

JAMES REVELL CARR III, Ph.D.

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EDUCATION

Ph.D. in Music: Ethnomusicology, University of California, Santa Barbara. Dec. 2006.
Dissertation title – **In the Wake of John Kanaka: Musical Interactions Between Euro-American Sailors and Pacific Islanders, 1600-1900.**

M.A. in Interdisciplinary Studies: Folklore, University of Oregon. June 1998.
Thesis Title: **Disaster Songs: A Continuing Tradition in American Folksong.**

B.A. in Creative Writing, Hamilton College, Clinton, N.Y. May 1990.

CURRENT POSITION

2017-Present— Assistant Professor of Ethnomusicology, and Director of the John Jacob Niles Center for American Music. College of Fine Arts, University of Kentucky

BOOKS AND ARTICLES

“That evening our men daunced with the Indians’: Musical Trade and Cultural Commerce in the Early-industrial Pacific,” in *The Oxford Handbook of Economic Ethnomusicology*, Anna Morcom, ed. (forthcoming)

“Ballads,” “Reception,” and “Work Songs,” in *SAGE International Encyclopedia of Music and Culture*, Janet Sturman, ed. (2019)

Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels. Music in American Life. Urbana-Champaign: University of Illinois Press (2014). [Co-recipient of the Society for Ethnomusicology’s **Alan Merriam Prize** for Outstanding Monograph, 2014-15.]

“An Harmlesse Dittie’: Ballad Music and its Sources” and “To be Sung in Merry Pastime’: Recording the Pepys Ballads,” in *Broadside Ballads from the Pepys Collection: A Selection of Texts, Approaches, & Recordings*, Patricia Fumerton, ed. Tempe, AZ: Arizona Center for Medieval & Renaissance Texts and Studies. 2012.

“Shakedown Street: A Benjaminian Approach to the Grateful Dead” in *Reading the Grateful Dead: A Critical Survey*, Nicholas Meriwether, ed. Lanham, MD: Scarecrow Press. 2012.

Invited Article – “Disaster Songs from Street Tunes to YouTube.” *Natural Hazards Observer*. Natural Hazards Center, University of Colorado Boulder. Vol. 36, No. 5. May 2012.

BOOKS AND ARTICLES, continued

- “Where All the Pages Are My Days’: Metacantic Moments and the Power of the Lyric in Dead Head Experience.” *The Grateful Dead in Concert: Essays on Live Improvisation*, James Tuedio and Stanley Spector, eds. Jefferson, NC: McFarland Press. 2010.
- “Dance and Drama, Maritime.” *The Oxford Encyclopedia of Maritime History*. John B. Hattendorf, ed. New York: Oxford University Press. I: 547-551. 2007.
- “Black Muddy River: The Grateful Dead in the Continuum of American Folk Music,” in *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, Nicholas Meriwether, ed. Cambridge: Cambridge Scholars Press. 2007.
- “We Never Will Forget: Disaster in American Folk Song from the nineteenth century to September 11.” *Voices: The Journal of New York Folklore*. Vol. 30, No. 3-4, Fall/Winter 2004.
- “Rock and the Global Scene” and Listening Analysis, “Javanese Gamelan—Patalon,” in *The Enjoyment of Music, 9th and 10th Editions*, Joseph Machlis and Kristine Forney, eds. New York: W.W. Norton & Co. 2002, 2007.
- “Deadhead Narratives of the Supernatural: a Folkloristic Approach” in *Perspectives on the Grateful Dead: Critical Writings*. Robert Wiener, ed. Greenwich: Greenwood. 1999.

REVIEWS

- Recording Review – *Outward Bound: Songs from the James Madison Carpenter Collection*. (by Bob Walser). *Yearbook for Traditional Music*. 47 (2015).
- Book Review – *Island Queens and Mission Wives: How Gender and Empire Remade Hawai‘i’s Pacific World*. (by Jennifer Thigpen). *American Historical Review*. 120, no. 4 (2015).
- Book Review – *Aloha America: Hula circuits through the U.S. empire* (by Adria Imada). *Journal of Colonialism and Colonial History*. 15, no. 2 (2014).
- Book Review – “*Songs of Protest, Songs of Love: Popular Ballads in Eighteenth Century Britain*” (by Robin Ganey). *Journal of British Studies*. Vol. 50, No. 3. July 2011.
- Recording Review – “New Sea Chantey Compilations on Compact Disc.” *Journal of American Folklore*. Vol. 122, No. 484. 197-210. Spring 2009.
- Book Review – “*Staging Tourism: Bodies on Display from Waikiki to Sea World*” (by Jane C. Desmond). *Journal of American Folklore*. Vol. 117, No. 463. 110. Winter 2004.
- Book Review – “*Deadhead Social Science*” (Adams and Sardiello, eds.). *Journal of American Folklore*. 114: 454. 497. 2001.

