Recent New Black Music Repertory Ensemble Performances

The New Black Music Repertory Ensemble presented five lecture-demonstrations during May 2006 for schools in the Chicago Public School District's Fine and Performing Arts Magnet Cluster Schools. And in June, the ensemble presented public programs at Chicago Park District's South Shore Cultural Center. The programs were supported in part with funding from the Lloyd A. Fry Foundation, the National Endowment for the Arts, and the Chicago Community Trust.

In-School Presentations

On May 23, flutist Nicole Mitchell and trumpeter David Young presented works for their instruments and electronic tape, including Ed Bland's *Dancing through the Walls* and Wendell Logan's *Brassacks*. Mitchell also presented her own compositions. This performance was presented at Harold Washington Elementary School.

On May 23, the ensemble appeared at Gompers Fine Arts Option Elementary School, where it presented a program that spanned early jazz and blues traditions and the R&B tradition. The repertoire included "Hotter Than That" and "Heebie Jeebies," as recorded by Louis Armstrong and the Hot Five, "Flood Blues," as recorded by Sipple Wallace, "Bo Diddley" by Bo Diddley, "What'd I Say" by Ray Charles, and "When Malindy Sings" by Oscar Brown Jr. The same program was presented on May 26 at Carpenter Fine Arts Magnet School and on June 10 at the Duncan YMCA Chernin Center for the Arts.

CBMR Ends Tenure in the Virgin Islands

The CBMR tenure in the Virgin Islands has ended. We depart with the knowledge that CBMR's stated mission—to help young people and out-of-school adults on small islands of the Caribbean learn to document and preserve their own musical traditions—has been materially advanced. We depart St. Thomas with feelings of sincere gratitude for the opportunity to serve the islands in that way. Particular thanks go to Alton Adams, who hosted our project, to Myron Jackson, who encouraged us to locate there in the beginning, to the members of AMRI's Advisory Committee, and to the people of the Virgin Islands who welcomed us in many ways and supported our efforts over the course of our stay with their attendance of the cultural summits and documentation workshops that we held on all three islands and by their support of the More Than a Bandmaster Colloquium and Navy Band Concert.
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Coming Events

2007

March 1–4 Society for American Music Joint Meeting with the Music Library Association
Pittsburgh, Pennsylvania
Contact: sam@american-music.org

Nov. 15–18 College Music Society, 50th National Conference
Little America Hotel
Salt Lake City, Utah
Contact: cms@music.org

Think about the CBMR for your tax-deductible contributions in 2006.

CBMR Staff

Samuel A. Floyd Jr., Interim Executive Director
Rosita M. Sands, Director, Education and Caribbean Initiatives
rsands@cbmr.colon.edu 312.344.7561

Morris A. Philbbs, Director, Research and Scholarship
mphibbs@cbmr.colon.edu 312.344.7563

Suzanne Flandreau, Head Librarian and Archivist
cbmrref@cbmr.colon.edu 312.344.7566

Laura Haefner, Managing Editor
lhaefner@cbmr.colon.edu 312.344.7565

Andrew Leach, Librarian and Archivist
aleach@cbmr.colon.edu 312.344.7568

Linda Hunter, Administrative Assistant
lhunter@cbmr.colon.edu 312.344.7569

Raj Mago, Accountant
rmago@cbmr.colon.edu 312.344.7560

Melanie Zeck, Research Assistant
mzeck@cbmr.colon.edu 312.344.7561

Columbia

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Composers Notes

The Ingenuity Festival of Greater Cleveland held "An Evening of Music by H. Leslie Adams" on July 15, 2006. Participants included pianist Halida Dinova, cellist Heidi Albert, and soloists from the Cleveland Opera.

T. J. Anderson received a Distinguished Alumni Award from the University of Iowa's Alumni Association on June 10, 2006.

Wallace Cheatham presented a workshop, "Black Saints in Hymns," at the convention of the American Guild of Organists in Chicago in July. He composed a hymn celebrating the life of Richard Allen for the event. At the Double Reed Society convention in Muncie, Indiana, he accompanied bassoonist Monte Perkins for the premiere of a sonata for bassoon by Ulysses Kay, composed in 1941.

