This issue of CBMR Digest introduces the
Center's new collaborative entity in Italy,
the Center's new staff and organizational
structure, and other items related to its
new vision for the future.

A new Executive Director, a new
organizational structure, and expanded
programmatic interests will carry the
CBMR forward with a new vision in
which newly conceived ideas, fresh evolu-
tionary trends, and a global research
agenda will predominate. The Center will
continue to function as a clearinghouse
for the advancement of knowledge within
a broader intellectual and musical con-
text, one in which black music and
American music in general will be relat-
ed to all of the expressive arts and in
which philosophical ideas about music
and learning will flourish. In other words,
the Center’s grist will include anything
and everywhere that is musically related
to black music, which will help to bridge
the theoretical and practical gulfs that
exist between music scholarship and
teaching.

These goals will be encompassed
under the umbrella of American music,
which we define geographically as all of
the music considered to be "indigenous"
to all the countries in North America
(including Canada) and the entire cir-
cum-Caribbean region, in which we also
include Central and South America.

Within the general term of American
music, black music continues to be the
Center’s focus and continues to be
defined in two ways: African-American
music and black music. African-Ameri-
can music is defined as music of and
derived primarily from African or African-
American musical or cultural sources
and resides primarily in the Americas
and all parts of the circum-Caribbean
region. Black music is sometimes used
interchangeably with African-American
music and at other times as a racial
marker to embrace black composers and
performers who write and perform neo-
European musics. In this sense, the term
black is one of racial designation and
does not refer to the character or deriv-
ation of the music.

To achieve the goals set forth
above, current CBMR resources have
been renewed and its human and tech-
nological infrastructures and external
supportive resources configured and
reconfigured to enhance the Center’s
ability to do its own work while providing
its constituents with better and wider
support. As a part of the restructuring
of the Center, new staff members will help
carry forward its mission and realize its
newly conceived vision. Kenneth Bilby,
one of the foremost scholars on Carib-
bean music, has been named the
Center’s Director of Research; Horace
Maxile, whose specialty is popular
music, will be Associate Director of
Research. For more about these individ-
uals, see pages 9 and 16. Meanwhile, I
would also like to proudly announce that
long-time CBMR staff member Morris
Phibbs has been named Deputy Execu-
tive Director of the Center, overseeing
the Center’s financial and publications
aspects and other aspects of the Center
in general. Continuing staff include
Suzanne Flandreau, Head Librarian and
Archivist; Andrew Leach, Librarian and
Archivist; Laura Haeffner, Managing Edi-
tor; Rajinder Mago, Accountant; and
Linda Hunter, Administrative Assistant.

In 2001, with its first international
Fellow in Residence, the Center began
what was to become an ongoing rela-
tionship with Italian scholars who spe-
cialize in black music. Marcella Piras,
one of the foremost scholars on Italian
ejazz, brought to the Center knowledge
of other scholars of his country and their
work, some of which parallels that of the
Center. Our connection with Piras led us
to other scholars, allowing us to famil-
ilarize ourselves with the impressive scope
of their interests. These interests eventu-
ally led to the establishment of what has
come to be called CBMR/Europe, a
semiformal relationship conceived and
originated by Gianfranco Salvatore, with
the Università del Salento, in southern
Italy. This new entity was negotiated by
Salvatore, a member of the musicology
college at the Università del Salento,
and Oronzo Limone, president of the
University.

This fall, CBMR/Europe will sponsor
the first of several mini-conferences that
the CBMR conceived to theorize the
black music diaspora. Titled "The African
Musical Diaspora in the Mediterranean,"
the Lecce conference, planned by Sala-
tore, will be held in fall 2007 (see article
on page 5).

The article by Gianfranco Salvatore
on Afro-Mediterranean Culture (see
Continued on page 8
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Coming Events
2007
July 7–9 National Graduate Conference for Ethnomusicology: New Directions in Music Studies
University of Cambridge
Cambridge, England
Contact: Katherine Brown at krbb2@cam.ac.uk

2008
Chicago, Illinois
Contact: mphibbs@cbmr.coloumb.edu

Feb. 27–Mar. 2 Society for American Music Annual Conference
San Antonio, Texas
Contact: san@american-music.org

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CBMR Digest
Laura Haefner
Editor

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Columbia COLLEGE CHICAGO
Reception Held Marking Completion of Archival Projects

On Saturday, December 16, 2006, the CBMR Library and Archives celebrated, with a symposium and reception, the completion of year-long archival projects funded by the National Endowment for the Humanities and the GRAMMY Foundation. The NEH grant allowed Project Archivist Maggi Gonsalves to organize and create inventories for the papers of three pioneering women scholars, Eileen Southern, Dena J. Epstein, and Helen Walker-Hill. The GRAMMY Foundation grant funded the digital preservation and indexing of a series of interviews with popular musicians by journalist and author Sue Cassidy Clark dating from the early 1970s.

Three of the donors were present to discuss their work and the contents of their collections. Dena Epstein talked about how she came to research pre-Civil War black folk music; Helen Walker-Hill discussed the women composers in her book From Spirituals to Symphonies (Greenwood Press, 2002); and Sue Cassidy Clark reminisced about the popular musicians that she encountered as a music journalist in the days of soul music and Motown. The late Eileen Southern was represented affectionately remembered by her former student and protegé, Thomas Riis, Joseph Negler Professor of Musicology and Director of the American Music Research Center at the University of Colorado at Boulder.

For information about the newly opened research collections, please contact the CBMR Library and Archives at (312) 344-7586 or by e-mail at cbmrref@cbmr.colum.edu.

Materials Received from Publishers

Books


Compact Discs


Floyd Elected Honorary Member of AMS

During its November 2006 annual meeting, the American Musicological Society announced that it has elected CBMR Interim Executive Director Samuel A. Floyd Jr. to honorary membership in the society. Honorary membership is granted, according to AMS bylaws, to "longstanding members of the Society who have made outstanding contributions to furthering [the Society's] stated objects." In Floyd's case, AMS's board of directors wished to acknowledge his "pathbreaking research in African American music" and his "vision in shaping institutional structures for its preservation, performance, and study." As founder of CBMR, Floyd has "enabled research in the field to thrive."
Announcing the 2008 National Conference on Black Music Research

The Center's next conference will be held in Chicago at the Palmer House Hilton during February 14-17, 2008. A major component of the conference will be devoted to theorizing the African musical diaspora.

