

Monique M. Ingalls

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EDUCATION

- 2008 Ph.D., Anthropology of Music, The University of Pennsylvania, Philadelphia, PA
Dissertation: *Awesome in this Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship*
Timothy Rommen, Director; Carol A. Muller and Mark J. Butler, Advisors
- 2003 B.A., Honors Degree in Music, *Summa Cum Laude*
John Brown University, Siloam Springs, AR

ACADEMIC WORK EXPERIENCE

- 2014 - **Assistant Professor of Music**, Baylor University School of Music, Waco, TX
- 2015 **Visiting Assistant Professor of Music History**, Yale University, New Haven, CT
- 2014-15 **Visiting Fellow in Sacred Music, Worship, and the Arts**, Yale University Institute of Sacred Music, New Haven, CT
- 2011-14 **Postdoctoral Teaching Fellow**, Faculty of Music, University of Cambridge, UK
- Visiting Fellow, Wolfson College, University of Cambridge (2011-2013)
- Research Associate, Centre for Musical Performance as Creative Practice (2012-13)
- College Research Associate, Wolfson College, University of Cambridge (2013-14)
- 2008-11 **Part-time Lecturer** in Music, Religious Studies, and Performance Studies at various North American universities, including
- The University of Pennsylvania (2011, *online*)
- The University of Toronto (2011)
- McMaster University (2010)
- Rutgers University (2010-2011, *online*)
- 2004-06 **Teaching Assistant and Instructor in Music**, University of Pennsylvania, USA

AWARDS AND FELLOWSHIPS

- 2017 Rising Star Program for Outstanding Tenure-Track Researchers, Baylor University
- 2015 Senior Research Fellowship, Institute of Sacred Music, Yale University
- 2014 Teaching Excellence Award for Outstanding Lecturer (*one of five selected from across the university*), Cambridge University Students' Union (CUSU)

- 2011-13 Mellon Postdoctoral Fellowship in Popular Music & Culture, University of Cambridge
- 2007 The Society for Ethnomusicology's Charles Seeger Prize for Most Distinguished Student Paper
- 2007 Finalist, Charlotte W. Newcombe Doctoral Dissertation Fellowship, the Woodrow Wilson National Fellowship Foundation
- 2006 Finalist, Penn Prize for Excellence in Graduate Teaching, University of Pennsylvania
- 2003-08 Benjamin Franklin Ph.D. Fellowship, University of Pennsylvania

INDIVIDUAL AND COLLABORATIVE RESEARCH GRANTS

- 2018 University Research Committee Mid-Sized Research Grant (\$5,100) for research project *The Sound of Everyday Spirituality: Exploring the Musical Experience and Cultural Significance of Community Gospel Choirs in Bristol, UK*, Office of the Vice Provost for Research, Baylor University
- 2018 Proposal Development Award (approx. \$4,000), Office of the Vice Provost for Research, Baylor University
- 2017 Faculty Research Fellowship (\$4,000) for research project *The Sound of Everyday Spirituality: Exploring the Musical Experience and Cultural Significance of Community Gospel Choirs in Bristol, UK*, Institute for Oral History, Baylor University
- 2015 Summer Sabbatical for research monograph *Made to Worship: Performing Evangelical Congregations through Contemporary Worship Music* (\$10,000), Baylor University
- 2015 Institute of Sacred Music Senior Research Fellowship, Yale University (\$35,000); awarded for academic year 2014-15; taken up in Spring 2015 semester only
- 2013 AHRC Centre for Musical Performance as Creative Practice (CMPCP) Research Grant (£1,500) for research project *Singing in the Spirit: Collective Improvisation and the Musical Shaping of Charismatic Spiritual Experience* (declined)
- 2013 Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) grant (£2,500) for "Creativity, Copyright and Convergence in the Digital Age" conference organizing costs
- 2013 *Music and Letters* Trust Grant (£700) for "Christian Congregational Music: Local and Global Perspectives" conference organizing costs
- 2012 British Academy Small Research Grant (£4,150) for the research project *Made to Worship: Forming An Evangelical Protestant Public through Popular Congregational Music*
- 2012 Isaac Newton Trust Small Research Grant (£995) for the research project *Made to Worship: Forming An Evangelical Protestant Public through Popular Congregational Music*
- 2012 Fred Pratt Green Trust Award (£1,400) "Christian Congregational Music: Local and Global Perspectives" conference organizing costs
- 2012 William Barclay Squire Grant (£700) for "Christian Congregational Music: Local and Global Perspectives" conference organizing costs

