NEW MEMBERS OF THE CBMR NATIONAL ADVISORY BOARD

We are proud to announce that the following individuals have agreed to serve on the CBMR National Advisory Board. All are acknowledged experts in their fields, and the diversity of their interests will greatly enhance the Center's new Integrative Studies Program.

John B. Duff assumed the presidency of Columbia College Chicago in September 1992. He began his academic career on the history faculty at Seton Hall University, where he became Provost and Executive Vice-President in 1971. In 1976 he was named the first president of the University of Lowell, and in 1981 he became Chancellor of the Board of Regents of the Commonwealth of Massachusetts. He moved to Chicago in 1985 as Commissioner of the Public Library System. His academic publications include The Irish in the United States (Wadsworth Publishing Company, 1981) and Slavery: Its Origins and Legacy with Larry Green (Thomas Y. Crowell Company, 1975).

Donald McKayle is Professor of Dance at the University of California at Irvine. He has taught on the dance faculties of several colleges and served as the Dean of the School of Dance at the California Institute of the Arts. As a choreographer in theater, television, and film, he has been nominated for five Tony Awards and an Emmy Award and has won the Drama League Award for his production Evolution of the Blues. His works are performed by major dance companies, including the Alvin Alley American Dance Theatre, the Dayton Contemporary Dance Company, the Cleo Parker Robinson Dance Ensemble, and the Los Angeles Contemporary Dance Theatre. His classic works, Games, Rainbow Round My Shoulder, District Storyville, and Songs of the Disinherited, are being performed as part of the American Dance Festival's program "The Black Tradition in Modern Dance." In 1992 McKayle received the Samuel H. Scripps/American Dance Festival Award for lifetime achievement.

Sterling Stuckey is Professor of History at University of California, Riverside. He has written extensively, especially on the subject of slavery. His book Culture: Nationalist Theory and the Foundations of Black America was published by Oxford University Press in 1987. He is also the editor of The Ideological Origins of Black Nationalism (Beacon Press, 1972). Two books are in preparation: Going Through the Storm (set for publication in the fall of 1993) and Slave Labor: Workshop and Field in Virginia and Maryland, 1780-1850.


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Spring 1993

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## CBMR DIGEST STAFF

Suzanne Flandreau, Editor  
Samuel A. Floyd, Jr., Associate Editor

CBMR Digest is published by the Center for Black Music Research in the spring and fall.

Copies of CBMR Digest are available free of charge to anyone who requests a copy. To receive your issue or to inform us of a change of address, send your name and address to CBMR Digest, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996, or call (312) 663-1600, ext. 560.

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## COMING EVENTS

Mark Your Calendar

### 1993

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| August 16–17 | Colloquium on Jazz Collections  
New York Public Library for the Performing Arts  
40 Lincoln Center Plaza  
New York, NY 10023  
Contact: Barbara Stratyner,  
(212) 870-1830; FAX (212) 873-4156 |
| September 30–October 3 | 1993 National Conference on Black Music Research  
The Fairmont Hotel  
New Orleans, Louisiana  
Contact: CBMR, (312) 663-1600, ext. 559 |
| October 14–17 | College Music Society Annual Meeting  
Radisson Plaza Hotel  
Minneapolis, Minnesota  
Contact: Erica Frank, (406) 721-9616 |
| October 28–31 | Society for Ethnomusicology Annual Meeting  
University of Mississippi  
University (Oxford), Mississippi  
Contact: Ron Vernon or Warren Steel,  
(601) 232-7256 |
| January 5 | Deadline for submission of articles for Lenox Avenue: A Journal of Interdisciplinary Artistic Inquiry |

## 1993 COLLOQUIUM ON BLACK MUSIC COLLECTIONS

The Center for Black Music Research will sponsor a national meeting of archivists and librarians in conjunction with the 1993 National Conference on Black Music Research in New Orleans. The black music collections colloquium and a special luncheon will be held on Thursday, September 30, 1993, at the Fairmont Hotel.

Building on the First National Conference on Black Music Collections held during the Center's 1991 Chicago meeting, librarians and archivists who deal with black music materials will meet to discuss mutual concerns, with a program intended to spotlight the subject matter of the larger conference. The focus will be on music of New Orleans and the South. Persons interested in attending should contact Suzanne Flandreau, CBMR Librarian and Archivist, for more information.
FROM THE DIRECTOR: 
THE NEXT FIVE YEARS

SAMUEL A. FLOYD, JR.

July 1, 1993, marks the tenth anniversary of the establishment of the Columbia College Center for Black Music Research. Founded to conduct, sponsor, encourage, and disseminate black music scholarship and to perform its results, the CBMR is accomplishing its mission with a level of success that was unexpected at its inception. Black Music Research Journal enjoys international distribution and significant emulation; the Black Music Repertory Ensemble has drawn national attention, performing at national cultural centers, colleges and universities, and other important venues; and the CBMR Library and Archives, opened only in the fall of 1992, is already under heavy demand by scholars world-wide while at the same time it serves as a valuable resource for many of Columbia College’s students and faculty. These achievements have brought to the CBMR national and international respect and high regard for the quality of its products and programs. Our mail and telephone requests tell us that scholars the world over look to the CBMR for direction, encouragement, and leadership.

