

# Curriculum Vitae

## Monique M. Ingalls

Associate Professor of Music, Church Music Graduate Program Director  
Baylor University

One Bear Place #97408  
Baylor University  
Waco, TX, USA 76798

Email: Monique\_Ingalls@baylor.edu  
Office phone: +1 (254) 710 2360  
Mobile phone/WhatsApp: +1 (254) 715 8125

Faculty page: <https://ccms.music.baylor.edu/person/dr-monique-ingalls>

LinkedIn: <https://www.linkedin.com/in/moniqueingalls/>

Academia.edu: <https://baylor.academia.edu/MoniqueIngalls>

### EDUCATION

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

### ACADEMIC WORK EXPERIENCE

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- 2021- **Adjunct Professor of Music**, Nigerian Baptist Theological Seminary, Ogbomosho, Oyo State, Nigeria
- 2020- **Affiliated Faculty**, Department of Religion, Baylor University, Waco, TX, USA
- 2020 - **Associate Professor of Music**, Baylor University School of Music, Waco, TX, USA
- 2019 - **Graduate Program Director**, Church Music Program, Baylor University, Waco, TX, USA
- 2014-20 **Assistant Professor of Music**, Baylor University School of Music, Waco, TX, USA
- 2015 **Visiting Assistant Professor of Music History**, Yale University, New Haven, CT, USA
- 2014-15 **Visiting Fellow in Sacred Music, Worship, and the Arts**, Yale University Institute of Sacred Music, New Haven, CT, USA
- 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, the University of Toronto, McMaster University, and Rutgers University
- 2004-06 **Teaching Assistant and Instructor in Music**, University of Pennsylvania, PA, USA

## AWARDS AND FELLOWSHIPS

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- 2023 Visiting Research Fellowship (*one-week residential fellowship*), University of Haifa, Israel
- 2023 Bristol Next Generation Research Fellowship (*seven-week residential fellowship*)  
The University of Bristol, UK
- 2022 Visiting Research Fellowship (*five-week residential fellowship*), Queen's Foundation for  
Ecumenical Theological Education, Birmingham, UK
- 2020 Fellow for Excellence in Teaching (*one of twelve fellows selected from across the university*),  
Academy of Teaching and Learning, Baylor University
- 2019 Outstanding Faculty Award for Tenure-Track Scholarship (*the only university-wide  
research award given to a tenure-track faculty member*), Baylor University
- 2019 Data Research Fellowship (*one of twelve Baylor humanities faculty selected*), Baylor  
University
- 2018 Rising Star Program for Outstanding Tenure-Track Researchers (*one of twenty-five faculty  
selected from across the university*), Baylor University
- 2017 Rising Star Program for Outstanding Tenure-Track Researchers (*one of twenty-five faculty  
selected from across the university*), 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

## PUBLICATIONS

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### Book Series

2014 – present. *The Congregational Music Studies Series*. Monique M. Ingalls, Martyn Percy,  
and Birgitta Johnson, Series Editors. Routledge Press. (*I am co-founder and lead editor  
for this book series. Since its founding in 2014, we have published and five edited volumes  
and three solo-authored monographs, with four additional books currently under contract.*)

### Books

2021. Andrew Mall, Jeffers Engelhardt, and Monique M. Ingalls. *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*. London and New York: Routledge Press.
2019. Nicholas Cook, Monique M. Ingalls, and David Trippett, eds. *The Cambridge Companion to Music and Digital Culture*. Cambridge: Cambridge University Press.
2018. Monique M. Ingalls, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*. New York: Oxford University Press.
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.
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.
2013. Monique M. Ingalls, Carolyn Landau, and Tom Wagner, eds. *Christian Congregational Music: Performance, Identity, and Experience*. Farnham: Ashgate.
- Forthcoming. McKenzie, Dulcie Dixon, Pauline Muir, and Monique M. Ingalls, eds. *Black British Gospel Music: From the Windrush Generation to Black Lives Matter*. Under contract with the Congregational Music Studies Series. London: Routledge Press.
- In Preparation. Ingalls, Monique M. *British Gospel Choirs: Representing Race and Resounding Religion in Twenty-first Century Britain*. Proposal to be submitted to Oxford University Press, Fall 2022.
- In Preparation. O'Connor, Michael and Monique M. Ingalls, eds. *Oxford Handbook of Music and Christian Theology*, Vol. 5, "Action." Oxford and New York: Oxford University Press. Under contract.

### **Journal Articles and Book Chapters**

2022. Ingalls, Monique M. "Of Animatronic Praise Bands and Worship Leading Chickens: The Serious Business of Evangelical Christian Worship Parody Videos." *Journal of Religion and Popular Culture* 34(2): 81-98. (<https://doi.org/10.3138/jrpc.2021-0023>)
2022. Baker, Shannan and Monique M. Ingalls. "The Musical Rhetoric of Charismatic Revival: Continuity and Change in the Songs of the Toronto Blessing and Bethel Church." *The Journal of Pentecostal and Charismatic Christianity* 42(1): 17-32. (<https://doi.org/10.1080/27691616.2022.2042043>)
2021. Mall, Andrew, Jeffers Engelhardt, and Monique M. Ingalls. "Interdisciplinarity and Epistemic Diversity in Congregational Music Studies." *Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives*, ed. by Mall et al, pp. 1-14. London and New York: Routledge Press.
2021. "A Remarkable Life in the Academic 'Circus': David Music as Editor." In *The Gift Of Music: Essays On Church Music And Hymnology: A Festschrift in Honor of David W. Muis*, ed. by Samuel J. Eatherton, Nathan Myrick, and Marcell Silva Steuernagel, pp. 1-17. St. Louis: Morningstar.

