

Jonathan Henderson  
Curriculum vitae  
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## EDUCATION

### Duke University, Durham, NC

Ph.D. Candidate in Ethnomusicology (ABD), Advisor: Louise Meintjes  
M.A. in Music (2019)

### Guilford College, Greensboro, NC

B.A. in Anthropology with a Concentration in Music (2005)

## ACADEMIC FELLOWSHIPS, GRANTS, AWARDS, SERVICE

2020-2021	Bass Connection Project Co-Leader: “Arts and the Anthropocene”
2020-2021	Bass Instructional Fellowship, Instructor of Record (Declined)
2019-2020	James B. Duke International Research Fellowship
2019	Research Grant from Association of Recorded Sound Collections
2019	Duke Graduate Student Training Enhancement Grant
2019, 2020	Duke Center for International and Global Studies Graduate Award for Research
2017-2018	Duke Digital Humanities Lab Fellowship
2017-2018	Music Graduate Student Association Secretary

## TEACHING EXPERIENCE

### Instructor of Record: “Making Art in the Anthropocene,” Duke University

2021      Awarded \$21,000 grant (with co-PI Raquel Salvatella de Prada) to develop interdisciplinary arts-science collaboration, including teaching two undergraduate courses, cross-listed in Art and Music. This practice-based course focuses on art making as a tool of public scholarship.

### Instructor of Record: “Arts and the Anthropocene”, Duke University

2020      This research-based course examined the intersection of art and climate crisis, focusing on North Carolina’s water systems.

### **Teaching Assistant, Duke University**

- 2019 Sound and Social Life (Prof. Louise Meintjes)  
 2018 Music of East Asia (Prof. Jonathan Kramer)  
 2018 Introduction to Performing Arts Management (Eric Oberstein, Interim Director of Duke Performances)  
 2017 Michael Jackson and Prince: Blackness in the 1980's (Prof. Mark Anthony Neal)  
 2017 Soul Music of the Southeast (Profs. Mark Anthony Neal and Anthony Kelley)  
 2016 World Music (Prof. Louise Meintjes)

### **Music Teacher, Carolina Friends School, Durham, NC**

- 2009-2016 Designed and implemented instrumental music curricula in nationally recognized independent high school. Directed jazz and Brazilian percussion ensembles; designed and taught courses in world music, music technology, recording arts, jazz history, music theory and music composition. Planned, coordinated and led three two-week service-learning trips to Trinidad and Tobago for 20 high school students (2012, 2014, 2015).

### **Trainer, Dismantling Racism Works, Durham, NC**

- 2010-2016 Developed curricula and facilitated adult workshops around issues of race equity within public and private institutions in a variety of North Carolina communities.

### **Elementary Music Teacher, Greensboro Montessori School, Greensboro, NC**

- 2006-2008 Developed and implemented world music curriculum for elementary school students. Coordinated concerts involving all 250 students in the school.

## **ACADEMIC PRESENTATIONS and PUBLICATIONS**

### **2020 Article in Preparation**

“The Art Which Conceals Art: World Music Record Production and the Politics of Invisibility”

### **2020 Conference Presenter**

Society for Ethnomusicology Annual Meeting. Ottawa, Canada (held virtually). Presented conference paper entitled “An Art Which Conceals Art: Record Production and the Politics of Invisibility in Toumani Diabaté’s *Kaira*.”

### **2020 Conference Presenter**

The South Central Graduate Music Consortium. Hosted by the University of North Carolina at Chapel Hill. Presented conference paper entitled “World Music Record Production and the Politics of Invisibility.”

**2019 Conference Presenter**

British Forum for Ethnomusicology and Société française d'ethnomusicologie Joint Autumn Conference. Hosted at City University of London. Presented conference paper entitled "Producing Music, Producing History: Exploring the Archive Below the Surface of a Sound Recording."

