

Dr. Griffin Woodworth

Curriculum Vitae

Associate Professor of Music
University of South Carolina, Upstate
Division of Fine Arts and Communication Studies
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EDUCATION HISTORY

- Ph.D. University of California Los Angeles, 2008, Musicology
Dissertation: *“Just Another One of God’s Gifts”: Prince, African-American Masculinity and the Sonic Legacy of the 1980s.*
Committee members: Robert Fink (Chair), Mitchell Morris, Timothy Taylor, Christopher Waterman
- M.A. University of California Los Angeles, 2002, Musicology
- M.A. University of California Riverside, 2001, Music
- B.A. Carleton College, 1995, Music

EMPLOYMENT HISTORY

- 2016-present USC Upstate (Spartanburg, SC)
2022-present Associate Professor of Music, tenured
2016-2022 Assistant Professor of Music
- 2014-16 Inver Hills Community College (Inver Grove Heights, MN), Adjunct Instructor
- 2009-10, 2014-16 Riverland Community College (Austin, MN), Adjunct Instructor
- 2015-16 Ion Concert Media, MN, Quality Assurance technician
- 2010-15 MakeMusic Inc. (Eden Prairie, MN), Quality Assurance technician for Repertoire Development,
- 2010 Fall Anoka-Ramsey Community College (Coon Rapids, MN), Adjunct Instructor
- 2010 Spring Institute of Production & Recording (Minneapolis, MN), Adjunct Instructor
- 2009-10 Rosetown Playhouse (Roseville MN), Summer Musical Director
- 2008-09 Minnesota Opera (Minneapolis MN), Communications Manager
- 2007-08 MakeMusic Inc. (Eden Prairie, MN), Music Engraver for Repertoire Development
- 2002-06 University of California Los Angeles Department of Musicology, Teaching Assistant
- 2001-02 University of California Riverside Department of Music, Teaching Assistant

TEACHING ACTIVITIES

Mentoring Undergraduate Research / Creative Projects

- 2017 Sp Undergraduate Creative Project: Sabelyn Thorpe, “Bait the Storm.”**
I mentored one of our commercial music majors, Sabelyn Thorpe, on her original song “Bait the Storm,” which won second place in the Spring 2017 USC Upstate Commercial Music Songwriting Competition.
- 2017 Sp Undergraduate Creative Project: Mary Norris and Noelle Taylor, “Rag Doll.”**
I mentored a group of commercial music students on an original song written by commercial music major Mary Norris called “Rag Doll,” which won first place in the Spring 2017 USC Upstate Commercial Music Songwriting Competition.

Independent Studies

- 2018 Fa Independent Study: MUSC U399 Video Game Design, Ian O’Donnell**
Senior commercial music major Ian O’Donnell’s independent study on the history and technique of video game music design resulted in two conference presentations (at the 15th Annual SC Upstate Research Symposium, in Spartanburg SC, 4/12/2019, and at the national conference of the Pop Culture Association on 4/20/2019 in Washington, D.C.) and one travel grant award.
- 2017 Fa Independent Study: MUSC 399 The Music of Prince, Meg Swinney**
Senior commercial music major Meg Swinney’s independent study on the music of Prince resulted in one conference presentation (at the 14th Annual SC Upstate Research Symposium, Spartanburg SC, 4/13/2018).
- 2017 Sp Independent Study: MUSC U399 Digital Music Production**
Three music students took an independent study with me on the topic of digital music production.

Other Teaching Activities / Awards

- 2024 Sp** USC Upstate Excellence in Teaching Award Nominee
2022 Sp USC Upstate Excellence in Teaching Award Nominee
2020 Sp USC Upstate Excellence in Teaching Award Nominee

Curriculum Revision

- 2022-23 Curriculum Revision and name change:
Commercial Music Program / Popular Music Studies program.**
- Request to Modify Undergraduate Worksheet or Program Description and Request to Modify Course Description(s) passed faculty senate Jan. 27, 2023
- Working with recommendations from the Institutional Academic Program Review Board, I made comprehensive changes to the Commercial Music program curriculum and several classes. This included changing the name of our program to “Popular Music Studies,” eliminating the separate concentrations or “tracks,” increasing transfer-friendliness by ensuring that

major requirements can be completed in 4 semesters, adding another general-education course, and making several course changes to increase retention.

2023 Sp Curriculum Revision: Women’s and Gender Studies Program

- Request to Modify Undergraduate Worksheet or Program: passed faculty senate 3/31/2023

Working with Lisa Johnson, Director of the Center for Women’s and Gender Studies, I authored and submitted a “Request to Modify…” form for the Women’s and Gender Studies minor, Women’s and Gender Studies certificate, and also the DEI certificate. (I also became an affiliate faculty member of the CWGS). The two curriculum changes that we made were to add the new music course that I created to all three program worksheets (MUSC U306 Music, Gender, and Sexuality) and also to correct a typographic error in all three worksheets. This form was passed at the faculty senate meeting on March 31, 2023.

2021 Sp Updated Musicianship Sequence, Added Writing About Music

- Request to Modify Course Description(s) and New Course Request(s) passed faculty senate 3/26/2021

Working together with my colleague Dr. Nolan Stolz, we updated the Commercial Music major requirements in ways that we believe will lead to better assessment outcomes in three key areas for our program: musicianship, music technology, and writing about music. This involved modifying our musicianship sequence (MUSC U115, U116, U215, and U216) to include new co-requisites, adding a new class (MUSC U300 Writing About Music), and adjusting the credit requirements of the major to accommodate this new class.

2020 Sp Updated Program Description & Course Sequence

- Request to Modify Worksheet or Program Description: passed faculty senate 4/17/2020

Working together with my colleague Dr. Nolan Stolz, we updated the Commercial Music program requirements and program description. This involved changing the course sequence to incorporate the new class that I created (MUSC U303) and eliminate the two courses that it replaced, writing a new program description, and adjusting the overall credit requirements of the major.

2018 Fa Implemented Four Tracks

- Change in Curriculum or Program: passed faculty senate 1/25/2019

Working together with my colleague Dr. Nolan Stolz, we re-organized the Commercial Music major by creating four separate tracks with a shared core of required classes. These four separate tracks are: Performance, Singer-songwriter, Composition, and Music Technology.

- 2017 Fa Updated Required Courses and Group Piano Sequences**
 • Change in Curriculum or Program: passed faculty senate 1/26/2018
- Working together with my colleague Dr. Nolan Stolz, we made eleven changes to the Commercial Music curriculum. These included changing course prerequisites, making room for new required courses, and reducing the number of upper-division credits required to avoid exceeding 120 total credit hours for the major.

