

Alisha Lola Jones, PhD

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Bloomington, IN 47408

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Academic Work Experience:

Associate Professor of ethnomusicology, Department of Folklore and
Ethnomusicology, Indiana University Fall 2015 - present

Affiliated Faculty, Department of Gender Studies, Indiana University
Affiliated Faculty, Center for Research on Race and Ethnicity in Society (CRRES)
Research Associate, Archives of African American Music and Culture (AAAMC)
Fall 2015 - present

Post Doctoral Fellow, Department of Folklore and Ethnomusicology, Indiana
University (Bloomington) 2014 - 2015

Education:

Ph.D. in Music (Ethnomusicology) University of Chicago
Dissertation: "We Are a Peculiar People": Meaning, Masculinity, and Competence in
Gendered Gospel Performance 2014
Advisor: Melvin L. Butler, Ph.D.

Dissertation Précis

This dissertation examines music and worship among black men who perform gender within symbolically contested Christian contexts. Peculiarity refers ostensibly to those who are set apart for divine use. However, I extend the term to encompass gender and sexual differences articulated by men who interweave sonic and visual cues, such as vocal style, gesture, and attire, to position themselves along a spectrum of "masculine" identities. Through a variety of multi-sensory enactments and complex social interactions, "peculiar people" display competence and affirm their fitness to minister through speech and song.

Master of Divinity (Theology), Yale Divinity School	2007
Certificate (Sacred Music/Liturgy), Yale Institute of Sacred Music	2007
Bachelor of Music (Voice Performance), Oberlin Conservatory	2003
Diploma (Voice Performance), Duke Ellington School for the Arts	1999

Research Interests

Music and religion in the African diaspora; men's studies, gender and sexuality; identity; sports; violence; music industry; social entrepreneurship; food future; popular music; and voice studies.

Additional Training

Social New Venture Challenge (NVC), The Polsky Center, University of Chicago
Booth School of Business, Chicago, IL Spring 2013

- The Social NVC, co-organized by the Polsky Center for Entrepreneurship and the Social Enterprise Initiative at Chicago Booth, helps students launch for-profit and nonprofit ventures that have a social impact mission and a model for financial sustainability.

Teaching Experience:

Instructor

Music and Mysticism, as a Stuart Tave Teaching Fellow University of Chicago, Chicago, IL,	Spring 2014
Introduction to World Music University of Chicago, Chicago, IL,	Summer 2011
Introduction to Western Art Music University of Chicago, Chicago, IL, Winter Quarter.	Winter 2011

Course Assistant

Musical Performances of Race, Gender and Sexuality, University of Chicago	Winter 2013
Introduction to Society and Culture in Music, University of Chicago	Winter 2012
Introduction to World Music, University of Chicago	Autumn 2011
Introduction to Western Art Music, University of Chicago	Summer 2011
Music of the Caribbean, University of Chicago	Spring 2010

Dissertation Year Fellowships and Grants

Center for the Study of Race, Politics, and Culture and Center for the Study of Gender and Sexuality (CSRPC-CSGS), Summer Grant	2014
Andrew W. Mellon Dissertation Fellowship, Chicago, IL	2013 – 2014
CSRPC-CSGS, Joint <i>Residential</i> Fellowship, Chicago, IL	2013 – 2014
Franke Institute for the Humanities, Affiliated Doctoral Fellowship, Chicago, IL	2013 – 2014
Martin Marty Junior Fellowship, University of Chicago, Chicago, IL	2013 – 2014
Stuart Tave Teaching Fellowship, University of Chicago, Chicago, IL	2013 – 2014
Winner, Innovation Grant, Graduate Student Association	2013 – 2014
CSRPC-CSGS, Joint <i>Dissertation</i> Writing Fellowship (declined), Chicago, IL	2013 – 2014

Selected Fellowships and Honors:

New UNITY Journalists for Diversity Fellowship Finalist	2014
National Center for Institutional Diversity (NCID) Emerging Diversity Scholar	2014
Swift Dissertation Scholarship, Music Department, University of Chicago	2012 – 2013
“The James H. Costen North American Doctoral Scholars Fellowship,” The Fund for Theological Education	2009 - 2010
“Doctoral Fellowship, The Fund for Theological Education” (renewed)	2008 – 2009
“Doctoral Fellowship,” The Fund for Theological Education	2007 – 2008
University of Chicago Fellow, University of Chicago	2007 – 2012
“Charles S. Mersick Prize in Effective Public Address,” Yale Divinity School	2007
“Harriett J. Ely Award for Excellence in Theology,” Yale Divinity School	2006
“Mary Eileen Fuget-Hayes Scholarship,” Yale Divinity School	2005

“Keyes D. Metcalf Award,” Oberlin Conservatory	2004
“Dean Talent Scholarship,” Oberlin Conservatory	2004
“Ruth M. Cogan Memorial Scholarship in Voice Performance,” Otto B. Schoepfle Vocal Arts Center	2004
National Musicological Society, “Travel Scholarship”	2003
Nomination for Who’s Who Among College Students (declined)	2000
“Jay and Rita Berman Scholarship”, London, England	1999
DC Choral Ensemble Scholarship	1999