Godwin Sadoh reports several new published choral and organ works. Carson Cooman premiered Sadoh's Nigerian Suite no. 2 for organ at the Rochester Christian Reformed Church, Penfield, New York, on June 21. His anthem "Ose Baba [Thank You Father]" for SATB chorus was first performed at the Evangelical Church of the Good Shepherd in Fayetteville, New York, on July 9. He has recently published an article on Akin Euba, and has had two other articles on Nigerian art music accepted for publication.

The Imani Winds premiered Terra Incognita by Wayne Shorter at the La Jolla Music Festival on August 18, 2006.


The Lyrica Society for Word-Music Relations, meeting in January with the National Opera Association, held its inaugural symposium on African-American and African-diasporic music at the University of Michigan in Ann Arbor. The first colloquium featured a lecture-performance by Wallace Cheatham and Joanne Stephenson on his The Umuko-ro Songs, which they had premiered at the University of Pittsburgh in 2004. Gayle Murchison presented on "From Delta Blues to Grand Opera: Music, Text, and Dramatic Pacing in William Grant Still's Blue Steel" and Gail Robinson-Tsiru spoke on "The Simplicity, Depth, and Power of Musical Text Settings: Songs of H. Leslie Adams with Texts by Joette McDonald." The second colloquium, on diasporic concepts, featured a presentation by Akin Euba on his own opera, "An Intercultural Approach to Text Setting in Chaka: An Opera in Two Chants." The NOA conference also included James Dapogny's presentation "Opera for a New World: Jazz Operas of James Johnson."

Leicester, England, was the scene of "Perspectives," performed by VIVA: The Orchestra of the East-Midlands, on November 15, 2005. The program, chosen and conducted by Philip Herbert, included pieces by Fela Sowande, George Walker, the Chevalier de Meude-Monpaz, Adolphus Hailstork, Philip Herbert, and the premiere of a work developed by Afro-British composer Juwon Ogungbe, which involved students from several local schools. The concert was preceded by a lunchtime concert featuring chamber works by Ignatius Sancho, the Chevalier de Saint-Georges, Samuel Coleridge-Taylor, William Grant Still, and Adolphus Hailstork.

MUSAIC—Chamber without Borders featured black composers at a Black History Month concert in Winnipeg, Manitoba, Canada, on February 8, 2006. Music director and composer Larry Strachan programmed his own works as well as works by Daniel Bernard Roumain, Coleridge-Taylor Perkins, Eleanor Alberga, and T. J. Anderson.

Errata

The most recent issue of CBMR Digest was inadvertently mislabeled on the front cover Vol. 19, no. 2. In fact, the issue should have been labeled Vol. 19, no. 1. The CBMR apologizes for the error and any resulting confusion.

CBMR Librarian Trained in EAD

In March and June, CBMR Librarian and Archivist Andrew Lease attended two courses at the Rare Book School at the University of Virginia in Charlottesville. The courses, titled "Implementing Encoded Archival Description" and "Publishing EAD Finding Aids," focused on Encoded Archival Description (EAD), an international standard for encoding archival finding aids for use in an online environment. Finding aids are inventories or guides that provide information about archival collections. With the knowledge that Lease gained while attending these courses, he will facilitate user access to four major research collections in the CBMR Library and Archives that are currently being processed and preserved with funding from the National Endowment for the Humanities and the GRAMMY Foundation: the Eileen Southern Collection, the Dena J. Epstein Collection, the Helen Walker-Hill Collection, and the Sue Cassidy Clark Collection. Lease also plans to revisit the CBMR's existing archival finding aids, reshaping them into an updated format and making them accessible online.

Latest Perkinson Fellow Visits CBMR

The Center's latest Perkinson fellow visited the CBMR Library and Archives during June 2006, with funding from a Perkinson Travel-to-the-Collections grant. Joyce Andrews, who teaches voice at the University of Wisconsin Oshkosh, researched black art song. Andrews reports, "I am delighted to have had this opportunity to utilize the exceptional resources available at the CBMR. I firmly believe that my teaching will be enhanced by my new knowledge and that my students' musical and vocal experiences will be enriched. I also believe that our community at the university will be enlightened by the performances of so much wonderful new literature by African American composers."

For more information about the Perkinson Travel-to-the-Collections grants, visit www.cbm.org/fellows.php.
Donations to the CBMR Library and Archives

September 1, 2006, to September 1, 2006


Joe Arnold. Two CDs by Yodelling McDonald Craig: My Home in Tennessee and Other Old Time Country Favorites (Roughshod Records: RSP2001/1) and McDonald Craig Sings Traditions (Columbia Country Music (unnumbered)).