Courses Converted to Online or Hybrid Format

- 2021 Sp MUSC U302 Music History II**
 I converted this course from in-person course to synchronous online . This involved creating new PowerPoint presentations, finding free streaming online musical examples, and digitizing class handouts, sheet music, and supplemental readings.
- 2020 Fa MUSC U162 Intro to Music Technology**
 I converted this course from in-person to synchronous online. This involved finding inexpensive or free methods for students to obtain the same recording software that they would have used in the lab, working with library staff to make audio equipment available for check-out, and creating all-new PowerPoint lecture-notes that included step-by-step lab instructions.
- 2020 Fa MUSC U301 Music History I**
 I converted this course from in-person to synchronous online. This involved creating new PowerPoint presentations, finding free streaming online musical examples, and digitizing class handouts, sheet music, and supplemental readings.
- 2020 Sp MUSC U110 Introduction to Music**
 I converted this course from in-person to hybrid-online (with one optional in-person meeting per week augmented by asynchronous online lectures). This involved recording and editing original online lectures (3 hours per week), updating PowerPoint lecture notes, finding free streaming online musical examples, and digitizing class handouts and supplemental readings.
- 2020 Sp MUSC U134 / U334 Commercial Music Combo**
 I converted this course from in-person to synchronous online, which was particularly challenging because this class is a performance ensemble. This involved researching and testing online meeting platforms to find the one with the least amount of time-delay, creating all-new recording assignments that would replace the live performance requirement of the class, and then digitally editing my students final recording projects together to create an amalgamated performance of the students work.
- 2017 Su MUSC U140 History of Rock Music**

New Courses Developed**2023 Sp / Su MUSC U305 Black Music from Jazz to Hip-Hop**

- Request to Modify Course Description
 - 3/3/2023—passed university AAC committee
 - 3/31/2023—passed Faculty Senate
 - 4/21/2023—Faculty Senate made a Motion to Reconsider, resolved that this should be a new-course request (instead of modification)
 - Projected Sept. 2023—re-submission to university AAC committees

Working with the director of the African American Studies program, I revised and expanded our previous “Jazz History” class into a new course titled “Black Music from Jazz to Hip-Hop.” This expanded focus is intended to provide music majors a broader perspective on music history and also better serve the larger USC Upstate community, including both the African American Studies program and the DEIJ certificate.

I initially submitted this as a “Request to Modify Course Description,” which was passed by the faculty senate on March 31, 2023. However, I was informed by the Faculty Chair that this proposal should technically be a *new* course proposal with a new name and new catalog number (instead of a modification); the Faculty Chair then made a “motion to reconsider” this proposal at the April 21 2023 faculty senate meeting, with the result that I was asked to re-submit this proposal as a new course instead of a course modification. As a result, during May 2023 I created a new course proposal for MUSC U305 “Black Music from Jazz to Hip-Hop” and a course deletion form for MUSC U310 Jazz History, both of which I will submit to the AAC committee first thing in Fall 2023.

2023 Sp MUSC U306 Gender and Sexuality in Music

- Request for New Undergraduate Course: passed faculty senate 4/21/2023

In Spring 2023, I created a new course, MUSC U306 Gender and Sexuality in Music. This course will expand our music history offerings by focusing on LGBTQ+ and women composers and songwriters, groups that have been excluded from the music history canon for too long. This course is intended to provide music majors with a broader perspective on music history and also serve the larger USC Upstate community, including both the Womens and Gender Studies program and the DEIJ certificate.

2020 Sp MUSC U398 The Music of Prince

In Spring 2020 I developed and taught my first “special topics” course on The Music of Prince, taking a topic-based approach to studying the work of popular recording artist Prince that included such topics as critical-race theory, gender, sexuality, and religious identity.

- 2019 Fa MUSC U303 Western Music History and Repertoire (2023 Fa renamed Music History Remixed)**
 • Request for New Undergraduate course: passed faculty senate 1/24/2020
- In Fall 2019 I submitted a New Course request for a new class that I created called Western Music History & Repertoire. This course is a topic-based exploration of Western “classical” music that will focus on contemporary genres of music that students are familiar with—such as musicals & opera, film soundtracks, and popular song—and trace their development back through earlier historical periods of music. This new course replaces our previous Music History survey, a change that will make music history more accessible and career-relevant to our students.
- 2017 Sp MUSC U162 Intro to Music Technology**
 • Request for New Undergraduate course: passed faculty senate 4/21/2017
- In April 2017, I created a new course for the Commercial Music program called Intro to Music Technology to fill an un-met need in the program for a 100-level class that provides basic knowledge of recording and producing music using industry-standard Digital Audio Workstation (DAW) and MIDI software.

Enhanced Technology Use within Courses

- 2022 Sp MUSC U362 Music Technology—Recording Studio Installation:**
 During the Fall of 2021 and Spring of 2022 I installed, tested, and began teaching in the new two-room recording suite (Library 119-120) for which I had previously researched and procured equipment. This involved consulting with an outside vendor (Palmetto Sound) on the placement of acoustic paneling to decrease ambient noise inside the rooms, among other things; learning to use the new digital audio equipment (a Focusrite Clarett 8pre audio interface and a Behringer X32 Compact digital mixing board), testing and—in one case—having our new equipment repaired, installing an acoustic drum-set and acoustic piano in the recording studio, and then writing student instructions for how to use this equipment. This process culminated in the studio opening for student instruction: I taught students in my MUSC U362 class on intermediate audio recording and editing techniques using this two-room suite. The next step will be augmenting the acoustic treatment in room 120 to mitigate noise leaking into the adjacent study rooms, installing lighting instruments, setting up and testing the video camera equipment so that this facility can also be used by the Journalism program to teach video production and post-production.
- 2021 Sp MUSC U162 / U362 Music Technology—Recording Studio Design & Purchasing:**
 During the Fall of 2020 and Spring of 2021 I researched and designed a new two-room recording studio suite (in Library 119-120) for use by students in both the Commercial Music and Journalism programs. This involved securing \$20,000 in funding, researching and designing the

studio, and going through the SC state bidding process in order to get approved bids for purchasing the equipment.

2020 Su/Fa MUSC U134/334 Commercial Music Combo—Wireless Audio Equipment

Over the summer of 2020 when the Covid-19 crisis made it difficult to hold live in-person music rehearsals, I researched and purchased additional wireless in-ear monitors, wireless microphones, and wireless guitar transmitters for our MUSC U134/334 classes so that students and instructors could maintain a safe social-distance while playing music in person. This task involved researching the equipment, working with our department assistant on the purchase order, and testing the gear.

2020 Su/Fa MUSC U111 Applied Music—SmartMusic Software

In order to help improve our program assessment scores for musicianship, I brought in a new software program (SmartMusic) that provides our applied-music instructors with automated assessment data for their students' instrumental and voice lessons. The work I did included researching the software, working with our department assistant on the purchase order, and testing the software.

2019 Su/Fa MUSC U134 / U334 Commercial Music Combo—Router and iPad

During Summer and Fall of 2019 I enhanced our Commercial Music Combo class with an Apple iPad and wireless internet router, which allow our students and instructors to do audio mixing wirelessly on a mobile device; and also an Alesis Samplepad Pro electronic drum pad that lets our percussionist play digital samples in live performance. This task involved researching the equipment, working with my department assistant to purchase the gear, and then testing the equipment.

2018 Su/Fa MUSC U134/334 Commercial Music Combo—Digital Mixer

Over the Summer and Fall of 2018, I upgraded the technology used in our Commercial Music Combo classes with a new wireless audio mixer and powered P.A. speakers. This task involved researching equipment, working with my department assistant to create the purchase order, and testing the equipment.