2020. Guest Editor for *THE HYMN: A Journal of Congregational Song* 71(3): Summer 2020.
2019. "Digital Devotion: Musical Multimedia in Online Ritual and Religious Practice." In *The Cambridge Companion to Music and Digital Culture*, ed. by Nicholas Cook, Monique M. Ingalls, and David Trippett, pp. 150-167. Cambridge: Cambridge University Press.
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 *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](http://www.jstor.org/stable/10.5406/ethnomusicology.55.2.0255))

### **Journal Articles and Book Chapters in Progress**

*Forthcoming*. Ingalls, Monique M. "Just Like Church, Not Like Church, or Better Than Church? Community Gospel Choirs as Lived Religion and Convivial Spiritual Practice in the Contemporary United Kingdom." In McKenzie, Dulcie Dixon, Pauline Muir, and Monique M. Ingalls, eds. *Black British Gospel Music: From the Windrush Generation to Black Lives Matter*. Under contract with Routledge Press.

*Under Review*. Ingalls, Monique M. "Local Praise, Global Worship: The Role of Music in Contextualizing Pentecostal-Charismatic Christianity." *Oxford Handbook of Music and Christian Theology*, Vol. 3, "Contexts," Alexander Lingus and Martin Clarke, eds. New York: Oxford. Under contract.

*Under review*. "Reconstructing Hymn Canons through International Partnership: The Nigerian Christian Songs Project as Cultural Archive, Pedagogical Tool, and Decolonial Resource." In *Hymns and Race: Agency, Mobility, Coloniality*, ed. by Erin Johnson-Williams and Philip Burnett. Under contract with Routledge Press.

### **Encyclopedia Articles, Book Reviews, and Short Pieces**

2020. Guest Editor's Introduction: "Welcoming the Scholarly Stranger: New Directions, Challenges, and Possibilities in Research on Congregational Song." *THE HYMN: A Journal of Congregational Song* 71(3): 3-4.

2020. "Music." In *Brill's Encyclopedia of Global Pentecostalism*, ed. by Michael Wilkinson, Conny Au, Jörg Haustein, and Todd M. Johnson. [http://dx.doi.org/10.1163/2589-3807\\_EGPO\\_COM\\_036959](http://dx.doi.org/10.1163/2589-3807_EGPO_COM_036959).

2020. "Ritual Musicking in the 21st Century: Conformant or Convivial?." In *Naxos Musicology International*, [www.naxosmusiclibrary.com](http://www.naxosmusiclibrary.com)

2019. "Using Ethnographic Observation to Understand a Congregation's Unique Music Culture." *THE HYMN* 70(4): 40-42.

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.

### Digital Humanities & Public Scholarship

Abioye, M., V. Adeyinka, M. Amuro, A. Ayanyinka, T. Chesirri, G. Okoronkwo, M. Ingalls, B. McGough, S. Baker, and S. Tande. 2021. *Nigerian Christian Songs: A Digital Interactive Songbook*. Project supervisor for and contributor to public digital humanities research website. Baylor WordPress: <https://sites.baylor.edu/nigerianchristiansongs/>

### 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." (Lead article.) *Worship Leader* (July 2012), pp. 22-27.

### INDIVIDUAL AND COLLABORATIVE RESEARCH GRANTS

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| 2022 | Individual Research Grant (\$4,000) for British gospel choir research, The American Academy of Religion (AAR)  |
| 2022 | Franklin Research Grant (\$5,000) for research project <i>Gospel Music Goes to Uni</i> , American Philosophical Society, Philadelphia, PA  |
| 2022 | Postdoctoral Hiring Program Award for hiring a postdoctoral research associate for three years, (\$156,000), Baylor University   |
| 2022 | Summer research support for work on the Baylor School of Music <i>International Connections Self-Study Report</i> (\$7,000), Baylor University   |
| 2021 | Summer research support ( <i>formerly called Summer Sabbatical</i> ) for work on multiple publication projects (\$14,000), Baylor University   |
| 2020 | Faculty Research Fellowship (\$2,500) for research project <i>An Oral History of the University Gospel Choir Phenomenon, 2010-2020</i> , Institute for Oral History, Baylor University |
| 2020 | University Research Committee Small Research Grant (\$3,800) for research project <i>Gospel Music Goes to Uni</i> , Office of the Vice Provost for Research, Baylor University         |