Preliminary Program

Black Music Diaspora Sessions
- Black Diaspora Musical Formations: Identification, History, and Historiography
- Music in the Black Mediterranean Musical Diaspora: Theory and Practice
- Music in the Circum-Caribbean Musical Diaspora: Theory and Practice
- Music in the Black Diaspora of the Southern United States: Theory and Practice
- Music in the Black Diaspora of the Northern United States: Theory and Practice

Other Sessions
- From Talking Drums and "Heebie Jeebies" to Rap and the Art Song—Phonological and Poetic Aspects of Black Music
- Implications of the Mission of the MayDay Group for Facing the Nexus between Research and Teaching
- Facing Race: Bridging the Racial Divide
- New Orleans Collections—The Lost and Saved: Implications for Future Research and Scholarship
- Music Performance—Ensembles, Selected Repertoire, Research Materials, and Methodology
- CBMR's Expanded Mission to Include "the Americas"

Make your plans now to join us in Chicago for the 2008 conference. Excellent room rates have been negotiated at the Palmer House Hilton. Complete program information will be released this summer and registration materials will become available during the fall.

CBMR Head Librarian Serves on National Board

Since 2001, the CBMR's Head Librarian and Archivist, Suzanne Flandreau, has represented the Society for Ethnomusicology (SEM) on the National Recording Preservation Board (NRPB), first as an alternate and now as SEM's official representative. The NRPB, based at the Library of Congress, was mandated by Congress in the National Recording Preservation Act of 2000. The intent of the NRPB is to identify and preserve recordings of historical, cultural, and technological importance and to develop a national plan for archiving, preserving, and restoring sound recordings. Representatives of a number of interested associations make up the membership of the board.

Since 2002, the NRPB has published the National Recording Registry, a list of recordings that are important for historical, cultural, and technological reasons. New recordings are added every year. Nominations to the registry come from the general public, augmented by members of the board. The board ranks the nominated recordings, and titles for the registry are then chosen by the Librarian of Congress. The board has also published a series of reports on important issues affecting the preservation and use of recordings. It held hearings in the fall of 2006 to gather information about issues important in the preservation of sound recordings, at which representatives of the recording industry, other interested groups and academic societies, teachers, archivists, and scholars testified.

As a member of the board, Flandreau participates in the nomination and ranking of recordings and votes on the prospective registry. She is also kept informed on the progress of the board's work on the technological aspects of sound preservation. She notes,

I have found serving on the NRPB to be both instructional and rewarding. I have learned a lot about the history of recording in America and recordings as cultural artifacts, and I have been able to advocate for important recordings in my areas of expertise—black music and ethnomusicological field collections—that should be on the registry. I'm happy to say that so far both black music and field collections are well represented.

For information about the NRPB or to nominate recordings to the National Recording Registry, visit the board's website at www.loc.gov/nrpb.
Lecce, Italy, Fall 2007

The CBMR has entered into a formal relationship with the University of Salento in Lecce, Italy, which will sponsor an organization named CBMR/Europe. This arrangement has been negotiated with Gianfranco Salvatore, a member of the musicology faculty, and Oronzo Limone, president of the university. CBMR/Europe will sponsor the first of several mini-conferences that the CBMR has designed to theorize the black music diaspora. Titled "The African Musical Diaspora in the Mediterranean," the Lecce conference will be held in fall 2007. Additional conferences on the diaspora are being planned for Puerto Rico and New Orleans.

The African Musical Diaspora in the Mediterranean
Gianfranco Salvatore and Samuel A. Floyd Jr., chairs

Keynote Speakers
Oronzo Limone, Rettore dell’Università del Salento
Marcello Guaitoli, Presidente della Facoltà di Beni Culturali
The Mayor of Cavallino (Lecce)

Presenters
Francesco Giannattasio, ethnomusicologist, University of Rome–La Sapienza
Goffredo Pastino, ethnomusicologist and researcher in the Hip-Hop acculturation in Italy, University of Newcastle
Antonio Baldassarre, ethnomusicologist, researcher in Black Cultures of Northern Africa, Centre International du Répertoire International d’Iconographie Musicale, Institut National d’Histoire de l’Art, Paris
Gianfranco Salvatore, musicologist, Università del Salento
Stefano Zenni, musicologist, Società Italiana de Musicoïogie Afroamericana, Prato, and Conservatoire de Bologna
Mirko Grimaldi, Centro di Ricerca Interdisciplinare sul Linguaggio, Università del Salento

Sessions
Music, Dance, and Religious Customs: Trance Rituals in Black Africa and in the Mediterranean
Intercultural Traditions of "Black" and "White" Africa: The Music of the Gnawas (Maghreb)
African Patterns in European Music: the Moroasca and the Sarabanda
Rap and Hip-Hop in the USA and in Italy: Vocal Styles and Jive-Talking

Special Events
Art and archaeological exhibition: The Presence of Black Africans in the Greco-Roman Art of Magna Graecia (Southern Italy), fourth century BCE–second century CE (organized by the Departments of Archaeology and Cultural Goods)

You will receive additional program, registration, and travel information in the near future.

Mediterranean Culture, continued from page 15

by a pair of terra-cotta white-skinned dancers of second-to-first century BCE (Snowden 1970, 162, 314n38). 12

References
MacMullen, Ramsay. 1987. Christianity and paganism in the fourth to eighth centuries. New Haven, Conn.: Yale University Press.
Paques, Viviana. 1991. La religion des

12 We have reason to think that black (or Muslim) people in southern Italy contributed to the development of a gestural code that, mixed with Greek styles, established a local tradition of dance later known as tarantella.

▼Continued on page 9
Fall 2006 Education Initiatives

With funding from the Lloyd A. Fry Foundation, the CBMR presented a year-long series of activities aimed at providing study and research opportunities for secondary school teachers and using the CBMR's cumulative body of research and expertise; the expertise of a variety of music scholars, artists, and experienced practitioners; and the resources of the CBMR Library and Archives.

Several components of this year-long program were reported in the Fall 2006 issue of CBMR Digest, including in-school lecture-demonstrations and short-term research residencies in the CBMR Library and Archives by three Chicago public school (CPS) teachers. The final components of this initiative were presented in November and December 2006.

The New Black Music Repertory Ensemble presented a lecture-demonstration on early jazz and several other forms of contemporary popular music at Rudyard Kipling Elementary School in Chicago on November 15. The performers included Maggie Brown, vocals; David Young, trumpet; Dileep Gangolli, clarinet; Steve Berry, trombone; Richard Armandi, bass; Roger Harris, piano; and Leon Joyce, drums. The discussion was led by arts educator Karla Clark.