2017 Su/Fa MUSC U134/334 Commercial Music Combo—Personal Monitor-Mixers

Over the Summer and Fall of 2017 I upgraded the technology used in our Commercial Music Combo classes with a new inexpensive system of personal monitor mixers, which allows the students to rehearse at a lower volume thus protecting them from hearing damage, which is an occupational hazard in the field of music performance. This project involved researching inexpensive technological solutions for personal monitor mixing, working with my department assistant to purchase the equipment, and testing the equipment.

Significant Course Revisions

- 2023 Sp MUSC U490 Senior Seminar**
 When I taught MUSC U490, Senior Seminar in Commercial Music, in Spring 2022 *and* 2023 I significantly updated the course syllabus and assignments. I made these course revisions in conjunction with the program revisions that I was also undertaking during the 2022-23 academic year. One of the main course revisions that I made was changing the “lecture recital” requirement into a “senior capstone presentation” requirement, which is a change that reflected the increased flexibility of the revised music curriculum, which now allows students to pursue careers other than performance (which had been the focus of the previous “lecture recital” assignment). Other revisions involved revising the professional development assignments (including a mock interview and mock audition), creating a new “digital portfolio” category (including music notation samples, audio recording samples, and writing samples), and revising the “senior capstone research project” assignment instructions.
- 2019 Fa MUSC U134/334 Commercial Music Combo**
 • Change in Catalog Course Listing: passed faculty senate 1/24/2020
 In Fall 2019 I submitted a Change in Catalog Course Listing request for MUSC U134 and 334 (Commercial Music Combo) to update the course description in two ways. First, I added the use of live-audio technology to the course description so that we could make this an assessable student learning outcome for the course. Second, I added the “use and preparation of song charts,” a change that will also help our students better meet our program assessment goals.
- 2019 Fa MUSC U362 Music Technology**
 • Change in Catalog Course Listing: passed faculty senate 1/24/2020
 In Fall 2019 I submitted a Change in Catalog Course Listing request for MUSC U362 (Music Technology) to update the course description and change the prerequisites, which now include MUSC U101 (Fundamentals of Music Theory) and MUSC U162 (Intro to Music Technology). I also updated the course description to clarify that this course would be covering music notation software as well as intermediate level topics in Digital Audio Workstation software.
- 2019 Sp MUSC U133 Pep-Band**
 In late Spring / early Summer of 2019, my colleague Dr. Nolan Stolz and I researched and delivered a series of presentations to Chancellor Brendan Kelly (May 16 2019), Vice-Chancellor Meredith Brunen, and Athletic Director Daniel Feig (May 23 2019), pitching the idea of a revamped Pep Band (MUSC U133). Our proposals were not approved, but I plan to revisit the idea with the new chancellor in 2022.

- 2018 Fa MUSC U140 History of Rock Music / Hist of American Popular Music**
- Change in Catalog Course Listing: passed faculty senate 1/25/2019
 - General-Education Competency Alignment: passed faculty senate 3/29/2019
- I made significant changes to MUSC U140 in 2018: the new course title is History of American Popular Music (changed from the former History of Rock Music), and the description was changed to include a broader historical period and greater diversity of popular musical genres beyond rock 'n' roll, changes that are designed to better serve the USC Upstate community and reflect changes in the field of pop-music studies. After making made these changes, I successfully resubmitted the class for general-education certification.
- 2018 Sp MUSC U162 Intro to Music Technology**
- General Education Competency Alignment: passed faculty senate 12/8/2017
 - Change in Catalog Course Listing: passed faculty senate 1/26/2018
- In Sept 2017, I successfully got MUSC U162 Intro to Music Technology approved as a General-Education class in the Information Technology category (category 5). Then, in January 2018 I updated the catalog description and changed the credits from 2 to 3 to accommodate the increased writing and information-technology components that I had added.
- 2017 Fa MUSC U301 and U302 Music History I and II**
- Change in Catalog Course Listing: passed faculty senate 11/10/2017
- I submitted a Catalog Course Listing change for both Music History I and II to add MUSC 110 Intro to Music as a prerequisite and clarify the course description.

Conferences (Teaching-Related)

- 2024 Sp South Carolina Music Educator's Association Professional Development Conference:** I attended the SCMEA 2024 conference in Columbia SC (Feb. 8-9, 2024) where I did recruiting service and attended development presentations.
- 2023 Sp South Carolina Music Educator's Association Professional Development Conference:** I attended the SCMEA 2023 conference in Columbia SC (Feb. 2-4, 2023) where I did recruiting service and attended development presentations.
- 2022 Sp South Carolina Music Educator's Association Professional Development Conference:** I attended the SCMEA 2022 conference in Columbia SC (Feb. 3-5, 2022) where I did recruiting service and attended development presentations.
- 2019 Sp South Carolina Music Educator's Association Professional Development Conference:** I attended the SCMEA 2019 conference in Columbia SC (Feb. 7-9, 2019) where I attended development presentations in addition to doing recruiting service.

Seminars / Workshops / Webinars (Teaching-Related)

- 2024 Sp** CAIFS workshop: "Steps for a Seamless Semester Transition: Quick Course Copy and Update," May 6, 2024
- 2023 Sp** CAIFS workshop: "Inclusive Pedagogy," Jan. 25, 2023.
- 2017 Sp** CETL workshop: "Power-UP Lunch," Jan. 23, 2017.
- 2016 Su** CETL workshop: "Gearing UP: Teaching and Learning at USC Upstate," Aug. 10, 2016.

Advising

- 2023-24** 15 advisees
- 2022-23** 10 advisees
- 2021-22** 19 advisees
- 2020-21** 14 advisees
- 2019-20** 10 advisees
- 2018-19** 7 advisees
- 2017-18** 2 advisees

Courses Taught

University of South Carolina Upstate (Spartanburg, SC), Fall 2016-present

- MUSC U110 Intro to Music
- MUSC U134 / U334 Commercial Music Combo
- MUSC U140 History of Rock Music / History of American Popular Music
- MUSC U162 Intro to Music Technology
- MUSC U301 Music History I
- MUSC U302 Music History II
- MUSC U303 Western Music History and Repertoire / Music History Remixed
- MUSC U362 Music Technology
- MUSC U398 Black Music: Jazz to Hip-Hop
- MUSC U398 Music of Prince (special topics course)
- MUSC U490 Senior Seminar in Commercial Music

Inver Hills Community College (Inver Grove Heights, MN), Spring 2014-Spring 2016

- Intro to MIDI and Sound Design
- Intro to Audio Recording
- Intro to Music Video Production

Riverland Community College (Austin, MN), Fall 2009-Spring 2016

- American Popular Music
- Survey of Music
- Applied cello lessons, Spring and Fall 2010

Anoka-Ramsey Community College (Coon Rapids, MN), Fall 2010

- History of Rock 'n' Roll

Institute of Production & Recording (Minneapolis, MN), Spring 2010

- History of Popular Music

Instructor, UCLA Dept. of Musicology (Los Angeles, CA), Summer 2003 and 2004

- History of Rock 'n' Roll

SCHOLARLY AND CREATIVE ACTIVITIES

Books

2020 **Monograph, forthcoming** Woodworth, Griffin. *Prince, Musical Genre, and the Construction of Racial Identity: A Rocknroll Loveaffair*. Ann Arbor, MI: University of Michigan Press, Tracking Pop series, forthcoming. Accepted for publication June 2020, projected publication date June 2025.