Daniel Avrogodbor. Three CDs, plus a program and poster for the Contemporary Music Festival at Ohio State University, January 26–30, 2006, which featured chamber and symphonic music by Otis Wilson, and a concert of music by black composers performed by the Ritz Chamber Players.


Wallace M. Cheatham. CD: Towards an African Pianism, volume 2: An Anthology of Keyboard Music from Africa and the Diaspora (ABA 2002) containing his "Three Preludes" (Three Preludes for Piano (undated)); The Umukoro Songs (2004) and Fantane, Canon and Prelude for orchestra and three additional CDs: Milwaukee Public Television, I Remember, Program 1117 Wallace McClain Cheatham (undated) and A Portrait of Dr: Wallace Cheatham, a film documentary by David Dunley (2006), plus two more archival CDs of performances of his works and several programs.

Dena J. Epstein. About three inches of correspondence to be added to her collection. Included is a file on her article "Buying Music in War-Torn Germany with Richard S. Hill and correspondence with various publishers concerning her book Sinful Tunes and Spirits.

Marcha Heizer. Four items for the vertical file, including a file for the W. C. Handy Home and Museum in Florence, Alabama, and the program for the W. C. Handy 100th Anniversary Music Festival (Florence, Ala.: 1973).


Art Hilgar. CD dub of a Columbia Masters' album with 78 RPM recordings, Eight Negro Spirituals by the Wings over Jordan Choir. (Columbia set M-D-77) (unnumbered).

Phoebe Jacob. Several packets of miscellaneous research materials concerning jazz in New York City and the activities of the Louis Armstrong Educational Foundation.

Mike Johnson. Materials about his career as a country music artist, a DVD, Mike Johnson Live (Arlington, Va.: Cactus Moon Video and Roughshod Records, 2004), plus two of his CDs: Black Label no. 1: The Song, the Songwriter (Roughshod Records RCD-01-06901) and Did You Hurt Your Mother Today? (RCD-02-0799).

Dana Lauritten, Bein & Fushi, Chicago. A color photograph of a letter in the collection of Bein & Fushi written by the Chevalier de Saint-Georges to the presiding officer of the Comité de Salut Public in France in 1793, with a translation and further citations about the document. Shirley Lincoln. Two magazines: Connections, published by the College of Arts and Sciences, Syracuse University, with an article on William S. Cole (Spring 2006) and UVI Magazine, vol. 8 (2004), with an article on Hollis Liverpool.

William Longstreet. Five recordings by the de Paul Infantry Chorus: four ten-inch LPs: Choral Caravan (Columbia AAL 22); A Song at Twilight (Columbia AAL 42); Swing Low (Columbia AAL 45); Work Songs and Spirituals (Columbia ML 2119) and a seven-inch EP: The de Paul Infantry Chorus (Columbia A-1854).


John N. Megliocci. Promotional materials and posters about black keyboard player Deacon Jones, a copy of his autobiography 40 Years with the Blues Legends, by Melvin "Deacon" Jones as told to M. Jonathan Hayes (Los Angeles: Castle Heights Publishing, 2004), A DVD of Jones on the Jo Sores Show, Sao Paulo, Brazil, and a CD of Jones's lecture for the Bibliothek der Amerikanischen Geschichte on Aging, March 2006.


Philip Muzzy. Two CDs: S.K. Carnival Hits 2004–06 (unnumbered) and King Mkone, Mkone World (unnumbered) acquired on St. Kitts and Nevis.


Bradley Parker-Sparrow. Two of his CDs: Sparrow (Southport S-SRD 2012) and a recording of his film score Shut Eye (unnumbered) through History Bury.

Malcolm W. Recktor. Ten scores of his compositions.


Daniel B. Roumain. About one foot of promotional materials, photographs, and other materials about him.


Gianfranco Salvatore. His book Charlie Parker: Bird and History (Italian: "Il Mito Africano del Volo" (New ed., Viterbo: Nuovi Equilibri, 2005), a copy of his article "The Power of Italian Music: African Cultural Patterns in European Traditions, The Ouse of Tarantism" (2005), and his CD Animu (Gas Tone g01).

