

# SARAH F. WILLIAMS

PROFESSOR OF MUSIC HISTORY • UNIVERSITY OF SOUTH CAROLINA  
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## EDUCATION

2006 Ph.D., Historical Musicology  
Northwestern University, Evanston, IL  
1999 M.M., Musicology  
Northwestern University, Evanston, IL  
1998 B.A., Literary Studies and Piano Performance with honors, (*Magna cum Laude*)  
Beloit College, Beloit, WI

## EMPLOYMENT HISTORY

2024-present Professor of Music History, University of South Carolina, Columbia, SC  
2014-2024 Associate Professor of Music History, University of South Carolina, Columbia, SC  
2007-2014 Assistant Professor of Music History, University of South Carolina, Columbia, SC  
2006-2007 Lecturer, Southwestern College Department of Music, Chula Vista, CA  
2005 Lecturer, Northeastern Illinois University Department of Music and Dance, Chicago, IL  
2005 Lecturer, North Park University School of Music, Chicago, IL  
2003-2005 DePaul University School of Music, Chicago, IL

## ADMINISTRATIVE ROLE

2024 - Student Engagement Coordinator, School of Music, University of South Carolina

- Tasked with the collection and analysis of School of Music student engagement data; working closely with CIEL, Beyond the Classroom Matters, Student Affairs, and the SOM Associate Dean of Graduate Studies and Coordinator of Public Music

## PRINT PUBLICATIONS

### **Books**

(under contract) *Popular Song, Memory, and Forgotten Entertainments in Seventeenth Century England*. New York: Routledge Press.  
2015 *Damnably Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads*. Farnham, UK: Ashgate Press, 2015.

### **Refereed Articles and Book Chapters**

(forthcoming) “How to Sing Badly: Repetition and Refrain in Late Seventeenth-

- Century English Theatrical and Popular Music” *Renaissance Studies: Special Issue on Ubiquitous Music in Early Modern England*. Editors: Kirsten Gibson, Oskar Cox-Jensen, and Kathryn Roberts Parker.
- (in press) “Ballads, Ayres, and Collective Memory in the Performance of Refrains in Early Modern England.” *Routledge Companion to Early Modern Music and Literature*. Edited by Katharina Clausius and Rachael Durkin. New York: Routledge.
- (in press) “Memory, Music, and Forgotten Entertainments in Early Modern London.” *Early Modern Performance Beyond the Public Stage: Extra-Theatrical Forms and Spaces*. Edited by Amrita Sen and Jennifer Linhart Wood. London: Bloomsbury Arden.
- 2022 “Traveling Music and Theatrics: Jemmy LaRoche’s ‘Raree Show.’” In *Dynamic Matter: Renaissance Traveling Objects*. Edited by Jennifer Linhart Wood. State College, PA: Pennsylvania State University Press, 2022, pp. 185-205.
- 2020 “An Intermedia Approach to Seventeenth-Century English Popular Song Culture,” *Open Access Musicology* 1 (2020): 61-85.
- 2017 “To the Tune of Witchcraft: Witchcraft, Popular Song, and the Seventeenth-Century English Broadside Ballad,” *Journal of Seventeenth-Century Music* 19/1 (2013). Published January 2017 Online.
- 2017 “‘Lasting-Pasted Monuments’: Music, Memory, Theater, and the Early Modern English Broadside Ballad.” In *Beyond Boundaries: Rethinking the Circulation of Music in Early Modern England*. Edited by Linda P. Austern, Candace Bailey, and Amanda Eubanks Winkler. Bloomington, IN: Indiana University Press, 2017, pp. 96-113.
- 2014 “Witches, Lamenting Women, and Cautionary Tales: Tracing ‘The Ladies Fall’ through Early Modern English Broadside Balladry and Popular Song.” In *Gender and Song in Early Modern England*. Edited by Leslie C. Dunn and Katherine R. Larson. Farnham, UK: Ashgate Press, 2014, pp. 31-46  
*\*Awarded Honorable Mention for Best Collaborative Project of 2014 by the Society for the Study of Early Modern Women*
- 2011 “‘A Swearing and Blaspheming Wretch’: Representing Witchcraft and Excess in Early Modern English Broadside Balladry and Popular Song,” *Journal of Musicological Research* 30/4 (2011): 309-356.
- 2007 “‘Singe the Enchantment for Sleepe’: Music and bewitched sleep in early modern English drama.” In *Spirits Unseen: The Representation of Subtle Bodies in Early Modern European Culture*. Edited by Christine Göttler and Wolfgang Neuber. Leiden: Brill, 2007, pp. 179-196
- 2007 “‘A Walking Open Wound’: Emo rock and the ‘crisis’ of masculinity in America.” In *Oh boy!: Masculinities and Popular Music*. Edited by Freya Jarman-Ivens. New York & London: Routledge, 2007, pp. 145-160

### Encyclopedia Articles

- (in press) “Women and Ballads.” *The Palgrave Encyclopedia of Early Modern Women’s Writing in English*. Edited by Rosalind Smith and Patricia Pender. London: Palgrave Press.