Two special events were planned as follow-up activities for the three teacher workshops presented during summer 2006. On November 11, the workshop attendees, as well as other teachers from the Chicago public school system (CPS), the Skokie school system, other suburban school districts, and the general public participated in lecture-performances presented by members of Colours, one of the most celebrated Junkanoo ensembles in the Bahamas, and by members of AfriCaribe, a music and dance ensemble formed in Chicago in 2000 to celebrate African influences in Puerto Rico and other Caribbean countries. Colours, featuring Chris Justillian, Yonell Justillian, Howard Bethel, and Gregory Bethel, performed traditional musics from the Bahamian Junkanoo festival. AfriCaribe, led by Tito Rodriguez and featuring Jose Natal, Jessica Rodriguez, Rafael Quiones, Ruthy Venegas, Alicia Marrero, Erica Martinez, and Adam Ocasio, demonstrated bomba. Audience members participated in both Junkanoo and bomba performances.

The three CPS teachers who were awarded short-term research fellowships to undertake research in the CBMR Library and Archives made public presentations about their projects on December 2 in the Columbia College Music Center Concert Hall:

- Carolyn L. Washington, "Chicago's Record Row/Chi Town Sound"
- Yonell Justillian, "How to Build a Junkanoo"
- Gregory Bethel, "The Influence of Afro-Caribbean Music on the Development of Afro-Chicagoan Music"

News and Notes

Aaron Dworkin, founder and director of the Sphinx Organization, received a Lifetime Achievement Award from the Detroit Symphony Orchestra at the DSO's Classical Roots Gala on February 24, 2007. The Sphinx Organization, which is dedicated to helping young black and Latino string players through competitions and scholarships, celebrated its tenth anniversary this year.

William Ray received the "Lift Every Voice" Legacy Award of the National Opera Association at the association's meeting in January 2007. The award honored Ray's "significant role in opening the doors of America's opera houses to African American artists."

The African American Art Song Alliance sponsored the conference "A Time for Reflection" at the University of California, Irvine, during February 9–12, 2007. It included a keynote speech by Willis Patterson and a retrospective concert featuring repertoire from his art song anthology, a memorial concert for William Brown presented by soprano Louise Toppin, and a master class by George Shirley.

Los Angeles jazz historian Tom Reed was the honoree at the Los Angeles Jazz Society's "Tribute to Dolo Coker" scholarship benefit concert on April 22, 2007.

Continued on page 7
Staff Notes

In August 2006, CBMR staff member Kenneth Bilby presented the Benjamin Botkin Lecture at the Library of Congress. His lecture was titled "Private Stories, Public Folklore, and Contested Histories in Jamaica: Taking the Long View with the Maroons." The same month, he delivered a paper at the Annual Conference of the Society for American Archivists in Washington, D.C., titled "Contemplating the Repatriation of a 'Masterpiece of the Oral and Intangible Heritage of Humanity': A Case from Jamaica." In November, Bilby attended the 51st Annual Meeting of the Society for Ethnomusicology in Honolulu, where he presented a paper titled "Spiritual Away: Buru As an Ancestral Music in Jamaica and the World." In December, he gave a presentation titled "Christmas with the Ancestors: Ethnographic Contributions to the Historiography of Jankunu" at the Virginia Foundation for the Humanities in Charlottesville, where he spent the fall semester as a fellow-in-residence. A second, revised and expanded, edition of the book Caribbean Currents: Caribbean Music from Rumba to Reggae (co-authored by Bilby, Peter Manuel, and Michael Largey) was published by Temple University Press in 2006. During 2006, Bilby also published book reviews in Caribbean Studies, Journal of the Royal Anthropological Institute, and New West Indian Guide. In January 2007, Bilby's latest book, Tree-Born Maroons (University Press of Florida, 2005), won the prestigious Wesley-Logan Prize, awarded annually by the American Historical Association for an outstanding book on some aspect of the history of the dispersion, settlement, and adjustment and the return of peoples originally from Africa. His latest publication is a chapter titled "More Than Met the Eye: African Jamaican Festivities in the Time of Belisario," to be published in Art and Emancipation in Jamaica, edited by Timothy Barringer, Gillian Forrester, and Barbara Martinez-Ruiz (Yale University Press, in press). In March 2007, he was awarded a fellowship at the National Humanities Center in North Carolina, which he declined in order to join the staff of the CBMR as Director of Research.

Head Librarian and Archivist Suzanne Flandreau has been reelected for a second term as treasurer of the Society for Ethnomusicology. She attended SEM's annual meeting in Honolulu, Hawaii, in November 2006. She also attended the meeting of the National Recording Preservation Board in Washington, D.C. She serves on the interim board of the Black Metropolis Research Consortium, a new consortium of Chicago-area archives with significant African-American holdings. Recently published was her review of three books on blues, which appeared in the fall 2005 issue of ARSC Journal. She also reviewed Cataloging Sheet Music, a publication of the Music Library Association, in Archival Issues: Journal of the Midwest Archives Conference (2003-2004), published in summer 2006.

Having completed her project, NEH Project Archivist Maggi Goncalves has left the CBMR for a job at the New York State Archives in Albany, New York. In May 2006, CBMR Librarian and Archivist Andrew Leach attended the Annual Conference of the Association for Recorded Sound Collections in Seattle, Washington. In October, he attended the Annual Meeting of the Music Library Association Midwest Chapter in Milwaukee, Wisconsin. In March, Leach attended the 2007 Conference of the Music Library Association and the Society for American Music, in Pittsburgh, Pennsylvania, where he gave a presentation titled "One Day It'll All Make Sense": Hip Hop and Rap Resources for Librarians and Educators." During the past year, Leach served as the chair of MLA's Dana Epstein Award Committee, as the coordinator of MLA's Black Music Collections Roundtable, as a member of MLA's Reference Performance Subcommittee, and as a member of the MLA Midwest Chapter's Technology, Archives, Preservation, and Sound Committee. Leach was also recently appointed to serve on the Program Committee of the 2009 MLA Annual Meeting, which will take place in Chicago. Leach's review of the book Moanin' at Midnight: The Life and Times of Howlin' Wolf by James Segrest and Mark Hoffman (Pantheon Books, 2004) appeared in the Fall 2006 issue of ARSC Journal.

After serving the CBMR as a contracted researcher for sixteen months, Melanie Zeck joined the staff as a full-time Research Assistant in 2006. Trained as a music librarian, Zeck provides fact finding and fact checking for a variety of CBMR publications and projects. As a bassoonist, she has substituted in several area orchestras including, most recently, the Cary Civic Symphony Orchestra. Her personal work focuses on woodwind and string music from the late-eighteenth and early nineteenth centuries, especially that of the Chevalier de Saint-Georges and J.N. Hummel. Her recent paper on the Chevalier and Alexandre Dumas (father and fils), titled "Swashbuckling Men of Color" and given at the North Lakeside Cultural Center in Chicago, was part of a program sponsored by the Illinois Humanities Council. In April, Zeck accepted a fellowship from the University of Chicago to pursue a Ph.D. in the History and Theory of Music, commencing this fall.