Alvin E. Singleton. Materials about his activities during 2005–2006, including the announcement booklet for VocalEssence 2005–2006 program, which included the world premiere of his composition Truth; and the program for the premiere of his "Say You Have This Ball of Meaning," Merkin Concert Hall, New York, April 14, 2006.

Suzan C. Smith. Two more CD of real-to-real tapes of music and linguistic examples from the Ovimbundo people, recorded in Angola in the 1950s by her father, the Rev. Maxwell M. Welcher.

Rawn Wardell Spearman Sr. A one-box collection of materials including videos and programs related to his career.

Larry Strachan. Scores for two of his compositions, In a Trance of Solitude for alto and piano (1995) and "Ask Me No More" (1992) for...
In Memoriam

Operatic bass-baritone Benjamin Matthews died on February 14 at the age of 72. In 1973, he co-founded Opera Ebony to provide African-American singers with opportunities to perform the operatic repertoire. He himself performed spirituals and other traditional music and the works of black composers throughout the world.

Organizer and composer Lucius R. Weatherby passed away suddenly on March 17 at the age of 37. At the time of his death, he was an assistant professor of music and African world studies at Dillard University and a visiting artist at Amherst College. He lectured internationally on African-American keyboard music, as well as other topics, and had recorded two CDs of music by black composers. He also composed works for choir, chamber orchestra, organ, and other instruments.

Cellist, piano, and orchestra player Ethel Elfrida Henry McIntosh died in St. Croix in March. She was honored as a Virgin Islands tradition bearer by the CBMR in 2003.

Gospel musician Charles Fold died in Cincinnati on April 7, 2006, at the age of 71. He founded The Charles Fold Singers, a group that had a long and fruitful collaboration with the Reverend James Cleveland and went on to win a Grammy Award in 1981. Fold was a member of the Board of the Gospel Music Workshops of America and president of its chapter representatives.

Irma Gwynn, veteran gospel singer and featured soloist with the First Church of Deliverance Choir, passed away on April 23 in Chicago.

Katherine Dunham, choreographer, anthropologist, social activist, and winner of numerous honors, died in New York on May 21 at the age of 96. Dunham studied anthropology at the University of Chicago and dance with Ruth Page. She created her own style of African-influenced dance technique, which her dance company performed on stage and in films for nearly three decades. She later founded an arts school in New York and devoted herself to education.

Hamza El Din died in Berkeley, California, on May 22 at the age of 76. Born in Nubia, he was a master of the oud, a short-necked lute, as well as other traditional instruments. He composed music for theatrical, ballet, and film productions, recorded several CDs, and performed throughout the world. His composition “Escalay: The Water Wheel” has been performed by several classical musicians and groups.

Billy Preston, who played keyboards for the Beatles and the Rolling Stones, died on June 6, 2006, at the age of 55. During his career, he accompanied Mahalia Jackson, Little Richard, Sam Cooke, and Ray Charles, and he recorded several number-one hits, and won a Grammy Award for “Outa Space” in 1972.

Jazz trumpet Malachi Thompson died on July 16 in Chicago at age 56. A member of the Association for the Advancement of Creative Musicians since 1968, he championed experimental jazz in Chicago and recorded several CDs that paid tribute to the history of jazz.

Blues singer Bonnie Lee, one of the last Chicago blueswomen of her generation, died in Chicago on September 8 at the age of 75. After a brief recording career in the 1960s, she toured with Sunnysland Slim. She toured in Japan and Europe, recorded an album for Chicago's Delmark Records, and performed with Willie Kent and the Gants at Chicago's B.L.U.E.S. nightclub for over twenty years.

St. Louis blues guitarist Bennie Smith died on September 10 at the age of 72. He played in sessions with performers ranging from Aretha Franklin and Little Milton to Rufus Thomas and served as an early mentor to Ike and Tina Turner.

Ettie Baker died on September 23 in Fairfax, Virginia, at the age of 93. She was one of the most prominent of the Piedmont blues guitarists. Although her signature finger-picking style was first recorded for a compilation of Appalachian instrumental music in 1956, she did not become a professional musician until the age of 60, when she quit work in a textile mill to perform at bluegrass festivals and clubs. She was honored with a Folk Heritage Fellowship in 1991. She also played banjo and had completed a recording on banjo in the year before her death.