Where do we go from here? What shall the CBMR accomplish over the next five years?

Around 1999, having realized its initial goals and having become aware of the possibilities of new scholarly trends, the CBMR began to explore the verges where music meets the other disciplines in black cultural studies. In the process of this exploration, the CBMR came to believe that the future of black music scholarship lay in a new direction that is exciting, provocative, and consistent with its mission.

For the next five years, the CBMR will focus on a new initiative in integrative studies, as described in the last, special issue of this publication. This new initiative will focus on cross-cultural and cross-disciplinary research and artistic activity, with black music as the baseline for the scholarship. The initiative will encourage and pursue new modes of inquiry that will explore the means by which African-American, Latin-American, European, and Europe-derived intellectual, cultural, and artistic knowledge and activity are related and the common threads that they share. In so doing, the initiative will draw from the fields of black literature, history, theater, visual arts, and dance; from African-American studies; from the general fields of philosophy, sociology, criticism, folklore, and music; and from American cultural studies in general.

We hope that a comparatively large group of scholars will be involved in some way, some directly through participation in the Center’s conferences, institutes, forums, and scholarly publications, and others through their use of the CBMR’s library, reference services, publications, and performance resources.

In addition to scholars, this new program of cross-cultural and cross-disciplinary research and artistic activity can also anticipate a constituency of writers, poets, dancers, musicians, playwrights, and actors; museums and other research centers and archives; and other interested parties and organizations that will enhance, benefit from, or at least show interest in and make use of the work of the scholars.

The new modes of inquiry and provocative research the CBMR has recently pursued offer excellent portent of what is possible for the new program. For example, some of the CBMR’s work, published in the Fall 1991 issue of Black Music Research Journal, reveals how the theoretical insights of black historians and literary scholars can elucidate the study of black music.

Several planned activities will help the CBMR reach its goals of fostering interdisciplinary, cross-cultural understanding. These activities will include annual seminars, summer institutes, and national conferences; the publication of scholarly papers and other pertinent information through both existing and new publications; and artistic programming.

Specifically, the seminars will embrace a cross-disciplinary and interdisciplinary interaction between and among scholars as they explore the verges and boundaries of disciplines and the various ways that working together can create a true, broad-based discourse about the black diaspora. The summer institutes will promote the sharing of preliminary research and stimulate debate about the merits of various research strategies and modes of inquiry. The conferences, on the other hand, will accommodate the presentation and discussion of full-fledged scholarly papers dealing with interdisciplinary research on aspects of the diaspora.

Papers presented at the institutes and conferences will be included in a new journal, Lenox Avenue, which will bring together and share, nationally and internationally, the fruits of each year’s activity. The Center’s newsletter, CBMR Digest, will carry accounts of the interdisciplinary activity of the seminars; announce new developments in interdisciplinary diaspora scholarship; list books and articles appropriate to the subject; and keep readers informed about interdisciplinary cultural activity taking place across the diaspora.

The program’s artistic programming will revolve around performances of the Center’s Black Music Repertory Ensemble, with dance, musical theater, and poetry appropriately integrated into annual events planned in conjunction with a summer institute or a national conference.

We hope that readers of the CBMR Digest will eagerly participate in this effort.

I take this opportunity to thank all who have supported the CBMR in its rise to the position it now holds, from the large financial supporters of the CBMR’s programs to those who serve only as readers of our publications.
CODETTA
DOMINIQUE-RÉNÉ DE LERMA

Since the last issue of CBMR Digest, I have submitted my resignation from Columbia College Chicago, effective the end of this academic year in August. That decision will allow me to return full-time to teaching—my forty-third year in that role, with more than a decade being spent each at the University of Miami, Indiana University, Morgan State University, and the Peabody Conservatory of Johns Hopkins University, and a more brief tenure as the Housewright Scholar at Florida State University. At these schools, I have contributed to the careers of students who are now performing with the Metropolitan Opera (on stage and in the pit), with Bayreuth's Festspielhaus, and in pop recording studios in the U.S. and abroad; students who are serving as church organists; and students who are published scholars and teachers—many in major university faculties and administrations and even more in precollege school systems. At this point in my career, I feel I must spend my energies where they will be most effective and, in so doing, address unfinished business. Initially at least, the transfer will be to Northwestern University, jointly serving the School of Music and the Department of African-American Studies. Any time that is not demanded by my students at Northwestern will be invested in efforts to complete research I began a quarter century ago, much of which is contracted for publication with Greenwood Press.

I will continue to be available for special repertoire and research consultations, and I offer assurance that I remain, as before, dedicated to the cause that is central to the mission of the Center for Black Music Research.

Horace Clarence Boyer served on the selection panel for the recently-published American Folk Music and Folklore Recordings 1991: A Selected List. The booklet, which lists a number of blues, gospel, and other traditional music recordings, is available free of charge from the American Folklife Center at the Library of Congress.