Education Initiatives, continued from page 6

+ Denise Y. Knox, "Worldwide Singing and Swinging Chicago Style"

+ Cecile Savage, "Black Music in Bronzeville"

Guthrie P. Ramsey Jr., Associate Professor of Music and Director of Graduate Studies in Music at the University of Pennsylvania and Visiting Associate Professor of Music at Harvard University, presented a lecture that brought together the research topics chosen by the three teachers. His lecture was titled "Bronzeville: The Lore, the Music, the Impact."
Composers Notes

The world premiere of Michael Abels's "Delights and Dances" for orchestra was presented in Detroit on February 11, 2007, during the tenth-annual Sphinx finals concert by the Sphinx Symphony, which is made up of professional African-American and Latino musicians, including Sphinx alumni and laureates.

"The Blake Suite," scenes from H. Leslie Adams's opera Blake, was performed as the opening concert for the National Opera Association's 62nd annual convention, on January 3, 2007, at the Schomburg Center in New York. "H. Leslie Adams: A Listening Party" took place on January 21 at the Gregory L. Reese Performing Arts Center in Cleveland, Ohio. Featured artists included tenor Darryl Taylor and pianist Maria Conley. The Cavani String Quartet performed two movements of the Quartet in D Flat for Strings. An all-Adams program also took place in Atlanta at Morehouse College on February 2, featuring Laura English-Robinson, head of the voice department, students performing art songs, and a reading of Slaves, a drama with music, featuring Pamela Dilard, Mel Forster, and Uzeze Brown.

Performers from the Society for New Music premiered Tania León's Margaret Atwood Songs on March 25, 2007, at Syracuse University. In November 2006, Harlem Stage/Aaron Davis Hall devoted a concert series to León's works, featuring the premiere of her Reflections, based on the poetry of Rita Dove.

The annual Witness concert by VocalEssence in Minneapolis on February 25, 2007, honored civil-rights hero Rosa Parks with Hannibal Lokumbe's oratorio Dear Mrs. Parks.

Carman Moore announced three new theatrical productions for which he provided music: The Sorcerer's Apprentice, which opened on December 1, 2006, at the Seattle Children's Theater, Club Paradise (based on John Milton's Paradise Lost) at Manhattanville College on January 24, 2007, and The Burial at Thebes, an adaptation by Seamus Heaney of Sophocles's Antigone, at La MaMa E.T.C. in New York on January 25.

Fred Onowersonsuoko's "African Highlife Mass" was performed on February 10, 2007, in St. Louis by the combined forces of Trinity Presbyterian Church Choir, the City-Wide University Chorale, and the St. Louis African Chorus.

The Detroit Symphony Orchestra gave the major orchestra premiere of Coleridge-Taylor Perkinson's Symphony of the Sphinx at the Classical Roots Gala on February 24, 2007. The DSO also presented Perkinson with a posthumous Lifetime Achievement Award, which recognizes the contributions of African-American composers and musicians to classical music.

Daniel Bernard Roumain celebrated Black History Month with a five-city tour with his band DBR and the Mission, performing his A Civil Rights Reader string quartet honoring heroes of the civil-rights movement. In autumn of 2006, Roumain and a member of his group, DJ Scientific, premiered his Sonata for Violin and Turntables at the Melbourne, Australia Arts Festival.

Choral and organ compositions by Godwin Sadoh, featuring the Lecomye-Owen College Concert Choir and directed by Sadoh, were performed in a Sunday afternoon concert at Mullins United Methodist Church in Memphis on March 25, 2007.

Alvin Singleton was the subject of a symposium at the Juilliard School at Lincoln Center in New York on February 12, 2007. Conductor James De Preist and president of Juilliard Joseph Polisi led the symposium, which also included performance of Singleton's works by Juilliard students.


From the Founder, continued from page 1

page 12) signals the opening of a new frontier for black music scholarship and virtually promises that explorers will flock to its fruits of truth and excitement. Whether this prediction materializes or not, with the publication of this article, Salvatore invites all of us to "come and dig." With this piece, I am reminded of my effort several years ago to find even remnants of information about three black musicians who were active in Muslim Spain between the ninth and fourteenth centuries; and came to learn from a librarian in Spain that a great deal of the information about Moorish culture had long ago been relocated to North African libraries. CBMR/Europe brings hope that the information that it will find, possess, foster, and advance about Mediterranean black musicians and their music, ancient and modern, will fill gaps in our knowledge and link past to present and future in ways unexpected.

Rahni Kennedy with CBMR Head Librarian and Archivist Suzanne Flandreau. Kennedy, the Center's latest Perkinson fellow, spent a week at the CBMR Library and Archives in early January exploring the clarinet chamber music of Ed Blane. He is a doctoral student in clarinet performance at Texas Tech University, where he presented his DMA recital in April.
In Memoriam

Jazz saxophonist Dewey Redman died in New York on September 2, 2006, at the age of 75. He explored various dimensions of jazz from ballads to free jazz and worked with a number of musicians, including Ornette Coleman, Charlie Haden, Keith Jarrett, Leroy Jenkins, and Cecil Taylor.

Rhythm and blues singer Ruth Brown died in Las Vegas on November 17, 2006, at the age of 76. In her early career, she was one of the primary artists at Atlantic Records. Later in life, she became an actress and won both a Tony Award and a Grammy Award for the Broadway revue Black and Blue.

She was also an activist, suing Atlantic for her own back royalties and becoming one of the founders of the Rhythm and Blues Foundation, dedicated to the well-being of aging R&B artists.

Bluesman Robert Lockwood died in Cleveland, Ohio, on November 21, 2007, at the age of 91. He was often billed as "Robert Jr." because of his mother's association with legendary Delta bluesman Robert Johnson, but he was a versatile musician who had a long career as a performer and session musician before finding a new audience of young blues lovers on the festival and club circuit. He was recognized with a National Heritage Fellowship in 1995.

Godfather of Soul James Brown died in Atlanta on December 25, 2006, at the age of 73. His unique and explosive music, from rhythm and blues to soul to funk, which he invented, characterized African-American militancy in the 1970s and survived to be sampled in numerous rap and hip hop recordings from the 1980s onward. He was one of the first honorees in the Rock and Roll Hall of Fame in 1986 and received a Grammy Lifetime Achievement Award in 1993 and Kennedy Center Honors in 2003.