Henry Townsend, legendary St. Louis blues guitarist, died on September 24 in Grafton, Wisconsin, at the age of 96. During the 1920s and 1930s, he played with other blues legends, including Roosevelt Sykes and Robert Johnson. After being rediscovered during the folk revival of the 1960s, he performed at festivals and toured in Europe. In 1985, he received a National Heritage Award. He was in Grafton to be honored as the last surviving artist to have recorded for Paramount Records.

Materials Received

Books


Compact Discs

Conjunto de Arpa Grande Arpex: Tierra Caliente: Music from the Highlands of Michoacán. Smithsonian Folkways SFW CD 40586.

Los Gallocos de San Jacinto: Un Fuego de Sangre Pura. Smithsonian Folkways SFW CD 40581.

New BMRE, continued from page 1

Musicians
Rich Armandi, bass
Steve Berry, trombone
Maggie Brown, vocalist
Buddy Fambro, banjo/guitar
Nico Franklin, flute
Dileep Gangolli, clarinet
Roger Harris, piano
Leon Joyce, drums
Myles Tate, piano
David Young, trumpet

Public Performances
In partnership with the Advisory Council of South Shore Cultural Center, the ensemble presented a major performance at the Chicago Park District's South Shore Cultural Center on June 29, 2006. Titled Black Women Composers: From Parlor to Podium, the event highlighted music contained in the Helen Walker-Hill Collection, which is housed in the CBMR Library and Archives. Walker-Hill introduced the performance with a brief commentary on her residency at the CBMR during 1997-1998 as a Rockefeller Resident Fellow in the Humanities. During her residency, she completed much of the work on her book From Spirituals to Symphonies: African-American Women Composers and Their Music (Westport, Conn.: Greenwood Press, 2002), a comprehensive social history of black women composers in America. Her CBMR collection—which contains more than 750 scores by at least 110 women, ranging from parlor music of the nineteenth century to full-length operas, symphonies, and concertos—is one of three collections in the CBMR Library and Archives that are being processed with a major National Endowment for the Humanities preservation and access grant. The other collections are the Eileen Southern Collection and the Dena J. Epstein Collection. Composers Regina Harris Baicocchi and Dolores White were in attendance.

Excerpts from this program were also presented in a special performance for several hundred students in the Chicago Park District Summer Camp program, hosted by arts facilitator Semenya McCord.

Musicians
Maggie Brown, vocalist
Dileep Gangolli, clarinet
Jonita Lattimore, soprano
John McLaunghlin Williams, violin
Donald Mead, piano
Ed Moore, cello
Diana White-Gould, piano
Edna Williams, piano

June 29, 2006 Program
Sonata for Violin and Piano (1947)
Five Pieces for B-flat Clarinet (1993)
Down Hearted Blues (1923)
Stay: A Torch Ballad (1936)
Pintaskegl (1992)
Energo from Memories for piano trio (1981)
Pulsations for solo violin (1974; revised 1993)
Three Pieces for Violin and Piano (1966-1967)
Fantasy-Toccata for piano (1996-1997)
Bus Stop (2000)
Las Tarantulas for cello and piano (1992)
Spring Intermezzo from Four Seasonal Sketches for piano (1955)
Angel Mother (1899)
Godmother's Lesson from Gbeldahoven (1996-1997)
Songs of Love (1986-1987)
The Year's at the Spring
Call Jesus
Irene Britton Smith
Lovie Austin and Alberta Hunter
Elizabeth Handy
Regina Harris Baicocchi
Lettie Beckon Alston
Dorothy Rudd Moore
Mary Watkins
Betty Jackson King

Appreciation
Advisory Council of South Shore Cultural Center—Raymond N. Davis, president; and Barbara Wright-Pryor
Carpenter Fine Arts Magnet School—Aida Munoz, principal; Heidi Fuhst, host
Casimir Pulaski Fine Arts Academy—Leonor Karl, principal; Debbie Sanchez, host
Gompers Fine Arts Option Elementary School—Melody L. Seaton, principal; Chip Gdalan, host
Harold Washington Elementary School—Sandria Lewis, principal; Dan Thornton, host
South Loop Elementary School—Patrick Baccellieri, principal; Marty Ryczek, host

Donations, continued from page 4
soprano and piano, plus a program for a concert of music by black composers presented by MUSAC in Winnipeg, Manitoba, Canada, February 8, 2006.
Dale Thomas. The Journal of Band Research, volume 41, no. 1 (Fall 2003) containing his article "Alton Augustus Adams: One of the Best-Known Musicians of the U.S. Virgin Islands" (pp. 30-41).