Boyer presented a workshop titled "Singing Negro Spirituals with a Brown Sound" at the annual meeting of the American Choral Directors' Association in March. At the same meeting, Roland Marvlin Carter, Robert Ray, and Lee V. Cloud presented an interest session, "Genres of African-American Music," covering writing styles, performance practice, and repertoire for spirituals, gospel music, and anthems.

John Collins writes to inform us that the Bokor African Popular Music Archives Foundation (BAPMAP), of Box 391, Achimota, Accra, Ghana, now has a telephone: Ghana—Accra—223726 or 224137. The best hour to reach him is 1 P.M. on Tuesdays (Greenwich time). Collins will be in part of the world from August to October of 1993, lecturing and defending his dissertation.

Thomas Wilkins, Associate Conductor of the Richmond Symphony was selected to participate in the American Symphony Orchestra League's conducting master class taught by Loren Maazel, conductor of the Pittsburgh Symphony Orchestra. The class took place April 17-18 in Pittsburgh. Wilkins attended the ASOL's Houston conducting workshop in February and was recommended for this honor by the conducting faculty in Houston. Only ten conductors from ASOL regional conducting workshops are chosen to participate in the conducting master class.

In a year that has already claimed Dizzy Gillespie, Thomas A. Dorsey, Billy Eckstine, and Marlan Anderson, we must also regretfully report the passing of longtime CBMR friend and supporter Howard Mayer Brown, who died of a heart attack on February 20 in Venice, Italy. A world-renowned musicologist specializing in the music of the Renaissance, Brown was Professor of Music at the University of Chicago, where he took special interest in helping students who were members of minority groups. He was a regular attendee at the meetings of the CBMR Forum, and his lively contributions will be missed.

RESEARCH QUERY

Anthony McDonald is compiling a catalog of orchestral works (with or without voices) written to commemorate Martin Luther King, Jr., and/or other famous African Americans. The purpose is to assist orchestras in presenting concerts in honor of Martin Luther King and Black History Month. Composers and performers of such works are requested to send the following information—(1) composer's name, (2) title of work, (3) who, when, and where performed, (4) instrumentation and duration of the work, (5) publisher, if applicable, and (6) how to obtain a score of the work— to Dr. Anthony McDonald, 604 Highfield Road, Danville, KY 40422; telephone (606) 236-0318.

NEWS AND NOTES
SUZANNE FLANDREAU

Etta Moten Barnett was honored during Black History Month with a Living African-American Heritage Award from the Chicago Public Library. The CBMR is proud to claim Mrs. Barnett as a long-time member of its National Advisory Board.

Among many other events sponsored by the Chicago Public Library during Black History Month were special programs marking the passing of Thomas A. Dorsey and honoring singer, actor, and activist Paul Robeson. Members of the Chicago gospel music community who gathered to remember Dorsey included The Barrett Sisters and The Norfleet Brothers. The tribute to Robeson featured baritone Willie Brown and The Voices of Melody. Both programs were produced by Sid Odower under the auspices of "Jubilee Showcase."

Congratulations and best wishes to Josephine Wright, who is the incoming editor of American Music. We know she will continue the high standards and serious coverage of black music topics characteristic of outgoing editor Wayne Shirley.
1993 NATIONAL CONFERENCE ON BLACK MUSIC RESEARCH

The Center for Black Music Research will hold its 1993 National Conference on Black Music Research at the historic Fairmont Hotel in New Orleans, September 30 - October 3, 1993. Conference registration and hotel reservation materials have been mailed. Please contact the CBMR if you have not received them. The conference pre-registration and hotel reservation deadlines are August 30. Conference room rates at the Fairmont Hotel are $92 per night (plus tax) for single, double, triple, and quad rooms—please observe the housing reservation deadline as the conference room block cannot be increased and lodging in New Orleans is normally sold out. Make your plans now to attend the 1993 National Conference.

Program

Thursday, September 30

Colloquium on Black Music Collections
Luncheon and Meeting
(by invitation)
CBMR National Advisory Board
Meeting and Dinner

Friday, October 1

Keynote Address by Sterling Stuckey

New Orleans Music I

Bruce Raeburn, "Parade at the Crossroads: Continuity and Change among New Orleans Black Marching Bands"

Michael Smith, "New Orleans Street Music: Urban Maroons and the Roots of the Cultural Revolution"

Richard Allen, "Some Personalities in the New Orleans Brass Band Context"

New Orleans Music II—From New Orleans to Paris: Bringing Back Bechet

Joseph Logsdon, "French Concert Compositions of Sidney Bechet." Ellis L. Marsalis and Harold R. Battiste, respondents

Karen Snyder, "Memories of Bechet" (video première)

Michael White and ensemble, "A Musical Retrospective of Sidney Bechet"

Integrative Studies Round Table


Reception and Banquet

Saturday, October 2

Critical Theory I

Susan McClary and Robert Walser, "Theorizing the Body in African-American Music"

Dwight Andrews, "The Unwritten Aesthetic: Interpreting African-American Musical Practice"