- 2011-13 Mellon Postdoctoral Fellowship in Popular Music & Culture, University of Cambridge
- 2009 The American Musicological Society's Janet Levy Award (\$1,200) for the research project *The Evangelical British Invasion: Transforming Congregational Song, Globalizing Religious Community*
- 2007 Otto E. Albrecht Dissertation Research Fellowship (\$1,200), University of Pennsylvania
- 2003-08 Benjamin Franklin Ph.D. Fellowship, University of Pennsylvania
- 2003 Joseph E. Pryor Graduate Fellowship (\$1,000), Alpha Chi National Honors Society

PUBLICATIONS

Book Series

2014 – present. *The Congregational Music Studies Series*. Monique M. Ingalls, Martyn Percy, and Zoe Sherinian, Series Editors. Routledge Press. (I am co-founder and lead editor for this book series. Since its founding in 2014, we have published two research monographs and three edited volumes.) <https://www.routledge.com/Congregational-Music-Studies-Series/book-series/ACONGMUS>

Books

In Press. Monique M. Ingalls, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*. New York: Oxford University Press. (Awaiting final proofs. Anticipated publication date is September 17, 2018.) (<https://global.oup.com/academic/product/singing-the-congregation-9780190499648?q=singing%20the%20congregation&lang=en&cc=us>)

2018. Monique M. Ingalls, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian, eds. *Making Congregational Music Local in Christian Communities Worldwide*. *Congregational Music Studies Series*. London and New York: Routledge Press. (<https://www.routledge.com/Making-Congregational-Music-Local-in-Christian-Communities-Worldwide/Ingalls-Reigersberg-Sherinian/p/book/9781138307650>)

2015. Monique M. Ingalls and Amos Yong, eds. *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*. University Park, PA: Pennsylvania State University Press. (<http://www.psupress.org/books/titles/978-0-271-06662-2.html>)

2013. Monique Ingalls, Carolyn Landau, and Tom Wagner, eds. *Christian Congregational Music: Performance, Identity, and Experience*. Farnham: Ashgate. (<http://www.ashgate.com/isbn/9781409466024>)

In progress. *Cambridge Companion to Music and Digital Culture*. Nicholas Cook, Monique M. Ingalls, and David Trippett, eds. Cambridge: Cambridge University Press. Under contract. Full manuscript due to publisher August 2018.

In progress. Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls, eds. *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*. Under contract with Routledge Press. Full manuscript due to publisher August 2018.

Journal Articles and Book Chapters

2018. "Music as Local and Global Positioning: How Congregational Music-Making Produces the Local in Christian Communities Worldwide." (With Muriel Swijghuisen Reigersberg and Zoe C. Sherinian.) In *Making Congregational Music Local in Christian Communities Worldwide*, edited by Monique M. Ingalls, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian, pp. 1-31. London and New York: Routledge Press.
2018. "Learning to Take Note: Martyn Percy's Engagement with Music and Worship." In *Reasonable Radical?: Reading the Writings of Martyn Percy*, edited by Ian S. Markham and Joshua Daniel, pp. 154-165. Surrey: Wipf and Stock.
2017. "Style Matters: Contemporary Worship Music and the Meaning of Popular Musical Borrowings." *Liturgy: A Journal of the Liturgical Conference* 32:1, 7-15, DOI: 10.1080/0458063X.2016.1229435.
2016. "Worship on the Web: Broadcasting Devotion through Worship Music Videos on YouTube." In *Music and the Broadcast Experience: Performance, Production, and Audiences*, Christina Baade and James Deaville, eds., pp. 293-208. Oxford and New York: Oxford University Press.
2016. "Transnational Connections, Musical Meaning, and the 1990s 'British Invasion' of North American Evangelical Worship Music." *The Oxford Handbook of Music and World Christianities*, Suzel Ana Reily and Jonathan Dueck, eds., pp. 425-448. Oxford and New York: Oxford University Press.
2015. "Of Animatrons and Eschatology: Congregational Music, Mediation, and World-Making." In *Sing a New Song: Congregational Music Making and Community in a Mediated Age*. Nekola, Anna and Tom Wagner, eds., pp. 249-258. Farnham, U.K. and Burlington, VT: Ashgate Press.
2015. "Interconnection, Interface, and Identification in Pentecostal-Charismatic Music and Worship." In *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, Monique M. Ingalls and Amos Yong, eds., pp. 1-25. University Park, PA: Pennsylvania State University Press.
2013. "Performing Theology, Forming Identity and Shaping Experience: Christian Congregational Music in Europe and North America." Co-written with Carolyn Landau and Tom Wagner. In *Christian Congregational Music: Performance, Identity, and Experience*, Monique M. Ingalls, Carolyn Landau, and Tom Wagner, eds., pp. 1-15. Farnham: Ashgate. (<http://www.ashgate.com/pdf/SamplePages/Christian-Congregational-Music-Prelude.pdf>)
2012. "Singing Praise in the Streets: Performing Canadian Christianity through Public Worship in Toronto's Jesus in the City Parade." *Culture and Religion* 13(3): 349-371. (<http://dx.doi.org/10.1080/14755610.2012.706230>)
2011. "Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship." *Ethnomusicology* 55(2): 255-279. (www.jstor.org/stable/10.5406/ethnomusicology.55.2.0255)
- Forthcoming. "Digital Devotion: Online Multimedia in Ritual and Religious Practice." In *The Cambridge Companion to Music and Digital Culture*, ed. by Nicholas Cook, Monique M. Ingalls, and David Trippett. Cambridge: Cambridge University Press. Final version of article accepted June 2017.

