie Hall, New York, NY 1993
 - Jazz Ahead showcase, Brooklyn Academy of Music 1993
- With Eric Essix
 - Atlanta Jazz Festival, with Eric Essix and Modern Man, May 25, 2019
 - W. C. Handy Music Festival, Muscle Shoals, AL 1993–1997
- With Organ Summit (Jimmy McGriff, Joey DeFrancesco, and Reuben Wilson)
 - Blue Note Tour of Japan (Tokyo, Osaka, Fukuyoka) with Organ Summit 2004
- With Jimmy McGriff
 - Jazz Standard, New York, NY 2004
 - Birdland, New York, NY 2003
- With Other Artists
 - Jean Caze, Ali Cultural Arts Center, Pompano Beach, FL. May 26, 2023.
 - Joni Mitchell, Esperanza Spalding, Herbie Hancock, Brian Blade, Bill Frisell, and Ambrose Akinmusire, *Joni: A Portrait in Song*, Massey Hall, Toronto, Canada. June 18-19, 2013.
 - Philip Glass, *Prisoner of Love*, debuted Glass's "Melodies for Saxophone," NY Theater Workshop, 1996
 - Donald Byrd, *Jazz Central*, Black Entertainment Television (BET), 1995
 - George Faison, *Tribute to Hollywood*, Le Sporting Club, Monte Carlo 1995
 - Doc Powell, *Bottom Line*, New York City 1995
 - Boston Jazz Orchestra, Scullers (Boston MA) 1992

COMMUNITY ACTIVITIES AND SERVICE

Volunteer, Summer of Service, Miami Vineyard Community Church, June 22-24, 2019 (worked with middle- and high-school students on service projects in Miami, FL)

Black History Education Committee, Apostolic Faith Church, Chicago, 2011–2012

Volunteer Summer Music Teacher in Haiti

l'Ecole St. Trinite (Port-au-Prince and Leogane, 2000-2005)

l'Ecole Dessaix Baptiste, 2000-2005, 2007, 2008

CEMUCHCA (Circle of Christian Musicians of Cap Haitian), 2011

Choir Director and Keyboardist, Emmanuel Temple Church, Brooklyn, NY, 1997–2004