- 2020 Summer Sabbatical for research project *Gospel Music Goes to Uni* (\$14,000), Baylor University
- 2019 NEH Summer Stipend (\$6,000) for *Creating Convivial Community through British Gospel Choirs*, National Endowment for the Humanities (1 of 6 music-related projects funded in 2019; 11% funding success rate)
- 2019 Calvin Institute of Christian Worship Teacher-Scholar Grant (\$16,500) for research project *Creating Convivial Christian Community: What British Gospel Choirs Can Teach American Congregations* (1 of 14 research projects selected for funding during the inaugural year of this grant scheme)
- 2019 Summer Sabbatical for research project *Creating Convivial Communities through British Gospel Choirs* (\$14,000), Baylor University
- 2018 University Research Committee Mid-Sized Research Grant (\$5,100) for research project *The Sound of Everyday Spirituality*, Office of the Vice Provost for Research, Baylor University
- 2018 Proposal Development Award (approx. \$2,000), 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* (\$12,000), Baylor University
- 2015 Institute of Sacred Music Senior Research Fellowship, Yale University (\$35,000 awarded/\$17,500 used; fellowship awarded for entire academic year 2014-15 but 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 Grant (\$1,200), University of Pennsylvania

## RESEARCH NETWORKS ESTABLISHED

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- 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 Calls for Papers regularly draw 80+ abstracts from scholars from 20+ countries.  
Funding: I spearheaded fund-raising efforts and have obtained over £12,000 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 eight books between 2014 and 2022; I co-edited three of these: *Christian Congregational Music: Performance, Identity, Experience* (Ashgate, 2013), *Making Congregational Music Local* (Routledge, 2018), and *Studying Congregational Music* (2021).
- 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*)

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- 2022 Laing Lecture (Endowed Annual Lecture), London School of Theology, Northwood, UK  
“Local Praise, Global Worship: The Musical Creation of Context within Christian Communities Worldwide”
- 2022 Invited Panelist, Queen’s Foundation for Ecumenical Theological Education & Baylor University Center for Christian Music Studies, Centre for Black Theology Seminar,  
“Perspectives on Race, Culture, and Worship from Recent African Diaspora Communities in North America,” (*hybrid - Birmingham, UK and online*)
- 2022 Invited Panelist, Nigerian Baptist Theological Seminary Minister’s Conference, Ogbomosho, Nigeria  
“Out of the Hallway, into the Rooms: Mere Christianity and Church Music,”
- 2022 Seminario Teologico Baista do Norte do Brasil, Theology of Worship Research Seminar, Recife, Brazil  
“Church Music Culture: An Ethnomusicological Perspective”
- 2021 Invited Lecture, 2021 Discover Conference: “Leveraging the Present, Building for the future,” online (*organized in Ghana, Nigeria, and USA*)  
“Global Perspective on Music & Worship: Tools for Constructing our ‘Lenses’”
- 2021 Invited Workshop, Alleluia Conference at Baylor University (*online*)  
“Singing for the Congregation: New Models for Church Choirs”
- 2021 Invited Lecture, Fuller Theological Seminary Online Colloquium Series, “Local Praise, Global Worship: The Role of Music in Localizing Pentecostal-Charismatic Christianity Worldwide”
- 2020 Invited Panelist, expert panel for *Ecologies of Resonance in Christian Musicking* (*online*), sponsored by Christchurch College, Oxford, Canadian Mennonite University, and Baylor University
- 2020 Invited Lecture, *Seminari Alkitab Asia Tenggara* (Southeast Asian Bible Seminary), Malang, Indonesia (*online*)  
“The Congregation's Unique Music Culture: Before, During, and After the Pandemic”
- 2020 Plenary Lecture, Hymn Society of the United States and Canada Annual Meeting, Online (*originally Atlanta, GA*)  
“The Changing Nature of Christian Communities: Rehabilitating “Congregational Music” for the Twenty-First Century
- 2020 Invited Lecture, Nexus Institute for the Creative Arts, Coventry UK, Online (*originally Coventry, UK*)  
“‘I AM Here to Perform for You!’: Reclaiming Performance in Christian Worship”
- 2020 Invited Lecture, The Queen’s Foundation for Ecumenical Theological Education, Birmingham, UK, Online (*originally Birmingham, UK*)  
“Understanding Music Culture and Writing About Sound”
- 2020 Invited Workshop, Alleluia Conference at Baylor University (*cancelled due to COVID*)  
“Oral Choral Cultures: Ancient-Future Models for Church Choirs”

- 2020 Invited Lecture, Vital Worship Grants Event, Calvin University, Online (*originally Grand Rapids, MI*)  
“Creating Christian Convivial Community through British Gospel Choirs”
- 2020 Plenary Lecture, Southern Methodist University 20<sup>th</sup> Sacred Music Alumni Conference, Dallas, TX.  
“Welcoming the Scholarly Stranger: New Directions, Challenges, and Possibilities in Research on Christian Music-Making in the 21st Century”
- 2019 Workshop leader, Episcopal Diocese of Texas Clergy Conference, Navasota, TX  
“Singing for the Congregation: New Models for Church Choirs”
- 2019 Colloquium speaker and graduate student workshop facilitator, University of Bristol, Bristol, UK  
“Musical Modes of Congregating: Rehabilitating a Socio-Musical Term for Twenty-First Century Religious Communities
- 2019 Colloquium speaker, London School of Theology, Northwood, UK  
“Singing Heaven Down to Earth: How Worship Music Makes Eschatological Community”
- 2019 Workshop leader, Alleluia Conference, Baylor University, TX  
“‘Tis Pleasant to Repeat!: The Art and Science of Repetition in Musical Worship”
- 2019 Distinguished Alumni Centennial Speaker, Chapel Service, John Brown University, Siloam Springs, AR  
“Again I Say ‘Rejoice!’: Music, Repetition, and the Christian Life”
- 2019 Invited scholar-in-residence, Hong Kong Baptist University Department of Music, Hong Kong (*declined due to schedule conflict*)
- 2019 Invited workshop leader and panelist, Calvin Symposium on Worship, Calvin College, Grand Rapids, MI  
“Worship and Culture: New Perspectives and Directions” (panel)  
“Sing It Again!: The Art and Science of Repetition in Worship” (workshop)
- 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 given dozens of 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; ethnographic approaches to studying music; contemporary Anglican church music debates; and music in contemporary global Pentecostalism.*