Encyclopedia Articles and Book Reviews

2014. Review: *Music and Globalization: Critical Encounters* (1,500 words). Ed. by Bob W. White. *Music and Letters* 95 (1): 145-147. doi:10.1093/ml/gct139
2014. "International Gospel and Christian Music" (15,000 words). *The Continuum Encyclopedia of Popular Music of the World*, Volume XII: International Genres, John Shepherd and David Horn, eds. London: Bloomsbury Press. Available at <http://333sound.com/2014/06/09/epmow-vol-9-gospel-and-christian-popular-music/>
2013. "Christian Popular Music, U.S.A." (12,000 words). With Anna E. Nekola and Andrew Mall. In *The Canterbury Dictionary of Hymnology*, J. R. Watson and Emma Hornby, eds. Canterbury Press online publication, available at <http://www.hymnology.org.uk/>
2012. "Contemporary Worship Music" (3,000 words). *The Continuum Encyclopedia of Popular Music of the World*, Volume VIII: North American Genres, David Horn, ed. New York and London: Continuum Press, 147-152.
2010. Review of Dinorah B. Méndez' *Evangelicals in Mexico: Their Hymnody and Its Theology* (1,500 words). *The Journal of Latin American Theology* 5(2): 145-150.

Popular Press Articles

2015. "Stealing from the Past: Best Practices for Using Historical Liturgies, Today." *Worship Leader* (March/April 2015): 40-42.
2014. "Risk More Musically." In "Open Question: Can Worship Leaders and Musicians Resist the Temptation to 'Perform'?" *Christianity Today* 58(9): 30.
2013. "Learning Spirit and Truth Worship from the Communion of Saints." *Worship Leader* (November/December 2013): 33-36.
2012. "Reclaiming Performance." *Worship Leader* (July 2012), pp. 22-27.

RESEARCH NETWORKS ESTABLISHED

- 2011- **Christian Congregational Music Studies Network**
(with Martyn Percy, Carolyn Landau, and Thomas Wagner)
Purpose: to broaden the avenues of inquiry into Christian congregational music by 1) expanding the area of focus beyond the UK and North America, 2) by encouraging scholars of congregational music to engage with of a range of humanities and social science methods and perspectives, and 3) by engaging a variety of perspectives in an international, interdisciplinary dialogue
Planning & administration: I serve as co-founder, co-organizer, and programme committee chair for the biennial "Christian Congregational Music: Local and Global Perspectives" conference, held biennially beginning in 2011. Our 2017 Call for Papers drew 100+ abstracts from scholars from 22 countries.
Funding: I spearheaded fund-raising efforts and have obtained over £8,000 of external funding from several funding bodies and academic institutions, including the *Music & Letters*, *Hymns Ancient & Modern*, and Fred Pratt Green trusts, for the network's biennial conferences.
Research output: I spearheaded the creation of an affiliated book series that serves as the main publishing outlet for this network. The *Congregational Music Studies Book*

Series (2014-) with Routledge Press published five books between 2014 and 2018; I was lead co-editor of two of these: *Christian Congregational Music: Performance, Identity, Experience* (Ashgate, 2013) and *Making Congregational Music Local* (Routledge, 2018).

2009- **Religion, Music, and Sound Section** of the Society for Ethnomusicology
(with Andrew Mall)

Purpose: to further excellence in research on music, sound, and religion in a comparative, cross-cultural, and inter-religious frame

Planning & administration: Throughout the history of the group, I have served as co-founder, co-chair, annual meeting co-organizer, listserv moderator, and Section President. I was elected the Section's first president in 2012 but chose to step down to focus on other projects in 2014. The RMSS is SEM's newest Section with around 50 scholars present at our annual meeting and 300+ subscribers to our active listserv.