- 2012 “Emo.” In *The Continuum Encyclopedia of Popular Music of the World*. Volume 8. Edited by John Shepherd, David Horn, & Dave Laing. London: Continuum Press, 2012, pp. 201-203
- 2012 “Hardcore.” In *The Continuum Encyclopedia of Popular Music of the World*. Volume 8. Edited by John Shepherd, David Horn, & Dave Laing. London: Continuum Press, 2012, pp. 257-260

### Articles Reprinted in Anthologies & Textbooks

- 2010 “‘A Walking Open Wound’: Emo rock and the ‘crisis’ of masculinity in America.” In *Men’s Lives*. 8<sup>th</sup> Edition. Edited by Michael S. Kimmel and Michael A. Messner. New York: Pearson, 2010, pp. 521-531.

### Reviews

- (forthcoming) Ross Duffin, *Shakespeare’s Sonnets as Songs: Conjectural Settings to Period Music*, Independently Published, 2023. *Shakespeare Quarterly*.
- (forthcoming) Ross Duffin, ed., *A Musically Banquet of Daintie Conceits: Anthony Munday’s 1588 Miscellany with Tunes*. Ross Duffin, ed. Middleton, WI: A-R Editions, 2023. *Renaissance Quarterly*.
- (in press) Karen Desmond, project dir., *Measuring Polyphony: Digital Encodings of Late Medieval Music*. Brandeis University, 2019. [measuringpolyphony.org](http://measuringpolyphony.org). *Early Modern Digital Review* (2024).
- 2022 Stephanie Carter, Kirsten Gibson, and Roz Southey, eds., *Music in North-East England, 1500-1800*. London: Boydell & Brewer Press, 2020. *Journal of British Studies* 61/3 (2022): 734-736.
- 2021 Amanda Eubanks Winkler, *Music, Dance, and Drama in Early Modern English Schools*. Cambridge and New York: Cambridge University Press, 2020. *Journal of Seventeenth-Century Music* 27/2 (2021). Online.
- 2019 K. Dawn Grapes, *With Mornefull Musique: Funeral Elegies in Early Modern England*. London: Boydell, 2018. *NABMSA Reviews* 6/1 (November 2019). Online.
- 2016 Katherine Butler, *Music in Elizabethan Court Politics*. Woodbridge, Suffolk: Boydell Press, 2015. *Renaissance Quarterly* 69/1 (Spring 2016): 351-353.
- 2013 Patrick Spedding and Paul Watt, ed. *Bawdy Songbooks of the Romantic Period*, 4 Volumes. London: Pickering and Chatto, 2011. *Journal of the American Musicological Society* 65/3 (2013): 873-882.
- 2011 Patricia Fumerton, Anita Guerrini, and Kris McAbee, ed. *Ballads and Broadsides in Britain, 1500-1800*. Farnham, UK: Ashgate Press, 2010. *Restoration: Studies in English Literary Culture, 1660-1700* 35/2 (2011): 4-6.
- 2011 Jonathan Willis, *Church Music and Protestantism in Post-Reformation England: Discourses, Sites and Identities*. Farnham, UK: Ashgate, 2010. *Journal of British Studies* 50/3 (July 2011): 753-755.
- 2010 Keith Botelho, *Renaissance Earwitnesses: Rumor and Early Modern Masculinity*. New York: Palgrave Macmillan, 2009. *The Upstart Crow: A Shakespeare Journal* 29 (2010): 141-144.
- 2010 Stan Hawkins, *The British Pop Dandy: Masculinity, Popular Music and Culture*. Farnham, UK: Ashgate, 2009. *Notes: Quarterly Journal of the Music Library Association* 67/1 (September 2010): 103-105.

- 2010 Robin Myers, Michael Harris, and Giles Mandelbrote, eds. *Music and the Book Trade from the Sixteenth to the Twentieth Century*. London: The British Library, 2008. *Papers of the Bibliographic Society of America* 104/3 (September 2010): 395-398.
- 2009 Vic Gammon, *Desire, Drink and Death in English Folk and Vernacular Song, 1600-1900*. Aldershot, UK: Ashgate, 2008. *North American British Music Studies Association Newsletter* (Spring 2009). Online.
- 2008 Amanda Eubanks Winkler, "O Let Us Howl Some Heavy Note": *Music for Witches, The Melancholic, and The Mad on the Seventeenth-Century English Stage*. Bloomington, IN: Indiana University Press, 2006. *Restoration: Studies in English Literary Culture, 1660-1700* 32/1 (Spring 2008): 68-70.
- 2006 Wendy Heller, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice*. Berkeley: University of California Press, 2004. *Early Modern Women: An Interdisciplinary Journal* 1 (Fall 2006): 159-161.

## Reports

- 2006 "17<sup>th</sup> Century Music in the Nation's Capital: Notes from AMS," *17<sup>th</sup>-Century Music*, vol. 15, no. 2, (Spring 2006): 1, 8.

