Chicago 2008!

The Center's tenth conference on black music research will be held at the Palmer House Hilton in Chicago during February 14–17, 2008. Please join us for this special CBMR twenty-fifth anniversary event. Complete program information and registration materials and a direct link for room reservations at the Palmer House are available on the Center's website at www.colum.edu/cbmr/conference2008/.

Special Events

Performance—Sones de México Ensemble Chicago

Thursday, February 14, 8:00 P.M.

Formed in 1994, Sones de México is a unique ensemble of veteran Mexican folk musicians and educators whose mission is to keep the tradition of Mexican son alive in its many regional forms, true to its roots and old masters, and current and fresh. This special performance will focus on the black elements, styles, and forms that have become part of Mexico's music culture.

6:30–7:30 P.M. Reception
Friday, February 15, 7:30 P.M.

Keynote Banquet

Friday, February 15, 7:30 P.M.

The conference's keynote speaker will be William R. Ferris, former chairman of the National Endowment for the Humanities and widely recognized leader in...Continued on page 14

From the Founder, Samuel A. Floyd Jr.

The search for a new CBMR Executive Director continues, as Columbia College Chicago seeks to fill this vacancy as soon as possible. Interested parties should peruse the job description that appears on the CBMR's website.

However, it is my pleasure to announce that Monica L. Hairston has been named the Center's Interim Executive Director, effective October 1, 2007. Hairston is a Ph.D. candidate in ethnomusicology at New York University; her dissertation topic is the New York Nightclub Cafe Society, jazz, and gender, with an emphasis on the music of Hazel Scott. She received her M.M. in music literature from the University of Georgia and taught French horn and music history at Morris Brown College. She also has taught courses on women and music, blues, and jazz history at Ramapo College, Hofstra University, and New York University. While at NYU, she was awarded a Ford Foundation Graduate Fellowship, the Joan R. Heiler Dissertation Prize, and the Patricia Dunn Lehman Graduate Fellowship. Her areas of interest include African-American popular music, jazz (particularly of the 1940s), women's music cultures, feminist theory, and research methods. Hairston has also been working with David Bury and Associates, a New York firm that specializes in fundraising and development for arts organizations. She will introduce herself more fully in the next issue of Digest.

My interim tenure ended on August 31, and I want again to thank the Center's staff for their support during the restructuring of the Center and for carrying on its traditional work while also helping to reenvision it. The names of these loyal staff members were mentioned in the most recent issue of this publication, and I would now like to add four other individuals to the list of facilitators. Steven Kapelke, the college's provost, approved the restructuring effort and gave it strong support over the entire course of its fifteen-month duration; Jo Cates, Associate Vice President for Academic Research and Dean of the Library, was stalwart in her sup...Continued on page 15
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Coming Events
2008

Chicago, Illinois
Contact: mphilbs@cbmr.colum.edu

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

Now is a perfect time to make a tax-deductible contribution to the CBMR
Donate to the CBMR or give a gift subscription or membership to a friend or family member. Visit http://www.colum.edu/cbmr/Give_to_the_CBMR.php.

CBMR Staff
Monica Hairston, Interim Executive Director
Morris A. Philbs, Deputy Director
mpilbs@cbmr.colum.edu 312.344.7563

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

Kenneth Bilby, Director of Research
kblby@cbmr.colum.edu 312.344.7302

Horace Maxie, Associate Director of Research
hmalex@colum.edu 312.344.7981

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

Andrew Leach, Librarian and Archivist
aleach@cbmr.colum.edu 312.344.7566

Linda Hunter, Administrative Assistant
lhunter@cbmr.colum.edu 312.344.7559

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

Melanie Zeck, Research Assistant
mzell@cbmr.colum.edu 312.344.7981

Peter Shultz, Webmaster
pshultz@cbmr.colum.edu 312.344.7562
CBMR Plans April 2008 Conference in New Orleans

Over the coming year, the CBMR is planning a series of one-day conferences to explore black music diasporas in New Orleans, the Caribbean, and Italy. The first of these conferences will be sponsored by and held at Xavier University in New Orleans during April 18–19, 2008. The conference is open to all attendees.

The New Orleans conference papers will be presented at Xavier on April 19 during four sessions, each of which will feature a formal paper followed by two written responses.