Funding: Our group collects membership dues which are used for a graduate student paper prize and travel funding for students and independent scholars. The RMSS awards a paper prize for best student paper and 1-3 travel grants for students and independent scholars each year.

Research output: The RMSS has sponsored over ten panels at the Society for Ethnomusicology national conference and has served, both directly and indirectly, as a resource hub for at least three forthcoming volumes co-edited by its members. Our 2013 roundtable on "The Ethnomusicology of Religion" was made available on the Society for Ethnomusicology's website.

INVITED PRESENTATIONS (*Selected*)

- 2018 Invited respondent and workshop leader, Perkins Fall Convocation "JustWorship." Perkins School of Theology, Southern Methodist University, Dallas, TX
(*declined due to conflicting event*)
- 2017 Invited lecture, Symposium on Contemporary Worship, Duke Divinity School, Durham, NC
"The Right Kind of Worship Music': Navigating Congregational Disagreements about Musical Style in Worship"
- 2017 Invited lecture, University of Texas at Austin Music Colloquium Series, Austin, TX
"Local Praise, Global Worship: The Role of Music in Localizing Pentecostal-Charismatic Christianity Worldwide"
- 2016 Invited paper, Symposium in honor of The Very Reverend Professor Martyn Percy, Virginia Theological Seminary, Alexandria, VA
"Learning to Take Note: Martyn Percy's Theology of on Music and Worship"
- 2016 Invited workshop, Alleluia Conference, Baylor University, Waco, TX
- 2016 Invited workshop and roundtable discussion. 2015 Calvin Symposium on Worship. Calvin Institute of Christian Worship, Grand Rapids, MI.
- 2015 Invited lecture. Institute of Sacred Music 2015 Symposium "Beyond the Veil." Yale University, New Haven, CT.
"From Temple Gates to Holy of Holies: Praise and Worship Music and Liturgy as Agents of Pentecostal-Charismatic Globalization"

- 2015 Invited lecture. Emmanuel College Sacred Music Colloquium Series, University of Toronto, Toronto, ON.
"Contemporary Worship Music: What It Is, Where It Came From, and Where It's Going"
- 2015 Invited lecture. Yale University Institute of Sacred Music Fellows Forum. New Haven, CT.
"Worship on Screen': Evangelical Worship Music Videos as Audiovisual Iconography"
- 2015 Invited lecture. Amherst College Music Research Colloquium Series. Amherst, MA.
"Local Praise, Global Worship: Musical Commonality and Divergence in Localizing Pentecostalism"
- 2014 Invited lecture. Church Music Forum. Baylor University School of Music, Waco, TX, USA.
"Reclaiming 'Performance' in Worship"
- 2014 Invited lecture. Music and Religion Symposium. NLA University College, Bergen, Norway.
"Local Praise, Global Worship: The Role of Music in the Globalization of Pentecostal-Charismatic Christianity"
- 2014 Invited lecture. Creativity, Circulation, and Copyright conference, Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH), University of Cambridge, UK.
"Worship on Screen: Congregational Singing, Digital Devotional Images, and the New Audiovisual Iconography"
- 2014 Invited lecture. Locating Religion Faculty Research Group, University of Cambridge, UK.
"Music and Pentecostal-Charismatic Christianity: Localizing Praise, Globalizing Worship."
- 2013 Invited lecture. Music Department Colloquium Series, King's College London, UK.
"Singing Images and Imaging Songs: Audiovisual Iconography and the Production of Evangelical Christian Religious Experience"
- 2013 Invited lecture. "Digital / Moving Images and Networked Performance: On Cultural Transformations" Summer School/Conference. University of Warwick CIM (Centre for Interdisciplinary Methodologies), UK
"Worship on screen: Congregational Singing, Devotional Images, and the New Audiovisual Iconography"
- 2013 Invited roundtable discussant. Symposium on Music and Religion, Institute for Musical Research (IMR) Postgraduate Research Training Day. School of Advanced Study, University of London.
"Histories and Methodological Issues in the Ethnomusicology of Christianity"
- 2013 Invited lecture. Connecting the Dots: Movement, Space and the Digital Image conference. Centre for Research in the Arts, Social Sciences and Humanities, University of Cambridge, UK.
"Digital Devotionalism, On- and Offline: Ritual, Fandom and Transcendence in Evangelical Worship Music Videos"
- 2012 Invited lecture. Faculty of Music Colloquium Series, University of Cambridge, UK.
"Bringing Worship to the Streets: Defining Canadian Christianity through the Performance of Public Praise."
- 2012 Invited discussant at National Worship Leader Conference luncheon, Kansas City, USA.
"Reclaiming Performance."
- 2012 Invited discussant. Ethnographic Methods and Ethics workshop, Graduate Student

Performance Studies Group (GPSG), Faculty of Music, University of Cambridge.