## DIGITAL PUBLICATIONS/PROJECTS

### Website and Digital Edition

- 2019 Website: *Early Modern Songscares*, launched February 8, 2019 [songscares.org]
- Interdisciplinary, inter-media website and open-source gateway to early modern English song culture; digital humanities hub for research on vocal ayres and their dynamic environments
    - Co-PIs: Katherine R. Larson, University of Toronto; Scott A. Trudell, University of Maryland; Sarah F. Williams, University of South Carolina
    - Developed in partnership with the Digital Scholarship Unit at the University of Toronto Scarborough and the Maryland Institute of Technology in the Humanities (MITH) at University of Maryland
- 2019 Digital Edition: Henry Lawes, *Ayres and Dialogues*, Book 1 (1653), launched February 8, 2019 on *Early Modern Songscares* [songscares.org]

### Digital Exhibit and Website

- 2022-present *Singing the Archives*, launched October 2023 [exhibits.library.sc.edu/singing-the-archives]
- Digital exhibit featuring open-access recordings of the Medieval Manuscript collection at the Irvin Department of Rare Books & Special Collections, University of South Carolina
    - Developed in partnership with Digital Collections, Irvin Department of Rare Books and Special Collections, University of South Carolina
    - Supported by the Center for Integrative and Experiential Learning Departmental/Unit Grant \$3,000 (2022)

### Digital Projects

- 2022-present *Behind the Peake*

- An ongoing podcast series featuring interviews with guests of the Luise E. Peake Colloquium Series
  - Written and produced in collaboration with the students and faculty of the Music History Area at the University of South Carolina School of Music
  - Supported by a USC School of Music Creativity in Teaching Grant \$1,400 (2022)

(in development)

*Sounds of Columbia*

- Tracing the historical soundscape of 19<sup>th</sup>-century Columbia, SC
  - Co-PI: Kunio Hara, University of South Carolina
  - Developed in partnership with Digital Collections, Ernest F. Hollings Special Collections Library, University of South Carolina

GRANTS, FELLOWSHIPS, AND AWARDS

**External**

2019	National Endowment for the Humanities Summer Stipend (\$6,000)
2010	National Endowment for the Humanities Summer Stipend (\$6,000)
2009	American Musicological Society Jan LaRue Award for Research Travel to Europe (\$1,000)
2005	Folger Shakespeare Library Faculty Weekend Seminar—“Harmony’s Entrancing Power: Music in Early Modern England,” selected participant, Washington, DC
2005	Newberry Library Consortium Travel Funding (\$350)

**University of South Carolina**

2024	Garnet Apple Award for Teaching Innovation, Center for Teaching Excellence
2024	Center for Integrative and Experiential Learning, Rolling BTC Grant (\$300)—transportation for MUSC353 to Columbia Museum of Art as a designated Museum Learning Course
2023	Center for Integrative and Experiential Learning, Rolling BTC Grant (\$300)—transportation for MUSC353 to Columbia Museum of Art as a designated Museum Learning Course
2022	Walker Institute, International Conference Travel Grant (\$1,000)
2022	Center for Integrative and Experiential Learning, Beyond the Classroom Departmental/Unit Grant (\$3,000)
2020	Creativity in Teaching Grant, School of Music (\$1,470)
2018	NEH Summer Stipend USC internal competition
2018	Walker Institute, International Conference Travel Grant (\$727)
2016	Walker Institute, International Conference Travel Grant (\$715)
2015	Office of the Provost, Humanities Grant (\$10,000)
2014	Office of the Vice President for Research, Featured Scholar
2011	Office of the Provost, Humanities Grant (\$10,000)
2010	Women’s and Gender Studies Program Josephine Abney Faculty Fellowship Award, recipient (\$5,000)
2009	NEH Summer Stipend USC internal competition
2008	Tau Beta Sigma, National Honorary Band Sorority, Honorary Member

## INVITED TALKS, PUBLIC LECTURES, PODCASTS, AND BROADCAST INTERVIEWS

- 2023 “Singing the Archives,” invited speaker, Digital Humanities Working Group, Humanities Collaborative, University of South Carolina—Columbia, SC, September 28, 2023
- 2023 “Performing Failure: Repetition, Refrains, and Popular Song in Seventeenth Century England,” invited symposium presenter, “Lend an Itching Ear”: Ubiquitous Music in Early Modern England,” Newcastle University—**Newcastle, UK**, January 20-21, 2023 (*virtual*)
- 2022 “The Musical World of Shakespeare’s Plays,” host and lecture, Columbia Baroque, University of South Carolina—Columbia, SC, January 21, 2022 (*cancelled due to \*COVID-19/ Severe weather*)
- 2021 “Corelli Comes to France,” host and lecture, Columbia Baroque, Virtual Concert Series—Columbia, SC, November 5, 2021 (*virtual due to \*COVID-19*)
- 2021 “Broadside Ballads,” host and lecture, Columbia Baroque, Virtual Concert Series—Columbia, SC, March 26, 2021 (*virtual due to \*COVID-19*)
- 2020 “Early Modern Songsapes,” speaker, Luise E. Peake Music & Culture Colloquium Series, University of South Carolina—Columbia, SC, November 23, 2020 (*virtual due to \*COVID-19*)
- 2020 “Charmante Nuit,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, May 12, 2020 (*cancelled \*COVID-19*)
- 2019 “Lo, How a Rose,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, December 17, 2019
- 2019 “Shakespeare’s Birthday,” *Sonatas and Soundscapes*, hosted by Bradley Fuller, South Carolina Public Radio, 91.3FM, interview—Columbia, SC, April 23, 2019
- 2019 “Passionate Purcell,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, January 25, 2019
- 2018 “Vivacious Viols,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, September 7, 2018
- 2018 “Celebration of Women,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, May 15, 2018
- 2017 “Winter Holidays Celebration,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, December 19, 2017
- 2017 “The Palace at Versailles,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, January 27, 2017
- 2016 “The British Monarchy,” pre-concert lecture, Columbia Baroque, Columbia College—Columbia, SC, October 28, 2016
- 2016 “Across the Waters III: The River Seine,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, January 22, 2016
- 2015 “Across the Waters I: The River Thames,” pre-concert lecture, Columbia Baroque, University of South Carolina—Columbia, SC, September 4, 2015
- 2015 “Baroque Performances and Audiences,” University of South