INVITED LECTURES AND PRESENTATIONS

- Panelist – “‘What’s Past is Prologue’: The Past, Present, and Future of Sea Music Research.” **40th Annual Music of the Sea Symposium**, Mystic Seaport Museum, Mystic, CT. June 2019.
- “‘That evening our men daunced with the Indians’: Sailors and Musical Commerce in the late 18th- and early 19th-century Pacific.” **40th Annual Music of the Sea Symposium**, Mystic Seaport Museum, Mystic, CT. June 2019.
- Panelist – “Musical Influences on the Grateful Dead.” *UNCG Dead Scholars Unite! A Day of Scholarly Presentations on the Grateful Dead and Deadheads*. **University of North Carolina at Greensboro**, April 2019.
- “‘Hale Diabolo’: The Royal Hawaiian Theatre and Cultural Politics in Late-nineteenth century Honolulu.” The Ethnomusicology Association at **University of Hawai‘i at Manoa** “Words on Music” Speaker Series, March 2019.
- “‘In Search of John Kanaka’: Researching the Music of Hawaiian Seamen aboard American Ships in the 19th century.” **University of Hawai‘i at Manoa** Ethnomusicology Forum, March 2019.
- Panelist – “‘It Just Keeps Rollin’ Along’: A Dialogue on *Show Boat*, Race, and American Society” **Singletary Center for the Arts**, University of Kentucky, March 2018.
- “Social Protest and the Disaster Ballad” *Sounding Protest: Reflecting on Social Justice in Music*, **John Jacob Niles Gallery**, University of Kentucky, October 2017
- “‘Come Rock and Roll Me Over’: Sea Chanteys and the Pre-history of Rock” *Novel Sounds: American Fiction in the Age of Rock and Roll*. **National Humanities Center**, Triangle Park, NC, Oct. 2016.
- “American Music in the Kingdom of Hawai‘i, 1793-1893.” **College of William and Mary**, Williamsburg, VA. Music in American Culture Lecture Series. October 2016.
- “Selamoku Hula: Hawaiian Music and Dance at Sea in the Nineteenth Century.” **University of California at Merced**, UC Merced Seminar in the Humanities, September 2016.
- Family Stage and Le Bauer Park Stage presenter, **76th National Folk Festival**, Greensboro, NC. September 2016.
- “The Celebrated Sandwich Island Hula! Hula! Hawaiian Music and Dance in Nineteenth Century California.” **University of California at Davis**, Ethnomusicology Program, April 2016.
- “Hawaiian Music on the American Popular Stage in the Nineteenth Century” **Virginia Wesleyan College**, Department of History, Norfolk, VA. November 2015.
- “Researching *Hawaiian Music in Motion*” **Frank C. Munson Institute for American Maritime Studies**, Mystic Seaport Museum, Mystic, CT. July 2015
- “Hawaiian Music in Nineteenth Century New England” **Stonington History Lecture Series**. The LaGrua Center, Stonington, CT. June 2015.

INVITED LECTURES continued

- “Ethnomusicological Perspectives on Music Education” **National Association for Music Educators Collegiate**, UNCG chapter. September 2014.
- “Folk Music and Inclusive Education.” **NC Folk Day – North Carolina Traditions for North Carolina Teachers**, University of North Carolina at Greensboro. May 2014.
- “Insight” post-show lecture, **Triad Stage** for *Pump Boys and Dinettes*, April 13, 2014
- Invited Keynote Address** – “Atlantic Sounds/Global Sounds: Maritime Interactions and the Genesis of World Music” **Atlantic Sounds: Ships and Sailortowns, International Conference**, University of Liverpool and the Open University, March 2014.
- “Old Time Ensemble Music in the classroom” workshop. **Southeast Honors String Festival and String Teachers Conference**, UNCG. January 2013.
- “Music of the San Francisco Counterculture in the 1960s.” **Alamance Community College Music Club**, Burlington, NC. October 2012.
- “Music in the Age of Recording: From Wax Cylinders to MP3s and Beyond.” **Eastern Music Festival, Lifelong Learning—Road Scholars (Elderhostel) Program**, O. Henry Hotel, Greensboro, NC. July 2012
- “19th Century Sailor Songs of the Transatlantic Trade Routes.” **Atlantic World Research Network lunchtime colloquium**, University of North Carolina Greensboro. Feb. 2012.
- “Old Time Ensemble Music,” Workshop and performance. **Southeast Honors String Festival and String Teachers Conference**, University of North Carolina Greensboro. Jan. 2011.
- “Old Time Music in the Classroom” **North Carolina Music Educators Association Annual Conference**, Winston Salem, NC. November 2010.
- “How Does Music and Film (De)construct Race?” **UNCG Center for Critical Inquiry in the Liberal Arts**, University of North Carolina Greensboro, December 2008.
- “Researching Native Hawaiian Music and Dance in New England.” **Boston Athenaeum Noon Lecture Series**, Boston Athenaeum, Boston, MA. July 2008.
- “Native Hawaiian Music and Dance in New England, 1802-1862.” **Massachusetts Historical Society Brown Bag Series**, Massachusetts Historical Society, Boston, MA. July 2008.“A
- “Self-Reflection, Audience Reception, and Magical Realism in Grateful Dead Lyrics.” **Unbroken Chain: The Grateful Dead In Music, Culture & Memory—A Public Symposium**, University of Massachusetts, Amherst, MA. November 2007.
- Night of Songs: 17th Century British Broadside Ballads and their Tunes.” Lecture and performance. **Straws in the Wind: Ballads and Broadside, 1500-1800**. Early Modern Center, University of California, Santa Barbara. February 2006.