- 2011 Invited lecture. University of Surrey Music Colloquium Series, Guildford, UK.
"Making Jesus Famous: Performing Religion through Popular Music in Evangelical Worship Concerts."
- 2011 Invited lecture. Anglia Ruskin University Music colloquium Series, Cambridge, UK.
"Bringing Worship to the Streets: Defining Canadian Christianity through the Performance of Public Praise."
- 2011 Invited lecture. Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford, UK.
"Worship in the Streets: Performing Religion, Nation, and Ethnicity through Music in Toronto's Jesus in the City Parade."

I have also given numerous guest lectures in university courses in North America and the United Kingdom. Topics have included authenticity in punk rock; post-1960s Protestant Christian popular music; South African choral music styles; sociological approaches to studying music; contemporary Anglican church music debates; and music in contemporary global Pentecostalism.

CONFERENCE PRESENTATIONS

- 2018 American Academy of Religion Annual Meeting, Denver, CO, USA.
"From Cultural Appropriation to Spiritual Incorporation: Transformative Encounters with African American Sacred Music" (panel organizer)
"One in the Spirit?: Using Gospel Choirs as a Lens for Understanding Racial Formation and Religious Imagination in the Contemporary United Kingdom" (research paper)
- 2018 Currents, Perspectives, and Methods in World Christianity Conference, Princeton Theological Seminary, Princeton, NJ, USA.
"Sounding World Christianities: Music-Making as Method for Understanding Meaning, Affect, and Experience in Christian Communities Worldwide" (roundtable convener and participant)
- 2017 American Anthropological Association Annual Conference, Washington, D.C., USA.
Music Special Interest Group "Soundtable: Sacred Sound and Musical Religious Ontologies" (roundtable discussion)
"Music Making Congregations: How Music Shapes Christian Religious (and Post-Religious) Communities" (research paper)
- 2017 The Society for Ethnomusicology 62nd Annual Conference, Denver, CO, USA.
"Musical Modes of Congregating: Rehabilitating a Socio-Musical Term for the Twenty-First Century" (research paper)
- 2017 Christian Congregational Music: Local and Global Perspectives 4th biennial conference, Oxford, UK.
"Musical Modes of Congregating: Rehabilitating a Socio-Musical Term for the Twenty-First Century" (research paper)
- 2015 Christian Congregational Music: Local and Global Perspectives 3rd biennial conference, Oxford, UK.
"Researching Congregational Music in Theory and Practice" - panel sponsored by Durham University (U.K.) and the International Network for Music Theology (roundtable organizer and participant)

- 2015 British Forum for Ethnomusicology Annual Meeting, Paris, France.
“Local Praise, Global Worship: The Role of Music in the Globalization of Pentecostal-Charismatic Christianity” (*accepted / declined participating due to health concerns*)
- 2015 Beyond the Veil: Negotiating Boundaries in Sacred Music, Worship, and the Arts Symposium. Yale Institute of Sacred Music, New Haven, CT, USA.
“From Temple Gates to Holy of Holies: Probing the Musical Boundaries of Local and Global in Pentecostal Music-Making” (research paper)
- 2014 The Society for Ethnomusicology 58th Annual Conference, Indianapolis, IN, USA.
“Pentecostalism and Its Others: Navigating Religious and Cultural Difference through Musical Performance” (roundtable presentation and moderation)
- 2013 American Academy of Religion Annual Meeting, Baltimore, USA.
“Visual-izing Congregational Song: Evangelical Christian Worship Videos as Audiovisual Icons” (research paper)
- 2013 IMS Music and Media Study Group Conference, “Music on Small Screens,” Ottawa, Canada.
“Worship on the Small Screen: Congregational Singing, Digital Devotion, and the New Audiovisual Iconography” (research paper delivered via Skype)
- 2013 The British Forum for Ethnomusicology Conference, Belfast, Northern Ireland.
“Worship on the Web: Building Networked Religious Community through Christian Devotional Music Videos” (research paper)
- 2012 The Society for Ethnomusicology 57th Annual Conference, New Orleans, LA.
“Music and YouTube: Sound, Media, and Sociality” (panel organizer and chair)
“Worship on the Web: Building Networked Religious Community through Christian Devotional Music Videos” (research paper)
- 2012 The International Association for the Study of Popular Music (UK/Ireland Branch) Biennial Conference, Manchester, UK
“Imagining Religious Community through Music and Social Media” (panel organizer and chair)
“Worship on the Web: Building Networked Religious Community through Christian Devotional Music Videos” (research paper)
- 2012 The International Society for Media, Religion, and Culture Conference, Anadolu University, Eskişehir, Turkey.
“Networked Worlds of Worship: Exploring the Intersections of Music, Social Media, and Evangelical Christianity” (panel organizer and chair)
“Worship on the Web: Building Networked Religious Community through Christian Devotional Music Videos” (research paper)
- 2012 The British Forum for Ethnomusicology Conference, Durham, UK.
“Bringing Worship to the Streets: Performing Nation, Religion, and Ethnicity through Music in Toronto’s Jesus in the City Parade” (research paper)
- 2011 The Society for Ethnomusicology 56th Annual Conference, Philadelphia, PA.
“Sounding Religion in the Public Sphere” (Panel organizer and chair)
“Worship in the Streets: Performing Religion, Nation, and Ethnicity through Music in Toronto’s Jesus in the City Parade” (research paper)
- 2011