- 2014 Carolina MTNA Chapter Meeting—Columbia, SC, January 26, 2015  
 “‘Chroniced in Ditty’: Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance,” University of South Carolina Music History Colloquium—Columbia, SC, October 31, 2014
- 2014 “Witches, Death, and Chaos,” pre-concert lecture, Columbia Baroque, Columbia College—Columbia, SC, October 24, 2014
- 2013 Benjamin Britten Celebration Opening Lecture, Coker College Britten Centenary Celebration—Hartsville, SC, November 11, 2013
- 2013 Benjamin Britten Centenary Concert Host, University of South Carolina—Columbia, SC, September 12, 2013
- 2011 “Swearing and Blaspheming Wretches: The Sounds and Music of Witchcraft in Elizabethan Street Literature and Popular Song,” University of South Carolina Women’s & Gender Studies Program Research Series Abney Lecture—Columbia, SC, January 2011
- 2010 “Penny Merriments: Street Literature and Popular Song in Elizabethan’s England,” Hendricks Center for the Arts Grand Opening, Beloit College—Beloit, WI, October 2010
- 2008 Women in Music Series, Tau Beta Sigma Honorary Band Sorority, University of South Carolina, Epsilon Alpha Chapter—Columbia, SC, November 2008
- 2008 “Re-thinking Early Modern English Popular Music,” Northwestern University Musicology Colloquium—Evanston, IL, March 2008
- 2008 “‘Some fault in the angelic song’: Musical perfection and disability in Benjamin Britten’s *Billy Budd*,” University of South Carolina School of Music Composers Seminar—Columbia, SC, January 2008
- 2007 “From Penny Merriments to Pompous Ayres: Creating Cultural Links with Early Modern English Popular Tunes and Broadside Balladry,” University of South Carolina School of Music Composers Seminar—Columbia, SC, September 2007

SCHOLARLY CONFERENCE AND SEMINAR PRESENTATIONS

- 2025 “Ubiquitous Musicking,” invited roundtable/workshop panelist, Renaissance Society of America—Boston, MA, March 20-22, 2025
- 2024 “‘Come Sing With Me’: Memory, Politics, and Performance in Early Modern English Ballad Refrains,” invited speaker, American Musicological Society Pre-Conference Symposium *Beyond Contrafacts: Broadening Approaches to Musical Borrowing, Intertextuality, and Re-Creation*—Chicago, IL, November 12-13, 2024
- 2024 “Early Modern Songscapes,” digital exhibitor, Shakespeare Association of America Annual Meeting—Portland, OR, April 11-13, 2024
- 2024 “‘Come Sing With Me’: Memory, Politics, and Performance in Early Modern English Ballad Refrains,” Renaissance Society of America Annual Meeting—Chicago, IL, March 21-23, 2024
- 2023 “Ballads, Ayres, and Collective Memory in the Performance of Refrains in Early Modern England,” Renaissance Society of America Annual Meeting—**San Juan, PR**, March 9-11, 2023

- 2023 “Print and Performance: Intermedia Methods for Exploring Early Modern Musical Culture,” Print: Theories, Histories, and Futures, Comparative Literature Conference, University of South Carolina—Columbia, SC, February 23-25, 2023
- 2022 “Bawling Out: Singing Badly in the Early Modern English Theater and Streets,” Renaissance Society of America Annual Meeting—**Dublin, IRE**, March 30-April 2, 2022
- 2020/1 “Bawling Out: Singing Badly in the Early Modern English Theater and Streets,” Early Modern Soundscapes Conference—Liverpool John Moores University, **Liverpool, UK**, July 2021 (*postponed to July 2021 and virtual due to \*COVID-19*)
- 2021 “Thinking Through Performance: The Pleasures and Pitfalls of Practice-Based Research,” invited roundtable speaker, Renaissance Society of America—April 2021 (*virtual meeting due to \*COVID-19*)
- 2020 “Early Modern Songscapes,” Digital Exhibitor, American Musicological Society—Minneapolis, MN, November 2020 (*virtual meeting due to \*COVID-19*)
- 2020 “Early Modern Songscapes,” Digital Exhibitor, Shakespeare Association of America—Denver, CO, April 2020 (*anceled \*COVID-19*)
- 2019 “‘Sung by a Little Boy’: Bad Singing and the Rise and Fall of a Child Star in Seventeenth-Century English Theater,” American Musicological Society, Southeast Chapter Meeting—Winston-Salem, NC, September 2019
- 2019 “New Directions in Sound Studies,” invited roundtable panelist, Shakespeare Association of America—Washington, DC, March 2019
- 2019 “Early Modern Songscapes: A Beta Site,” roundtable panelist, International Symposium on Early Modern Songscapes—University of Toronto, Centre for Reformation and Renaissance Studies, **Toronto, ONT**, February 2019
- 2019 “‘Captive these Mortall Eares’: Performing the Music of the Spheres in Early Modern English Drama,” session co-organizer and presenter, North American British Music Studies Association—Utah State University, Logan, UT, July-August 2019
- 2018 “Early Modern Songscapes,” co-presenter, Music Encoding Conference 2018—College Park, MD, May 2018
- 2018 “Intermedia Approaches to Early Modern English Song,” seminar co-organizer/leader, Shakespeare Association of America—Los Angeles, CA, March 2018
- 2017 “‘Captive these Mortall Eares’: Performing the Music of the Spheres in Early Modern English Drama,” Renaissance Society of America—Chicago, IL, March/April 2017
- 2016 “Traveling Music and Theatrics: Jemmy LaRoche and John Eccles’ ‘Raree Show,’” American Musicological Society Annual Meeting—**Vancouver, BC**, November 2016
- 2016 “Novel/Traveling Objects,” invited seminar participant, Shakespeare Association of America—New Orleans, LA, March 2016
- 2015 “Mediating Music in Middleton’s *The Witch*,” colloquy presentation