**2019 Conference Presenter**

Annual Meeting of the Southeastern and Caribbean Chapter of the Society for Ethnomusicology (SEMSEC). Hosted on the campus of Wake Forest University. Presented conference paper entitled "Atlantic Cosmopolitanisms: Angélique Kidjo Reimagines *Remain in Light*."

**2018 Conference Presenter**

Performance and Labor in the Contemporary World. Hosted by Duke University Department of Cultural Anthropology. Presented conference paper entitled "Producing Music, Producing History: Exploring the Archive Below the Surface of a Sound Recording."

**2018 Colloquium Presenter**

Duke Music Department Colloquium Series. Presented talk entitled "Producing Diali Cissokho & Kaira Ba's *Routes*."

**2017 Contributor to New Black Man in Exile**

Reviewed Louis Chude-Sokei's *The Sound of Culture: Diaspora and Black Technopoetics* for Mark Anthony Neal's New Black Man in Exile blog.

**MUSIC COMPOSITION, PERFORMANCE and PRODUCTION****Recording and Production Credits:**

2020 *Diassing Jalikunda*, Youssoupha Cissokho.

Produced, engineered and mixed in M'Bour, Senegal, *Diassing Jalikunda* is a full-length album of griot korist Youssoupha Cissokho's original compositions, recorded at his family compound with a mobile studio.

2019 *Music from We Are Here*, Paperhand Puppet Intervention.

Composer, Arranger, Producer; bass, piano, percussion.

2018 *Routes*, Diali Cissokho & Kaira Ba.

Produced this album, recorded both in North Carolina and Senegal. Coordinated 35 musicians, composed string quartet arrangements, played bass and percussion, directed

recording sessions, wrote liner notes. *Routes* was favorably reviewed by *Songlines*, *Financial Times*, *Afropop Worldwide*, Robert Christgau for *Noisy/Vice*, *Black Grooves* and many others.

- 2017 ***Music from Of Wings and Feet***, Paperhand Puppet Intervention.  
Composer, Arranger, Producer, Engineer; bass, piano, percussion, guitar.
- 2014 ***The Great Peace***, Diali Cissokho & Kaira Ba.  
Arranger and Co-Producer; bass, percussion.
- 2014 ***Music from the Painted Bird***, Paperhand Puppet Intervention.  
Composer, Arranger, Producer, Engineer; bass, piano, percussion, guitar.
- 2013 ***PARO***, Brice Randall Bickford.  
Bass, percussion.
- 2012 ***Resonance***, Diali Cissokho & Kaira Ba.  
Arranger, Co-Producer; bass, percussion, keyboards.
- 2012 ***Home***, Midtown Dickens.  
Co-Arranger, Co-Producer; bass, percussion, piano, guitar.
- 2012 ***Solar Rapé***, Carlos Timon.  
Bass, percussion.
- 2012 ***Misery Makes Odd Bedfellows***, Jared Bartman.  
Bass.
- 2009 ***Lanterns***, Midtown Dickens.  
Co-Arranger, Co-Producer; bass, percussion, piano, guitar.
- 2009 ***Rhythm 1001: Live at the Ackland Art Museum***, Invisible.  
Composer, Performer.
- 2009 ***Irresponsibly Electric***, Invisible.  
Composer, Engineer; bass, percussion, keyboards.

#### **Multi-Channel Sound Installation and Performance:**

- 2020 ***Landscapes***.  
Captured field recordings at Grand Staircase Escalante (Utah) for 5.1 surround mix of environmental sound score to accompany installation focused on the opening of this US national park to oil and gas extraction. In collaboration with Merrill Shatzman and Raquel Salvatella de Prada.
- 2019 ***Dust of the Zulu***, Rubenstein Arts Center Project Residency at Duke University.  
Composed score and designed sound for installation based on Prof. Louise Meintjes' award-winning ethnography, *Dust of the Zulu: Ngoma Aesthetics After Apartheid* (Duke Press