- Christian Congregational Music: Local and Global Perspectives Conference, Ripon College
Cuddeson, Oxford.
“Performing Theology through Music” and “Transnational Christian Musics” (Panel chair)
- 2011 The Society for American Music 37th Annual Conference, Cincinnati, OH.
“Christianity’s New ‘World Music’: The Globalization of Praise and Worship Music and
the Building of Transnational Christian Identities”
- 2010 The Society for Ethnomusicology 55th Annual Conference, Los Angeles, CA
“Soundscapes of Faith Traversed by Song: Emplacing Spiritual Communities through
Music and Pilgrimage” (Panel organizer and chair)
“The Sound of Heaven on Earth: Spiritual Journeys, Eschatological Songs, and Community
Formation in Evangelical Conference Worship” (research paper)
- 2010 The XXth International Association for the History of Religions Quinquennial World
Congress, Toronto, ON, Canada
“A New Day of Worship: Negotiating Local and Global Religious Identities Through
Evangelical Christian Worship Music”
- 2010 The Society for American Music 36th Annual Conference, Ottawa, ON, Canada
“The Sound of Revival: The Toronto Blessing, Musical Pilgrimage, and the Building of the
Global Worship Music Industry”
- 2010 The Religion and Public Life Conference, Waterloo, ON, Canada
“Negotiating Local and Global Religious Identities Through Evangelical Christian Worship
Music”
- 2009 The Society for Ethnomusicology 54th Annual Conference, Mexico City, D.F., Mexico
“‘Disillusioned in the Right Way’: Creating Alternatives to the Worship Music
Mainstream.”
- 2009 The International Association for the Study of Popular Music (US branch) Annual
Conference, San Diego, CA
“The Evangelical British Invasion: Challenging Boundaries, Transforming Congregational
Song.”
- 2009 The British Forum for Ethnomusicology Annual Conference, Liverpool, UK
“The Evangelical British Invasion: Transforming Congregational Song, Globalizing
Religious Community”
- 2008 The American Musicological Society’s 74th Annual Meeting, Nashville, TN
“Popular Religious Music as Practice and Commodity: Confronting Representational
Challenges in Studies of Contemporary Worship Music”
- 2008 The Society for Ethnomusicology 53rd Annual Conference, Middletown, CT
“From ‘Praise Chorus’ to ‘Worship Music’: The Politics of Musical Naming within US
Evangelical Contemporary Worship”
- 2008 The International Association for the Study of Popular Music (US branch) Annual
Conference, Iowa City, IA
“‘You Are the Lord, the Famous One’: Negotiating the Religious and the Popular in the
Concert Spaces of Contemporary Worship Music”
- 2007 The Society for Ethnomusicology 52nd Annual Conference, Columbus, OH

“We Have Come Here to Meet God’: Creating Space for Theological and Ideological Transformation through ‘Genuine’ Worship”

- 2007 The Society for American Music 33rd Annual Conference, Pittsburg, PA
“The Evangelical ‘British Invasion’: Transnational Influences on Contemporary American Worship Music”
- 2006 The Society for Ethnomusicology 51st Annual Conference, Honolulu, HI
“‘Troubling the Waters’: Negotiating the Word and the World through Musical Performance” (Panel organizer and chair)
“‘The Word Made Digital’: The Challenges of New Media to Old Boundaries within American Evangelical Worship” (research paper)
- 2006 PCPC (Penn, Columbia, Princeton, and Cornell) Music Conference, University of Pennsylvania, Philadelphia, PA
“Sentimental Songs, Secular and Sacred: Musical Rhetoric in the Pop Ballad and the Evangelical Christian ‘Worship Ballad’”
- 2006 The Penn Humanities Forum “Word and Image” Conference, University of Pennsylvania, Philadelphia, PA
“‘The Word Made Digital’: The Use of Digital Writing in American Evangelical Congregational Worship”