This book was approved for publication by the University of Michigan Press' editorial committee in 2020, and in I completed the final revisions and copyediting in Spring 2024, submitting the final manuscript files, graphics files, and all ancillary materials in May 2024. This book offers a critical assessment of the music and career of the popular recording artist Prince. My scholarly methodology for the book combines music-theory analysis, historical and archival research, journalistic interviews with musicians who worked with Prince, and additional theoretical sources from related fields including African American literary theory, gender and queer theory, and cultural studies. Thematically, this book explores how Prince's music mediates issues of identity, particularly how Prince worked against stereotypical representations of race, gender, sexuality, and religion.

2016 **Online Textbook:** *On American Popular Music, Second Edition and On Music Rock, Third Edition*. Herndon, VA: Connect for Education, 2016. Co-authored with Simon Anderson and Amanda Sewell. During the summer of 2015, I substantially revised two online textbooks published by the Connect for Education company, which were then published in 2016.

Book Chapters

2018 Woodworth, Griffin. "Synthesizers as Social Protest in Early 1970s Funk." In *The Relentless Pursuit of Tone: Timbre in Popular Music*, edited by Robert Fink, Mindy LaTour O'Brien, and Zachary Wallmark, 233-252. New York: Oxford University Press, 2018.

This award-winning collection of essays focuses on the importance of instrumental tone-color, also called timbre, in popular music, which is a fundamental but under-theorized area in the field of musicology. My chapter, entitled "Synthesizers as Social Protest in 1970s Funk," analyzes how funk musicians Stevie Wonder, Bernie Worrell, and Herbie Hancock used synthesizer timbres to create musical protests against the negative social conditions facing African American communities during the Nixon

administration. This essay collection was awarded the highly prestigious Ruth A. Solie Award from the American Musicological Society in 2019. My chapter has been cited in three subsequent scholarly publications.

Journal Articles (Peer-Reviewed)

- 2020** Woodworth, Griffin. “‘Rapping Done Let Us Down’: Prince’s Hip-Hop Ambivalence,” *Popular Music and Society* 43, no. 3 (2020), 281-300. <https://doi.org/10.1080/03007766.2020.1757815>
- In this musicological study I examine how the popular recording artist Prince used elements of the hip-hop genre in his work. Specifically, this article demonstrates how Prince’s ambivalence towards the hip-hop genre led him to adopt certain techniques from that genre—such as rhythmic spoken-word rapping and the use of drum-machine music production—but avoid and critique other hip-hop techniques, such as the use of sampled loops and the machismo of early hip-hop.
- 2013** “Prince, Miles and Maceo: Horns, Masculinity and the Anxiety of Influence,” *Black Music Research Journal* 33, no. 2 (Fall 2013), 117-150.
- 2004** “Hackers, Users, and Suits: Napster and Representations of Identity,” *Popular Music and Society* 27, no. 2 (June 2004), 161-184.

Other Publications

- 2013** **Encyclopedia entry:** Woodworth, Griffin. “Prince.” *The Grove Dictionary of American Music, 2nd Edition*, ed. Charles Hiroshi Garrett (Oxford University Press, 2013), 604-605.

Internal Grants Received

- 2022 Sp** **Research Initiative for Summer Engagement (RISE)** from the Office of the Vice President for Research for the University of South Carolina system (\$6,000), project title “Prince: Musicologist.”
- 2020 Fa** **USC Upstate Course Reallocation Award** from the Sponsored Awards and Research Support Office (\$3,000), project title “Complete Reader’s Report Revisions on Prince Book Manuscript.”
- 2020 Sp** **USC Upstate Course Reallocation Award** from the Sponsored Awards and Research Support Office (\$3,000), project title: “Revise and resubmit rap-metal article for publication.”
- 2019 Sp** **USC Upstate Course Reallocation Award** from the Sponsored Awards and Research Support Office (\$3,000), project title: “Prepare Prince book manuscript for peer review.”
- 2019 Sp** **USC Upstate Scholarly Student Support** from the Sponsored Awards and Research Support office (\$800), awarded to my student Ian O’Donnell (under my mentorship).

- 2018 Sp** **USC Upstate Technology Grant** awarded by the IT Advisory Committee (\$70,000), to create a new digital media technology lab in the USC Upstate Library building.
- 2018 Sp** **USC Upstate Teaching and Productive Scholarship (TAPS) Grant** from the Committee for Faculty Excellence (\$713.00), project title: “Present a paper at the annual meeting of the IASPM US Conference in Nashville.”
- 2017-18** **USC Upstate Scholarly Start-Up Package** from the Sponsored Awards and Research Support office (\$6,000), project title “Finish my book, Prince: Musicologist, and submit it to peer review.”
- 2017 Sp** **USC Upstate Course Reallocation Award** from the USC Upstate Sponsored Awards and Research Support office (\$3,000), project title “Revise the final two chapters of my book Prince: Musicologist...”
- 2016 Fa** **USC Upstate Teaching and Productive Scholarship (TAPS) Grant** from the Committee for Faculty Excellence (\$952), project title “Present a paper at the annual meeting of the American Musicological Society.”

Grant Submissions Not Awarded

- 2016 Fa** **USC Upstate Capital Funding Request (not awarded)**. Project title: Digital music technology lab. In Fall 2016, I wrote an unsuccessful proposal requesting \$39,151.84 in capital funding from the university to create a digital music technology lab. This project was eventually funded by an IT Advisory Committee Technology Grant (see above).

Conference Papers Presented

- 2023 Sp** Woodworth, Griffin. “*Piano & a Microphone* and Prince’s Crisis of Representation.” 22nd Biennial IASPM International Conference, Minneapolis, MN, June 26, 2023.
- 2021 Sp** Woodworth, Griffin. “Intersectional Identity in the Study of Prince.” 17th Annual SC Upstate Research Symposium, Spartanburg SC, April 9, 2021.
- 2020 Fa** Woodworth, Griffin. “Race, Gender, and Violence in 90s Rap-Metal Music.” 16th Annual SC Upstate Research Symposium, Spartanburg SC, Sept. 26, 2020
- 2020 Su** Woodworth, Griffin. “‘Irresistible B*****’: Prince’s Hip-Hop Ambivalence in the 1980s.” Society for American Music national conference, Virtual Conference, July 18, 2020.
- 2019 Sp** Woodworth, Griffin. “‘Rapping Done Let Us Down’: Prince’s Hip-Hop Ambivalence.” 15th Annual SC Upstate Research Symposium, Spartanburg SC, April 12, 2019.
- 2018 Sp** Woodworth, Griffin. “Religion and the Voice in the Music of Prince.” International Association for the Study of Popular Music, American national conference, Nashville TN, Mar. 10, 2018.