Ethan Nasreddin-Longo, "Selfhood, Self-Identity, Complexion, and Complication: The Contexts of a Song Cycle by Olly Wilson"

Caribbean Topics


Peter Narváez, "The Influences of Hispanic Musical Cultures on African-American Blues Musicians"

Critical Theory II

Olly Wilson, "A Question of Perspective Toward Aesthetics in African-American Music"

Gary Tomlinson, "Further Thoughts on Cultural Dialogics"

Samuel A. Floyd, Jr., "Tropic the Blues: From Spirituals to the Concert Hall"

New Orleans Music III

Christopher Wilkinson, "The Influence of West African Pedagogy upon the Education of New Orleans Jazz Musicians in the 1920s"

Janet L. Sturman, "Afro-Caribbean Resonances in the Sacred 'Rock' Tradition"

Sunday, October 3

New Orleans Music IV

Lawrence Gushee, "Pre-Jazz Music Making in New Orleans: 1800–1895"

New Orleans Music V

Kalamu Ya Salaam, "Shaking It and Breaking It: A Modern Tradition of Brass Band Jazz"

Olympia Brass Band Parade

Of special interest to conference registrants will be the performance of the world-renowned Olympia Brass Band and the Integrative Studies Round Table, which will feature discussion among scholars in dance, Latin American and Caribbean culture, music, poetry and literature, and theater.

Funding to support the 1993 National Conference on Black Music Research has been provided by the Joyce Foundation and the Rockefeller Foundation.
National Advisory Board Members, continued

Bruce Tucker is a freelance writer based in New Jersey. He holds a Ph.D. in English from the University of Iowa and has taught at Skidmore College and Vanderbilt University. He is co-author with Paul Leinberger of The New Individualists: The Generation after the Organization Man (HarperCollins Publishers, 1991) and co-author with James Brown of James Brown: The Godfather of Soul (Macmillan, 1996); he is currently editing A Charles Mingus Reader. He served in 1991 as consulting editor of Black Music Research Journal for the groundbreaking issue on critical theory.

Glenda Dickerson is Professor and Chair of the Department of Theatre and Dance at Spelman College. She has directed productions for the Negro Ensemble Company, where she served as Resident Director, and for Circle in the Square and San Francisco's Lorraine Hansberry Theatre, among many others. She has been nominated for an Emmy Award for Wine in the Wilderness in 1971 and received a Peabody Award for For My People in 1972. She has performed her one-woman shows, Saffron Persephone Brown and Spreading Lies, for diverse audiences around the world. Oral history and folklore were combined in Eel Catching in Setauket, a performance project that documented the African-American community in Setauket, Long Island, and in Wellwater: Wishes and Words for the City of Newark, New Jersey. Her latest project is The Aunt Jemima Traveling Menstrual Show: An Act of Magic. Staged readings have been given at the National Black Arts Festival in 1992 and at Spelman College.

Rex Nettleford is Pro Vice-Chancellor for Outreach and Institutional Relations and Professor of Continuing Studies at the University of West Indies. He is also Artistic Director of the National Dance Theatre Company of Jamaica, which he helped to found in 1962. His history of the company, Dance Jamaica: Cultural Definition and Artistic Discovery, was published by Grove Press in 1985. A performer, choreographer, and lecturer, he is also a prolific author and editor of books on Jamaican politics, religion, and culture. He has received the Order of Merit from the Jamaican government and has been named a Fellow of the Institute of Jamaica. In 1991 he was elected to the Executive Board of UNESCO.

Edmund Barry Gaither is Director and Curator of the Museum of the National Center of Afro-American Artists in Boston, Massachusetts. He has served on the faculty of several colleges in the Boston area, including Harvard, Wellesley, and the Massachusetts College of Art. He currently serves as a special consultant and Adjunct Curator for the Boston Museum of Fine Arts and as President of the African American Museums Association, of which he is a co-founder. An expert on the works of African-American artists, he has organized a number of exhibitions, the most recent being Black Art—Ancestral Legacy, co-curated for the Dallas Museum of Art.

Richard Crawford is Professor of Music at the University of Michigan. He has many publications on the subject of American music, including William Billings of Boston with David McKay (A-R Editions, 1975) and The Core Repertory of Early American Psalmody (Princeton University Press, 1984). His Jazz Stand-
CALL FOR ABSTRACTS AND PROPOSALS
BLACK MUSIC RESEARCH JOURNAL
Issue on Pedagogy in Higher Education

The fall 1995 issue of BMRJ will be devoted to pedagogical concerns. Individuals interested in contributing to this issue should send, by July 1, 1995, abstracts of proposals for articles that address black music in higher education. (The deadline for invited completed manuscripts will be August 1, 1995.)

Proposals and abstracts should be no longer than four type-written, double-spaced pages and should include tentative titles, a statement of the problem, an introduction to the subject, and a brief description of how the problem will be addressed.