Session 1—Theorizing the Black Diaspora: New Orleans and Caribbean Connections
Tracing influences, looking back to African and Caribbean sources and to Europe and discussing, through musical analysis, the specifics of how these influences manifested themselves.
Thomas D. Brothers (Duke University), presenter

Session 2—Theorizing the Black Diaspora: New Orleans Culture
The development, maturing, and establishment of a New Orleans musical culture, its high points, and its impact within its particular cultural framework.
Samuel Kinser (Northern Illinois University), presenter

Session 3—Theorizing the Black Diaspora: New Orleans and North American Connections
Looking within and throughout North America for New Orleans musical influence, exploring and analyzing the impact of its genres on other parts of the continent.
Nicholas Spitzer (University of New Orleans and the public radio program American Routes), presenter

Session 4—Theorizing the Black Diaspora: New Orleans, Circum-Caribbean, and European Connections
Looking abroad to the circum-Caribbean and to Europe, exploring and analyzing the impact of New Orleans genres on these regions.
George Lipsitz (University of California, Santa Barbara), presenter
Among the session moderators and respondents will be Dominique Cyrille (Lehman College–CUNY), Lawrence Gushee (University of Illinois at Urbana, retired), Gwendolyn Hall (Southern University), Felipe Smith (Tulane University), Jack Sullivan (Rider University), and Theodore Vincent (Berkeley, Calif.).

A formal luncheon for conference registrants, featuring guest speaker Michael White, will be held on Saturday on the Xavier campus, and, following the paper sessions, the Xavier University Department of Music will present a faculty and student performance.

A public event featuring live interviews with several New Orleans tradition bearers and performances will be presented on April 18, supported in part with a grant from the New Orleans Jazz and Heritage Foundation.

Conference program and registration materials will be mailed in the near future and will become available on the Center's website at www.colum.edu/cbmr.

Launch of New CBMR Website

The CBMR is pleased to announce the launch of its new website. You can now reach the Center at www.colum.edu/cbmr. The new site features a fresh new design and closer integration with Columbia College's website. As a result, we will be able to deliver even richer content to our constituents.

The CBMR's new webmaster, Peter Shultz (see Staff Notes on page 9), is developing more interactive elements. New features to the site include a monthly podcast, which began in September and two CBMR performance ensemble albums available for streaming. Future additions will include photo galleries; more sound examples; and a database of repertoire. So please check in often.
Afro-Mediterranean Culture and African-American Music:
A New Frontier

Gianfranco Salvatore

This is the second installment of a two-part article. The first half of this article appeared in CBMR Digest vol. 20, no. 1.

Toward Europe:
The Second Diaspora

Historically, both Christianity and Islam have fiercely censored profane expressions that expose the human body, exhaust emotivity, or distract the pious, coming between him and the "correct" way of acting and living. For that reason, during the Middle Ages, every religious (and musical) behavior of that kind was repressed or severely restricted. Dance was generally prohibited, particularly pagan or sexually suggestive gestures and figures such as the swinging of hips and pelvis, ground stamping, and every mimetic figure that alluded to the animal or sexual spheres. In fact, these are some of the most unifying traits of the Afro-Mediterranean tradition.

But African influences on music returned to Europe around the end of the Middle Ages. At least one form of dance music was explicitly connected to Africa: the moreasca (pl. moreasci). The word referred mainly to black- or dark-skinned people, sometimes to Turks or Muslims in general, who were called Mori or Maurit in Italy and elsewhere in Europe. Moreasca meant originally a style of dancing "in the manner of the Mori," which included pantomime, jumping, acrobatics, choreographed swordplay, and masquerades, often with artificially darkened skin or picturesque clothes. Accordingly, the moreasca was also a genre of vocal and theatrical music, in which the everyday customs and squabbles of black slaves in white cultural contexts were acted through lyrics and action.

In brief, the moreasca was initially a stylization (and often a parody) of the way black people talked, sang, and danced from the point of view of their masters or of common people. As a music form, it was present in aristocratic venues during the Renaissance, but its folk roots are arguably more ancient. The rise of the moreasca reflected the presence of foreign slaves or mariners who worked in the towns and harbors of Southern Italy in growing numbers: there were 20,000 slaves employed in aristocratic mansions in Naples at the beginning of seventeenth century, most of them black.

Musicological studies of moreasca are complicated by the unstable meaning of the word throughout history and by its diffusion in Central and Northern Europe, even outside the war or trading routes of Muslims, which were usually increased by black soldiers or slaves. Other points of confusion lay in the development of the moreasca as a sword dance (representing Christians against Saracens) that spread throughout Europe and its problematic identification with the Morris dance of England, which shared melodic motives with the Continental moreasca but also depended on local and traditional elements of different kinds. Moreover, since the seventeenth century, the word moreasca designated comic intermezzi in plays and ballets and later every pantomime, masquerade, or dance framed in a larger composition.