- Also presented at the 14th Annual SC Upstate Research Symposium, Spartanburg SC, Apr. 13, 2018
 - Also presented at the Prince From Minneapolis symposium, University of Minnesota, Minneapolis MN, Apr. 18, 2018.
- 2017 Sp** Woodworth, Griffin. “Funk Rhythm as Resistance to Racial Stereotypes in the Music of Prince.” 13th Annual SC Upstate Research Symposium, Spartanburg SC, April 14, 2017.
- 2016 Fa** Woodworth, Griffin. “Symphonic Funk and the Discourse of ‘Hot Rhythm’ in the Music of Prince.” American Musicological Society national conference, Vancouver, BC, Canada, Nov. 5, 2016.
- 2012** Woodworth, Griffin. “Synthesizers as Social Protest in Early 1970s Funk.” American Musicological Society national conference, New Orleans LA, 2012.
- 2011** Woodworth, Griffin. “Uptown Controversy: Genre, Location, and Confrontation in Prince’s Early Guitar Music.” Society for Music Theory national conference, Minneapolis MN, 2011.
- 2005** Woodworth, Griffin. “Prince, Miles and Maceo: Horns and the Performance of Black Masculinity.” The Experience Music Project Pop Conference, Seattle WA, 2005.
- 2004** Woodworth, Griffin. “‘Little Red Corvette’ – Make-Out Mobile or Celestial Chariot? Religious Imagery and Sexual Perversity in the Music of Prince.” The Society for American Music national conference, Cleveland OH, 2004.
- 2003** Woodworth, Griffin. “Little Red Corvette or Celestial Chariot? Manichaeism in the Prince’s *The Rainbow Children*.” International Association for the Study of Popular Music, American national conference, Los Angeles CA, 2003.
- 2003** Woodworth, Griffin. “‘Big In Japan’: Orientalism, Camp, and Cultural Anxiety in Pop Music of the 1980s.” The Society for American Music national conference, Tempe AZ, 2003.
- 2002** Woodworth, Griffin. “Rap-Metal, Rage, and the Musical Subject.” International Association for the Study of Popular Music, American national conference, Cleveland OH, 2002.
- 2001** Woodworth, Griffin. “Toward a Fascist Aesthetic: Modernism and the Third Reich.” American Musicological Society, Pacific Southwest Chapter regional conference, Claremont CA, 2001.

Invited Presentations

- 2013** Woodworth, Griffin. “Funk and American Race Relations in the 1970s,” AMST 214: Music in the 1970s taught by Prof. Melinda Russell, Carleton College, Northfield MN, Feb. 6, 2013.

Manuscript and Grant Proposals Reviewed

2017 Sp Reviewed “Prince and the Making of the Minneapolis Mystique” for the Middle West Review, editor Paul Renfro.

Conferences, Workshops, and Seminars Attended (Scholarship-Related)

2023 Su 21st Biannual Conference of the International Association for the Study of Popular Music (IASPM), Minneapolis MN, June 26-30, 2023

2021 Sp 17th Annual SC Upstate Research Symposium (SCURS), Spartanburg, SC, April 9, 2021 (held virtually).

2020 Fa 16th Annual SC Upstate Research Symposium (SCURS), Spartanburg, SC, Sept. 26, 2020 (held virtually)

2020 Su Society for American Music national conference (SAM), July 16-18, 2020 (held virtually)

2019 Sp 15th Annual SC Upstate Research Symposium (SCURS), Spartanburg SC, April 12, 2019.

2018 Sp Prince From Minneapolis symposium (PFM), University of Minnesota, Minneapolis, Apr. 18, 2018 (virtual presentation).

2018 Sp 14th Annual SC Upstate Research Symposium, Spartanburg SC, Apr. 13, 2018.

2018 Sp International Association for the Study of Popular Music (IASPM) U.S. national conference, March 8-11, 2018, Vanderbilt University, Nashville, TN.

2017 Sp 13th Annual SC Upstate Research Symposium, Spartanburg SC, April 14, 2017.

2016 Fa American Musicological Society 2016 conference, Nov. 3-6, 2016, Vancouver, BC, Canada.

Scholarly Awards

2019 Fa **Ruth A. Solie Award** from the American Musicological Society. This award recognizes a collection of musicological essays, and in 2019 it was awarded to the book *The Relentless Pursuit of Tone: Timbre in Popular Music* to which I contributed a chapter. The American Musicological Society is the most prestigious scholarly organization in the field of musicology.

SERVICE ACTIVITIES

USC Upstate Committees & Service

- 2023-24** Program Coordinator, USC Upstate Commercial Music Program, FACS division (8-10 hours per week)
- 2023-24** University Honor Council member
- 2022-23** Program Coordinator, USC Upstate Commercial Music Program, FACS division (8-10 hours per week)
- 2022-23** University Honor Council member
- 2021-22** Program Coordinator, USC Upstate Commercial Music Program, FACS division (8-10 hours per week)
- 2022 Sp** Committee member, USC Upstate FACS division, Theatre Faculty Search Committee (est. 16 hours)
- 2018-22** Committee member, USC Upstate Faculty Welfare Committee (4-5 hours per semester)
- 2019 Fa** Committee member, USC Upstate Library, Coordinator of Access Services Search Committee (12 hours)
- 2018 Sp** Committee member, USC Upstate FACS division, Theatre Faculty Search Committee (27.5 hours)

Unit Committees

- 2023-24** **Chair, FACS Commercial Music Recruiting Committee** (8 hours per week):
- As the chair of the Commercial Music recruiting committee, I coordinate and execute all music-related recruiting and promotional activities for the FACS division. This is a highly labor-intensive service role that requires an average of 8-10 hours of work per week throughout the semester. My responsibilities fall into four areas. First, I update our program's promotional flyer, poster, brochure, and website each year and create a recruiting-and-promotion plan for the year. Second, I call and visit multiple high schools each semester (either in person or virtually) and give recruiting presentations and workshops. Third, I oversee our digital marketing efforts, which include maintaining and expanding our contacts list, and creating and executing email marketing campaigns throughout the year using the MailChimp client-relationship management software platform. Fourth, I manage our print-marketing campaigns, which include mass-mailings of posters and flyers to high-school educators, placing print ads in the programs for high-school performing events such as marching-band competitions, and posting flyers and posters both on-campus and throughout the Spartanburg community.
- During the 2023-24 academic year, I gave 6 recruiting presentations and workshops at 5 different schools, and also staffed our recruiting table at the 2024 South Carolina Music Educators Association professional development conference in Columbia, SC (Feb. 8-10). In addition, I created 11 poster campaigns, which included sending out 9 direct-marketing mailings to K-12 music educators (for a total of 1586 individual posters sent out). I also had 1 new

advertisement designed and placed it in 7 high school performance programs (including marching-band competitions and the SC all-state orchestra festival); lastly, I created and sent out 7 email-marketing campaigns to K-12 music educators (with a total of 427 unique opens and 103 unique clicks).

2022-23 Chair, FACS Commercial Music Recruiting Committee (8 hours per week):

During the 2022-23 academic year, I gave 14 recruiting presentations and workshops at 10 different schools, and also staffed our recruiting table at the 2023 South Carolina Music Educators Association professional development conference in Columbia, SC (Feb. 2-4). In addition, I created 10 poster campaigns, which included sending out 6 direct-marketing mailings to K-12 music educators (for a total of 1433 individual mailers sent out). I also had 1 new advertisement designed and placed it in 9 high school performance programs (including marching-band competitions and high school musical theatre productions); lastly, I created and sent out 21 email-marketing campaigns to K-12 music educators and/or prospective students (with a total of 1041 unique opens and 185 unique clicks).