Direct all abstracts and proposals to: Dr. Marsha J. Reisser, Associate Director, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Black Music Research Journal is edited by Samuel A. Floyd, Jr., and published twice yearly by the Columbia College Center for Black Music Research. BMRJ is indexed in Music Index, RILM, Arts and Humanities Citation Index, Current Contents/Arts & Humanities, The Music Article Guide, and International Bibliography of Periodical Literature.

MORE ON A MULTIMEDIA RESEARCH SYSTEM FOR INTEGRATIVE STUDY
SAMUEL A. FLOYD, JR.

In the recent, special issue of Digest, I posited that the emerging multimedia technology might have implications for our pursuit of a common scholarship for inquiry into the black expressive arts. I pointed out that it might have potential as a convenient, efficient, effective, and powerful tool of scholarship with which "the common properties of the arts and disciplines might be compared, conceptually integrated, and manipulated in ways that will reveal their commonalities and complementarities."

I envision a multimedia research system consisting of a collection of databases of the standard editions, anthologies, catalogues, and other collections of the various black artistic expressions, enhanced by multiple and composite electronic indexes, attached to a research notes system such as Square/Note, and accompanied by a communications program that will allow quick access to remote bibliographic databases. The system, or part of it, would reside on one or more CD-ROM disks.

Among the editions, anthologies, catalogues, and other collec-

tions that could be included are the following: the CBS Records Black Composers Series, Willis Patterson's printed and recorded anthologies Art Songs by Black American Composers (E. B. Marks, 1977; University of Michigan SM 0015, 1981), the CBMR Records Black Music Repertoire Ensembles in Concert, Henry Louis Gates's forthcoming Norton Anthology of Black Literature, and catalogs of visual art such as Black Art—Ancestral Legacy: The African Impulse in African-American Art (Dallas Museum of Art, 1969) and Harlem Renaissance: Art of Black America (Harry N. Abrams, 1987).

The biggest obstacle to such a system, save money, will be the securing of the rights to use these copyrighted products. Are they available and affordable? What other obstacles exist? The CBMR is now pursuing answers to these and other questions associated with the feasibility of undertaking. In this regard, thoughts, answers, and questions from our readers will be appreciated.

INTEGRATIVE STUDIES NAME DATABASE

If you would like to receive a regular basis information about and announcements of events related to the Center's Integrative Studies Program, please complete the form below and mail it to:

ISP Database
Center for Black Music Research
Columbia College
600 South Michigan Avenue
Chicago, IL 60605-1996

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ISP Database

Please add my name to the ISP Database and send me information about this initiative as it is available.

Name
Address
City/State/Zip
Telephone

I am particularly interested in the following discipline:

- Dance
- Theater
- Music
- Poetry and Literature
- Cultural Studies
- Visual Art
- Latin American and Caribbean Music
MEXICAN CONFERENCE ON AFRICAN PRESENCE HIGHLIGHTS MUSIC SCHOLARSHIP
Tedd Vincent

[Mexico City was the setting last October for a conference entitled “Nuestra tercera raiz: La presencia africana en los pueblos de America” (“Our Third Root: The African Presence in the Peoples of America”). The conference, sponsored by the Center for Popular Culture, an agency of the government of Mexico, was attended by scholars from all over the Americas and from Africa. Our thanks to Tedd Vincent for the following lively report.]

At the International Conference on “The African Presence in the Americas” at Mexico City this past October, the Mexican scholars were eager to show delegates from the United States, Cuba, Jamaica, Brazil, and other countries with black cultural traditions that Mexico, the host nation, had a strong black historical presence too. The Mexican evidence relied heavily on the musical contributions of Afro-Mexicans. Although largely intermarried today, black Mexicans were 10.2 percent of the population in the census of 1810.

Musicologist Gabriel Moedano described the centuries-old pseudo-salsa African music of the slave plantations near Vera Cruz, music called jarabe. Among the jarabe songs of the fields is “La Bamba,” which is named after the city of Mabanta in Angola, from which came many Afro-Veracruzanos. As explained in a booklet on Vera Cruz music by Ruben Vazquez Dominguez, “La Bamba” has been a popular hit in the street music scene of the port city since at least 1683. The oldest dated verses of the song contain references to a pirate raid on the city in that year. This would make Mexico’s “La Bamba” the longest-running hit ever to make the pop charts! It must be noted, however, that one jarabe expert claims that the verses concerning the 1683 raid were borrowed from an earlier song, and that “La Bamba” was brought to Vera Cruz by blacks from Cuba around 1745, still early enough for hit parade honors.

Antonio Zedillo presented 460-year-old documents from Mexico’s National Archives which showed that African slave musicians earned from the city’s Spanish officials applause, money, and, in the case of a trumpeter player in 1531 and another in 1593, grants of freedom for outstanding musicianship at local fiestas.

Zedillo also presented what appears to be the oldest edict by Western-minded police authorities against the free spiritedness of African music. It was in 1609, in Mexico City. Said the Spanish captain’s order, “Because the gatherings and dances of the Negros and Negresses cause much noise and other damages and inconveniences to people in the neighborhood, I hereby prohibit said gatherings of Negros and Negresses in any manner in any neighborhood, except when permitted during days of festivities.”