Violinist and composer Leroy Jenkins died in New York on February 24, 2007, at the age of 74. He was a classically trained musician who studied at Chicago's Du Sable High School with Walter Dyett, attended Florida A & M University, and worked as a violin teacher. In 1964, he joined the Association for the Advancement of Creative Musicians, moving to Europe for several years. In later years, he formed various ensembles that performed a blend of classical music and jazz and wrote operas, ballets, and media works for groups such as the Brooklyn Philharmonic, the Kronos Quartet, and the Bill T. Jones Dance Company.

Alerth Rockford Bedasse, Jamaican mento and calypso performer, died on March 5, 2007. During the 1950s, he recorded prolifically with songwriter Eusivel F. Williams, including a repertoire of folk songs, calypso, and "rude songs," which led to a government inquiry into calypso in 1956. His singing style and recorded repertory influenced many later groups.

Mediterranean Culture, continued from page 5

http://www.howard.edu/library/Special/Excellence@Howard/Snowden/Blacks.htm.

On Joining the CBMR

Horace Maxile

My first contact with the CBMR came in 1996. As I prepared to turn in my master's thesis, my advisor asked if I had heard of the organization. Prior knowledge of the Center would have made my thesis preparation much easier, but later, the CBMR would serve me well as I made good use of its resources and services in the completion of my doctoral dissertation. In that process, my interactions with the staff were outstanding, and each of my inquiries was handled efficiently by a professional staff. I still think of the CBMR as the place for inquiries about black music, and I consistently refer colleagues and students to it.

Now that I have the opportunity to be a part of such a significant institution, I look forward to working with its scholars and researchers and learning from each of them, in addition to bringing my own knowledge and experiences to the fruitful discussions we are sure to have. While my primary interest lies in the realm of concert music by black composers, I also have great interest in jazz and gospel music. My expertise in this complex of genres will now be cultivated and advanced, and my knowledge and proficiency bases broadened.

Life in the Chicago area will be a bit different from life in Asheville, but my spouse and I anticipate great experiences while also missing our North Carolina friends and colleagues. I look forward to this new phase of my career, and I thank Columbia College Chicago for considering me for this opportunity and Dr. Floyd for being a great influence throughout these first phases of my career.
CBMR Associate Members

The Center for Black Music Research acknowledges the support of the following people and institutions, who through their membership in the CBMR Associates Program, contribute to its continuing growth and success.

**CBMR Institutional Associate Members**
- ASCAP, New York NY
- Austin Peay State University, Clarksville TN
- Berklee College of Music, Boston MA
- Bowdoin College, Brunswick ME
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Afro-Mediterranean Culture and African-American Music: A New Frontier

Gianfranco Salvatore

This is the first installment of a two-part article. The second half of this article will appear in the next issue of CSMR Digest.

African-American Music and Europe: Reception as Reminiscence

African-American music made its appearance in Europe during the first decades of the twentieth century through piano transcriptions of ragtimes and cakewalks, live marching bands, black early jazz players in vaudeville productions, and, in the 1930s, concerts by Armstrong, Ellington, and other jazz giants. It was an instant success not only in Great Britain, with its language and cultural ties with the United States, but also in southern Europe, particularly in France and Italy. Jazz was tolerated, even secretly encouraged, both in Mussolini's Italy (one of the dictator's sons, Romano, was a professional jazz pianist) and in Nazi-occupied France. In Paris and elsewhere, jazz magazines and books were published while jazz literature barely existed in the United States.

African-American music also had an impact on the important European classical composers of the time. Debussy, Ravel, Milhaud, and Stravinsky were great admirers of jazz and composed short pieces and extended concertos using forms and languages drawn from the blues, rag, cakewalk, and combo or big band jazz.

Other African-American art forms also influenced Europe. Black vaudeville attracted the first avant-garde movements of the century—Futurism and Dadaism in Italy, France, and Switzerland. And the styles of African masks and plastic arts in general, changed the face of European arts. Painters such as Derain, Vlaminck, and Picasso were avid collectors of African art. Cubism—and later, Expressionism—were strongly influenced by black forms in which painters found a new sense of innocence, spontaneity, and enthusiasm. This phenomenon had nothing to do with exoticism but was instead a sophisticated "primitivism," meaning something not rough but powerfully primordial.

Paradoxically, the Mediterranean artists picked up the modernist potential of black forms while at the same time acknowledging an affinity between what they called art nègre and their own roots. Picasso was influenced by both the "foklores" of Africa and the Mediterranean colors and myths of the French Riviera. Many compositions by Milhaud were inspired alternatively (or simultaneously) by black American rhythms and folk melodies from the South of France. Stravinsky, who was not a son of the Mediterranean, loved to reinvent jazz as much as he liked to "invent" his Russian-sounding melodies.

To these European artists, black shapes, black sounds, and black feelings sounded strange and familiar at the same time. And the term strange and familiar indeed described the physical and even muscular approach by African Americans, whose loose, theatrical, almost dance-like performance conveyed the music's joie de vivre and cathartic sadness. The way in which various media (sound, poetry, dance, theater) interrelated in the performance of black music seemed to Europeans very ancient and very modern at the same time, a bridge between past and future. To many European composers, jazz was "closer to the origins," as was their own Mediterranean folk music.

That Old Feeling

If jazz was the music of the moment, something very ancient could be felt in it by Mediterranean people. For the Greeks, for example, the word mousikē encompasses not only music but music and poetry, music and theater, music and dance, and the combination of all of these arts. Music was sung, played, acted, and danced; it involved both the soul and the body. All arts inspired by the Muses were to be performed with eurhythmy—a rhythmic idea of aesthetic, physical, and moral beauty that involves the harmonic relationship of the soul and body for performers and spectators alike. Both Greek and African music focused on performance in a ritualistic way that allowed the audience to feel "part of it." All of this and more could be perceived by European audiences at jazz shows, which were felt as multidimensional experiences, part art, part entertainment, but deeply involving and emotional, informal and immediate. There was nothing comparable in the formalities of European classical music and concerts.

This concept of jazz as an organic expression that includes music, theatricality, and a sort of secular ritualism has nothing to do with the modern concept of multimedia, because its emphasis is not on multiplicity. Rather, it emphasizes the unity of human expression, with music or dance often the unifying factor and with a strong focus on community participation. Another relevant aspect of this concept is that art is not neutral: It can influence feelings, change attitudes and characters, and even heal, as Pythagoras, Plato, and Aristotle firmly believed (some of them experiencing those powers personally) (see Anderson 1966; Moustopoulos 1959; West 2000). The advent of modernity, with its aesthetics and marketing focus, and high specialization of skills and roles, broke the original unity. In the Western world, the "old feeling" only survived in popular culture and in traditional lore and custom. That is why modern artists like Picasso or Stravinsky, Milhaud or Matisse shared the same enthusiasm both for African or African-American arts and for the traditional civilizations of the Mediterranean—and of ancient Europe in general.