- 2017). Created collaborative exhibit with Prof. Meintjes, photographer TJ Lemon, and others.
- 2018 ***Cornered***, Rubenstein Arts Center Project Residency at Duke University. Composed and recorded original score for Raquel Salvatella de Prada's video projection installation focusing on African migration to Europe.
- 2014 ***Time Constraints***, collaboration with Mark Dixon. Co-Composer of 50-minute composition for electromechanical drum machine and percussion triggered by dripping water. Performances include: Duke University Nelson Music Room, Durham NC; UNC-A Ecomusicology Conference, Asheville NC; Telfair Museum, Savannah GA.
- 2011-2012 ***The New Obsolete***, with Invisible. Co-Composer of 70-minute performance piece for typewriter-controlled piano, and electromechanical drums triggered by dripping water. Performances include: Moogfest, Asheville NC (2012); 1708 Gallery, Richmond VA (2012); Weatherspoon Museum, Greensboro NC (2012); Contemporary Art Museum, Raleigh NC (2012); North Carolina Museum of Art, Raleigh NC (2012); UNC-G New Music Festival, Greensboro NC (2011); Reynolda House, Winston-Salem NC (2011).

#### **Music for Film and Theater:**

- 2020 ***Waiting for Q.*** Sound design and mix for 20-minute documentary short film focused on the online conspiracy theory, QAnon.
- 2020 ***Haw River Learning Celebration.*** Composed and recorded original score for six-part educational video series produced in collaboration with the Haw River Assembly.
- 2019 ***We Are Here, Paperhand Puppet Intervention.*** Composer, Band Member, Music Director. Co-composed, arranged, directed and performed live score for popular outdoor theater performances. Directed 7-piece band. Performed 20-30 shows per season, seen by 10,000+ people. Each season's production features a custom-composed score for 6-10 multi-instrumentalists and vocalist(s). UNC-CH Forest Theater and NC Museum of Art Amphitheater.
- 2017 ***Of Wings and Feet, Paperhand Puppet Intervention.*** Composer, Band Member, Music Director. Co-composed, arranged, directed and performed live score for popular outdoor theater performances. Directed 7-piece band.
- 2014 ***Peace in Our Pockets***, The Groove Productions. Composed and recorded original score for feature length film about the use of cellular technology in mobilizing voter participation and non-violence in the 2013 elections in Kenya.

- 2014 ***The Painted Bird, Paperhand Puppet Intervention.***  
Composer, Band Member, Music Director. Co-composed, arranged, directed and performed live score for popular outdoor theater performances. Directed 7-piece band.
- 2014 ***NPR's "Wait Wait Don't Tell Me," Advertising Short.***  
Composed cue for promotional video.
- 2012 ***City of Frogs, Paperhand Puppet Intervention.***  
Composer, Band Member. Co-composed, arranged, directed and performed live score for popular outdoor theater performances seen by 10,000+ people over course of run.
- 2012 ***Café Sense, Vittles Films.***  
Composed and recorded original score.
- 2012 ***The New Obsolete, American New Wave.***  
Composer for feature-length documentary.
- 2011 ***The Serpent's Egg, Paperhand Puppet Intervention.***  
Composer, Band Member. Co-composed, arranged, directed and performed live score for popular outdoor theater performances seen by 10,000+ people over course of run.
- 2010 ***Islands Unknown, Paperhand Puppet Intervention.***  
Composer, Band Member. Co-composed, arranged, directed and performed live score for popular outdoor theater performances seen by 10,000+ people over course of run.
- 2009 ***Love and Robots, Paperhand Puppet Intervention.***  
Composer, Band Member. Co-composed, arranged, directed and performed live score for popular outdoor theater performances seen by 10,000+ people over course of run.

#### **Selected Performance Credits:**

- 2010-present **Diali Cissokho & Kaira Ba,**  
Bassist (upright, electric, Bass VI), Percussionist, Arranger, Manager.  
Band nominated for Best African Band, *Afrima* (2014).