- Blackfriars Conference, American Shakespeare Center—Staunton, VA, October 28 – November 1, 2015
- 2015 “Memory and Musical Performance,” invited seminar participant Shakespeare Association of America—**Vancouver, BC**, March 2015
- 2014 “‘Chronicled in Ditty’: Music, Memory, and Theater in Seventeenth-Century English Broadside Ballad Performance,” American Musicological Society Annual Meeting—Milwaukee, WI, November 2014
- 2014 “‘Lasting-Pasted Monuments’: Early Modern English Broadside Ballad Performance and the Theatrical Experience,” Renaissance Society of America—New York, NY, March 27-29, 2014
- 2013 “Performing social outcasts: Broadside ballads and the musical characterization of outsiders in early modern London,” invited panelist, Renaissance Society of America—San Diego, CA, April 2013
- 2013 “Shakespeare’s Singing Body,” invited seminar participant, Shakespeare Association of America—**Toronto, ONT**, March 2013
- 2011 “From marketplace tabloid to operatic entertainment: the broadside ballad and musical notation in late seventeenth-century London,” American Musicological Society Annual Meeting—San Francisco, CA, November 2011
- 2011 “From marketplace tabloid to operatic entertainment: the broadside ballad and musical notation in late seventeenth-century London,” American Society for Eighteenth Century Studies—**Vancouver, BC**, March 2011
- 2011 “Gender and Song,” invited seminar participant, Shakespeare Association of America—Seattle, WA, April 2011
- 2010 “‘Mere claptrap jumble’: Dysfunctional notation and musical literacy in late seventeenth-century London,” American Musicological Society, Southeast Chapter Meeting—Greensboro, NC, March 2010
- 2009 “Dysfunctional Musical Notation in English Broadside Ballads of the Later Seventeenth Century,” Society for Seventeenth Century Music Annual Meeting—Rochester, NY, April 2009
- 2009 “From marketplace tabloid to operatic entertainment: the broadside ballad and musical notation in late seventeenth-century London,” International Musicological Society 2009 Congress—**Amsterdam, Netherlands**, July 2009
- 2009 “The broadside ballad and degrees of literacy in visual, verbal, and musical culture in Early Modern England,” Renaissance Society of America 2009 Annual Meeting—Los Angeles, CA, March 2009
- 2008 “‘Gross devises and unlearned pamphlets’: Representing Witches in Seventeenth-Century English Broadside Balladry and Popular Song,” 13<sup>th</sup> Biennial International Conference on Baroque Music—**Leeds, UK**, July 2008
- 2008 “‘Some fault in the angelic song’: Musical perfection and disability in Benjamin Britten’s *Billy Budd*,” 21<sup>st</sup> Annual Women’s Studies Program Conference: “Representing Bodies: Disability, Difference, and Identity,” University of South Carolina—Columbia, SC, February 2008