CONFERENCE PRESENTATIONS

- Roundtable Panelist — “Historical Research in Ethnomusicology: New Challenges and Opportunities in the Digital Age” **Society for Ethnomusicology, 64th Annual Meeting**, Bloomington, IN. November 2019.
- “Everyone Plays, Everyone Sings: Old Time String Band Ensembles and the Jam Session as a Pedagogical Model” **College Music Society Annual Meeting**, Louisville, KY. Oct. 2019.
- Campfire Discussion - “Occupying the Conservatory: Vernacular Ensembles within College Music Programs.” **College Music Society Annual Meeting**, Louisville, KY. Oct. 2019.
- “Cosmopolitan Venues and Musical Exoticism in Gold Rush-Era San Francisco” **Society for American Music, 45th Annual Meeting**, New Orleans, LA. March 2019
- Roundtable Panelist — “Teaching Maritime History from the Middle,” **North American Society for Oceanic History Annual Conference**. St. Charles, MO. May 22, 2018.
- “The guy who first set me on fire’: Jerry Garcia, Scotty Stoneman, and the Bluegrass Roots of Psychedelic Rock” **Society for American Music, 43rd Annual Meeting**, Montreal, Canada (read in absentia). March 2017.
- “You’re Afraid of Love’: Disliking the Dead” **Southwest/Texas Popular Culture Association Conference**, Albuquerque, NM. February 2016.
- “Cosmopolitan Venues of The Barbary Coast: Mapping Transnational Music-Making in Gold Rush-Era San Francisco.” **Society for Ethnomusicology, 60th Annual Meeting**, Austin, TX. December 2015.
- Roundtable Panelist and Chair – “Excavating the Subaltern Past: Theory and Methodology in Historical Ethnomusicology.” **Society for Ethnomusicology, 59th Annual Meeting**, Pittsburgh, PA. November 2014.
- “He looks just like a girl’: Historical Authenticity and Gender Transgression in the Sea Music Revival.” **Society for Ethnomusicology, 58th Annual Meeting**, Indianapolis, IN. November 2013.
- “Crossroads of the Pacific: Musical Fusions in 19th century Honolulu.” **Society for Ethnomusicology Southeast and Caribbean Section Meeting**, Atlanta GA. Mar. 2013.
- “*The Death of Captain Cook*: Native Hawaiians and their Simulacra in a late-18th century Pantomime.” **Joint Conference of Society for Ethnomusicology, American Musicological Society and Society for Music Theory**, New Orleans, LA. Nov. 2012.
- “He Boatsteerer no hoi au no luna o *Reindeer*’ (‘I am the boatsteerer aboard the *Reindeer*’): Songs and Ballads of Hawaiian Whalers in the nineteenth century.” **33rd Annual Music of the Sea Symposium**, Mystic Seaport Museum, Mystic, CT. June 2012.
- “Sailors’ Journals and 19th century Pop Music: Ethnohistorical Musicology in the Archival Field.” **Society for American Music 38th Annual Meeting**, Charlotte, NC. March 2012.

CONFERENCE PRESENTATIONS, continued

- “I Saw the Island of America’: U.S. Whalers’ Songs in the Emergence of Hawaiian Popular Music.”
Society for Ethnomusicology 56th Annual Meeting, Philadelphia, PA. Nov. 2011.
- “A Clear Voice, Strong Lungs and Much Practice’: Vocal Interpretation of Gender and History in the Sea Music Revival.” **International Council for Traditional Music, 41st World Conference**, Memorial University, St. John’s, Newfoundland. July 2011.
- “Public Memory and the Digitization of the Disaster Song.” Panel Chair —“Negotiations of Legacy” **The ART of Public Memory conference**, UNC Greensboro. April 2011.
- “Social Action and the Globalization of the Disaster Song.” **Society For Ethnomusicology 55th Annual Meeting**, Los Angeles, CA. November 2010.
- “The Music and Dance of Hawaiian Whalers in the nineteenth century.” **35th Annual Whaling History Symposium**, New Bedford (MA) Whaling Museum. October 2010.
- “Rolling Down to Old Maui’: Nineteenth Century Whaling Ballads from Hawai‘i.” **40th International Ballad Conference of the Kommission für Volksdichtung**, Meertens Institute and The Maritime Institute, Terschelling, Netherlands. July 2010.
- “The Celebrated Sandwich Island Hula! Charles Derby and the California Hula Tour of 1862.” **Society for American Music 36th Annual Meeting**, Ottawa, ON. March 2010.
- “Are You Kind?’ The Grateful Dead Folktale as Motif and Metaphor in the Deadhead Subculture.” **Southwest/Texas Popular Culture Association Conference**, Albuquerque, NM. February 2009.
- “Mariners, Minstrels and Missionaries: Popular Music and Politics in 19th century Honolulu.” **Society for American Music 34th Annual Conference**, San Antonio, TX. Feb. 2008.
- “I never heard anything like it’: Scotty Stoneman and the Bluegrass Roots of Jerry Garcia’s Improvisational Approach.” **SW/TX Popular Culture Association**, Albuquerque, NM. Feb. 2008.
- “Sailors’ Journals and Ethnohistorical Methodology: The Past as Ethnomusicological ‘Field.’” **Society for Ethnomusicology 52nd Annual Meeting**, Columbus, OH. October 2007.
- “Native Hawaiian Performance in the ‘House of the Devil’: The Forgotten History of Minstrelsy in 19th century Honolulu.” **EMPlive Symposium on Popular Music and Culture**, Seattle, WA. April 2007.
- “Native Hawaiian Performance and its Reception in California, 1792-1862.” **Society for Ethnomusicology 51st Annual Meeting**, Honolulu, HI. November 2006.
- “The Cruel Men Were All to Blame:’ Shaming White Collar Criminals in American Disaster Ballads.” **EMPlive Symposium on Popular Music & Culture**, Seattle. April 2006.