Other musical aspects at the October conference included Cuban musicologist Rolando Perez Fernandez’ presentation of evidence that almost all popular Mexican music is African-influenced, including mariachi. Perez showed how mariachi, along with salsa, jarabe, and other forms, share a basic African triplet rhythm that invites improvisation and thereby provides more interest for both musicians and listeners.

A paper on African religion delivered by the conference host, Dr. Luz Maria Martinez Montiel, kindled the hottest debate. Dr. Martinez declared that, for a religious service to be truly African, a drum or tambourine rhythm must be present; otherwise, the people in the service are only copying some other religion. Questions such as “What if there are icons representing African Gods, as in Santeria?” were met by the reply, “If they don’t worship to a beat, it’s not African.” The debate, in Spanish, and even once in Portuguese, became so animated that, unfortunately, it lost this reporter altogether.

1. Fernandez is the author of La musica afroamericana mexicana, published in Habana and at Universidad Veracruzana.

COMPOSERS ANSWER ARCHIVAL CALL FOR SCORES

Gratifying response has been received from several composers to a call in an earlier issue of Digest for scores and sheet music for the OBMR Library and Archives. Leslie Adams, some of whose works were already in the Library and Archives, has donated fourteen more songs and choral works. Michael Woods has sent nine scores plus cassettes of his compositions, including his latest work, Brother: Man? Charles S. Brown has donated twelve of his vocal and choral works. Daniel B. Roumain, a student at Vanderbilt, has given us seventeen scores and two cassettes.

In addition, we have received an untitled work for orchestra from Primos Fountain. Maurice Weddington has sent from his home in Germany three scores comprising his Mississippi Epigram: Wendell Logan and Olly Wilson, both longtime supporters and donors, have contributed their latest works, and Ed Bland has sent two more scores to fill gaps in his collection. The works contributed by Lee Cloud were literally “hot off the computer.”

Donations of published choral octavos from Donald Swift and Patsy Ford Simms have prompted us to keep abreast of current choral publishing. Twenty-eight pieces of sheet music by various composers sent by Minister Daniel Cason are published by his organization, Professionals for Christ. They range from classical to gospel compositions. A note of thanks, also, to Shawnee Press for four arrangements of traditional songs.

These donations are important because they allow us to keep up with the work of practicing composers and to make the music available in the OBMR Library and Archives for study and perusal. The presence of the works in our files and citations to them on the OBMR Database mean that we can not only preserve the scores themselves but make them more easily accessible to potential performers and scholars.

We are grateful to all our composer donors.
William B. Banfield has been named winner of the 1993 University of Utah Martin Luther King, Jr., Composition Contest. The winning composition, entitled *Dream Realized, Nightmare Resolved* (Symphony No. 2), was performed by the University of Utah orchestra on January 15, 1993. Banfield is now on the faculty of Indiana University.

J. Roland Braithwaite, Dean Emeritus of Talladega College, has written a number of organ arrangements of spirituals, including "O Fix Me," "We Are Climbing Jacob's Ladder" (Introduction-Fugue-Air-Finale), and an arrangement of "Go Tell It on the Mountain" played by Richard S. Matteson at St. Justin Church, Hartford, Connecticut. Braithwaite is presently living in Plymouth, Massachusetts.

Wallace Cheatham, founder-director of the R. Nathaniel Dett Choral Society of Milwaukee, Wisconsin, and Monte Perkins, music director of the Milwaukee Civic Symphony Orchestra, opened the 1992–1993 season with the world premiere of William Grant Still's "Those Who Wait" for chorus and orchestra. The work was composed in 1943 on a text by Still's wife, pianist and poet Verna Arvey. The concert also included a performance of Still's "Plainchant for America" featuring Evelyn Bailey Jones, mezzo-soprano, and Byron Jorns, baritone. The Choral Society and the Milwaukee Symphony performed the Still works for the 1993 Winter Rhapsody concert of the Milwaukee School of Engineering. Cheatham is presently engaged in several composition projects, and his String Quartet will be performed in the coming season.

John E. Price was the featured composer for the Tuskegee University Continuing Education Lyceum Series on November 18, 1992. Three of his compositions were performed: "Schrozo I" for clarinet and orchestra, "Five Folk Songs" for piano, and "Barely Time to Study Jesus" for soloist, seven readers, percussion ensemble, and chorus. Price's compositions were also featured in "A Concert of Music" on February 7, 1993, with Donald Tracy, cello, and Jackie Pickett, double bass.

Maurice Weddington, Chicago-born composer whose Concerto for Orchestra had a 1992 premiere by the Berlin Radio Orchestra (Michael Morgan conducting), recently visited Chicago, where he spoke at Wesley Methodist Church and played a tape of the first two movements of his *Mississippi Epigram*. He also introduced his compositions at the CBMR Forum and spoke to a class at Columbia College.