230 performances (2011 – present) include:  
World Music Lecture Series, NC State University, Raleigh, NC  
Eastern Music Festival, Greensboro, NC  
NC Folk Fest, Greensboro, NC  
Appalachian State University Cultural Festival, Boone, NC  
Guilford College, Greensboro, NC  
UNC Center for the Study of the American South, Chapel Hill, NC  
TEDx UNC at Memorial Hall, Chapel Hill, NC  
Columbia Museum of Art, Columbia SC  
The Cat's Cradle, Chapel Hill NC  
Red Hat Amphitheater, Raleigh NC  
Joe's Public, New York, NY

Duke University's Music in the Gardens, Durham, NC  
 UNC-TV and Come Hear NC presents at the North Carolina Museum of Art,  
 Raleigh, NC  
 WUNC-Radio's The State of Things, Durham, NC

Additional performances in New York City, Chicago, Washington DC, and other  
 southeast and midwest US cities, as well as in M'bour, Senegal.

2012-present **Onyx Club Boys,**  
 Bassist in jazz manouche (gypsy jazz) band based on the music of Django Reinhardt  
 and Stuff Smith.

Performances include:

Clayton Center, Clayton, NC  
 Django Reinhardt Festival, Cat's Cradle, Chapel Hill, NC  
 Raleigh First Night, Raleigh, NC  
 Artsposure, Raleigh, NC  
 NC Museum of Art  
 WUNC's Back Porch Music at American Tobacco Campus, Durham, NC  
 Carolina Theatre of Durham, NC  
 National Gallery of Art in Washington DC

2003-2010 **Cakalak Thunder,**  
 Co-Founder, Arranger, Percussionist for protest marching band. Wrote and  
 directed percussion arrangements for Samba Batucada ensemble. Performed in  
 New York, Boston, Washington DC, Detroit, Miami, Atlanta, and other cities and  
 communities in the Eastern US (2004 - 2010).

2009-2013 **Midtown Dickens**  
 Bass, Percussion, Co-Arranger

Performances include:

First Avenue, Minneapolis, MN  
 Music Hall of Brooklyn, Brooklyn, NY  
 The Bishop, Bloomington, IN  
 Lincoln Hall, Chicago, IL  
 Bottom of the Hill, San Francisco, CA  
 Crocodile City Arts Festival, Seattle, WA  
 Black Cat, Washington DC  
 Brighton Music Hall, Boston, MA  
 Cat's Cradle, Chapel Hill, NC

## **INTERNATIONAL COLLABORATIONS and FIELDWORK**

2019-2020 Conducted fieldwork among record producers at WOMEX in Tampere, Finland,  
 and in London. Interviewed and recorded musicians in M'Bour, Senegal.

- 2020            Producer and engineer for Youssoupha Cissokho's *Diassing Jalikunda*, recorded in M'Bour, Senegal.
- 2016-2017     Producer for Diali Cissokho & Kaira Ba album *Routes*, recorded in North Carolina and M'Bour, Senegal.
- 2012-2015     Planned, coordinated and led two-week service learning trips to Trinidad and Tobago for 20 Carolina Friends School high school students (2012, 2014, 2015).
- 2014            New Year's Eve performance of *Kaju Fenny* by I Wayan Sudirana, Ph.D., in Ubud, Bali, at the request of Chok Wa, member of Ubud's royal family and local patron of Balinese performing arts (Bali).
- 2011            Performances and studies in M'bour, Senegal, with Diali Keba Cissokho's family of jeli musicians. Focus on balafon performance.
- 2009            Studies in Rio de Janeiro, Brasil, with Jorge Alabe. Focus on Brazilian percussion techniques and ensemble percussion performance. Rehearsed and marched in Rio Carnaval with samba *bateria* and attended *bateria* rehearsals in Salvador, Bahía, Brazil.

## PROFESSIONAL MEMBERSHIPS

Society for Ethnomusicology (SEM)  
British Forum for Ethnomusicology (BFE)

## ACADEMIC/ PROFESSIONAL REFERENCES

**Louise Meintjes**, Associate Professor of Music and Cultural Anthropology, Duke University  
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Duke University

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