CONFERENCE PRESENTATIONS, continued

- “Minstrelsy and Mimesis at the Royal Hawaiian Theatre: African-American Music and its Simulacra in nineteenth century Honolulu.” **Society for Ethnomusicology 50th Annual Meeting**, Atlanta, GA. November 2005.
- “Authenticity and Mimesis in nineteenth century Theater: Performing Hawaiians and Performing Hawaiian-ness on the American Popular Stage.” **American Studies Association Annual Meeting**, Washington D.C. November 2005.
- “Musical Interactions Between Euro-American Whalers and Hawaiians at Sea and Ashore in the Nineteenth century.” **30th Annual Whaling History Symposium**, New Bedford Whaling Museum, October 2005.
- “Ethnomimesis and Authenticity on the American Popular Stage: Performing Hawaiians and Musical Exotica in the 19th century.” **EMPlive Symposium on Popular Music and Culture**, Seattle, WA. April 2005.
- “Mariners, Minstrelsy and Mimesis at the Royal Hawaiian Theatre: The Rise of Popular Music in 19th century Honolulu.” **Society for Ethnomusicology, Southern California Chapter Annual Meeting**, Asuza, CA. February 2005.
- “Musical Interactions Between Euro-American Whalers and Pacific Islanders at Sea and Ashore in the 19th century.” **Maritime Archaeology and History of the Hawaiian Islands Annual Symposium**, Honolulu, HI. February 2005.
- “The Fields Are Full of Dancing: Intimacy, Interaction & Introspection in Deadhead Dance.” **Southwest/Texas Popular Culture Association Conference**, Albuquerque, NM. February 2005.
- “Global Pop in the 19th century: Transnational Music Making Aboard American Whaling Ships in the Pacific.” **Society for Ethnomusicology 49th Annual Meeting**, Tucson, AR. Nov. 2004.
- “In the Wake of *John Kanaka*: Musical Encounters Between American Whalers and Polynesians.” **25th Annual Music of the Sea Symposium**, Mystic Seaport Museum, Mystic, CT. June 2004.
- “That Old Time X-Factor: Contra Dance, Community, and Transcendence.” **Southwest/Texas Popular Culture Association Annual Conference**, San Antonio, TX. April 2004.
- “Global Pop in the 19th century: Multicultural Music Making Aboard the Whaler *Lucy Ann*.” **Interdisciplinary Studies in Popular Music Conference**, UCSB. January 2004.
- “Shakedown Street: A Benjaminian Approach to the Music of the Grateful Dead.” **Southwest/Texas Popular Culture Association Conference**, Albuquerque, NM. February 2003.
- “Covered in Ashes and Dust: Elegy and Communitas in the American Disaster Song Tradition.” **Society for Ethnomusicology 47th Annual Meeting**, Estes Park, CO. October 2002.
- “Music in U.S. National Parks: Conservation or Commoditization?” **Society for Ethnomusicology, Southern California Chapter Annual Meeting**, Claremont, CA. February 2002.

CONFERENCE PRESENTATIONS, continued

- “The Golden Road: Tourism, Pilgrimage, and the Grateful Dead.” **Southwest/Texas Popular Culture Association Annual Conference**, Albuquerque, NM. Feb. 2002.
- “Interpreted Authenticity: Sea Chanteys in American Museums.” **Society for Ethnomusicology 46th Annual Meeting**, Detroit, MI. October 2001.
- “Subjective Fieldwork: Dilemmas and Possibilities in Feminist Ethnomusicology.” **International Council for Traditional Music 36th Conference**, Rio de Janeiro, Brazil. July 2001.
- “Listen To the River: The Grateful Dead in the Continuum of American Folk Music.” **Southwest/Texas Pop Culture Association Conference**, Albuquerque, NM. Mar. 2001.
- “The Sea Chantey Sing-Along: A Folk Music Subculture in the San Francisco Bay Area.” **Society for Ethnomusicology, Southern California Chapter Annual Meeting**, Santa Barbara, CA. Feb. 2001.
- “Listening For the Secret: Improvisation and Interpretation in Grateful Dead Performances.” **Society for Ethnomusicology, Southern California Chapter Annual Meeting**, San Diego, CA. February 2000.
- “Drum Circles: Participatory Music Making and the Deadhead Aesthetic.” **Southwest/Texas Popular Culture Association Annual Conference**, Albuquerque, NM. Feb. 2000.
- “Deadhead Narratives of the Supernatural: A Folkloristic Approach.” **Southwest/Texas Popular Culture Association Annual Conference**, Albuquerque, NM. Feb. 1999.
- “Mighty Mount Saint Helens: Gender and Metaphor in Disaster Songs.” **American Folklore Society Annual Meeting**, Portland, OR. October 1998.
- “Deadhead Folktales of the Supernatural.” **California Folklore Society Annual Meeting**, Santa Barbara, CA. February 1997.

CONFERENCE PANELS CHAIRED

- “History, Music, and Memory” **Society for Ethnomusicology, 63rd Annual Meeting**, Albuquerque, NM. November 2018.
- “Revivals” **Society for Ethnomusicology, 61st Annual Meeting**, Washington, DC. Nov. 2016.
- “Local Ports/Global Currents: The Legacy of Whalers’ Music from the 19th century to the Present.” **Society for Ethnomusicology 56th Annual Meeting**, Philadelphia, PA. Nov. 2011.
- “Techniques of Vocal Authenticity and the Embodiment of Culture.” **International Council for Traditional Music, 41st World Conference**, Memorial University, St. John’s, Newfoundland. July 2011.

CONFERENCE PANELS CHAIRED, continued

- Panel Chair —“Negotiations of Legacy” **The ART of Public Memory, an international, interdisciplinary conference**, University of North Carolina Greensboro. April 2011.
- “American Music and Identity.” **Society for Ethnomusicology Southeast and Caribbean Section Annual Meeting**, Florida Atlantic University, Boca Raton, FL. March 2010.
- Troubling Icons.” **Feminist Theory and Music 10: Improvising and Galvanizing**, University of North Carolina at Greensboro. May 2009.
- “Political, Aesthetic, and Socio-Cultural ‘Realities.’” **Society for Ethnomusicology, Southeast and Caribbean Section Annual Meeting**, UNC Greensboro, March 2009.
- “The Grateful Dead Folktale in Scholarship and Fiction.” **Southwest/Texas Popular Culture Association Conference**, Albuquerque, NM. February 2009.
- “From Influence to Practice: The Performance of the Dead.” **Southwest/Texas Popular Culture Association**, Albuquerque, NM. Feb. 2008.
- “If My Words Did Glow: Myth and Incantation in the Lyrics of Robert Hunter, John Barlow and Bobby Petersen.” **Unbroken Chain: The Grateful Dead In Music, Culture & Memory—A Public Symposium**, University of Massachusetts, Amherst, MA. November 2007.