"Something African"

Was it just a feeling, or did this affinity that European artists felt for African music have a historical foundation? The

1. I used and tried to explain this concept in my paper "Musica pagana" (Salvatore 1983).

2. The obvious difference lay in the fact that classical Greek culture was written, not oral. However, at all times in their history, Greeks loved to hear their literary classics recited, pretentiously sung, and performed through pantomime and dance.
answer to this question would require significant research and investigation. For example, if we focus on symbols, we can explore the role that music played in funerals and celebrations in rural societies until the twentieth century. Traditional societies in the Mediterranean area used laments and songs of sorrow in the first part of a sequence of funerary rites, joyous music and dance in the second part, often in procession form. Although early Christianity tolerated these musical traditions, Catholicism repressed them for their clear connections to pagan cults of the dead. John Chrysostom, referring to the practice of keening at funerals followed by cheerful tunes at the all-night graveside feasts, observes that these rituals are well attested “in both eastern and western settings” around the fourth and fifth centuries (MacMullen 1997, 47f), in the African mind, celebrating the new life of the dead and their influence on the living world would not contradict the sadness of the dead’s departure from the material world.

There are two ways to explore these affinities. The main approach I will take is to view them through the lens of the African diaspora, particularly with respect to the slave trade to the Americas and the subsequent development of an African-American society and its aesthetic expressions. A complete history of the African diaspora should also address the circulation of black people (not necessarily slaves) in the ancient world, as well as the dislocations of black slaves, soldiers, and merchants since the Islamic campaigns in the Mediterranean.

But any affinity is interesting regardless of its precise and verified African influence. On a general level, what we are dealing with is the presence of “something African” in European folklore, whether it is a direct link or connection in an ancient past or an affinity of anthropological significance—a common way of perceiving the human and social meaning of music. Therefore, our investigation will also explore, in addition to the African diaspora, every ancient Mediterranean concept related to music and dance whose echoes are similar to (or closely comparable with) African traditions—that is, concepts that were lost during modern times in high European cultures but that were retained in Africa and, often, also in popular traditions of southern Europe. “Something African” could refer to ancient koiné7 that involved Mediterranean and African traditions, or it could be a part of a general affinity that is closer to the roots of a specific cultural context. Italian scholar Ernesto Martino (2005, 178) called this context “Afro-Mediterranean.”

With respect to both sides of the coin—the cultural consequences of African diaspora and “something African”—musical customs and behaviors shared by black Africa and Southern Europe often contain a religious dimension. In a way, this is another clue to understanding how these affinities can be interpreted and to what extent a direct influence of the black diaspora in the Mediterranean could have tapped a preexisting feeling for music and its deep emotional significance, as jazz did in twentieth-century Europe. And, as with jazz, both sides of the coin are expressions of cultural remnants seen not in European high culture but in its folk traditions.

The new field of interest and research that I am framing in this article concerns the musical aspects and implications of this “Afro-Mediterranean culture.” I sketch here a few possible directions of inquiry for future Afro-Mediterranean studies. At many steps in the inquiry, parallels can appear between the history, sociology, and morphology of Afro-Mediterranean culture and African-American music. Also during this preliminary step, I will note a few outstanding similarities between the vicissitudes of black music in the Mediterranean past and in modern Africa. For instance, the image of the Negro in Greco-Roman art (from the fifth century BCE to the first centuries CE) strangely corresponds to his stereotypical depiction in American society, which crystallized around the first half of the twentieth century; he is shown as a soldier, dancer, street singer, boxer, acrobat, beggar, and—judging from the high number of drinking vessels shaped as a Negro head—a waiter. It is more or less the same with black slaves in Italy from the Renaissance onward. Also, the fact that blacks in ancient and old Europe were highly admired for their religious favor corresponds to a lesser degree, to what is still happening today with the vogue of black gospel choirs and the celebration of a fervid (if stylized) type of African-American Mass in Europe, especially during Christmas and Easter.

These observations just scratch the surface, but they could be a beginning on a path toward a new frontier in black studies.

From the Beginning: Black and White Africa

In outlining our path, we must first briefly consider the global role of North African civilizations as a cultural interface between black Africa and southern Europe. This suggests a reconsideration of any strict cultural definition of “black” versus “white” Africa, which can be a very controversial issue.

But we can restrict the question to music and dance, on which we possess a variety of historical data, and to a general context where music and dance—especially in pre-Islamic times or among cultic minorities—are related to intercultural religious contexts. Ancient Egyptians mythologically represented some aspects of their relationships with the neighboring countries. They said that the god Osiris founded towns in “Ethiopia” (i.e., ancient Sudan, or Nubia), taught Ethiopians tillage and husbandry, and absorbed their music and dance traditions. According to the Greek historian Diodorus, Egyptian also learned religious customs from Ethiopians; civilized Ethiopians living south of Egypt were pioneers in religion, the first people to honor the gods and enjoy their favor. From them, the Egyptians derived “beliefs concerning their kings, burial practices, shapes of statues, and form of letters” (Snowden 1970, 109). Iconographical evidence shows that religious dance was a part of Egyptian tradition since the beginning of the dynastic era; what may be the earliest representation of dancing as an act of worship appears on the wooden plaque of Semti (Hesepu), a king of the 1st Dynasty (Budge 1993, 321). Historical

3. As Frank M. Snowden (2000) notes, “Black and slaves were never synonymous. In fact, the vast majority of the thousands of slaves [in antiquity] were white, not black.”

4. Originally, the term koiné referred to the whole of ancient Greek civilization, including most islands in the Aegean Sea and the Greek colonies on the southwestern coast of today’s Turkey. But recently English historian Peter Brown (1982) has theorized a wider Mediterranean koiné as the product of cultural osmosis for all of the Mediterranean civilizations of late antiquity.
records of earlier dynasties show that Egyptians acknowledged taking this tradition from black Africa. During the Fourth Dynasty, a high royal officer brought from Punt (ancient Sudan) a pygmy who knew the “dance of the God,” that is, the dance later ascribed to Osiris. According to Budge (1973, 233, 253), “[A] king of Egypt considered that it would be an honour to him in the Other World if he could dance like a pygmy before Osiris… We are justified in assuming that this ‘god’ had his own special dance, which was not generally known in Egypt.”