- 2007 “Early Modern English ‘Popular’ Music: Crossing the Cultural Divide,” International Symposium for the Histories of Jazz, Folk and Popular Music: “De-canonizing Music History”—Sibelius Academy, **Helsinki, Finland**, November 2007
- 2007 “From Penny Merriments to Pompous Ayres: Creating Cultural Links with Early Modern English Popular Tunes and Broadside Balladry,” American Musicological Society, Southeast Chapter Meeting—Chapel Hill, NC, September 2007
- 2007 “Re-Sounding Shakespeare,” invited seminar participant, Shakespeare Association of America, San Diego, CA, April 2007
- 2006 “Representing Witches in Seventeenth-Century English Popular Music and Broadside Ballads,” American Musicological Society, Pacific Southwest and Northern California Chapters Joint Meeting—Berkeley, CA, May 2006
- 2006 “‘Singe the Enchantment for Sleepe’: Music and Bewitched Sleep in Early Modern English Drama,” Modern Language Association 2006 Annual Meeting, *Lyrica* Society for Word-Music Relations Panel—Philadelphia, PA, December 2006
- 2006 “‘Singe the Enchantment for Sleepe’: Music and Bewitched Sleep in Early Modern English Drama,” Renaissance Society of America 2006 Annual Meeting—San Francisco, CA, March 2006
- 2006 “‘A Walking Open Wound’: Emo rock and the crisis of masculinity in America,” Hawaii International Conference for the Arts & Humanities—Honolulu, HI, January 2006
- 2005 “‘What devil’s pater noster mumbles she?’: The Sounds and Music of Witchcraft in Early Modern English Broadside Balladry,” Society for Seventeenth Century Music 2005 Annual Meeting—Evanston, IL, April 2005
- 2005 “‘A Swearing and Blaspheming Wretch’: Representations of sonic excess in Early Modern English Witchcraft,” Renaissance Society of America 2005 Annual Meeting—**Cambridge, UK**, April 2005
- 2004 “‘Again I Go Unnoticed’: The musical semiotics of fragile masculinity in emo rock,” International Association for the Study of Popular Music 2004 Conference—Charlottesville, VA, October 2004
- 2004 The Group for Early Modern Cultural Studies 12<sup>th</sup> Annual Conference—Orlando, FL, November 2004
- 2004 “Representations of Early Modern English Witchcraft in Sound and Music,” Alice Berline Kaplan Center for the Humanities, Mellon Dissertation Forum—Evanston, IL, May 2004
- 2004 “‘Damnable Practises’: The sound and performance of witchcraft in early modern England,” Renaissance Society of America 2004 Annual Meeting—New York, NY, April 2004 (Panel organizer and presenter)
- 2003 “‘Damnable Practises’: The sound and performance of witchcraft in early modern England,” The Group for Early Modern Cultural Studies 11<sup>th</sup> Annual Conference—Newport Beach, CA, October 2003
- 2003 “‘She blinded me with science’: Technology, Androgyny and Mass Media in 1980s Music Culture,” The 1980s: Popular Music and Culture—New York University, New York, NY, February 2003

- 2002 “Concord and Discord, Harmony and Cacophony: Sonic Disorder and Witchcraft in Early Modern Europe” Midwest Graduate Music Consortium—University of Wisconsin, Madison, WI, February 2002
- 2001 “‘O thou power of sound, how thou dost melt me!’: Music as a tool for seduction in Jacobean witchcraft drama,” Society for Seventeenth-Century Music Annual Conference—Lancaster, PA, April 2001
- 2001 “‘O thou power of sound, how thou dost melt me!’: Music as a tool for seduction in Jacobean witchcraft drama,” Newberry Library Center for Renaissance Studies Graduate Student Conference—Chicago, IL, June 2000
- 2000 “‘Just because he’s wearin’ a hat don’t make him a cowboy’: Ethics, Authenticity and American Cowboy Music,” Society for Ethnomusicology Midwest Chapter Meeting—Chicago State University, Chicago, IL, March 2000

### CURATED CONCERTS

- 2022 “The Musical World of Shakespeare’s Plays,” musical curator, Columbia Baroque, University of South Carolina—Columbia, SC, January 21, 2022 (*cancelled due to \*COVID-19/ Severe weather*)
- 2021 “Broadside Ballads,” musical curator, Columbia Baroque, Virtual Concert Series—Columbia, SC, March 26, 2021

### PERFORMANCES

- 2023 Backing vocalist, “Small Town Boys” and “Roller Rink,” Hayward Williams, *Might As Well Turn It Up*, © green canoe music, recorded in Milwaukee, WI, August 5, 2022, album released July 12, 2023
- 2021 Pianist, Renato Premezzi Memorial Recital, Beloit College, First Congregational Church, Beloit, WI, September 8, 2021 (*virtual performance due to \*COVID-19*)
- 2011 Performer, USC Experimental Music Workshop, subtractions (2): *fields have ears*, concert of music by Michael Pisaro, Conundrum Music Hall, West Columbia, SC, October 21, 2011

### PROFESSIONAL SERVICE

#### **Peer Review/Evaluation Committees**

#### Monographs and Edited Collections

- 2020 - Oxford University Press
- 2019 - University of Delaware Press, Referee
- 2019 - Routledge Press, Referee
- 2019, 2017 - Clemson University Press, Referee
- 2014 - University of Rochester Press, Referee

#### Journal articles

- 2024 - *Renaissance Quarterly*, Referee
- 2020 - *Early Music*, Referee
- 2020 - *Early Modern Women: An Interdisciplinary Journal*, Referee
- 2020, 2018 - *Music & Letters*, Referee

- 2014 - *Folklore*, Referee  
 2014 - *Renaissance and Reformation/Renaissance et Réforme* (University of Toronto Press), Referee  
 2013 - *Preternature: Critical and Historical Studies on the Preternatural* (Penn State University Press), Referee

#### Fellowship Programs

- 2020 National Endowment for the Humanities (NEH) Fellowship Program, Evaluator  
 2019 Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant Program, Evaluator  
 2013 National Endowment for the Humanities (NEH) Fellowship Program, Evaluator  
 2011 Austrian Science Fund, Humanities and Social Sciences Division, Evaluator