Michael Woods's *Brother: Man?* for orchestra was premiered by the Tulsa Philharmonic Orchestra (Bernard Rubenstein, music director) in the final concert of the Philharmonic's Family Discovery Series. Woods describes the work as a tone poem drawing from a rich source of black music that explores the question, "When are we going to treat all men as brothers?" Featured soloists were trombonist Vernon Howard and principal trumpeter David Gauger. Woods has been selected as one of six candidates to receive a 1993 Minority Arts Administration Fellowship from Arts Midwest.

The publications division of the Center for Black Music Research has two purposes: (1) to bridge gaps in American and world social history through the documentation of the accomplishments and activities of black composers and performers and of black music itself and (2) to disseminate this information to scholars, teachers, musicians, and the general public. To these ends, the Center issues the following publications:

**Black Music Research Journal** ($15.00 U.S.; $20.00 abroad)
Volume 12, No. 1 includes the papers presented at the 1991 CBMR National Conference on Black Music Research.
Volume 12, No. 2 includes the following articles:
- Carol Oja, "'New Music' and the 'New Negro': The Background of William Grant Still's *Afro-American Symphony*"
- Jane Bowers and William Westcott, "Mama Yancey and the Revival Blues Tradition"
- Wendell Logan, "The Development of Jazz in the Former Soviet Union: An Interview with Victor Lebedev"

**CBMR Monographs** ($10.00 U.S.; $13.00 abroad)
Number 4 in the *CBMR Monographs* series is:
- Richard Crawford and Jeffrey Magee, *Jazz Standards on Record, 1900–1942: A Core Repertory*

**CBMR Digest** (Free of charge)
*CBMR Digest* is published twice yearly in spring and fall. Its focus is to provide information to and a forum for communication among its readers.

**Black Composers, Black Performers, and the American Symphony Orchestra** ($10)
This booklet contains information about black concert artists and about orchestral compositions by black composers.

Pre-paid CBMR publications orders may be sent to the Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1998. Please make checks payable to Columbia College-CBMR.
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Coriún Aharonián: Two articles on Afro-Uruguayan music.

Leslie Adams: Fourteen scores of his choral and vocal works.

Mary Katherine Aldin: Blues-related ephemera.

American Guild of Organists: Organ Music of Black Composers: Educational resource packet including booklet and cassette by Eugene W. Hancock. (Thanks to Carolyn Albaugh for arranging for our receipt of this item.)

William Banfield: Three items for his collection.

Susheel Bibbs: Promotional packet detailing recent events in her career.

Ed Bland: Two scores for his collection: "Sketches—Set Seven" (1987) and Brass Quintet (1986).


Charles S. Brown: Twelve scores of his choral and vocal compositions.


Kathleen M. Burke: Cassette by Dadou Pasquet, Live at Berklee (TIDA/Berkelain 1001) plus two items on Haiti.


Daniel Casen, Professionals for Christ: Twenty-eight pieces of sheet music published by his company, three cassettes of music, and a concert program.


Sue Cassidy Clark: Typescripts of three interviews and two articles on The Spinners, Arion Love, Russell Thompkins, Jr., and Sam Moore to be added to her collection, plus one RCA Records promotional tape, "Hits of 1965."

Lee Cloud: Choral Journal for September 1992 with his article "Choral Works by African-American Composers"; his compositions "Drinkin' the Wine" and "Invention for Piano"; numerous flyers and programs.

Composers Recordings Incorporated: Two-CD set, Piano Music by African American Composers recorded by Natalie Hinderas, piano (CD829).

Norman Darwen: Three programs for music events in England.

Martha Ellen Davis: A series of her articles on "Religion and Music of the Afro-American Colony of Samaná, Dominican Republic."


Selma Epstein: Program for her concert "Piano Music by Black Composers" at San Diego State University, February 1993.

Primus Fountain: Score for an untitled work for orchestra (1988).

Michael Frank, Earwig Records: Six CDs, including new releases by Louis Myers, Jimmy Dawkins, Bobby Norfolk, Honeyboy Edwards, Lester Davenport, and John Primer.

Linda Frasure: One box of popular music LPs and 45s.

La Zeric Freeman: Program for the Winans family world tour concert.


Art Hilgart: Two cassettes of his radio show, "Broadway Revisited," featuring Porgy and Bess.

Moses Hogan: CD of Derek Lee Ragin and Moses Hogan with the New World Ensemble, Every Time I Feel the Spirit (Channel Classics CCS 2991).

Field Horne: Cassette of Rev. Dan Smith at Fox Hollow (Fox Hollow Records DSOIC).

Sandra Iglehart: Program, poster, and recordings of her graduate voice recital.

Lars K. Larson, KPTV, Portland, Oregon: Videotape of "Northwest Reports" segment on conductor James DePreist, broadcast on October 13, 1992. (Thanks to Gordon Solie for helping us to obtain this item.)


Wendell Logan: Two scores, "This Little Light of Mine" (1992) and Moments (1992).

Andy McKale, MCA Records: Five CDs of Duke/Peebles reissue recordings, six CDs of Chess reissue recordings and The Chess Blues Box (CHD4 9340).