Another issue worth considering is the historical presence of black Africans living in North Africa. It should be remembered that black- and dark-skinned inhabitants of the ancient Maghreb were a historical reality. According to Ploennies, “there is considerable evidence from the Roman period for the presence of Negroes in cities along or near the north African Coast” (Snowden 1970, 110; see also Snowden 1970, 112). Until the seventh century CE, black people lived in the oases of the southern Sahara before being pushed south by the Tuaregs. And of course, later many blacks (mainly slaves) lived in the Islamic courts in the Maghreb.

Meanwhile, nomads and traders periodically crossed the Sahara Desert, for example, during the first millennium BCE, transporting gold from the empire of Ghana. From the fifth and fourth centuries BCE, we find frequent mentions of the island of Cerne (identified by modern scholars as Heron Island, located either a little north of the Tropic of Cancer or at the mouth of the Senegal River), which had black inhabitants. As a market of trade between Carthaginians and Ethiopians (black Africans) of the opposite coast (Snowden 1970, 106, 283n28). These traders may have contributed to merging traditions from North and West Africa, especially with respect to minimal syncretism and the music and dance attached to the cults.

Something to note about the history of the black African diaspora (in the Mediterranean as well as in the Americas) is the fact that religious syncretisms generally followed the presence of slaves. Ritual traditions of possession and religious healing from black Africa, strongly associated with music and dance, spread across North Africa and remained attached to religious minorities who survived at the margins of Islamic societies, more or less integrated into Sufi-like cults. For instance, the derева (mexico: the shambal in Tunisia, and the Dhawen of the Sidi Bilal in Algeria all were inspired by the teaching of the legendary first muezzin of Islam, the black master Sidi Bilal, a former slave at the court of Mohammed who later relocated to the Maghreb. Those religious ceremonies were established by the Gnaouas, a brotherhood of black people—former slaves themselves—in Morocco in the sixteenth century. It is noteworthy that the word gnaoua means “Guinea.” But black African trance ceremonies proved to be pervasive also in more recent times, when the traditional zara cults spread from Ethiopia to Egypt and the Maghreb, or the confi of Niger and Central Africa, was adopted (and adapted) in Libya.

With all of its black connections, including in music and dance, North Africa was the commercial and cultural interface between black Africa and the Mediterranean. Given that the ancient period Spain collected so many influences from Arab, Jewish, and North African cultures—in music as well as in other high-brow and folk traditions—it is no wonder that North African and Middle Eastern influences produced comparative results in the Mediterranean since Roman and pre-Islamic times. But more direct, historical links should be explored among black Africans who were actually living in European countries. This leads us to consider two phases of the African diaspora that predate slaves in America.

**Toward Europe:**

**The Most Ancient Diaspora**

The presence of African people in various Mediterranean lands during antiquity can be traced in various ways. Religious iconography shows that symbols were shared (and are still visible) in venerable cultural crossroads, like the island of Crete. The sacred symbol of the double axe, one of the most ancient Mediterranean religious symbols, was spread across Crete beginning in the third millennium BCE. The symbol also appears over the heads of statues of various gods in ancient Egypt and over Shango’s head in the vodun cults of West Africa (i.e., in ancient Dahomey, now Benin).

The double axe effectively illustrates the links in religious thinking and imagery across Aegean, Egyptian, and African civilizations. Other relevant cues are the black faces and bodies depicted in the ancient art of the Greek and pre-Greek worlds. As Snowden (1970, 23) notes, “Blacks appeared in Mediterranean art outside of Africa as early as Minoan times.” This is the same time frame in which we see the most archaic representations of the double axe. The circulation of people and ideas follows one another.

If it is difficult to evaluate how substantial the presence of black people may have been in the Mediterranean during archaic times, nevertheless their presence has been recorded. Even easier to document is their presence within Roman sociocultural contexts, where both the archeological and literary evidence “demonstrates clearly that Negroid types lived not only in sub-Saharan Africa but also in various other parts of the Greco-Roman world” (Snowden 1970, 2). Their cultural contribution to that world is beyond doubt, especially in religious syncretisms and magic lore.

Since their archaic age, the Greeks, like the ancient Egyptians, noted that the “Ethiopians” were known for their mastery in religious feasts, which in the Greeks’ eyes meant sacrifices and sacred dances. In both the iliad (1.423–424; 23.205–207) and the Odyssey (1.22–25), Homer notes that Zeus and the other gods loved to visit the land of the Ethiopians to feast with them. Furthermore, black Africans were also considered masters of magic and witchery by the Greeks: two kabeiric vases from the fifth to fourth century BCE depict Circe—who, for the Greeks, represented the very epitome of the witch—as black skinned and with negroid features.7 Hymns, charms, and other vocal or musical expressions were probably used in religious rituals and customs in general. For instance, Herodotus, the first historian of Mediterra-
Roman Empire. The cult lasted for at least five centuries and was particularly strong between the first and third centuries CE. It also deeply influenced popular religiosity and traditions, resisting as it could the prevailing Christianity and rooting itself in folklore, superstition, and magic for many centuries. Penitential customs widely practiced in southern Italy until a generation or two ago (and partially practiced today), such as traveling toward the main churches walking on knees and bleeding, have their roots in the Roman cult of the African Isis.

The cult of Isis was strongly emotional and sensual, and sacred music and dance featured prominently. Black dances sacred to Isis were introduced in Rome. Various iconographic representations of the cult have been found in Rome itself and in its surroundings (for example, a marble relief from Ariccia dated early second century BCE) as well as in southern Italy, where two famous wall paintings from Herculanenum (found in Campania, near Naples, dated Neronian age) represent Isisian rituals and dances that include dark and black participants. Snowden (1970, 164) believes that the strong presence of African dance in those rituals increased interest in African dance outside the ritual context: “Isiaci [adherents of Isis] who had seen dances such as those . . . would want to see African dances and to hear African rhythms.” No doubt the cult, which at least in Rome included many members of the aristocracy, was able to satisfy the desire to see these dances.

One of the frescoes from Herculanenum illustrates the instruments of Isisian ritual music: a long oboe and hands clapping. Such ritual sounds, typical of the Nilotic area, were shared by regions near Egypt, both in the Mediterranean and Africa, but they are among the most familiar sounds in traditional music of both northern Africa and southern Italy.