#### Textbooks

- 2018, 2010 Oxford University Press, Referee
  - Richard Taruskin and Christopher Gibbs, *Oxford History of Western Music*, College Edition/2<sup>nd</sup> Edition
 2010 Routledge Press, Referee  
 2009 Bedford/St. Martin's Press, Referee, 2009
  - Joseph Kerman and Gary Tomlinson, *Listen*, 6/e

### **International & National Society Service**

#### Early Modern Songscapes

- 2019 Early Modern Songscapes International Symposium, Centre for Reformation and Renaissance Studies, University of Toronto
  - Symposium co-organizer
  - Recital co-programmer
  - Keynote chair
  - Co-facilitator, Recital Talkback session  
 2015 - present English Broadside Ballad Archive (EBBA), University of California at Santa Barbara, Advisory Board Member

#### Society for Seventeenth Century Music

- 2025-2028 Secretary for the Society, Governing Board (elected)  
 2023 Election slate for Treasurer of the Society  
 2020-2022 Member-At-Large for the Society, Governing Board (elected)  
 2018 Election slate for Vice President of the Society  
 2018 Program Committee, Chair, 2018 Conference, Boulder, CO  
 2017 Session Chair, "Perception and Representation," Providence, RI  
 2017 Program Committee, 2017 Conference, Providence, RI  
 2011 Election slate for Secretary of the Society  
 2007-2011 Assistant Editor, *17<sup>th</sup>-Century Music* quarterly newsletter  
 2005 Local Arrangements Committee, 2005 Conference, Evanston, IL

### Renaissance Society of America

2024	Session organizer, “Participatory Music-Making in Early Modern England,” Chicago, IL
2024	Session chair, “Drama, Music, and Liturgy,” Chicago, IL
2017	Session organizer, “Staging the Music of the Spheres,” Chicago, IL
2014	Session chair, “Adapting Genre in Music on the Early Modern English Stage,” New York, NY
2014	Session chair, “Noise in Early Modern England,” New York, NY
2014	Session organizer, “Music, Theatre, and Cultural Memory in Early Modern England,” New York, NY

### American Musicological Society

2024-2027	Elected member, AMS Council
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### American Musicological Society, Southeast Chapter

2018	Student Paper Prize Committee, Spring 2018 Meeting, Columbia, SC
2014	Local Arrangements Committee, Fall 2014 Meeting, Columbia, SC

### American Musicological Society, Pacific Southwest Chapter

2006	Ingholf Dahl Award Selection Committee, Northern California and Pacific Southwest Chapters Joint Meeting
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### UNIVERSITY SERVICE

#### **University of South Carolina**

2025	Garnet Apple Award for Teaching Innovation Selection Committee
2024-2027	University Committee on Tenure and Promotion, elected member
2023-present	Digital Humanities Working Group, Humanities Collaborative
2019	The Walker Institute, Faculty Grant Review Committee
2018, 2017	SPARC Graduate Research Grant Review Committee
2016-2022	Carolina Core, Office of the Provost, Aesthetic and Interpretive Understanding (AIU) Specialty Team Chair (appointed)
2016-2018	Advisory Committee on Professional Development for Graduate Students (appointed)
2016-present	Fulbright Award Campus Evaluation Committee
2014-2016	Thomas Cooper Library, Irvin Department of Special Collections and Rare Books—application and event support for the Folger Shakespeare Library’s traveling exhibition <i>Shakespeare’s First Folio</i>
2013-present	Walker Institute of International and Area Studies Faculty Associate
2012-2013	Office of the Provost, Humanities Internal Grant Review Committee
2010-2014	Faculty Senate
2010	Head Music Librarian Search Committee Member
2010	Duke University TIPs Program, Co-Instructor with Gregory Stuart
2008	Carolina Master Scholars Program, Instructor
2007-present	Women’s and Gender Studies Program (WGST) Affiliate Faculty
2007-2015	Office of Academic Integrity/Carolina Judicial Council Faculty Associate

#### **USC School of Music**

2024	Music Industry Studies Director Search Committee, member
2023-	School of Music Diversity, Equity, and Inclusion Committee
2023-	School of Music Budget Committee
2023-2026	PTR Appeals Committee (elected)
2023-2026	Undergraduate Committee
2018-present	Opera at USC, program annotator
2021	<i>Behind the Peake</i> Podcast, coordinator and host
2021	Undergraduate Music History Curriculum Revision Committee
2019-2020	Musicology/Ethnomusicology Search Committee, Chair
2019-2020	NASM Self-Study Committee
2019	Grant Writing for Musicians, workshop facilitator
2019	“Spark on SPARC:” SPARC Graduate Research Grants Workshop for School of Music Students
2017-present	BA Double Majors Committee
2014-2017	Executive Committee (elected)
2016-2022	Music History Area Coordinator
2015	Dean’s Review Committee, Office of the Provost (appointed)
2013-present	Luise E. Peake Music & Culture Colloquium Series Coordinator
2013-2014	Interim Music History Area Coordinator
2013	Music History Search Committee
2012-2013	Piano Pedagogy Search Committee
2011-2013	WagnerWorldWide: America, local arrangements committee
2010-2022	Graduate Committee
2009-2015	Sound Check, faculty advisor
2007-2010, 2019	Cornelia Freeman University September Concert Series Committee and Emcee
2007-2010	Music Library Advisory Committee and chair (2009-2010)