#### **CONFERENCE PRESENTATIONS (Selected)**

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- 2022 Digital Research in the Humanities and Arts (DRHA), London, UK  
“Challenging Musical Canons: Decolonizing University Classrooms and Christian Congregations through the Digital Humanities” (with co-author Shannan Baker)
- 2022 The Hymn Society 100th Annual Conference, The Hymn Society of the United States and Canada, Washington, D.C.  
“The Nigerian Christian Songs Project: Building Bridges through Narrating a Hymn Heritage” (with co-presenters A. Ayanyinka, E. Chesirri, and M. Amuro)
- 2022 Society for Christian Scholarship in Music Annual Meeting, Macon, GA  
“Challenging Hymn Canons of Christian Otherness: The Nigerian Christian Songs Project as Means of Musical Decolonization” (with co-author Shannan Baker)
- 2021 British Forum for Ethnomusicology Autumn Conference, Online  
“Challenging the ‘Christian Canon’: Decolonizing Classrooms and Congregations through the Digital Humanities”

- 2021 Society for Ethnomusicology 66<sup>th</sup> Annual Meeting, online (*originally Atlanta, GA*)  
“Exploring the Digital Humanities as a Method for Decolonizing Ethnomusicology” (panel organizer)  
“Co-Religionists Challenging the ‘Christian Canon’: Decolonizing Classroom and Congregation through the Digital Humanities” (research paper)
- 2021 Hymns and Race: Agency, Mobility, Coloniality Study Day, Online (*organized by Durham University, UK*)  
“Challenging Hymn Canons of Christian Otherness: The Nigerian Christian Songs Project as Means of Musical Decolonization”
- 2021 Music and Racism in Europe Online Symposium (*organized by the Research Association Suoni, Finland and the Centre for Multidisciplinary Studies on Racism at Uppsala University, Sweden*)  
“Rivers of Babylon: The Role of Racism in the Postcolonial Trajectories of Black British Gospel Music” (panel organizer)  
“One in the Spirit?: What Competing Definitions of Gospel Music Tell Us About British Racism and Racialization” (research paper)
- 2021 “New Approaches to Music, Identity, and the British Empire” Online Symposium, North American British Studies Association  
“Rivers of Babylon: The Complex Post-Colonial Trajectories of Black British Gospel Music” (panel organizer)  
“One in the Spirit?: Community Gospel Choirs and the British Racial Imagination”
- 2021 Christian Congregational Music: Local and Global Perspectives 6<sup>th</sup> Biennial Conference, Online (*originally Ripon College Cuddesdon, Oxford, UK*)  
“Transforming the Congregational Music Classroom through the Digital Humanities”
- 2021 Currents, Perspectives, and Methods in World Christianity Conference, Online (*originally Princeton Theological Seminary, Princeton, NJ, USA*)  
“Music-Making and Religious Interaction: Perspectives from Christian Choral and Congregational Music” (panel organizer)  
“Just Like Church, Not Like Church, or Better Than Church? Community Gospel Choirs as Lived Religion and Convivial Spiritual Practice in the Contemporary United Kingdom” (research paper)
- 2021 Society for Christian Scholarship in Music Annual Conference, Online (*originally at Mercer University, USA*)  
“Of Animatronic Praise Bands and Worship Leading Chickens: Locating the Sacred through Evangelical Christian Worship Music Parodies” (research paper)
- 2020 Global Pentecostalism (GloPent) World Conference 2020: Mapping Global Pentecostalism, Online (*originally University of Birmingham, UK*)  
“Local Praise, Global Worship: The Role of Music in Localizing Pentecostal-Charismatic Christianity Worldwide” (research paper)
- 2020 Society for Ethnomusicology 65<sup>th</sup> Annual Meeting, Online (*originally Ottawa, Canada*)  
“Gospel Music Goes to Uni: Musical Navigations of Race and Religion in British University Gospel Choirs” (research paper)
- 2020 The Sacred and the Profanity Symposium, Online (*originally at the University of Bristol, UK*).