But the dilution of the original meaning of moreasca should not distract us from the fact that it originally included strong references to African styles in melodic, rhythmic, and choreographic content, such as "the sharply accented eighth notes and the exotic staccato rhythm," probably executed with "a strong emphasis and downbeat," danced with stamping feet and with bells attached to the wrists and ankles of the dancer, as both handbooks and compositions from the late sixteenth century suggest (Netti 1944, 195). Since the late fifteenth century, moreasci were sung, played, and danced in public performances, great festive celebrations, and later, in Carnivals held in Rome and in southern Italy.

Paul Netti (1944, 111) pointed out that "the 'Mauresque' is directly connected with Negro dance and Negro play."

This "can be proved best by the fact that in Italian madrigal literature of the Renaissance, 'Mauresques' appear in which real Negroes are introduced. The spectacular motions and gestures involved in the dance were effectively described in verse in 1588 by Neapolitan poet Giambattista Del Tufo and confirmed in detail by the extant iconography; the ample movements of arms and legs, hips, and buttocks; the exaggerated and acrobatic bending forward of the torso; and the accompanying lively handclapping and foot-stamping are the same figures prohibited by Christian authorities one thousand years earlier. The moreasca dance is here defined as *Sessania*, a term that according to Roberto De Simone (1992, 75) refers to the city of Fez, one of the main harbors in the Maghreb. From Maghreb, the *Sessania* came to Italy via the island of Malta (south of Sicily), as Del Tufo stated: through the ancient route of trading and cultural exchange from Africa to southern Italy.

Concerning the music of the moreasci, I think that more attention should be paid to the process of stylization and adaptation of "exotic" melodic and rhythmically motives, as well as lyrisms or dance steps, by European composers and performers. In 1589, dance theorician Thoinot Arbeau noted that original figures based on stamped feet were replaced with easier heel tappings (Arbeau 1589, 94–95). We can infer that analogous adaptations would have occurred with the music and texts of songs.

I suggest a concrete example concerning the lyrics. Roland de Lassus's *moreasci* (mostly contained in volume ten of his complete works) features scenes of everyday life of black slaves working in Naples for aristocratic families. The stereotypical characters of Giorgio and Lucia speak to each other

---

1. I discuss this subject in historical and intercultural terms in my recent work, "L'integrazione musicale fra Europa e Islam" (Salvatore 2007a).


3. According to seventeenth-century novelist Giambattista Basile, the character of Lucia, the main part in moreasci's lyrics, was born in Barbary, that is, the land of Berber people.
"in a comical jargon supposed to be typical of Negro speech" (Nettl 1944, 111). Their words are deformed to comical effect in a typical, evergreen Neapolitan fashion: the African jive is transformed by assonance in sexual or scatological terms taken from the city's dialect. Those clichés were presumably established within a tradition of popular parodies originally performed in the streets and on the seashores of Naples by jugglers and charlatans, in the fashion of "Commedia dell'Arte." Adaptations notwithstanding, Netti finds in Lassus's repertory and elsewhere "the long drawn out tones which are supposed to represent the long cries of the Negroes, . . . the rhythms peppered with syncopation, the breathless speech, the numerous short pauses, the stereotyped repetition of short motif and the imitation of plucked instruments" (112); noteworthy also is the free alternation of duplet and triple meters. Within the texts, cries to Allah, mentions of "gente negra" (black people), and talk of Negro music appear; as well as onomatopoeic renderings of noises of various birds, especially roosters: a typical one is the cucurucu used as a refrain not only in maresche adapted or recomposed by European musicians but also in traditional songs of Southern Italy.

We know from ritual traditions of Central and West Africa, as well as from both early African-American music and classic and early modern jazz, to what extent similar mimicry functioned as musical or textual tropes in order to express the semiotics of black Signifyin':4 Another resonance with the African-American milieu in the texts of some maresche is the slaves' desire to be set free (see Ferrari-Barassi 1991, 58n18).

"Something African" in Music and Healing

Faith in the healing power of music on psychic and physical diseases is part of a transcultural system of beliefs; however, numerous traditions in the Mediterranean and in Africa seem to mirror each other. One of the most ancient traditions is snake charmers, who were part of ancient Egyptian society, as both history and myth testify.5 Snake charmers were also active in Palestine during the time of the prophet Jeremiah (see, for example, Jeremiah 8:17). But the most famous snake charmers in the ancient Mediterranean were the Psylli, who lived in the Maronea region, in Lybia, between Cyrene and Egypt. They dared to walk in the desert of Sirte (now Surt) (Herodotus, Historiae, 5.173; Nicander, frag. 32), which was infested by venomous animals. The Psylli were immune to the bites of snakes, scorpions, and spiders and were capable of healing bitten people through various natural and magical means, including melodic charms (Aelian, De natura animalium, 16.27--28; Nicander, frag. 32; Lucan, Farsalia, 9.891ff., 9.922ff.).