### UNDERGRADUATE THESES

#### **University of South Carolina Honors College**

2019	Nikil Sairam—Biochemistry and Molecular Biology (second reader)
2010	Kirsten Serba—Political Science & Music (second reader)

### DOCTORAL & MASTERS THESES

#### **USC School of Music**

2025	Jiamo Zhang—DMA, Piano (reader)
2025	Veronica Page—DMA, Voice (chair)
2025	Rachel Misheff—DMA, Piano Pedagogy (chair)
2024	Zhenyu Gao—DMA, Piano Pedagogy (reader)
2024	Almond Ponge—DMA, Piano (reader)
2024	Jacob McCooey—MM, Music Theory (reader)
2024	Christopher McDonald—DMA, Guitar (chair)
2024	Jie He—DMA, Piano Pedagogy (reader)
2022	Rebecca Ostermann—DMA, Choral Conducting (reader)
2022	Grace Shepard—DMA, Piano (reader)
2022	Kayla Low—MM, Music History (chair)
2022	April Balay—MM, Music History (co-chair)
2022	Joshua Harton—MM, Music History (reader)

2021	Noa Miller—DMA, Trumpet (reader)
2021	Yanting Wang—DMA, Piano Pedagogy (reader)
2020	Peter Geldrich—DMA, Clarinet (reader)
2020	Jeffrey Yelverton—MM, Music History (reader)
2020	Dwight Dockery, DMA, Choral Conducting (reader)
2018	Brett Floyd—DMA, Guitar (reader)
2019	Taylor Gable—MM, Music History (chair)
2018	Michael Brown—DMA, Voice (reader, co-chair)
2017	Shr-Han Wu—DMA, Violin (reader)
2016	Michael Hough—DMA, Clarinet (reader)
2015	Diana Amos—DMA, Voice (reader)
2013	John Bryant—DMA, Trumpet (reader)
2013	Jessica Leeth—DMA, Flute (reader)
2012	Emily Monk—MM, Music History (chair)
2012	Peter Barton—DMA, Voice (reader)
2010	Alex McAllister—MM, Music History (reader)
2009	Clay Price—DMA, Choral Conducting (reader)
2009	Boyan Lekov—DMA, Piano Pedagogy (reader)
2008	Catherine Siarris—DMA, Vocal Pedagogy (reader)

### COMMUNITY ENGAGEMENT

#### **Rosewood Elementary School Arts Steering Committee**

2018-present	Member (invited) <ul style="list-style-type: none"> <li>• South Carolina Department of Education Arts Distinguished Arts Program Grant, 2022</li> <li>• South Carolina Department of Education Arts in Basic Curriculum (ABC) grant, 2021 (\$10,000-\$15,000), grant committee</li> <li>• South Carolina Department of Education Arts in Basic Curriculum (ABC) Certified Site, granted 2020, interview committee</li> <li>• South Carolina Department of Education Arts Distinguished Arts Program Grant, 2019 (\$12,600)</li> <li>• South Carolina Department of Education Distinguished Arts Program School, granted 2019, grant committee</li> </ul>
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#### **ARS Columbia Recorder Collective**

2017-2020	Advisory Board Member
2016-2020	Co-Coordinator, Luise E. Peake Music & Culture Colloquium Series/ARS Columbia Recorder Collective Early Music Workshops

#### **Heathwood Hall Episcopal School, Columbia, SC**

2008	Patrick Dorn Senior Exhibition, “Political and Social Influences on Reggae Music in the 1970s,” Faculty Expert Committee Member
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#### **Women’s Museum of California (formerly Women’s History Museum and Educational Center), San Diego, CA**

2006-2007	Executive Director
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2006-2007 Academic Speakers' Bureau Member

**Beloit/Janesville Symphony Orchestra, Beloit, WI**

1995-1998 Program Annotator

**PROFESSIONAL DEVELOPMENT**

2024-2025 Emerging Leaders Program (ELP), Office of Professional Development, University of South Carolina, nominated

2024 Teaching with the Library, Certificate of Completion, Center for Teaching Excellence, University of South Carolina

2022 Fostering Proactive Learning Environments Certificate of Completion, Center for Teaching Excellence, University of South Carolina

2020 Mental Health and Well-being Competency Certificate of Completion, Center for Teaching Excellence, University of South Carolina

2019-2020 Teaching Toward Inclusive Excellence Certificate of Completion, Center for Teaching Excellence, University of South Carolina

2020 Safe Zone Ally Training, Office of Multicultural Student Affairs, University of South Carolina

2019 TEI/MEI Workshop, Early Modern Soundscapes International Symposium, Toronto, ONT

2017 Beginning MEI Workshop, University of Virginia Libraries/Music Encoding Initiative (MEI) Team, Charlottesville, VA

**PROFESSIONAL MEMBERSHIPS**

American Musicological Society  
American Musicological Society-Southeast Chapter  
Society for Seventeenth-Century Music  
Renaissance Society of America  
Shakespeare Association of America  
Music Encoding Initiative  
Early Modern Soundscapes (UK)  
Tudor Music Forum (US/UK)