- “Of Animatronic Praise Bands and Worship Leading Chickens: Locating the Sacred through Evangelical Christian Worship Music Parodies” (research paper)
- 2020 Society for Christian Scholarship in Music Annual Conference, Waco, TX, USA.  
“Gospel Music Goes to Uni: Musical Navigations of Religious Affiliation and Social Identity in British University Gospel Choirs” (research paper)
- 2019 “Christian Congregational Music: Local and Global Perspectives,” Ripon College Cuddesdon, Oxford, UK.  
“‘The Gospel Choir is my Church’: Community Gospel Choirs as Spiritual Modes of Congregating in the Contemporary United Kingdom” (research paper)
- 2019 The Hymn Society Annual Conference, Dallas, TX, USA.  
“Ethnography and Worship” panel participant  
“Understanding Your Congregational Context through the Music Culture Model” (workshop presentation)
- 2018 Music and the Sacred Conference, Helsinki, Finland.  
“Sounding Sacred Music Beyond Ecclesial Contexts: Interplays of Agency and Structure in Three European Communities” (panel organizer)  
“‘The Gospel Choir is my Church’: Community Gospel Choirs as Spiritual Modes of Congregating in the Contemporary United Kingdom” (research paper)
- 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 62<sup>nd</sup> 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 4<sup>th</sup> 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 3<sup>rd</sup> 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 58<sup>th</sup> 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 57<sup>th</sup> 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 56<sup>th</sup> 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 37<sup>th</sup> 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 55<sup>th</sup> 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 36<sup>th</sup> 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 54<sup>th</sup> 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 74<sup>th</sup> 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 53<sup>rd</sup> 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 52<sup>nd</sup> 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 33<sup>rd</sup> Annual Conference, Pittsburg, PA  
“The Evangelical ‘British Invasion’: Transnational Influences on Contemporary American Worship Music”
- 2006 The Society for Ethnomusicology 51<sup>st</sup> 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 AND ADVISING EXPERIENCE**

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### ***Doctoral Dissertations Supervised***

- 2022 Shannan K. Baker, Ph.D. in Church Music, Baylor University  
“The Mystery, Music, and Markets of Contemporary Worship Songs: An Interdisciplinary Study of CCLI Top Songs from 2010-2020” (*awarded pass with distinction*)
- 2022 Joseph D. Noëlliste, Ph.D. in Church Music, Baylor University  
“‘The Choir Is Dead, Long Live the Choir’: Contemporary Worship Music and the Transformation of the Church Choir”
- 2021 Maria Monteiro, Ph.D. in Church Music, Baylor University  
“The Role of Human Agency in the Changing Nature, History, and Influence of the Brazilian Baptist Hymnal *Cantor Cristão*” (*awarded pass with distinction*)
- 2021 Jacob Sensenig, Ph.D. in Church Music, Baylor University  
“Passin’ the Faith Along: A Sonic History of the Gaither Vocal Band”
- 2018 Nathan Myrick, Ph.D. in Church Music, Baylor University  
“The Relational Ethics of Church Music” (*awarded pass with distinction*)

- 2018 Marcell Steuernagel, Ph.D. in Church Music, Baylor University  
"Church Music Through the Lens of Performance: The Embodied Ritual of Sacred Play" (*awarded pass with distinction*)
- In prog.* Samuel Tandeï, Ph.D. in Church Music, Baylor University  
"Western Sacred Music as a Mode of Interreligious Engagement in a Muslim-Majority Context: A Case Study of Indonesian University Choirs"
- In prog.* Eric Amouzou, Ph.D. in Church Music, Baylor University  
"Reverse Mission or Localization?: A Case Study of Congregational Singing in Three African-Pioneered Churches in Dallas-Fort Worth, Texas"
- In prog.* Michael Huerter, Ph.D. in Church Music, Baylor University  
"Church Music in the Age of Social Media"

#### Doctoral Performance Documents Supervised

- 2021 Chad Houk, D.M.A in Church Music, Composition emphasis, Baylor University  
"Festival of Psalms: A Guide to Its Origins, Composition, and Analysis Composition Performance Document"

#### Doctoral Committee Service

- 2022 Matthew A. Williams, Ph.D. in Musicology, University of Bristol (UK)  
"Sacred-Secular, Gospel-Pop Crossovers Secularisation, Music's Meanings and Black British Heritage"
- 2022 Jon Snyder, Ph.D. in Church Music, Baylor University  
"Why Church Choirs Function: A Typological Exploration of Four Key Values"
- 2022 Glenn Stallsmith, Th.D. in Liturgical Studies, Duke University  
"Praying as the Body: Toward an Augustinian Imagination for Corporate Christian Prayer"
- 2021 Adam A. Perez, Th.D. in Liturgical Studies, Duke University  
"'All Hail King Jesus': The International Worship Symposium and the Making of Praise and Worship History, 1977-1989"
- 2020 Benji Stegner. D.M.A. in Church Music (Organ Emphasis), Baylor University  
"Variation Form and Techniques in the Hymn-Based Organ Works of American Composers in the Twentieth and Twenty-First Centuries"
- 2019 Samuel J. Eatherton, D.M.A in Church Music (Organ Emphasis), Baylor University  
"Latin Hymns and Their German Counterparts: Three Examples from the Lutheran Reformation"
- 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"

### Master's Theses Supervised

- 2019 Michael Huerter, M.M. in Church Music, Baylor University  
"Is This My Story? Is This My Song? Exploring Narrative Dissonance in Worship Music Through the Lens of Ludomusicology"
- 2014 Alexander Marsden, MPhil. in Music (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, MPhil. in Music (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*)

### Master's Performance Documents Supervised

- 2019 Candace Allen, M.M. in Church Music (Voice concentration), 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).*