Latin musical forms, such as Puerto Rican bomba and plena; traditional genres from the U.S. Virgin Islands, including quelbe, cariso, and quadrille; children's game songs and storytelling traditions practiced across the Caribbean region; and the African-influenced music and culture of Mexico.

Taught by Lois Hassell-Habbes, Virgin Islands educator and musician, the workshop also included a presentation by Tito Rodriguez, founder and director of AfriCaribe, who was accompanied by Puerto Rican bomba and plena musicians and dancers. Rosita M. Sands presented a session on children's game songs from Caribbean cultures that included a lecture on the role that these materials serve within the cultures and characteristic traits of the game-song materials across African and African diasporal cultures. During this session, workshop participants learned a counting game-song collected by Alan Lomax during his fieldwork in St. Kitts and Nevis in 1962: "One, Two, Three," as well as "Four White Horses," a game-song with intricate handclapping patterns known to have been practiced in the U.S. Virgin Islands and on other Caribbean islands. Hassell-Habbes instructed the group in some of the figures of Virgin Islands quadrille, including the two-step and the seven-step dance. A special feature of the Afro-Latin and Caribbean Music workshop was a field trip to the Mexican Fine Arts Culture Museum, where the participants received a guided tour of the exhibit "The African Presence in Mexico," which served as a vivid and thought-provoking reinforcement of much of what had been presented in class, including little-known information produced by current research on the African contribution to Mexican culture.

One of the comments on this workshop's evaluation forms addressing future classroom applications of the workshop content was, "I plan to use large amounts of the material. I will teach about cariso and quelbe styles of music in a unit on the music of the U.S. Virgin Islands. I will teach a unit on calypso, and I am pleased to have so much to draw from. I am planning to teach about Puerto Rican bomba and plena styles."

All workshop participants were provided with bibliographies, resource lists, and library pathfinders; scholarly articles on the subject of black music pedagogy, blues, Junkanoo, and Afro-Latin Caribbean musics; and a wealth of other pedagogical tools and resources compiled and developed by the workshop instructors. A critical component of each workshop was time allocated for pedagogical discussions, including how best to incorporate the content into particular areas of the school curriculum, and the time provided for sharing and critique of the teacher's lesson plans.

Also during summer 2006 and as a component of the Center's new Educational Initiatives, short-term research fellowships specifically for teachers were awarded to three Chicago Public School music teachers through a competitive application process. The fellowship recipients were Carolyn L. Washington of Paul Robeson High School, whose research topic was "Chicago's Record Row/Chitown Sound"; Denise Y. Knox of LaSalle Language Academy, who researched "Worldwide Singing and Swingin' Chicago Style"; and Cecile Savage, music teacher at Sherwood Elementary School, whose topic was "Black Music in Bronzeville." The fellows spent three days in the CBMR Library and Archives, where they were provided with individualized research assistance and access to holdings of relevance to their research project. They were also referred to appropriate online materials and provided with names of area scholars and musicians who had expertise and experience in the area of their research topic. Each fellow also met with project director Rosita M. Sands to discuss their research and their plans for designing and implementing a curriculum-based project based on the topic of their research. The fellows also received an award stipend and a stipend for resources.

Since 2004, the CBMR has offered five teacher workshops, each intended to supplement the music content knowledge of arts educators and regular classroom teachers and each awarding professional development points, as defined by the Illinois State Board of Education, for completion of a workshop. One of the goals of the CBMR workshop project was that teachers would leave with increased knowledge and greater insight regarding ways in which black music content could be used in the academic curriculum as a means of more fully engaging students.

One teacher stated that she "learned a new way to introduce history, through music and dance." A second teacher commented that "all parts of the workshop" were valuable, but I particularly appreciate the games and dances, as I feel that students will respond positively to this experience."

While each workshop was designed to introduce teachers to particular genres or styles of black music or music and dance traditions of a particular region of the diaspora, the workshops also provided a space for encountering and more fully understanding the breadth of the black musical experience and the connections that exist among the various musics produced across the regions and cultures of the African diaspora. As evidenced by summary comments on workshop evaluations and responses on knowledge assessments that each participant completed, this goal was attained.

