

SERVICE NARRATIVE

I well understand the need and responsibility for every faculty person to actively engage in service to the University. I believe I have served Emory well in a variety of ways and capacities. During my early years at Emory, I was heavily involved in campus-wide committees and even served as Chair of the President's Commission on the Status of Minorities. Since then, I have continued to serve Emory at the Department, campus, and University levels.

At the Music Department level, I served as Chair of the Interim Theory Search last spring and did so while on leave. I also served on the Theory faculty search this year, which resulted in a successful appointment. Part of that important search was also carried out while I was on leave. Additionally, I participated in the successful Ethnomusicology search and continue to sit on a variety of Music Department committees, including the Theory Committee, the History and Culture Committee, the Music Department Committee of the whole, and the now inactive PhD Planning Committee. As I noted in my teaching statement, I have served on a number of Honors theses projects in the areas of ethnography, religion, and African American topics. Like all Music Department faculty, I routinely advise and mentor students both formally and informally.

I have served as both presenter and performer in the Department and represented the Department both local and nationally. I have given interdisciplinary presentations in such courses as Will Ransom's The Musical Brain course and made campus wide interdisciplinary presentations, such as the one the creation with biologist David Lynn. Additionally, I collaborated with Tong Soon Lee, participating and presenting in several of his interdisciplinary forums with ethnomusicologists Deborah Wong and Philip Bohlman. I also assisted Professor Lee when he served as local arrangements chair for the national meeting of the Society for Ethnomusicology. Similarly, I assisted Professor Stephen Crist with the American Musicological Society (AMS) conference (2002). I have performed with Will Ransom, Gary Motley and the Vega String Quartet both at the Schwartz Center and at Carnegie Hall. At the invitation of Gary Motley, I performed several times with the Emory Big Band at the Schwartz Center and on his Emory recording, *Professors at Play*. Most recently, I performed at the Shakespeare First Folio presentation at the Schwartz Center. My contribution included a performance of Ellington's Shakespeare-inspired work, *Such Sweet Thunder* and Horace Silver's *To Beat or Not to Beat*.

At the University level, I have been intensely involved with the Library and its Special Collections. I have worked with Randall Burkett in evaluating and securing archives such as the George Walker papers. Walker was the first African American composer to receive the Pulitzer Prize. I assisted Dr. Burkett in acquiring the Geneva Southall archive. Ms. Southall was a musician, activist, and author. During the acquisition of William Dawson's papers, I worked closely with Dr. Burkett in evaluating the archive and now informally serve as the resident University Dawson scholar for researchers who come from around the world. William Dawson, along with William Grant Still and Florence Price, are regarded as the first African American symphonists. All three emerged at the cusp of the Harlem Renaissance. The Dawson archive became the impetus for the celebrated 2005 conference that I, in collaboration with Dr. Randall Burkett, created entitled, "William Dawson: Music and Identity at the Dawn of the Twenty First Century." This event brought scholars and artist from around the country and national attention to the Dawson archive and the significant African American collections at the Woodruff Library. The creation of a digital Dawson archive was another aspect of this work. I continue to collaborate with the Library's Drs. Burkett and McDaniel in preparation for future endeavors.

I have been asked to represent the University both locally and nationally, including presentations at Regional Alumni Meetings, Board of Trustees meetings, and Board of Visitors meetings. These activities have taken me around the country from New Orleans to San Francisco, Los Angeles to New York, St. Simon's Island to several Florida locations. Moreover, I have routinely been invited to host or perform when national and international figures have come to Emory. I performed before the Dali Lama, Pulitzer Prize-winning author Alice Walker, Bernice Johnson Reagon and Ambassador Andrew Young, to name a few. I also represented Emory at the international meeting of the Toni Morrison Society and performed with Nobel Laureate Morrison in Paris. I have served the University by participating in campus wide forums with national figures. I was a part of the State of the Race debate with Professor Michael Eric Dyson and essayist John McWhorter. Similarly, at the University level, I annually, until very recently, presented a Jazz Vespers at Cannon Chapel, celebrating the life and legacy of Dr. Martin Luther King. And for many years, I have been invited to make a presentation at the University's Fall Convocation, presenting on Music and the History of Jazz. My last Fall Convocation presentation was in 2015. These presentations routinely brought many curious students to the Music Department and the jazz history course. Additionally I served on the planning committee for the Imagine America/Emory University national meeting in 2015.

Although my academic appointment is squarely rooted in the music department, I remain quite interested and committed to African American studies and cross-cultural studies. My courses are routinely cross-listed with AAS. I recently co-taught a new course, the Black Odyssey, with Mark Sanders and I was actively involved in the preparation of the materials and narrative for the AAS petition to become a department. I, along with many other faculty, helped Dr. Rudolph Byrd refine his vision for the James Weldon Johnson Institute at Emory and have participated in the review and evaluation of James Weldon Johnson Fellows. I have also worked closely with the Department of Spanish and Portuguese in the creation of a community engagement course entitled, Discovering Africa in the Musics of the New World. In each of these instances, I helped to develop programming at the Carlos Museum, providing a nexus with exhibitions of Romare Bearden and the African Cosmology exhibits.

Similarly, I have served as a reader and advisor to several ILA dissertation students. I regard my work with the ILA students particularly important. Graduate students are increasingly writing about, or referring to, African American musical subjects in their interdisciplinary work. However, insufficient or inadequate preparation produces an unsatisfactory result. As universities embrace interdisciplinary approaches to a variety of subjects, they must also be prepared to address the need for multiple-competencies required for such interdisciplinary efforts. Two examples of my work with the ILA are Clint Fluker's dissertation on "Afro-Futurism, Samuel Delany, and Sun Ra" and Michael Antonucci's dissertation on "Cryptic Cartography: The Poetry of Michael Harper and the Geopoetic Impulse."

We are all aware of the dearth of African American faculty at Emory and at majority institutions across the nation. This reality places an additional responsibility on minority faculty to informally mentor and advise African American students during their enrollment at the University. A November 2015 article in *The Chronicle of Higher Education* documents "the invisible labor of minority professors." While this is a duty I gladly assume, it is one that is rarely acknowledged during promotion reviews. I include this matter in this report because the last three faculty searches in the Music Department only confirms the lack of diversity in the pipeline for future minority teachers and scholars in our academic community. My support of minority issues continues informally and through my activity as a presenter and mentor to

Emory's Mellon Fellows Program, which seeks to increase minority presence in academia.

I continue to have a strong impact on shaping the discipline and interrogation of music. As panelist on major national arts institution programs, including the National Endowment for the Arts, Rockefeller Foundation, Bush Foundation, National Endowment for the Humanities, Pew Trust and the crown jewel, the Pulitzer Prize for Music Composition, servicing twice and once as co-chair, I have contributed a sustaining influence on musical culture in America.

Emory University's support of my efforts to create a more diverse and inclusive community is illustrated in my appointment as Artistic Director of the National Black Arts Festival (the largest African American cultural festival of its kind in the world) and most recently the Atlanta Music Festival. This work continues to bring national and international accolades for Emory University and its community partnerships. I believe such efforts presents a useful model for universities around the country.

My service to Emory is multifaceted and long-standing.