

## **Monica Hairston O'Connell**

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### **EDUCATION**

- 2009            Ph.D. Ethnomusicology; New York University, New York, New York.
- 1999            M.M., Music Literature; University of Georgia, Athens, Georgia.
- 1996            B.M., Horn Performance; Columbus State University, Columbus, Georgia.

### **DISSERTATION**

**Title:** "The Wrong Place for the Right People? Café Society, Gender and Jazz 1938-1947."

**Advisor:** Suzanne Cusick

**Committee:** Gage Averill, Kyra Gaunt, Robin D.G. Kelley

### **PROFESSIONAL HISTORY**

- 2009-present    Executive Director, Center for Black Music Research, Columbia College  
Chicago
- 2007-2009        Interim Executive Director, Center for Black Music Research
- 2007              Associated Consultant, David Bury and Associates  
Development Consulting and Strategic Planning for Performing Arts and  
Cultural Organizations
- 2006              Development Assistant for Individual Giving, American Music Center
- 2005-2007        Managing Editor, GLQ: A Journal of Lesbian and Gay Studies
- 2004              Adjunct Professor of Music, Honors College, Hofstra University,  
Hempstead, Long Island
- 1999              Librarian, Yale Summer School of Music, Norfolk Chamber Music  
Festival, Norfolk, Connecticut
- 1997-2000        Adjunct Professor of Music, Morris Brown College, Atlanta, Georgia
- 1996-2000        Horn, Avolante Wind Quintet, Atlanta, Georgia

## PUBLICATIONS

- 2012 Songs in Black and Lavender: Race, Sexual Politics, and Women's Music by Eileen M. Hayes. Review in *Women and Music: A Journal of Gender and Culture*, Volume 16, 2012.
- 2010 “Sherrie Tucker” in *Grove Dictionary of American Music* second edition, Charles Hiroshi Garrett, editor. Oxford University Press (forthcoming, 2013).
- 2009 Café Society: The Wrong Place for the Right People by Barney Josephson with Terry Trilling-Josephson. Review in *American Studies Journal* 50:1, Spring 2010.
- 2008 This is Our Music: Free Jazz, the Sixties, and American Culture by Iain Anderson; Freedom Sounds: Civil Rights Call Out to Jazz and Africa by Ingrid Monson; The Dark Tree: Jazz and the Community Arts in Los Angeles by Steven L. Isoardi. Review in *Ethnomusicology*, Vol. 52, No. 3 Fall 2008.
- Black Women and Music: More Than the Blues edited by Eileen M. Hayes and Linda F. Williams. Review in *Women and Music: A Journal of Gender and Culture*, Volume 12, 2008.
- “Lucille Bogan (Bessie Jackson)” in *African American National Biography*, Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, eds. W.E.B. DuBois Institute, Harvard University and Oxford University Press.
- “Rupaul” in *African American National Biography*, Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, eds. W.E.B. DuBois Institute, Harvard University and Oxford University Press.
- 2007 “Gender, Jazz and the Popular Front” in *Big Ears: Listening for Gender in Jazz Studies*. Sherrie Tucker and Nichole Rustin, eds. Duke University Press.
- 2001 Swingin’ the Dream: Big Band Jazz and the Rebirth of American Culture by Lewis A. Erenberg. Review in *Yearbook for Traditional Music*, Volume 33, 2001.

## TALKS AND PRESENTATIONS

- 2012 “Not One To Toot Her Own Horn: Melba Liston’s Oral History Solos” Paper Co-authored and presented with Sherrie Tucker. American Musicological Society, Society for Ethnomusicology, Society for Music Theory Joint Annual Conference, New Orleans, Louisiana
- “Sound, Place, and Black Music Archives.” Invited Talk. John Nicholas Brown Center for the Public Humanities and Cultural Heritage. Brown University, Providence, Rhode Island
- 2011 “The Melba Liston Collection and the Center for Black Music Research.” Paper, American Musicological Society Annual Conference, San Francisco, California
- “On Jazz Authenticity.” Paper, National Cultural Studies Association Annual Conference, Chicago, Illinois
- 2009 “Café Society and Female Physicality,” Paper, Society for Ethnomusicology Annual Conference, Middletown, Connecticut
- 2008 “Gender and Cosmopolitanism in the Jazz Diaspora.” Invited Talk at *Brilliant Corners: Jazz and Its Cultures Conference*, The Humanities Institute at State University of New York at Stony Brook, Stony Brook, New York.
- 2005 “Hazel Scott: Narratives of an American Musician.” Invited Talk at *The Future of Ethnic Studies In/As American Studies Conference* at Williams College, Williamstown, Massachusetts.
- “Hazel Scott: Narratives of an American Musician.” Invited Talk at *“Improvising America” The Second KU Interdisciplinary Jazz Colloquium* at Kansas University, Lawrence, Kansas.
- “Starring Hazel Scott as Herself: Representations of Race and Gender in the Hollywood Films of Hazel Scott.” Paper, *Music Performance, and the Racial Imagination Graduate Student Conference*. New York University, New York, New York.
- 2004 “The Music of the Harlem Renaissance” Invited Talk at the *Inaugural Event of the Harlem Townhouse, Inc.* “Harlem Sundays” cultural series.
- 2003 “Boogie, Boogie All the Time: Mary Lou Williams at the Café Society, 1943-1949,” Talk: *Feminist Theory & Music VII* conference, Bowling Green State University, Bowling Green, Ohio.