*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.*

### Doctoral Courses

**Introduction to Research Methods in Church Music**, Baylor University, USA  
**Research in Christian Worship**, Baylor University, USA  
**Research in Congregational Song**, Baylor University, USA  
**Cultural Reflection on Christian Worship**, Nigerian Baptist Theological Seminary, Nigeria  
**Professional Development and Teaching Practicum**, Baylor University, USA

### Master's Courses

**Congregational Song**, Baylor University, USA  
**Congregational Song in Global Perspective**, Baylor University, USA  
**Ethnomusicology and Popular Music Studies**, University of Cambridge, UK  
**Exploring and Evaluating Music in the Church**, University of Toronto, Canada  
**Gospel Music in Global Perspective**, Baylor University, USA  
**Interpreting Gospel Music**, Yale University, USA  
**Interpreting Popular Music**, University of Cambridge, UK  
**Turning Points in Church Music**, Baylor University, USA

### Undergraduate Courses

**Gospel Music in Global Perspective**, Baylor University, USA  
**Instruments in the Church**, Baylor University, USA  
**Interpreting Gospel Music**, Cambridge University, UK  
**Introduction to Music**, Rutgers University, Middle Tennessee State University, USA  
**Introduction to World Music**, University of Pennsylvania, USA  
**Music of Africa**, University of Pennsylvania, USA  
**Performance and Performativity**, McMaster University, Canada  
**Popular Music and Globalization**, Cambridge University, UK

**Popular Music History**, Trevecca Nazarene University, US, Cambridge University, UK  
**Religion and Popular Music**, Cambridge University, UK  
**Song of the Church**, Baylor University, USA

## **PROFESSIONAL SERVICE**

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### **International**

- 2021- Co-organizer and Committee Member  
2023 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2019-22 Co-Organizer, 2022 Calvin Summer Seminar "Power, Participation, and Access within Congregational Worship Music," Calvin Institute of Christian Worship  
Grand Rapids, MI, USA (*postponed to 2022 due to COVID-19*)
- 2020-21 Co-organizer and Committee Member  
2021 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford (*held online*)
- 2018-19 Co-organizer and Programme Committee Chair  
2019 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2016-17 Co-organizer and Programme Committee Chair  
2017 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2014-15 Co-organizer and Programme Committee Chair  
2015 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2012-13 Co-organizer and Programme Committee Chair  
2013 Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford
- 2012-13 Research Ethics Workgroup co-chair, British Forum for Ethnomusicology
- 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

### **National**

- 2020-22 Chapter Coordinator, Society for Ethnomusicology  
(*2-year renewable term, appointed by the governing Board of the Society*)
- 2019-20 Local arrangements committee member, 2020 Annual Meeting of the Society for Christian Scholarship in Music, Baylor University

- 2018-21 Council Member (3-year-term, elected), National Council, Society for Ethnomusicology
- 2017-20 Mentor, Gender and Sexuality Task Force, Society for Ethnomusicology
- 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
- 2013-15 President, 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
- 2012-13 Program Committee Member, Forum on Music and Christian Scholarship Annual Conference at the Yale Institute of Sacred Music in February 2013
- 2009-13 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

### **University**

#### *Baylor University*

- 2022- Member, Baylor School of Music NASM Accreditation Committee
- 2021- Committee Chair and Lead Author, Baylor School of Music *International Connections Self-Study Report*
- 2021- Member, Baylor COIL (Collaborative Online International Learning) Subcommittee
- 2020-21 Convener, Ethics in the Professions Working Group, Baylor Ethics Initiative
- 2020- Member, ACE Internationalization Steering Committee, Baylor University (*one of 12 committee members selected from across the university*)

- 2020- Member, Baylor Chapel Advisory Committee
- 2019- Member, Baylor Ethics Initiative, Ethics in the Professions Working Group
- 2019- Member, Baylor Digital Humanities Initiative
- 2019- Graduate Program Director, Church Music Program, Baylor University
- 2019- Mentor, Women in the Academy Mentorship Program, Baylor University
- 2018-20 Illuminate Steering Committee, Baylor University (*one of twelve committee members selected from a pool of 140 faculty nominated*)
- 2016 - Program Committee, Pruitt Symposium on Black Sacred Music, Baylor University
- 2015-19 Academic Division Lyceum Planning Committee, School of Music, Baylor University
- University of Cambridge*
- 2013-14 Examiner, Part IB (second-year) Exam Board, University of Cambridge
- 2013-14 Program Committee Member, Creativity, Circulation, and Copyright Conference, University of Cambridge
- 2012 “Beginner blues piano” – volunteer teaching with CAMEO (Cambridge Music Education Outreach Group) for the 2012 Cambridge University *Festival of Ideas*
- 2012-13 “Why Study Popular Music?” Lecture given to high school students at Cambridge University Faculty of Music Outreach Events, March 2012 and February 2013
- 2012-13 Examiner, Part II (third-year) Exam Board, University of Cambridge
- 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
- University of Pennsylvania*
- 2005-06 Co-Chair, Music Department Colloquium Committee, University of Pennsylvania, USA

2003-04 Member, Penn Humanities Forum Planning Committee, University of Pennsylvania, USA