TEACHING EXPERIENCE

Graduate-level Teaching and Advising

- 2017 **Congregational Song**, Baylor University (master’s course)
- 2015, 17 **Research in Congregational Song**, Baylor University (Ph.D. seminar)
- 2015 **Interpreting Gospel Music**, Yale University (master’s/upper-level undergraduate seminar)
- 2014-17 **Introduction to Research Methods**, Baylor University (Ph.D. seminar co-taught with Dr. David Music)
- 2014, 16 **Research in Christian Worship**, Baylor University (Ph.D. seminar)
- 2014-15 **Turning Points in Church Music**, Baylor University (master’s course)
- 2013 **Interpreting Popular Music**, Cambridge University (master’s/Ph.D. course)
- 2012 **Histories, Methods, and Issues in Ethnomusicology and Popular Music Studies**, Cambridge University (master’s/Ph.D. course)
- 2011 **Worship Old and New: Exploring and Evaluating Music in the Church**, University of Toronto (master’s course)

Ph.D. Dissertations Supervised

- 2018 Nathan Myrick, Church Music, Baylor University
“The Relational Ethics of Church Music” (*awarded pass with distinction*)
- 2018 Marcell Steuernagel, Church Music, Baylor University
“Church Music Through the Lens of Performance: The Embodied Ritual of Sacred Play” (*awarded pass with distinction*)
- In prog.* Joseph Noelliste, Church Music, Baylor University
“On Merging Choirs and Bands: The Capacity and Conflict of Worship-Leading Choirs in Contemporary Worship Music”

Ph.D. Committee Service

- 2018 Marissa Glynias Moore, Ph.D. in Music, Yale University
"Voicing the World: Global Song in American Christian Worship" (*awarded high pass*)
- 2015 Emma Ainsley, Ph.D. in Music, Cambridge University
"After the USSR: Music, Culture, and Nation-Building in Azerbaijan and Kazakhstan" (*awarded pass*)

Master's Theses Supervised

- 2014 Alexander Marsden, M.A. in Musicology, University of Cambridge
"Constant Forward Movement': The Hardcore Continuum and Modernism in the Critical Reception of British Electronic Dance Music" (*awarded first class honors, i.e., pass with distinction; also awarded the William Barclay Squire Essay Prize, a prize given by the University of Cambridge Faculty of Music to the best master's thesis in musicology*)
- 2014 Timothy Fowler Jones, M.A. in Musicology, University of Cambridge
"Fairtrade Music': Representation and Consumption of non-Western Musics in the Digital Media Age" (*awarded first class honors, i.e., pass with distinction*)

In prog. Michael Huerter, M.M. in Church Music, Baylor University

From 2011-2014, I served on three Ph.D. second- and third- year review committees at the University of Cambridge. I was also an external examiner for one master's thesis (2013, Middle Tennessee State University), one Ph.D. dissertation (2013, Macquarie University, Australia), and one dissertation proposal defense (2015, Yale University Department of Music).

Undergraduate Teaching and Advising

- 2014-16 **Song of the Church**, Baylor University (upper-level major core course)
2016 **Instruments in the Church**, Baylor University (upper-level major core course)
2013 **Interpreting Gospel Music**, Cambridge University (upper-level major elective)
2013 **Popular Music and Globalization**, Cambridge University (upper-level major elective)
2012 **Spirituality and Popular Music**, Cambridge University (upper-level major elective)
2011-12 **Popular Music and Society**, Cambridge University (upper-level major elective)
2011 **Music of Africa**, University of Pennsylvania (online general education course)
2009-10 **Introduction to Music**, Rutgers University (online general education course)
2010 **Performance and Performativity**, McMaster University (upper-level core course)
2008-09 **Introduction to Music**, Middle Tennessee State University (general education course)
2008 **Popular Music History**, Trevecca Nazarene University (upper-level major course)
2004-06 **Introduction to Music in World Cultures**, University of Pennsylvania (general education course)

From 2011-2014, I supervised fifteen B.A. theses (10,000-word original research projects) at the University of Cambridge on popular music, church music, and ethnomusicological topics.