Robert Leigh Morris: Nineteen LPs of gospel and religious music; thirteen programs from concerts during his career.

Archie Motley: 100 Years of Jazz and Blues Festival program book (New York, 1992).

Kurtz Myers: Two Detroit Symphony programs; Transcriptions of black music items from Musical America made available for copying.
Ted Olson, University of Mississippi Center for the Study of Southern Culture: CrossRoads: A Journal of Southern Culture 1, no. 1 (Fall 1992).

Sid Ordower: Funeral program for Thomas A. Dorsey.

Curtis L. Prince: Typescript of a paper on Samuel Coleridge-Taylor's Hiawatha's Wedding Feast.


John Reynolds: Twenty-one LPs by Odetta, Josh White, Elmerlee Thomas, Eartha Kitt, Blind Blake, Clifton Chenier, and others.


Daniel B. Rourmain: Two cassettes plus seventeen scores of his compositions.

Howard Sandifer: Information on his production "The Lady & the Sparrow."

Patsy Ford Simms: Sixteen choral octavos of her compositions.

Robert Sims: Promotional materials, cassette, and recital program.

Alvin Singleton: Three items about his activities.


David R. Smith: Promotional materials on Dr. David Farrar, opera impresario.

Vivien Lipscombe Smith: Materials on the Hampton Jazz Festival.

Chuck Suber: Photocopy of sheet music, "Brownskin" by Clarence Williams and Armand J. Piron.

Donald Swift: Octavos of two of his choral compositions, "Rest Your Head, Oh Little Child" and "See the Little Baby."

Darryl Taylor: Promotional materials and program for his touring concert of music by African-American composers.

Earl Temp: Posters of LL Cool J and Run DMC.

Allison Upshaw: Research materials on "the black voice."


Martin Williams (Estate): Sixteen cartons of LP albums and CDs, books, and files.


Willis J. Woodruff: One photo postcard.

Michael E. Woods: Nine scores and six cassettes of his compositions, plus promotional materials.

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**MATERIALS RECEIVED FROM PUBLISHERS**


JOIN THE CBMR ASSOCIATES PROGRAM

Your participation in the CBMR Associates Membership program is invited by the Center for Black Music Research. Since 1988, the Center’s Associate members have played an important role in realizing the Center’s goals and mission. This auxiliary guild is dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to mainstreaming this knowledge in American cultural history. With the initiation of the Center’s Interdisciplinary Studies Program, Associate Memberships have been expanded to include representatives from all disciplines in the creative and expressive arts. This anticipated increase in memberships has allowed the Center to reduce the annual membership fee for Individual Associates to $50.

In addition to supporting the mission of the CBMR, Individual Associates receive the following benefits:

- **CBMR Digest**, the Center’s informational newsletter (2 issues yearly)
- **Black Music Research Journal** (2 issues yearly)
- Occasional issues of the **CBMR Monographs** series (next issue to be released in 1994)
- **Lenox Avenue: A Journal of Interdisciplinary Artistic Inquiry** (first issue to be published in early 1995)

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**CBMR Individual Associates Enrollment Form**

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600 South Michigan Avenue
Chicago, IL 60605-1996

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MORE ON THE CBMR INTEGRATIVE STUDIES ROUND TABLE

Samuel A. Floyd, Jr.

The purpose of the Round Table, which will be a feature of the 1993 National Conference on Black Music Research, is to explore the possibility and feasibility of the development of a common mode (or modes) of inquiry for scholarship into black artistic expression. For this purpose, music is the central discipline. The order is taut, but I think it is not out of reach. Questions arise, however, a few of which are listed below.

Can a methodology, or methodologies, be developed that will facilitate, guide, and effectively control cross-modal analogies and transartistic generalizations and specificities? If so, what will be its/their working concepts and postulates?

Are there multiform signs and symbols that can be applied across artistic categories?

Should a common or unified scholarship be structural, or processual? Or should/can it be both?

Is there a context in which the power of the separate arts can be effectively studied as unified cultural expression? (Such characteristics as continuity, cumulation, conservation, tension, and anticipation are . . . formal conditions of esthetic form,” John Dewey, *Art as Experience*.)

Do models for such scholarship exist? And can a new scholarship bring together, conceptually, artistic properties that generally exclude one another?

Can a common scholarship be developed that will not be reductive and superficial, that will not trivialize the arts, singly and as a group?

Can the Round Table prepare the way for such scholarship?

I have decided to form this colloquy because my own work has led me to believe that it is only through the prism of a united or associated scholarship that the power and nature of black artistic expression can be fully illuminated, that only through such a prism can the black diaspora be adequately conceptualized. But the successful pursuit of such a task will require interdisciplinary breadth and theoretical insight that only a collection of dedicated, curious, and creative scholars can bring to it.

Thus, the Integrative Studies Round Table of the CBMR and its National Conference on Black Music Research, to be held in New Orleans on Friday, October 1, 1993. Plan to be there!

For more information about the conference, contact: Morris Phibbs, Coordinator of Programs, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996; telephone (312) 663-1600, ext. 559.