AWARDS, FELLOWSHIPS, AND GRANTS

- 2019— **NEH Humanities Collections and References Resources Pilot Grant**, “Sounding Spirit: Hymnal Digitization Project”, Emory Digital Humanities Center.
- 2018— **Best New DJ, WRFL-FM, Lexington (88.1)**
- 2015— **Co-recipient of the Alan Merriam Prize** for Outstanding English-language monograph in the field of ethnomusicology, Society for Ethnomusicology.
- 2014— **Voyager, 38th Voyage of the whaling ship Charles W. Morgan**, Mystic Seaport Museum, Mystic, CT.
- 2013— **American Musicological Society Publication Subvention Award**, supported by the AMS 75 Publication Award for Younger Scholars endowment.
- 2013— **Faculty Publication Subvention Award**, UNC Greensboro
- 2009— **Summer Excellence Grant**. University of North Carolina at Greensboro
- 2008— **New Faculty Grant**. University of North Carolina at Greensboro
Research Fellowship. New England Regional Fellowship Consortium
Finalist, Wiley Housewright Dissertation Award. Society for American Music
North Carolina Humanities Council. Grant funding for NC Music Fest: A Celebration of North Carolina Vocal Traditions
- 2005— **Graduate Division Dissertation Fellowship**. UC Santa Barbara
Interdisciplinary Humanities Center Pre-doctoral Fellowship. UCSB
- 2004— **Phillips Library Research Fellowship**. Peabody Essex Museum, Salem, MA.
- 2003— **Research Fellowship, Brown University**, John Nicholas Brown Center for the Study of American Civilization,
Graduate Humanities Research Assistantship. UC Santa Barbara.
- 2000— **Excellence in Ethnomusicology Graduate Scholarship**. UC Santa Barbara.
Dean’s Fellowship. UC Santa Barbara.

ACADEMIC and COMMUNITY SERVICE

- 2019-present **Advisory Board**, Sounding Spirit Hymnal Digitization Project, NEH pilot Grant, Emory University.
- 2019-2020 **Local Arrangements Committee**, Appalachian Studies Association Annual Meeting, Lexington, KY. 2020
- 2019-2022 **Anne Dhu McLucas Fellowship Committee**, Society for American Music.
- 2018-2019 **Search Committee**, Lecturer in Music Business and New Media, University of Kentucky School of Music
- 2018—present **Appalachian Studies Advisory Committee**, University of Kentucky
- 2018— **Program Committee**, Society for Ethnomusicology Annual Meeting 2018
- 2017— **Program Committee**, Music of the Sea Symposium 2017, Mystic Seaport Museum, Mystic, CT.
- 2014-2018— **Chair, Historical Ethnomusicology Section**, Society for Ethnomusicology
- 2016— **Alan Merriam Prize Committee**, Society for Ethnomusicology
- 2016-2017— **UNCG Faculty Senate**, School of Music senator
BA Task Force, UNCG College of Visual and Performing Arts
Undergraduate Curriculum Committee, UNCG College of Visual & Performing Arts
Program Committee, National Folk Festival, National Council for Traditional Arts, Greensboro, NC
- 2015— **Music Theory/Ethnomusicology Search Committee**, UNCG Department of Music Studies
Judge, Annual Songwriting Competition, Fine Arts Festival Association of Rockingham County,
- 2013-2016— **Director of Undergraduate Studies** UNCG Dept. of Music Studies
Secretary, Curriculum Committee, UNCG School of Music, Theatre & Dance
- 2012-2014— **Acting Musicology/Ethnomusicology Area Coordinator**, UNCG Department of Music Studies
NEH Summer Stipend Committee, UNCG Office of Sponsored Programs
Recruitment & Retention Committee, UNCG School of Music, Theatre & Dance
- 2012— **38th Voyage of the *Charles W. Morgan*, Humanities Scholars' Charrette**, Mystic Seaport Museum, Mystic, CT.
- 2011-2016— **Board of Advisors** Society for Ethnomusicology, SE and Caribbean Chapter
- 2007-2015— **Steering Committee—Center for Creative Writing and the Arts** University of North Carolina Greensboro.
- 2010— **President**, Society for Ethnomusicology, Southeast and Caribbean Chapter
Program Committee Chair, Society for Ethnomusicology, SE and Caribbean Chapter Meeting, Florida Atlantic University, Boca Raton, FL.
- 2009-2010— **Secretary, Dean's Faculty Advisory Board** School of Music, University of North Carolina Greensboro
- 2009— **Vice-President**, Society for Ethnomusicology, Southeast and Caribbean Chapter
Local Arrangements Co-chair, Society for Ethnomusicology, Southeast and Caribbean Chapter Annual Meeting, University of North Carolina Greensboro
- 2008-2009— **Dean's Faculty Advisory Board**, School of Music, UNCG
Faculty Search Committee, Department of Dance, University of North Carolina Greensboro.