### **Editorial Board Service**

- 2021 - Editorial Advisory Board, *The Cambridge History of Christian Sacred Music from 1500 to the Present*
- 2020 - Editorial Committee Member, *Yale Journal of Music and Religion*
- 2020 - Peer Review Board, *Doxology: A Journal of Worship*, Order of Saint Luke (Methodist) Publishing
- 2020 - Peer Review Board, *Veritas: Jurnal Teologi Dan Pelayanan* (Indonesian Theological Studies journal), published by *Sekolah Tinggi Teologi SAAT* (Southeast Asian Bible Seminary)
- 2018 - Editorial Advisory Board Member, *Worship Foundations Book Series* (Baker Academic)
- 2012 - Editorial Advisory Board Member, *Bloomsbury Studies in Religion and Popular Music Book Series* (Bloomsbury Academic)

### **Peer Review**

#### *Academic Journals*

*British Forum for Ethnomusicology*  
*Ethnomusicology*  
*Fides et Historia*  
*Material Religion*  
*Pneuma: The Journal of Pentecostal Studies*  
*Religion and Society*  
*Reviews in Religion and Theology*  
*Yale Journal of Music and Religion*  
*Journal of Church Music & Worship (Nigeria)*

#### *Book Publishers*

Cambridge University Press  
Oxford University Press  
Ashgate Press  
Bloomsbury Academic  
Routledge Press  
Baker Academic  
University of Rochester Press

#### *Grants*

National Endowment for the Humanities Summer Stipend Program, Washington, D.C., USA  
The Israel Science Foundation Research Grant Program, Jerusalem

Dutch Research Council (NWO, Dutch: *Nederlandse Organisatie voor Wetenschappelijk Onderzoek*) VIDI grant scheme, Utrecht, Netherlands

## COMMUNITY INVOLVEMENT

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- 2019- Music Liturgist, Holy Spirit Episcopal Church, Waco, TX
- 2021-22 Interim Music Coordinator, Holy Spirit Episcopal Church, Waco, TX
- 2019-22 Choir Director, Holy Spirit Episcopal Church, Waco, TX
- 2018- Liturgical Commission Committee Member, Episcopal Diocese of Texas
- 2018 Adult Spiritual Formation teacher, Holy Spirit Episcopal Church, Waco, TX
- 2018- Pianist and vocalist, Holy Spirit Episcopal Church, Waco, TX
- 2016- Children's Sunday School teacher, Holy Spirit Episcopal Church, Waco, TX
- 2015 Piano accompanist (occasional), Marquand Chapel, Yale Divinity School, New Haven, CT
- 2014-18 Choir accompanist, Church of the Holy Spirit, Waco, TX
- 2013-14 Member of *Chela*, The Cambridge Georgian Choir
- 2013-14 Choir member, All Saints Cottenham Village Choir, Cottenham, UK
- 2012-13 Choir member, Cambridge Graduate Choir (Wren Choir), Cambridge, UK
- 2011-12 Choir member, Wolfson College Choir, University of Cambridge, UK
- 2011-12 Member, Cambridge Gamelan Society, University of Cambridge, UK
- 2011-13 Cantor, St. Bene't's Anglican Church, Cambridge, UK
- 2011 Workshop leader, "Choosing Contemporary Worship Songs for Your Church" at the Refresh Continuing Education Conference, Wycliffe College, University of Toronto, Canada
- 2009-11 Worship Team Director, pianist, and vocalist for 25-person mixed professional and volunteer vocal/instrumental ensemble, St. John's Anglican Church, Toronto, Canada
- 2009-11 Pianist/organist, and Director of Music, Wycliffe College Morning Prayer Service, University of Toronto, Canada
- 2008-09 Choir member and fill-in conductor, 16-member auditioned Chamber Singers choir, St. Bartholomew's Episcopal Church, Nashville, USA



- 2006-09 Vocalist, pianist, accompanist, choir member, and fill-in conductor for 30-person volunteer choir and instrumental ensemble, St. Bartholomew's Episcopal Church, Nashville, USA
- 2006-09 Pop keyboardist and background vocalist for hire (1970s-80s cover bands, an R.E.M. tribute band, small recording projects, etc.), Nashville, USA
- 2005-06 Co-director of contemporary popular music ensemble with 10 volunteers  
Nassau Christian Center, Princeton, USA

## MUSICAL ARRANGING AND SONGWRITING

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- 2015 Congregational songs "Where Is Thy Sting?" and "I Weave Into My Life" selected for inclusion in Marquand Chapel services, Yale Divinity School, New Haven, CT
- 2011 *Psalms, Hymns and Songs of the Spirit*, self-produced album of psalm settings, original songs, and hymn re-tunes (piano and vocals)
- 2008 *Silent Night*, self-produced album of Christmas song arrangements for piano
- 2009- Composed 10 psalm-based songs, 7 original songs, 5 service music liturgical settings (*Nunc Dimittis*, *Agnus Dei*, *Memorial Acclamation*, etc.), and new tunes for 18 hymn texts