One teacher noted, "I plan to talk about the migration of Africans throughout the islands, their influence on the musical culture in the islands, specifically the influence of African characteristics in the Caribbean musical style of quelbe music."

Follow-up activities involving the teacher fellows and workshop participants are currently being planned. They will take place during the fall and will consist of lectures, lecture-demonstrations, and performances related to the topics explored in the teacher workshops and research topics of the teacher fellows.
CBMR Conducts Teacher Workshops and Awards Fellowships

During summer 2006, the CBMR hosted three five-day professional development workshops for teachers. The workshops, funded in part by The Lloyd A. Fry Foundation, were titled “Junkanoo—A Cross-Curricular Exploration,” “African-American Music Traditions: Focus on Blues,” and “Afro-Latin and Caribbean Music Traditions.” Although the workshop content was primarily introduced through lectures, lecture-demonstrations, listening experiences, and discussion, the workshops also incorporated interactive experiences such as instruction on blues harmonica by internationally known blues musician and composer Fruteland Jackson; hands-on experience in constructing a colorful Junkanoo costume piece; a lively instructional session in bomba dance and drumming led by musician Tito Rodriguez, founder of AfriCaribe; and a guided tour of the exhibition “The African Presence in Mexico” at Chicago’s Mexican Fine Arts Culture Museum. The Fry grant also provided funding for short-term research fellowships for teachers and performances of the Center’s New Black Music Repertory Ensemble in Chicago Public School settings. Partial subsidies for registration fees of students enrolled in Columbia College’s graduate Education program were provided by the College’s Educational Studies department.

This was the CBMR’s second offering of the Junkanoo workshop, initially presented in 2004. The 2006 workshop—led by Judith Abrams, music teacher at Leonard J. Tyl Middle School in Oakdale, Connecticut, and CBMR Director for Education and Caribbean Initiatives Rosita M. Sands—was designed to introduce participants to the historical presence of carnival celebrations across the African diaspora, research documenting variants of John Canoe/Junkanoo carnival celebrations, and the distinctive elements of the Bahamian festival known as Junkanoo. Strategies for including Junkanoo as content in academic curricula across a number of subject areas were discussed, and Abrams presented a case study of a school-wide Junkanoo project she designed. As a highlight of the workshop, participants gained hands-on experience designing and authentically constructing a Junkanoo costume piece using the traditional materials of cardboard and fringed crepe paper. Evaluations completed at the conclusion of each workshop were overwhelmingly positive, and when asked whether the teachers planned to incorporate workshop content into their own curricula, one participant replied, “I intend to create a whole unit of Junkanoo as it fulfills requirements in cross-cultural, cross-curricular, and multi-disciplinary subjects. Furthermore, students [will] learn through a fun experience.”

The second workshop, “African-American Music Traditions: Focus on Blues,” presented a basic introduction to black folk music genres in the United States and a discussion of the characteristic idioms, performance practices, and historical, cultural, and social contexts of the blues. Andrew Leach, CBMR Librarian and Archivist, provided multimedia and performance-based presentations on researching blues and blues guitar styles and teaching blues harmonic structure, blues composition, and blues harmonica performance. Jackson’s presentation, which reinforced much of what had been discussed in the CBMR library research sessions and workshop listening and analysis sessions, included information on the origins of blues, blues history, basic blues forms, and regional styles of the blues. The final presentation for the blues workshop was a guest lecture by Semenya McCord, music educator and vocalist, titled “Women and Blues/Blues and Beyond,” which addressed musical styles and genres influenced by the blues and showcased some of the important female performers in blues history. The evaluations for this workshop were also positive. A sample response to the question addressing plans for incorporating workshop content in future teaching experiences was, “Yes, I will be incorporating the content of this workshop in my teaching. I hope to incorporate information on blues lyrics and listening for detail in performance of a blues composition. I would like my students to focus on the type, style, and form of the lyrics and how the accompaniment enhances the vocal line.”

The final workshop for the summer was “Afro-Latin and Caribbean Music Traditions,” which of the three workshops covered the widest range of content and geographical territory. This workshop introduced participants to a selection of music and dance traditions from the circum-Caribbean region, including Afro-