PRIOR PROFESSIONAL EXPERIENCE

- 2013-2017— **Associate Professor, Ethnomusicology**, School of Music, University of North Carolina at Greensboro.
- 2007-2013— **Assistant Professor, Ethnomusicology**, School of Music, University of North Carolina at Greensboro.
- 2005-2007— **Instructor and Music Specialist**, English Broadside Ballad Archive, Early Modern Center, Dept. of English, University of California, Santa Barbara.
- 2005-2007— **Library Accessions Assistant (Ed Kahn Collection)**, Music Library, University of California Santa Barbara
- 2001-2003— **Teaching Associate**, Dept. of Music, University of California, Santa Barbara.
- 2001— **Education Consultant**, Santa Barbara Maritime Museum, Santa Barbara, CA
- 2000— **Writer**, *American History and Life*, ABC-CLIO, Santa Barbara, CA.
- 1999-2000— **Exhibit curator**, Columbia River Maritime Museum, Astoria, OR.
- 1998-1999— **Folklore Collector, Coastal Region**, Oregon Historical Society, Portland, OR.
- 1996-1998— **Archivist**, Randall Mills Folklore Archive, University of Oregon, Eugene, OR.
- 1994-1996— **Interpretive Specialist and Volunteer Program Coordinator**, San Francisco Maritime National Historical Park, San Francisco, CA.
- 1990-1994— **Interpretive Park Ranger**, San Francisco Maritime National Historical Park.
- 1984-1990— **Interpreter/Demonstration Squad** Mystic Seaport Museum, Mystic, CT.

PEER REVIEWS – Tenure Reviews

- Promotion Review for Dr. Sharon Graf, Southern Illinois State University, 2019
- Renewal Review for Dr. Heather Sparling, Cape Breton University, Sydney, Nova Scotia, Canada, renewal as Tier 2 Canada Research Chair in Musical Traditions. 2018.
- Promotion Review for Dr. C. Kati Szego, Memorial University, St. John's, Newfoundland, Canada, promotion to Full Professor. 2014.

PEER REVIEWS – Books, Articles and Grants

- Anon. Peer Review – “Now it time to bounce back”: New Orleans Bounce Rap, Hurricane Katrina, and a Critique of Resilience” *International Journal of Mass Emergencies and Disasters*. 2018.
- Anon. Peer Review – “A Partisan National Song: The Politics of ‘Hail, Columbia’ Reconsidered,” *Music and Politics*, 2016.
- Anon. Peer Review – “*The Bloody Gardener’s Cruelty*: A Contextual History” *Folklore*, the journal of The Folklore Society (London, England). 2016
- Anon. Peer Review – “Cape Verdeans in the Atlantic: the formation of Kriolu music and dance styles on ship and in port.” *African Music*. 2015.
- Peer reviewer - *Engaging Scottish Audiences in the Formatting and Design of a Critical Edition of the James Madison Carpenter Collection of Traditional Song and Drama*, Bob Walser, editor. 2013.
- Peer Reviewer – *The Ballad in its Imaginary Context: Problems of Ontology and Editing*, by David Atkinson, Open Book Publishers, Cambridge, UK. 2013.
- Peer-Reviewer – “Sight, Sound and Emotion: Deconstructing Disaster Discourses in Music Videos” *International Journal of Disaster Risk Reduction*. 2013
- Grant Review – “Songs of Death and Disasters,” Grant proposal by Dr. Joseph Scanlon, Insight Grants, Social Sciences and Humanities Research Council of Canada. 2011.

Courses Taught

At University of Kentucky

MUS 206: American Music
MUS 222: Creativity and Innovation in Rock Music
MUS 300: History of Jazz
MUS 301: Appalachian Music
MUS 506: American Music–Music of U.S. Port Cities
MUS 507: Music in the Age of Digital Reproduction
MUS 710: Introduction to Ethnomusicology Theory and Methodology

At University of North Carolina Greensboro

ENS 377/677: Old Time Ensemble
MUS 120: Freshman Seminar in Music – “Sound Listening”
MUS 135: Introduction to the Study of Music and Culture
MUS 329: History of Rock
MUS 334: American Music
MUS 343: Music Cultures of the World
MUS 431/631: Selected Topics in Ethnomusicology—Global Popular Music
MUS 431/631: Selected Topics in Ethnomusicology—Movie Musicals and Cultural Politics
MUS 431/631: Selected Topics in Ethnomusicology—Music of Island Cultures
MUS 431/631: Selected Topics in Ethnomusicology—Music of the American South
MUS 431/631: Selected Topics in Ethnomusicology—Music of the Pacific
MUS 431/631: Selected Topics in Ethnomusicology—Oral Traditions in Music
MUS 606: Seminar in Ethnomusicology—Music in the Age of Digital Reproduction
MUS 606: Seminar in Ethnomusicology—Representation of “The Other”
MUS 606: Seminar in Ethnomusicology—Oral Traditions in Music
MUS 606: Seminar in Ethnomusicology—Theory and Methodology in Ethnomusicology
MUS 697: Graduate Level Independent Study

Doctoral Committees

Current – DMA committee for Karen Priscilla Soto Huertas, viola performance. UK
Current – DMA Committee for Richard Robinson, Composition. UK
Current – Ph.D. Committee for Saesha Senger, musicology, UK
Current – Ph.D. Committee for Ellyn Washburne, musicology, UK
Current – Ph.D. Committee for Isaac Maupin, musicology. Co-chair, UK
Current – Ph.D. Committee for Elizabeth Varnado, musicology, UK
Current – Ph.D. Committee for Sunaina Kale, ethnomusicology, UC Santa Barbara
2017 – DMA committee for Heidi Reed, oboe performance. Co-chair. UNCG
 Title–*Reimagining the Duduk: Cross-cultural Borrowing in a Seemingly Borderless World.*
2016 – Ph.D. committee for Christen Blanton Mack, music education, Co-chair. UNCG
 Title–*The Musical Learning and Musical Values of Young Fiddlers In- and Out-of-School.*
2016 – DMA committee for Adam Snow, percussion performance. Co-chair. UNCG
 Title–*The West African Drum Set: Applying Four-Way Interdependence to Mande Rhythm Concepts on the Drum Set.*
2012 – DMA committee for Michael Wood, percussion performance. Co-chair. UNCG
 Title–*The Hammered Dulcimer in the Southern Appalachian Old Time String Band Music of North Carolina, Southwest Virginia, and West Virginia.*
2011 - DMA committee for Boja Kragulj, clarinet performance. Co-chair. UNCG
 Title–*The Turkish Clarinet: Its History, an Exemplification of its practice by Serkan Çağrı.*