2021-22 Chair, FACS Commercial Music Recruiting Committee (8 hours per week):

During the 2021-22 academic year I gave 9 recruiting presentations and workshops at 7 different schools, and I also staffed our recruiting table at the 2022 South Carolina Music Educators Association professional development conference in Columbia, SC (Feb. 3-5). In addition, I created and sent out 9 print direct-mail campaigns targeting K-12 music educators, I supervised 1 advertising campaign, and I created and sent out 14 email-marketing campaigns to K-12 music educators and/or prospective students.

2020-21 Chair, FACS Commercial Music Recruiting Committee (8 hours per week):

During the 2020-21 academic year I gave 29 recruiting presentations and workshops at 10 different schools. I also created and sent out 3 print direct-mail and advertising campaigns, and I created and sent out 3 email-marketing campaigns.

2019-20 Chair, FACS Commercial Music Recruiting Committee (8 hours per week):

During the 2019-20 academic year I gave 15 recruiting presentations and workshops at 5 different schools as well staffing a recruiting table at various other events. I also created and sent out 11 print direct-mail and advertising campaigns, and I created and sent out 32 email-marketing campaigns.

2018-19 Chair, FACS Commercial Music Recruiting Committee (8 hours per week):

During the 2018-19 academic year I gave 16 recruiting presentations and workshops at 9 different schools as well staffing a recruiting table at various other events. I also created and sent out 11 print direct-mail and advertising campaigns, and I created and sent out 22 email-marketing campaigns.

2017-18 Chair, FACS Commercial Music Recruiting Committee (8 hours per week)

Service to Unit (Other)**2023-24 Commercial Music Assessment Coordinator (22 hours):**

I served as the sole assessment coordinator for the Commercial Music program. This involved collecting and analyzing assessment data from all the instructors in our program for all our program's student learning outcomes, as well as writing and submitting the Continuous Improvement Blueprint document to the assessment office.

This also involved attending and providing feedback on our twice-per-semester student recitals. This is a new system for performance assessment that we instituted in 2023-24, which replaces the old "jury" system, and it involves two two-hour group performances per semester at which I assess each student's performance, data which I later use in the program assessment report.

- **2023-24 Concert Recording, Editing, and Distribution (30 hours):**

I digitally record, edit, and distribute the main concerts performed every semester by Commercial Music program ensembles (both audio and video). Recording each concert requires approximately 6 hours of my labor, which is divided into multiple steps. First, my pre-production tasks include setting up the video camera, microphones, audio mixer, and configuring the computer software on the day of the concert. Second, there is the production work of monitoring recording levels during the concerts, which I typically do myself unless I am performing, in which case I train a student worker to do this task. Third, I do audio post-production work on each concert recording including digital editing, audio mastering, and exporting finished audio files using the ProTools digital audio workstation software. Fourth, I do video post-production work including compiling and editing video of the concert, synchronizing audio with the video, adding graphic logos and informational titles, and exporting the videos as MP4 files. Fifth, I upload and distribute the audio and video recordings to instructors and students using Microsoft OneDrive so that they can learn from them and use them in promoting the Commercial Music program.

During the 2023-24 academic year, I recorded, edited, and distributed audio and video from the following concerts:

- **Nov. 11, 2023:** Jazz Combo concert: Jazz from the Edge
USC Upstate HPAC Theatre
- **Nov. 28, 2023:** Commercial Music Combo concert: Soundtracks
USC Upstate HPAC Theatre
- **Dec. 7, 2023:** Upstate Vocal Ensemble concert: On Broadway
USC Upstate HPAC Theatre
- **Apr. 16, 2024:** Jazz Combo concert: Jazz from Around the World
USC Upstate HPAC Theatre
- **Apr. 18, 2024:** Commercial Music Combo concert: The 80's
USC Upstate HPAC Theatre
- **Apr. 22, 2024:** Upstate Vocal Ensemble: Spring is in the Air
USC Upstate HPAC Theatre

- 2023-24 Commercial music technology coordination (28 hours*):**
* During the 2023-24 academic year my voluntary duties were increased by departure of our theatre's technical director, whose position has not been filled; without a technical director, it has fallen to me to facilitate the equipment load-in and load-out of the music program's three performing ensembles for their mainstage concerts each semester, for a total of six concerts that I have loaded-in and loaded-out, adding another 12 hours to the usual 16 that I spend on these duties.
In addition, I performed all my usual voluntary tasks as the music technology instructor for the Popular Music Studies program, which included purchasing, maintaining, organizing, and setting up the audio hardware and software needed for our performance classes, as well as communicating with the ensemble directors throughout the year to make sure they have the equipment and setup that they need.
- 2023 Sp Additional technology coordinator duties (HVAC related) (8 hours):**
During the 2022-23 academic year, my voluntary duties as technology coordinator were increased by the replacement of the HVAC system in our building: because of the increased risk of mold and mildew owing to the HVAC unit being shut off during June-Aug 2023, I have spent time in May 2023 preparing for our equipment to be moved to a climate-controlled holding location for the duration. This involved organizing and putting away our equipment, identifying broken and obsolete equipment and filling out the required disposal forms, and communicating with the facilities management team about which equipment should be moved and where it will be stored.
- 2023 Sp Institutional Academic Program Review (est. 20 hours):** As program coordinator during the 2022-23 academic year, I researched and wrote the required Follow-Up Report. This report detailed the specific curriculum and policy changes that we have made to address the committee's recommendations for improving our retention and recruiting.
- 2023 Sp Guest Lecture (2 hours):** Carolina Webber, SPCH U430 Communicating Difference in Social Institutions. On 2/7/2023, I gave a guest lecture entitled "Prince and Intersectional Approaches to the Study of Identity" to an audience of students in Dr. Webber's class.
- 2022-23 Commercial Music Assessment Coordinator (16 hours):**
I served as the sole assessment coordinator for the Commercial Music program. This involved collecting and analyzing assessment data from all the instructors in our program for all our program's student learning outcomes, as well as writing and submitting the Continuous Improvement Blueprint document to the assessment office. In addition, I revised our assessment plan and communicated these changes to all the instructors in our program.

- 2022-23 Concert Recording, Editing, and Distribution** (36 hours): During the 2022-23 academic year I recorded, edited, and distributed audio and video for six live concerts by USC Upstate ensembles.
- **Nov. 15, 2022:** Upstate Jazz Combo concert: Pop! Goes the Jazz
USC Upstate HPAC Theatre
 - **Nov. 29, 2022:** Commercial Music Combo concert: Revisiting Woodstock
USC Upstate HPAC Theatre
 - **Dec. 2, 2022:** Upstate Vocal Ensemble concert: Stage & Screen
USC Upstate HPAC Theatre
 - **Apr. 11, 2023:** Jazz Combo concert: Nothing but the Blues
USC Upstate HPAC Theatre
 - **Apr. 14, 2023:** Upstate Vocal Ensemble concert: Sing! Sing! Sing!
USC Upstate HPAC Theatre
 - **Apr. 20, 2023:** Commercial Music Combo concert: British Invasion
USC Upstate HPAC Theatre
- 2022-23 Commercial Music Performance Jury Feedback** (10 hours per semester): Each semester, all music majors are required to undergo a final exam for their applied music-lessons that is known as a “performance jury.” As part of my duties as a music professor I co-conduct these juries with other music faculty members, work that involves assessing students on performance and music-fundamentals, providing written feedback to the students, and making grading recommendations to the faculty lesson-instructors. NOTE: This policy ended at the end of the 2022-23 academic year, and will be replaced by formal recital performances (two per semester).
- 2022-23 Commercial music technology coordination** (16 hours): As the music technology instructor for the Commercial Music program, I voluntarily maintain, organize, and set up the audio hardware and software needed for our performance classes. First, before the start of each academic year I communicate with the directors of our three main performing ensembles—Jazz Combo, Upstate Vocal Ensemble, and Commercial Music Combo—to find out what musical instruments that will be part of their ensemble that year (which is determined by enrollment), and to discuss the specific technological enhancement(s) that I have purchased for the coming year. Second, I write and distribute training documents (either MS Word or PowerPoint) to the other faculty members and student workers who will be using the technology. Third, in the early Fall I meet with other faculty members and student workers to provide hands-on training on how to use the equipment (this sometimes involves creating a live performance demonstration). Fourth, I set up the necessary equipment for the three ensembles in the HPAC 101 rehearsal studio at the beginning of the year. Fifth, throughout the year I keep the equipment room organized, update our equipment database, and arrange to have broken gear repaired or replaced.