If the widespread cult of Isis was a consequence of the African diaspora of Greek and Roman times, some of its religious and musical attitudes were patrimony of the eastern Mediterranean as a whole, including not only Egypt but the Near East and encompassing different goddesses, as well. Only the mythological framework, and the time of the year, changed: but the substance of the rite and its emotional component remained nearly unchanged. As in Egypt, in Rome the sacred representation of the myth of Osiris was celebrated in autumn, with mournful Isis in search of her dead husband’s body. Priests and devotees cried as at real funerals until the god was found broken in pieces. They reconstructed the corpse, which was ritually reanimated. An explosion of joy followed, with jubilant songs and dances. It was a typically African way of celebrating death and afterlife. The same pattern is still visible in African-American traditional funerals, such as in New Orleans and elsewhere. But within the Roman civilization, another imported and equally successful cult, that of Cybele and Attis, followed the same pattern, this time in springtime. During these Hilaria festivities, after a period of sorrow, the rejoicing for Attis resurrected was accompanied by mass banquets, masquerades, and excess of all sorts, with huge processions and loud music.10

This custom too remained attached to the popular traditions of southern Italy until the twentieth century. But there were also secular media through which African styles could permeate the Roman and Italian scenes, since black performers were frequently depicted as actors and dancers in the popular arts and plastic arts of Southern Italy (Magna Graecia), especially in the Apulian fabrics.11 The cultural context suggests that black artistry was imitated by local people. It has been observed that the same gestures of a lively dance figured in a Hellenistic terra-cotta of a Negro actor in the museum of Taranto were executed

8. I will not use Herodotus’s statements or other Greek sources concerning African history and traditions to the extent that Martin Bernal’s controversial triptych Black Athena (Bernal 1987, 1991, 2006) did. Similarly, this article does not address any theory in so-called Afrocentric. About the Black Athena controversy, see Leafkowitz and Rogers (1996) and Berlinblau (1999). See also Bernal’s (2001) response to his critics.

9. A musical instrument similar to the one in the fresco appears “in a ritualistic Nilotic scene on a mosaic of the second century A.D. from Leptis Magna,” in Lybi (Snowden 1970, 190). Also the ritual headresses are similar (307n131).

10. “From the earliest [Roman] empire into the late fourth century the importation of eastern cults [from Elpis, Sardis, Pergamon as well as from the Nile valley] brought dance to the capitals sacred precincts in honor of Isis, Cybele, and the rest . . . [in the lands where those cults originated] dance was a regular feature of mystery presentations or a form of prayer or exposition of belief through mime. It invited everybody’s participation” (MacMullen 1967, 47).

11. There were black performers also in Rome. Glycon, a famous black tragic actor, lived in Rome at the time of Nero, and black characters were frequently represented in Roman theater, judging from the quantity of archaeological finds of negroid theatrical masks and from at least two works by Terence (who possibly was himself an African) and Plautus.

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On Joining a Renewed Center For Black Music Research

Kenneth Bilby

When the Center for Black Music Research opened its doors in 1983, there was no other place in the world like it; and the same can be said today. Where else can one find the combination of breadth and focus that defines the Center’s mission? What other institution devoted to researching musical expressions of Africa or the African diaspora attempts to cover so wide a range of geographical areas, time periods, traditions, or genres?

CBMR’s remarkable scope has always had a special appeal for me. It has always seemed to me a place where musical categories are treated as they should be—as ways of recognizing the histories and social and cultural meanings attached to musical forms rather than as walled-in territories to be defended from outside forces. When invidiously applied, categorical distinctions between different kinds of music can encourage the denigration and dismissal of entire realms of musical experience, lead to the closure of musical minds, and obscure important cultural connections across time and space. The Center’s broad embrace of vastly differing yet connected musical forms has always discouraged the prejudicial use of categorical distinctions. Through the years, CBMR has remained a place where musical expressions of Africa and the African diaspora are at home and are considered worthy of serious study and documentation—from abaká to zydeco, from the works of conservatory-trained black composers to the commercial recordings of popular artists and the vernacular performance traditions that form a part of daily life in black diasporic communities around the world.

As the CBMR prepares to enter its second quarter century of existence, a number of new initiatives signal its renewed commitment to spanning this vast space. Expanded research programs on various musics of the Americas (including but extending beyond the United States) and the African continent are being planned. One of these will focus on the circum-Caribbean area—a tremendously complex and variegated musical region. Another will research ways of placing hip hop/rap in the broader historical and cultural context of black American (and diasporic) music, giving attention to the entire spectrum of resources on which this most modern of traditions can be shown to have drawn. Using my own and other staff members’ specializations as points of departure, these new research initiatives will be driven partly by the unparalleled possibilities for comparative study offered by the enormous range of materials and perspectives gathered under the Center’s broad umbrella. Another new initiative centers on the design and launching of a CBMR Research Protocol System, which will form the basis of a number of innovative databases intended to open new avenues of investigation and to serve as tools for further research and scholarly writing; ranging from the contributions of black composers in various genres to traditional and vernacular musical expressions of the African continent, those represent logical outgrowths of the CBMR’s original mission. Black Music Research Journal will continue to provide a forum for important new research in all the areas encompassed by this mission, whereas the Music in Black Diaspora series will continue to foster the publication of book-length contributions spanning the same broad expanse. Likewise, the Center’s Library and Archives, already among the most comprehensive of their kind in the world, will continue to grow through carefully designed acquisition strategies based on this same broadly defined diasporic concept. The CBMR will also continue to conceptualize and organize conferences, bringing together scholars from a wide range of disciplines to present their work and discuss all aspects of black music research.

As a beneficiary of the CBMR’s Rockefeller Fellowship program in 2003–2004, I was able to see some of the Center’s multifaceted operations up close. Inspired and enabled by that program’s innovative concept of comparative triangulation between different diasporic locations, my own research project on variants of the Jonkonnu festival in Jamaica, the Bahamas, and Central America, gave me a new way of grasping the complex histories of movement, exchange, and remembering embedded in these diasporic performances. Such rich and convoluted histories, still largely unwritten, continue to underlie and inform varieties of black music across the world today, even as some of these undergo processes of transformation and renewal in new contexts. It is fitting that the CBMR itself, while remaining faithful to its original mission, is undergoing a process of renewal. At a moment when black music, broadly defined, exerts greater influence than ever before across the world, the CBMR is uniquely positioned to help produce new scholarly perspectives on both the larger and smaller histories behind this phenomenal global impact, as well as the future musical trajectories already suggested by the continuing power of black music in transformed contexts. It is a pleasure to be joining the Center at this exciting time.

Opportunities

Call for Submissions

The Journal of the Society for American Music invites submissions for a special interdisciplinary issue on Technology and Black Music in the Americas, to be guest edited by George E. Lewis. This topic area engages a rapidly growing yet academically neglected interest in the intersections of music, race, gender, technology, science fiction, diaspora, utopia, Afrofuturism, and posthumanism among a younger generation of scholars, musicians, artists, writers, and listeners. The deadline for submissions is July 1, 2007. For more information, visit www.journals.cambridge.org/SAM or e-mail jsam@columbia.edu.