“Rhythm Nation: Janet Jackson Gets Down on the One.” Paper, *The Eighties: Popular Music and Culture Conference*. New York University, New York, New York.

2002 “Embraced: Mary Lou Williams, Cecil Taylor and the Politics of Black Modernism.” Invited Talk: *Kool Knowledge: A Mary Lou Williams Conference*. Rutgers University, Newark, New Jersey.

“MeShell Ndegeocello: The Performance of Politics and Desire.” Paper, *Mid-Atlantic Chapter of the Society for Ethnomusicology Conference*, University of Virginia, Charlottesville, Virginia.

2001 “Code and Inflection: The Role of Jazz in Determining Meaning in Klezmer Performances.” Paper, *Local Music/Global Connections Conference*. New York University, New York, New York.

## **TEACHING**

### **Experience**

Jazz and Gender; Music, Women, and Gender; Women and Blues; African American Communal and Shared Song Experience (Independent Study Advisor)

### **Basic Competencies**

African American Music, Introduction to Ethnomusicology; Jazz History; Blues History; Women in Music; Music of the African Diaspora

### **Additional Interests**

The Music and Sounds of Contemporary African American Arts Practice; Black Music and Social Change; Space, Place, and Music; Black Music and Institutional Practice (Museum and Archives Studies)

## **RESEARCH IN PROGRESS**

Melba Liston Research Collective: Liston and oral representation and history; Liston and jazz sociality. Guest editor on forthcoming special issue of the *Black Music Research Journal*.

Jazz, Gender, and Café Society book project (from dissertation)

Re/Sounding the Black Music Archive: A project that integrates scholarly study with production-oriented engagement. Intervention in archival studies discourse on behalf of culturally specific (sound) archives and the creation of a relational sound geography that stimulates critical dialogue between archived historical and contemporary sound expression.

## **FELLOWSHIPS AND AWARDS**

- 2012 John Nicholas Brown Center for the Public Humanities and Cultural Heritage Visiting Fellow
- 2011 Chicago Community Trust Fellow (Emerging Leader)
- 2010 Crescent Moon Award for Education; Phi Beta Sigma
- 2009 Chicago Defender Woman of Excellence
- 2005-2006 Ford Foundation Dissertation Fellowship
- 2005-2006 Patricia Dunn Lehrman Graduate Fellowship, New York University
- 2005-2006 Joan R. Heller Dissertation Award, Center for the Study of Gender And Sexuality; New York University
- 2000-2005 Henry M. MacCracken Fellowship, New York University
- 2000-2005 Dean's Fellowship, New York University

## **ACADEMIC, ADMINISTRATIVE, AND CIVIC SERVICE**

- 2012 3Arts Awards Judge, Music
- 2011 Program Committee, Society for Ethnomusicology Annual Meeting  
3Arts Awards Nominator
- 2010 Panelist, Black Metropolis Research Consortium Fellowships  
Lead, Search Committee, CBMR Digital Librarian and Archivist
- 2009 Panelist, CityArts Cultural Grants (Music II), Chicago Department of Cultural Affairs  
Member, Search Committee, Chicago Jazz Ensemble Executive Director
- 2009-2010 Board of Directors, Old Town School of Folk Music, Chicago
- 2007-2010 Council to the Board, Society for Ethnomusicology
- 2004 Student Representative, Society for Ethnomusicology Crossroads Project on Diversity, Difference and Under-representation
- 2004 Member, Society for Ethnomusicology Gender and Sexualities Taskforce

## **CURRENT AND PAST PROFESSIONAL MEMBERSHIPS**

Society for Ethnomusicology, Society of American Music, American Musicological Society, Center for Black Music Research

College Music Association, Cultural Studies Association; American Studies Association

## **REFERENCES**

Available upon request