- 2022 Sp Letter of Recommendation, alumna** (2 hours): On March 30th, I wrote and submitted letters of recommendation for commercial music graduate Mary Norris, to support her application to two separate graduate programs.
- 2022 Sp Institutional Academic Program Review** (est. 40 hours): As program coordinator during the 2021-22 academic year, I guided our program through the Institutional Academic Program Review process initiated by Chancellor Harris. This was a highly labor-intensive process, and my work involved several things. First, I researched and wrote responses to the ten questions posed by the IAPR committee, questions which concerned the fundamental design of our curriculum, our recruitment, retention, and graduation rates, our faculty productivity, and numerous other metrics. Second, I met with the Dean and FACS chair to discuss the IAPR committee's recommendations and craft our response, a response that will lead to numerous curriculum and course changes in the 2022-23 academic year to come.
- 2021 Fa Guest Lecture** (2 hours): Wren Barreiss, COMM U375 Communication Research Methods. On 11/2/2021, I gave a guest lecture on the topic of research methods (library, archival, and ethnographic) in the study of Prince to an audience of students from Dr. Barreiss' class.
- 2021-22 Commercial Music Assessment Coordinator** (16 hours): I served as the sole assessment coordinator for the Commercial Music program. This involved collecting and analyzing assessment data from all the instructors in our program for all our program's student learning outcomes, as well as writing and submitting the Continuous Improvement Blueprint document to the assessment office. In addition, I revised our assessment plan and communicated these changes to the affected adjunct instructors in our program.
- 2021-22 Concert Recording, Editing, and Distribution** (36 hours):
 During the 2021-22 academic year I recorded, edited, and distributed audio for six live concerts by USC Upstate ensembles.
- **Nov. 9, 2022:** Upstate Jazz Combo: Jazz Night concert, USC Upstate Studio theatre
 - **Nov. 30, 2022:** Commercial Music Combo: Music of Our Generation concert, with special guests Nöon Ärcädiä, USC Upstate HPAC theatre
 - **Dec. 2, 2022:** Upstate Vocal Ensemble: Christmas at Upstate concert, USC Upstate HPAC theatre.
 - **Apr. 12, 2022:** Upstate Jazz Combo: Jazz Masters through the Decades concert, USC Upstate HPAC theatre.
 - **Apr. 19, 2022:** Upstate Vocal Ensemble: Celebrate the Green concert, USC Upstate HPAC theatre.
 - **Apr. 22, 2022:** Commercial Music Combo: CMC Rocks Broadway concert, USC Upstate HPAC studio theatre.
- 2021-22 Commercial Music Performance Jury Feedback** (10 hours per semester): Every semester, all music majors are required to undergo a final exam for

their applied music-lessons that is known as a “performance jury.” As part of my duties as a music professor I co-conduct these juries with other music faculty members, work that involves assessing students on performance and music-fundamentals, providing written feedback to the students, and making grading recommendations to the faculty lesson-instructors.

- 2021-22 Commercial music technology coordination** (16 hours):
 During the Summer and Fall of 2021, I met (virtually or in person) with our ensemble directors in order to set up the PA systems they would use for their regular classroom rehearsals. At several points in the semester I was called in to one of the ensemble classes (MUSC U132 Commercial Music Combo) to troubleshoot equipment that the instructor thought was not working and then teach the instructor and students how to use properly. Later in Fall semester, I again met with all ensemble directors to design and set up the PA equipment they would for their live mainstage performances. I repeated this same process again for Spring semester 2022, meeting late in Winter break to set up equipment and then again later in the Spring semester to set up their performance equipment.
- 2021 Sp Letter of Recommendation, student** (1 hour): On 3/3/2021, I wrote and submitted a letter of recommendation for commercial music major McKinley Ellis, to support his application for a scholarship from the Central Carolina Community Foundation.
- 2021 Sp Guest Lecture** (2 hours): Carolina Webber, SPCH U430 Communicating Difference in Social Institutions and SPCH U301 Theories & Principles of Human Communication. On 2/18/2021, I gave a guest lecture entitled “Constructions of Identity in the Music of Prince” to an audience of students from two classes.
- 2020-21 Commercial Music Assessment Coordinator** (16 hours):
 I served as the sole assessment coordinator for the Commercial Music program.
- 2020-21 Concert Recording, Editing, and Distribution** (6 hours):
 Due to the Covid-19 pandemic we did not have any live performances during the 2020-21 academic year. Nonetheless, I still worked with the three ensemble directors to create and distribute digital performance content both to our students and through our program’s social media accounts.
- 2020-21 Commercial Music Performance Jury Feedback** (10 hours per semester)
- 2020-21 Commercial music technology coordination** (32 hours):
 During the Summer and Fall of 2020, I coordinated the adoption two different technological enhancements. First, there was the addition of new wireless audio equipment and the creation of a socially distanced rehearsal room setup: In addition to training faculty and student-workers on using the equipment, I measured and put tape marks on the floor to ensure that all instrumentalists were at least 6 feet distanced from each other and all

vocalists were at least 10 feet distanced. Second, there was the new SmartMusic music-assessment software: I created instructions for our adjunct faculty members and students on how to use this software, and I conducted one training session for our adjunct faculty members.