Master's Committees

2019 – MA committee for Benjamin Adamo, musicology, UK
2019 – MM committee for Hyeonjeong Kim, voice performance, UK
2017 – MA thesis committee for Sunaina Kale, ethnomusicology, UC Santa Barbara
2017 – MM committee for Shelley Mihm, voice performance, UNCG
2016 – MA thesis committee for Eugenia Conte, ethnomusicology, Wesleyan University
2013 – MM committee for Christina Hart, cello performance, UNCG
2013 – MM committee for Naomi Marcus, percussion performance, UNCG
2012 – MM committee for Sarah Soltau, violin performance, UNCG
2012 – MM committee for Sara Wood, percussion performance, UNCG
2012 – MM committee for Megan Muthersbaugh, piano performance, UNCG
2011 – MM committee for John Walker, clarinet performance, UNCG
2010 – MM committee for Yun Emily Wang, viola performance, UNCG
2009 – MM committee for Nicole Peregrine, viola performance, UNCG
2009 - MA thesis committee for Katie Harvey, Ethnomusicology, Tufts University.
Thesis title–Embalming the Dead: Taping, Trading, and Collecting the Aura of the Grateful Dead.
2009 - MA thesis committee for Sarah Hosman, Department of Sociology, UNCG.
Thesis title–Muslim punk rock in the United States: A social history of the Taqwacores.

RADIO and TELEVISION INTERVIEWS

“An Academic Perspective on the National Folk Festival” **Fox News 8, Greensboro, NC.**
September 2016.
“What to Expect at the National Folk Festival” **Time Warner News ABC 45, Greensboro, NC.**
September 2015.
“Sea Music of the Pacific” *The World of Folk Music, with Cariadne.* **KWMR, West Marin County Public Radio.** Point Reyes/Bolinas, CA. 2004.
“Sea Music” *The Back Porch, with Pete Lovell, KLCC, NPR,* Eugene, OR. 1997.
“Sea Ballads” *Misty Mountain Top, with Leslie, KLCC, NPR,* Eugene, OR. 1997.
“San Francisco’s Sea Chantey Sing-Along.” *Weekend All Things Considered, KQED, National Public Radio,* San Francisco, CA. 1996.

RECORDING CREDITS

Sea Music

“*The Latitude of Hawai‘i*” and other songs of Pacific Whalers: Recordings to accompany *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels.*
Urbana-Champaign: University of Illinois Press (2014)
Musical director and arranger, lead singer, guitar and accordion
<http://www.press.uillinois.edu/books/carr/hawaiianmusic/>
“Rolling Down to Old Maui,” *Lahaina: Waves of Change*, documentary directed by Eddie Kamae. Honolulu, HI: The Hawaiian Legacy Foundation. 2008
Hyde Street Chantey Singers – Sea Songs & Chanteys. National Maritime Museum Association. San Francisco, CA. 1996. Musical director, producer, featured vocals and guitar.
Holdstock & Murphey – San Francisco Shanties & Sea Songs of California’s Gold Rush
San Francisco, CA. March 1996. “Shanty Chorus” vocals.

RECORDING CREDITS, continued

Last Voyage of the C.A. Thayer. Educational video. San Francisco Maritime National Historical Park, 1995. Arranged and performed main theme and background music.

Music from Festival of the Sea. National Maritime Museum Association. San Francisco, CA. 1994. Producer and editor.

17th & 18th Century British Ballads

Broadside Ballads from the Pepys Collection: A Selection of Recordings on CD.

Patricia Fumerton, ed. Tempe, AZ: Arizona Center for Medieval & Renaissance Texts and Studies. 2012. Recording engineer, musical adviser, lead singer

English Broadside Ballad Archive, 1500-1800, UC Santa Barbara, Early Modern Center, Santa Barbara, CA. 2005-2009. Musical Coordinator, Vocal performer, Sound Technician.

<http://ebba.english.ucsb.edu>

American Old Time music

The Zinc Kings – The Zinc Kings. Asheboro, NC. 2011.

Co-producer, guest vocals, harmonica & button accordion.

The Lemon Pickers – Big Brown Barn. Santa Barbara, CA. 2003.

Co-producer, featured vocals, button accordion and Anglo concertina.

Popular Music

Ball Hog – ONE. Santa Barbara, CA. 2006. Lead guitar, lead vocals, songwriter.

PERFORMANCE CREDITS

Sea Music

“Sea Chanteys and Fishermen’s Songs” **Stonington Sounds – Summer Music Festival.**

The LaGrua Center, Stonington, CT. June 2015.

“The Stan Hugill Legacy” and “Chantey Sing Rangers Reunion” **Festival of the Sea, San Francisco Maritime National Historical Park.** San Francisco, CA. September 2014, (also 2006, 2005, 2002, 1998, 1996, 1995, 1994, 1993).

“Nineteenth Century Sailors’ Music of the Pacific,” **The Music Academy of North Carolina and Kisco Senior Living Performance Series,** September 2012.