ADMINISTRATIVE EXPERIENCE and PROFESSIONAL SERVICE

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- 2017- Committee Member, Liturgical Commission, Episcopal Diocese of Texas
- 2017- Volunteer mentor, Gender and Sexuality Task Force, Society for Ethnomusicology
- 2016- Program Committee, Pruitt Symposium on Black Sacred Music, Baylor University
- 2015- Academic Division Lyceum Planning Committee, School of Music, Baylor University
- 2015 Convener, Organizer, and Speaker, "Studying and Teaching Worship" Pre-conference Symposium, National Worship Leader Conference, Dallas, TX

- 2015 Committee Member, Vida Chenoweth Student Paper Prize, Society for Ethnomusicology Southern Plains Chapter
- 2014-15 Program Committee Member, Society for Ethnomusicology Southern Plains Chapter
- 2013-14 Internal Examiner, Part IB (second-year) Exam Board, University of Cambridge
- 2013-14 Elected first president of the Section for Religion, Music, and Sound, Society for Ethnomusicology
- 2013-14 Member of the Student Paper Prize Committee, Section for Religion, Music, and Sound, Society for Ethnomusicology
- 2013-14 Program Committee Member, Creativity, Circulation, and Copyright Conference, University of Cambridge
- 2012-13 Co-organizer and Programme Committee Chair
Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2012 - Member, Undergraduate Teaching Committee and Student Concerns Sub-Committee
University of Cambridge Faculty of Music
- 2012 - Editorial board member, *Studies in Popular Music and Religion* (Continuum Press book series)
- 2012- Internal Examiner, MPhil and PhD programmes, University of Cambridge
- 2012-13 Examiner, Part II (third-year) Exam Board, University of Cambridge
- 2012-13 Research Ethics Workgroup co-chair, British Forum for Ethnomusicology
- 2012-13 Program Committee Member, Forum on Music and Christian Scholarship Annual Conference at the Yale Institute of Sacred Music in February 2013
- 2011 Faculty committee member, Wolfson College Music Society, University of Cambridge, UK
- 2011-12 Examiner, Part IB (second-year music major) Exam Board, University of Cambridge, UK
- 2011 - Organizer and Programme Committee Chair
Christian Congregational Music conference held July 2013, Ripon College Cuddesdon, Oxford, UK
- 2010- 11 Co-Founder, Co-Organizer and Programme Committee Co-Chair
Christian Congregational Music: Local and Global Perspectives conference (65 international delegates and presenters) held 1-3 September 2011 at Ripon College Cuddesdon, Oxford, UK
- 2009- Co-Founder, Co-Chair, and Listserv Moderator
Sacred and Religious Music Special Interest Group (150 members) of the Society for Ethnomusicology

- 2007-08 Member, Society for Ethnomusicology Charles Seeger Prize Selection Committee
- 2005-06 Co-Chair, Music Department Colloquium Committee, University of Pennsylvania, USA
- 2003-04 Member, Penn Humanities Forum Planning Committee, University of Pennsylvania, USA

I have also served as peer reviewer for articles submitted to the journals *Ethnomusicology*, *Pneuma: The Journal of Pentecostal Studies*, and *Religion and Society*, and for book manuscripts submitted to Ashgate, Routledge, Cambridge University, and Oxford University presses.

AFFILIATIONS

Society for Ethnomusicology, www.ethnomusicology.org
British Forum for Ethnomusicology, www.bfe.org.uk
American Academy of Religion, www.aarweb.org
International Society for Media, Religion, and Culture, <http://cmrc.colorado.edu/cmrc-conferences>
Network for New Media, Religion and Digital Culture Studies, digitalreligion.tamu.edu
Society for American Music, www.american-music.org

OTHER SKILLS AND QUALIFICATIONS

- **Language Proficiency:** unaided reading knowledge of and elementary speaking ability in Spanish; previous study of German, French, and Koine Greek for reading knowledge
- **Computer programming:** experience with several different online courseware systems; basic knowledge of html code and the ability to develop interactive, multimedia curriculum; many years' experience using collaborative research applications and networking platforms
- **Ensemble Leadership:** many years' experience leading various classical and popular music ensembles
- **Piano Proficiency:** classical training (B.A., with piano concentration) and experience in popular styles including pop, rock, and gospel
- **Piano Accompanying:** experience accompanying individual vocalists and instrumentalists, small vocal and instrumental ensembles, and choirs
- **Piano Pedagogy:** eight years' experience teaching private lessons to children and adults
- **Vocal Proficiency:** many years' experience singing in choral, liturgical, and popular ensembles in styles including classical choral, pop, rock, and gospel