- 2019-20 Assessment Co-Coordinator** (16 hours): My colleague Dr. Nolan Stolz and I served as the assessment co-coordinators for the Commercial Music program. This involved the two of us collecting and analyzing assessment data from all the instructors in our program for all our program's student learning outcomes, as well as writing and submitting the Continuous Improvement Blueprint document to Kimberly Walker in the assessment office during Fall 2020.
- 2019-20 Concert Recording, Editing, and Distribution** (15 hours):
 During the 2019-20 academic year I recorded, edited, and distributed audio for three live concerts by USC Upstate ensembles before the Covid-19 restrictions forced us to cease live performances (approx. 5 hours per concert).
- **Dec. 5, 2019:** Commercial Music Combo "80s Night," with special guests Nöon Ärcädiä, USC Upstate HPAC theatre.
 - **Dec. 2, 2019:** Upstate Vocal Ensemble Fall Concert, USC Upstate HPAC theatre.
 - **Nov. 12, 2019:** Jazz Combo Fall Concert, USC Upstate HPAC studio theatre.
- 2019-20 Commercial Music Performance Jury Feedback** (10 hours per semester)
- 2019-20 Commercial music technology coordination** (26 hours):
(See current year for overall description of my technology-coordination service). During the Summer and Fall of 2019, I trained our adjunct faculty members and students on how to use the new technology enhancements I had designed for that year, including an Apple iPad, wireless internet router, and electronic drum-pads. This involved writing and distributing step-by-step how-to instructions in a MS Word document, and then meeting with student workers and other faculty to train them how to use the devices.
- 2019 Sp Guest Lecture:** Carolina Webber, SPCH U430 Communicating Difference in Social Institutions. On 2/28/2019, I gave a guest lecture entitled "Prince, Miles, and Maceo: Horns, Masculinity, and the Anxiety of Influence."
- 2018-19 Concert Recording, Editing, and Distribution** (35 hours)
 During the 2018-19 academic year I recorded, edited, and distributed audio for seven live concerts by USC Upstate ensembles:
- **4/26/2019:** USC Upstate Vocal Ensemble At The Movies, USC Upstate HPAC theatre
 - **4/16/2019:** USC Upstate Commercial Music Combo Country Music Showcase, USC Upstate HPAC theatre
 - **4/14/2019:** USC Upstate Commercial Music Program Spring Showcase, Spartanburg SC Chapman Cultural Center
 - **4/4/2019:** Upstate Jazz Combo, USC Upstate Studio Theatre

- **12/7/2018:** Upstate Vocal Ensemble Once Upon a December, USC Upstate HPAC theatre
- **12/4/2018:** Commercial Music Combo Motown & Soul concert, with Upstate Jazz Combo, USC Upstate HPAC theatre
- **10/11/2018:** Grant Green Tribute Concert featuring USC Upstate Guitar Ensemble, USC Upstate HPAC theatre

2018-19 Commercial Music Performance Jury feedback (16 hours)

2018-19 Commercial music technology coordination (28 hours):

(See current year for overall description of my technology-coordination service). During the Summer and Fall of 2018, I trained our adjunct faculty members and student workers to use the new wireless digital mixer that I had purchased as a technology enhancement. This was a big change from our previous analog hard-wired mixing board, and in addition to the regular technology-coordination steps I also put together a demonstration performance using the new equipment. Preparing this live performance involved my creating arrangements and digital backing-tracks for two songs, rehearsing, and performing with combined faculty / student ensemble, followed by a short PowerPoint presentation, which I delivered to all music majors.

2017-18 Concert Recording, Editing, and Distribution (40 hours):

During the 2017-18 academic year I recorded, edited, and distributed audio for eight live concerts by USC Upstate ensembles:

- **4/24/2018:** USC Upstate Commercial Music Combo Music of the 1970s, USC Upstate HPAC theatre
- **4/17/2018:** USC Upstate Jazz Combo, USC Upstate HPAC Studio Theatre
- **4/15/2018:** USC Upstate Commercial Music Program Spring Showcase, Spartanburg SC Chapman Cultural Center
- **4/6/2018:** USC Upstate Vocal Ensemble Spring Concert, USC Upstate HPAC theatre
- **12/10/2017:** USC Upstate Winter Showcase concert, Spartanburg SC Chapman Cultural Center
- **11/30/2017:** USC Upstate Commercial Music Combo concert, USC Upstate HPAC theatre
- **11/17/2017:** USC Upstate Vocal Ensemble “Sweet Music” concert, USC Upstate Sansbury CLC Ballroom
- **11/07/2017:** USC Upstate Jazz Night, USC Upstate HPAC Studio Theatre

2017-18 Commercial Music Performance Jury feedback (16 hours)

2017 Fa Guest Lecture (2 hours): Carolina Webber, SPCH U430 Communicating Difference in Social Institutions. On 10/5/2017, I gave a guest lecture entitled “Prince, Miles, and Maceo: Horns, Masculinity, and the Anxiety of Influence.”

2017-18 Commercial music technology coordination (26 hours)

(See current year for overall description of my technology-coordination duties). During the Summer and Fall of 2017 I trained our adjunct faculty

and student workers in how to use the new technology enhancements that I had purchased, which included a system of wired personal monitor mixers (a lower volume method of hearing the band that helps avoid hearing damage caused by high volume rock bands) and the Ableton Live digital audio workstation software (which allows the ensemble to use industry-standard techniques in backing-tracks and audio looping). This involved undergoing training to learn how to use the new software, creating a numbered-box storage system for quick access so that our student workers could set up the system quickly, training those student workers in how to set it up, and creating a step-by-step PowerPoint presentation to help everyone understand how the new system worked. In addition, I put together a demonstration performance using the new equipment: this involved creating arrangements and digital backing-tracks for two songs, rehearsing and performing with combined faculty / student ensemble, and giving a presentation to all music majors.

2017 Su Commercial Music Program Storage Room Reorganization (20 hours): In Summer 2017, as the music technology instructor, I voluntarily cleaned and reorganized all three of the Commercial Music program's storage rooms. This work involved disposing of broken / unused equipment, ordering and setting up new shelving units, reorganizing, cataloguing, and labeling musical instruments and pro-audio equipment, and supervising a purge and reorganization of our printed sheet-music library.

2016-17 Concert Recording, Editing, and Distribution (35 hours): During the 2016-17 academic year I recorded, edited, and distributed audio for seven live concerts by USC Upstate ensembles.

- **4/13/2021:** USC Upstate Vocal Ensemble with the Commercial Music Combo and special guest Just Alliance, USC Upstate HPAC theatre
- **3/22/2017:** USC Upstate Jazz Combo and Guitar Ensemble, USC Upstate HPAC Studio Theatre
- **4/2/2017:** USC Upstate Commercial Music Program Spring Showcase, Spartanburg SC Chapman Cultural Center
- **11/29/2016:** USC Upstate Jazz Night, USC Upstate HPAC Studio Theatre
- **11/22/2016:** USC Upstate Commercial Music Combo concert, USC Upstate HPAC theatre
- **11/17/2016:** USC Upstate Vocal Ensemble Fall Concert, USC Upstate HPAC theatre
- **10/9/2016:** USC Upstate Commercial Music Program Fall Showcase, Spartanburg SC Chapman Cultural Center

2016-17 Commercial Music Performance Jury feedback (16 hours)

USC Upstate Student Organizations Advisement

2018-19 Faculty Advisor for USC Upstate Music Club (4 hours)

2017-18 Faculty Advisor for USC Upstate Music Club (4 hours)

Community Service

2019 Fa **German-American Transatlantic Celebration** (16 hours):
At the invitation of Alex Lorenz (assistant professor of German at USC Upstate), I took the USC Upstate Commercial Music Combo to play a 45-minute performance at an event on Nov. 6 2019 commemorating the anniversary of the fall of the Berlin wall. My work for this event included creating arrangements of two particular songs that the members of the German expatriate community would want to hear; hiring and training an audio engineer for the event; transporting and setting up all of the P.A. equipment on the day of the event; acting as the musical director and bass player for the ensemble during the performance; and supervised the tear-down and transportation of the equipment back to campus after the show.