“Ports of Call” and “International Voices,” **Sea Music Festival, Mystic Seaport Museum,** Mystic, CT. June 2012. (also June 2005)

“Rolling Down to Old Maui” **UNCG Faculty Showcase,** Greensboro, NC. March 2011.

“Music of Sea Disasters,” **Shipwreck Day, Dallas Museum of Art,** Dallas, TX. May 2007.

“Sea Music with the Scrimshaw Crimps” **World Music Noon Concert Series, UC Santa Barbara Multicultural Center,** Santa Barbara, CA. 2003, 1999.

Sea Music Series, Northwest Maritime Center, Seattle, WA. 2003, 1999.

Lark in the Morning World Music Festival, The Cannery, San Francisco, CA. 2002.

Sea Chantey Show, **Northwest Folklife Festival,** Seattle, WA. 2001, 1998.

Folklore Society Stage, **Willamette Valley Folk Festival,** Eugene, OR. 1999, 1998, 1997.

Sea Music Series, **San Francisco Maritime National Historical Park.** San Francisco, CA. 1998.

PERFORMANCE CREDITS, continued

American Old Time Music

Prizes and Awards

Charlie Poole Festival, Eden NC. June 2012

First Place, Solo Vocal, First Place, Duet Vocal

Goleta Old Time Fiddler's Convention, Goleta, CA.

First Place – Advanced Band Competition, 2005.

First Place – Intermediate Singing Competition, 2001.

Bands

Director – UNCG Old Time Ensemble, UNC Greensboro, School of Music, Theater and Dance.

Selected Public Performances:

UNCG Collage Concert, Greensboro, NC – September 2014

Carolina Adoption Services Fundraiser, Greensboro, NC – September 2013

UNCG Collage Concert, Greensboro, NC – September 2013

Charlie Poole Festival, Eden, NC – June 2013

UNCG Collage Concert, Greensboro, NC – September 2012

UNCG Earth Day Celebration, Greensboro, NC – April, 2012

Roanoke Island Festival Park, Manteo, NC–November 2011

UNCG Collage Concert, Greensboro, NC – September 2011

UNCG Faculty Convocation, Greensboro, NC – August 2011

Charlie Poole Festival, Eden, NC – June 11, 2011

Greensboro Public Library, Greensboro, NC – January 31, 2011

Festival of Lights, Greensboro, NC — December 2010

Multicultural Festival, Church of Latter Day Saints, Greensboro, Oct. 2010

UNCG Collage Concert, Greensboro, NC –September 2010

Roanoke Island Festival Park, Manteo, NC–April 2010

Music Guild Picnic, Greensboro, NC –September 2009

UNCG Collage Concert, Greensboro, NC –September 2009

Society for Ethnomusicology, Southeast and Caribbean Section Conference–March 2009

Contra Dance Benefit for ASTA. UNCG School of Music, Greensboro, NC –February 2009

Opening Session of Faculty Senate, Greensboro, NC – November 2008

UNCG Collage Concert, Greensboro, NC –September 2008

Lloyd Honors College Picnic, Greensboro, NC – September 2008

Music Academy Ice Cream and Music Festival, Greensboro, NC –September 2008

“Arts Alive” at Alamance School, Greensboro, NC –April 2008

UNCG Earth Day, Greensboro, NC –April 2008

NC Music Fest, Greensboro, NC – April 2008

The Lemon Pickers Goleta, CA. 2002-2005. Instruments: button accordion, concertina, voice

Public Performances:

Goleta Old Time Fiddler's Convention, Goleta, CA. 2003, 2005

All Saints by the Sea Episcopal Church, Montecito, CA. 2003, 2004, 2005

World Music Noon Concert Series, UCSB Multicultural Center, Santa Barbara, CA. 2003.

Carrillo Ballroom Contra Dance Series. Santa Barbara, CA. 2002, 2003, 2004.

Mercury Lounge, Goleta, CA 2003, 2004, 2005

PERFORMANCE CREDITS, continued

World Music

Central Javanese

Gamelan Kyai Selamat (Venerable Peaceful One). 2000-2006

Instruments: Voice, demung, gong, kempul, kenong, bonang

University of California, Santa Barbara. Michael Pievac, Director

Gamelan Kyai Dorodasih (Venerable Dream Come True). 2003-2004

Instrument: Voice

California Academy of the Arts (CalArts), Valencia, CA. Djoko Walujo, Director

Middle Eastern

UCSB Middle Eastern Ensemble. 1999-2000. University of California, Santa Barbara.

Scott Marcus, Director. Instrument: Accordion

Eastern European

University of Oregon Eastern European Ensemble. 1997-1998. University of Oregon.

Mark Levy, Director. Instrument: Accordion

Irish Traditional

The Topsy Darlings. 2000-2003. Santa Barbara, CA.

Instruments: button accordion, Anglo concertina, guitar, voice.

American Popular Music

Sea Legs (Electronic free improvisation). 2006-2007. Goleta, CA

Instruments: guitar, synthesizers, analog effects, voice.

The Escalades, (Doo-Wop/Rocksteady). Santa Barbara, CA.

Instruments: voice, melodica, guitar, percussion.

Ball Hog (Punk rock). 2004-2006. Santa Barbara, CA. Instruments: guitar, voice.

The Skeptical Ministers (Folk rock). 1997-2001. Eugene, OR

Instruments: voice, guitar, Anglo concertina, button accordion.

Sirius B (improvisational rock). 1991-1996. Berkeley, CA. Instruments: guitar, voice.

Pie (improvisational rock). 1987-1990. Clinton, NY. Instruments: guitar, voice.

Pungent Vegetables (Punk rock, new wave). 1984-1986. Stonington, CT. Instruments: voice.