## AFFILIATIONS AND MEMBERSHIPS

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Society for Ethnomusicology, [www.ethnomusicology.org](http://www.ethnomusicology.org)  
American Academy of Religion, [www.aarweb.org](http://www.aarweb.org)  
Hymn Society of the United States and Canada, [www.thehymnsociety.org](http://www.thehymnsociety.org)  
North American British Music Studies Association, [www.nabmsa.org](http://www.nabmsa.org)  
British Forum for Ethnomusicology, [www.bfe.org.uk](http://www.bfe.org.uk)  
International Association for the Study of Popular Music, [www.iaspm.net](http://www.iaspm.net)  
Network for New Media, Religion and Digital Culture Studies, [digitalreligion.tamu.edu](http://digitalreligion.tamu.edu)

## OTHER SKILLS AND QUALIFICATIONS

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- **Professional Development:**
  - Spring 2023 - Jumpstart Monograph Planning Program (online)
  - Fall 2021 and Spring 2022 - Playing Big Facilitators Training (6-month leadership training program for women in mentoring roles, online)
  - Fall 2021 - Advanced Rapid Qualitative Data Analysis, Rapid Research Evaluation and Appraisal Lab (RREAL), University College London (online)
  - Fall 2021 - Introduction to Rapid Ethnography, Rapid Research Evaluation and Appraisal Lab (RREAL), University College London (online)
  - Fall 2021 - Introduction to Rapid Qualitative Research, Rapid Research Evaluation and Appraisal Lab (RREAL), University College London (online)
  - Fall 2020 - Elevate Program (6-month professional development program for tenured women, online)
  - Spring 2019 - Baylor Libraries Data Scholar Certificate Program Completed
  - Spring 2019 - Graduate Program Director Orientation and Training
  - Spring 2019 - Text Analysis I: Introduction to Voyant, Baylor Libraries Data Scholar Program
  - Spring 2019 - NVivo II: Transcripts and Social Media, Baylor Libraries Data Scholar Program
  - Spring 2019 - NVivo I: Coding Documents & Surveys, Baylor Libraries Data Scholar Program

- Spring 2019 - Introduction to Demographic Data, Baylor Libraries Data Scholar Program
  - Spring 2019 - Research Data Management, Baylor Libraries Data Scholar Program
  - Summer 2018 - Summer Faculty Institute, Academy for Teaching and Learning, Baylor University (*5-week university-wide professional development program for faculty; highly competitive*)
  - Spring 2018 - Arts & Humanities Grant-Writing Workshop, (*day-long training seminar*), Office of the Vice Provost of Research, Baylor University
  - Spring 2018 - Faculty Fellow Oral History Training, Institute of Oral History, Baylor University
  - Spring 2018 - "Planning and Writing Successful Grant Proposals" (*day-long training seminar*), Office of the Vice Provost of Research, Baylor University
  - Fall 2017 - Rising Star Funding Workshop, Office of the Vice Provost of Research, Baylor University
  - Fall 2017 - "Difficult Conversations with Graduate Students" Workshop, Graduate School, Baylor University
  - Fall 2017 - "Chairing the Dissertation or Thesis" Workshop, Graduate School, Baylor University
  - Fall 2015 - "Crafting a Compelling Book Proposal: The Introduction," Baylor University Press and Academy for Teaching and Learning seminar, Baylor University
  - Fall 2015 - "Engaging Students in Active Learning," Academy for Teaching and Learning seminar, Baylor University
  - Summer 2015 - "Course Makeover Workshop," Academy for Teaching and Learning 4-day workshop, Baylor University
  - Fall 2014 - "The Tenure Track for New Faculty," Academy for Teaching and Learning seminar, Baylor University
  - Spring 2014 - "Communicating Assertively Workshop," Personal and Professional Development Seminar, University of Cambridge
  - Spring 2013 - Digital Event Management Workshop, Centre for Research in the Arts, Social Sciences, and Humanities, University of Cambridge
  - Spring 2013 - Supervising Undergraduates More Effectively, Personal and Professional Development Seminar, University of Cambridge
  - Spring 2013 - Making Contacts and Making Your Contacts Work for You, Personal and Professional Development Seminar, University of Cambridge
  - Spring 2013 - Planning and Developing a Research Project, Personal and Professional Development Seminar, University of Cambridge
  - Fall 2012 - Grantsmanship in the Arts, Humanities and Social Sciences, University of Cambridge Research Workshop
  - Spring 2012 - HERA Research Grant Funding Scheme Session, University of Cambridge School of Arts and Humanities Research Workshop
  - Spring 2012 - Social Media Ethics Workshop participant, Cambridge University Digital Humanities Network
  - Spring 2012 - Supervising Graduate Students, University of Cambridge Personal and Professional Development Seminar
  - Fall 2011 - New Undergraduate Tutor Training, Faculty of Music, University of Cambridge
  - Fall 2011 - Curriculum Vitae and Job Applications Workshop, Cambridge University Careers Services
- **Language Proficiency:** unaided reading knowledge of and elementary speaking ability in Spanish; previous study of German, French, and biblical Greek
  - **Digital Technology:** experience with several different online courseware systems; previous study of html code and with developing interactive, multimedia curriculum; many years' experience using collaborative research applications and networking platforms; basic

knowledge of text data mining applications (e.g., Voyant, NVivo) and data visualization applications (e.g., Tableau, Microsoft PowerBI)

- **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:** many years' experience accompanying individual vocalists and instrumentalists (classical and popular), small vocal and instrumental ensembles (classical and popular), 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 styles