Selected Press Coverage and Additional Awards:

Featured in <i>Huffingpost</i> , “Allies, The Time for Silence Has Expired”	2015
Featured in <i>The Christian Century</i> , “Allies, The Time for Silence Has Expired”	2015
Featured in For Harriet, “Moving Forward: 3 Tips for Building Sisterhood and Friendship in Your New City”	2015
Profile Featured in <i>Restoring Hope: 50 Years of Reflecting the Past, Reframing the Future</i> by Keith Magee, MacArthur Foundation	2014
Finalist, Social New Venture Challenge, Booth Business School, University of Chicago	2013
Nominee for the New Leaders Council’s (NLC) “Top 40 under 40” in progressive community leadership.	2013
Profile featured in BlackEnterprise.com	October 2012
Profile featured in BlackGivesBack.com	October 2012
Profile featured in The Examiner	October 2012
Lady Diva Corporation’s “Living Legend Award,” executive production of the Genius For Men Conference	June 2009
“Top 30 under 30” Washington, DC’s WKYS FM	February 2009

Publications:

“Pole Dancing for Jesus: Negotiating Masculinity and Sexual Ambiguity Gospel Performance.” Chapter contribution to the edited volume, *Esotericism in the Africana Religious Experience: There is a Mystery*, edited by Stephen Finley, Margarita Simon Guillory, Hugh R. Page, Jr. London: Brill, 2014.

“Playin’ Church”: Questioning Authenticity in Black Gendered Gospel Performance.” *Readings in African American Worship, Vol 2*. Edited by James Abbingtion. Chicago: GIA Publication, 2014.

The biographies of “Jennifer Holiday” and “Charles Stith,” *The African American National Biography*, Henry Louis Gates, Jr and Evelyn Brooks-Higginbotham. Editors. London: Oxford University Press, 2007.

Book Reviews:

- “Review of *Songs of Black and Lavender: Race, Sexual Politics, and Women’s Music*.” Eileen M. Hayes. *Yearbook in Music Journal*, 2013.
- “Review of *Go-Go Live: The Musical Life and Death of a Chocolate City*.” Natalie Hopkinson. *Callaloo Journal*, 2013.
- “Review of *Tell Them That We Sing For Jesus: The Original Fisk Jubilee Singers and Christian Reconstruction 1871- 1878*.” Toni P. Anderson. *History of Education Quarterly*, Blackwell Wiley Publishing, 2011.

Selected Guest Series and Lectures:

10 –Week Series

Music and Theology, St. John AME Church, Aurora IL 2012

Lectures

- “I Don’t Want No Peanut Butter and Jelly”: Food Fasting as Symbol of Community in Gospel, Indiana University 2015
- “Wired”: (De)coding TONEX’s Queer Body Theology, Reed College, Portland Oregon 2014
- Black Masculinity in Popular Music, Columbia College, Chicago, IL 2014
- Musical Masculinity and Popular Music, Introduction to World Music, University of Chicago 2014
- Introduction to Christian Worship, Howard School of Divinity, Washington, DC. 2012
- Introduction to African American Music History, Oberlin Conservatory, Oberlin, OH. 2012
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,” Black Graduate Student Association, Northwestern University, Evanston, IL. 2012
- “This Prayer Is UnSpoken: Breaking Silence and Negotiating Queerness in Black Gospel Performance,” Disciples of Christ, University of Chicago, Chicago, IL 2012
- “Playin’ Church: Questioning Authenticity in Black Gospel Vocal Performance” in *Improvisation & Analysis*, University of Chicago, Chicago, IL. 2011
- “Lying on the Truth, I’m Gonna Tell It Like it is: Music, Black Power and The Civil Rights Movement,” in *Christian Possibilities for Social Justice*, Valparaiso University, Valparaiso, IN. 2014
- “Transnational Connections” in the course *Music of the Caribbean*, University of Chicago, Chicago, IL. 2010
- “Music is My Flag: Puerto Rican Music And The Quest For Sovereignty” in *Music of the Caribbean* University of Chicago, Chicago, IL. 2010

Selected International Research Papers, Presentations, and Workshops:

- “A Peculiar People: Meaning, Masculinity, and Competence in Gendered Gospel Performance”
Social Justice Institute Boston University, Boston, MA 2015
- “Sounded convergence: Peculiar people, masculinity, and gospel go-go music,” Christian
Congregational Music Conference, Ripon College, Cuddesdon, England 2015
- Peculiar ‘Til I D.I.E.: Sounded Convergence of Street Credibility in Gospel Music, International
Association Popular Music (IASPM), Campinas, Sao Paolo, Brazil 2015
- “Wired”: (De)coding TONEX’s Queer Body Theology, American Men’s Studies Association
Conference, Seattle Washington 2014
- “Gendered Sound and Black Vocal Performance in Contemporary Gospel,” Black Vocality
Symposium, Center for Black Music Research, Columbia College, Chicago, IL 2013
- "Building Organizational Solutions to Address Social Issues," FTE Leaders in the Academy
Conference, Chicago Theological Seminary, Chicago, IL 2013
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,”
American Men’s Studies Association, Ann Arbor, Michigan 2013
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,”
Society for Pentecostal Studies Conference, Seattle, Washington 2013
- “This Prayer is UnSpoken: TONEX’s Redefinition of Faith and Authentic Worship,”The Shelby
Rooks Society, Chicago Theological Society, Chicago, IL 2013
- “This Prayer is UnSpoken: TONEX’s Redefinition of Faith and Authentic Worship” Keynote,
Society for the Study of Black Religion Conference, Chicago, IL 2013
- “Genius for Men: Redefining Thoughtfulness Through Co-Ed Leadership Models”
Net-Worth Workshop, Women’s Caucus, American Academy of Religion, Chicago, IL 2012
- “This Prayer is UnSpoken: Redefining Faith, Blasphemy and Authentic Worship through Musical
Performance,” Society for Ethnomusicology, New Orleans, LA 2012
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,”
Graduate Student Music Symposium, New York University 2012
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,” Yale
Graduate Music Symposium, Yale University, CT. 2012
- “Pole Dancing for Jesus: Gesture, Masculinity and Sexual Ambiguity in Gospel Performance,”
Society for Ethnomusicology, Philadelphia, PA. 2011

“Hidden in the Sanctuary: Negotiating Masculinity and Musical Queerness in Black Gospel Performance,” American Men’s Studies Association, Kansas City, MO.	2011
“Her Lamp Does Not Go Out: The Music of Lena McLin,” Yale Institute of Sacred Music, New Haven, CT.	2010
“Something the Lord Made,” Student National Medical Association, Chicago, IL.	2010
“In The Pocket: A Go-Go Beat Movement of Peculiar People,” International Assoc. for the Study of Popular Music Conference, Xavier University, New Orleans, LA.	2010
“In The Pocket: A Go-Go Beat Movement of Peculiar People,” American Academy of Religion Conference, Atlanta, GA.	2009
“Sing for Change Chicago,” National Conference on Faith, Justice & Civic Learning, DePaul University, Chicago, IL.	2009
“Playin’ Church: Questioning Authenticity in Black Gospel Performance,” American Academy of Religion, Loyola University, Chicago, IL.	2009
American Religion and Music Conference Facilitator, University of Chicago Divinity School, Chicago, IL.	2008
“The New World Symphony, A New World A'Comin': The Legacy of Dvorak and Ellington,” Yale Institute of Sacred Music, New Haven, CT.	2007
“Institute of Sacred Music Negro Spirituals Workshop,” Yale University Divinity School, New Haven, CT.	2007
“Otto B. Schoepfle Vocal Arts Center Symposium,” Oberlin Conservatory, Oberlin, OH.	2004

Service

Arts Installation Contributor, Black Lives Matter, Houston, TX	2015
Food Research Contributor, Institute for the Future, Silicon Valley, CA	2015
Liaison to the American Academy of Religion (AAR), Society for Ethnomusicology (SEM)	2015
Registrar, Society for the Study of Black Religion (SSBR)	2015
Advisory Council, Ella P. Mitchell Preaching Conference, Women in Leadership	2015
Advisory Council, Feminism Theory and Music (FTM)	2015

Non- Profit Board Member:

The Black Gents of Hollywood	2014
International Advisory Board, Center for Black Music Research, Chicago, IL	2014 – present
The Generational Effect Foundation	2012 – 2014
Sing for Change	2006 – 2009
Jones	

Greater Grace Christian Church

2003 – present

Professional and Civic Organization Memberships:

Society for Pentecostal Studies	2012
Society for the Study of Black Religion (SSBR)	2012 – present
American Studies Association (ASA)	2012
National Black MBA Association (NBMBA)	2012
University of Chicago Consulting Club (UCCC)	2011 – 2014
University of Chicago Entrepreneurs Club	2011 – 2014
American Men’s Studies Association (AMSA)	2010 – present
International Association for the Study of Popular Music, USA (IASPM)	2010 – present
Society for Ethnomusicology (SEM)	2007 – present
American Academy of Religion (AAR)	2007 – present
American Society for Authors, Composers, and Publishers (ASCAP)	2008 – present
Black Religious Scholars Group (BRSG)	2008 – present
The Recording Academy (GRAMMYS)	2008 – present
National Consortium of Black Women in Ministry (NCBWM)	2007
Alpha Kappa Alpha Sorority, Inc.	2005 – present

Languages:

Spanish (Conversation)
Italian (Conversation)
French (Research)
German (Research)
Coine (Research)
Korean (Introductory)
American Sign Language (Beginning)

References (Available Upon Request)