Before the fifth century BCE, the Lybian Psylli were decimated by drought.6 It is possible that they took shelter on the island of Malta and, from there, reached Sicily, because many of their traditions and lore stayed in those territories, expanding throughout southeastern Italy. Their wisdom was inherited partly through Roman medicine and partly through Italian magic. The great doctor and theorician Galenus, the founder of Western medicine, admitted acquiring from a Lybian the formula of scorpius, an antidote against scorpions' bites (De antidotis, 2.12) that was still in medical use at the end of the Middle Ages.

A tradition of charms against venomous bites was carried on in Italy by the Marsi, well known among Roman poets and historians since the third century BCE. Their power was very similar to that of the Psylli, and Latin writers explicitly compared the former to the latter (see Pliny, Historia naturalis, 2.15 and 21.45). They were living in the Abruzzo region, where, still today, the small town of Cocullo celebrates a Christian procession with dozens of live snakes slithering over the statue of Saint Dominique or being held in people's hands.

5. For history, see Aelian, De natura animalium, 6.33. In Egyptian myth, snake charmers are related to the goddess Isma, in the tale known as "The tree of Hikup"; large portions of which date back to Sumerian times (third millennium BCE).

6. The context in Jeremiah (supernatural snakes resisting every human charm) is similar to the one in the "Tree of Hikupus:"

7. Herodotus (Historiae, 5.173) believed that they disappeared from North Africa, but they were still known at the time of Lucian.

From the Middle Ages until the nineteenth century, Italian charmers (often called clarlañeri or carrolani) practiced the same "African" wisdom: they liberated lands from venomous creatures, hypnotized the snakes, and cured people bitten by spiders or serpents using the same techniques as the ancient Psylli. In Sicily and elsewhere, they were tolerated and sometimes protected by political authorities; their countrymen had faith in them, because they claimed to be under the protection of various Catholic saints. A special class of snake charmers and healers pretended to be descendants of Saint Paul.

In Apulia and Salento, in southeast Italy, Saint Paul was also the patron saint of people bitten by the tarantula or tarantola, a mythical spider whose bite produced a serious state of depression similar to melancholy, which could lead to death. The only way to heal the tarantula (the people bitten by the taranta) was through music and chant. They expelled the venom by dancing rhythmically and sweating copiously for three or more days, to the music of a class of specialized musicians-healers. This tradition is documented since the Middle Ages.

Ernesto da Martino, the famous Italian ethnologist and historian of religions, was the first scholar to point out in 1961 "considerable affinities with tarantism" shared by African and African-American cults. He noted "the limitation of the phenomenon to the popular classes, the broad female participation, the coexistence with higher forms of religious life (Christianity, Islam) and the syncretistic combinations resulting from it, the choreutic-musical therapy of the crisis, the variety of characters and inclinations of the possessing spirit . . . the relationship between spirit and type of music and choreutic behavior associated with its manifestation" (Martino 2005, 179). In those cults, as in tarantism, every spirit has its music, its chants, its dance steps, and sometimes its color. Da Martino lists specific similarities: in the bori cult (Nigeria), the person in crisis is dressed in white; in the zar (Northern Ethiopia), leaves or reeds are scattered on the ground where the therapy is conducted. In the tigreli (Abissinia), he emphasized, "a woman in crisis immersed in a stupefying immobility, the intervention of the music, the slow

\Continued on page 6
opening of the body to the rhythm and the dance, signs of the possessed person’s approval when the intensity of the rhythm increased, and disapproval when it diminished or when the music was interrupted to let the musicians rest (180); in voodoo (Haiti), the possessed impersonates the loa (spirits) using almost theatrical props that recall the clothes, jewels, necklaces, the mirror, swords and other objects neatly prepared around the ceremonial perimeter and which the tarantato uses according to the scene he intends to mimic—that is, according to the nature of the tarantato possessing him.” Furthermore, “the loa, associated with specific evocative musical rhythms, distinct dances and particular colors, characterize the behavior of the possessed person in various ways” (de Martino 2005, 180-181).

Some of these similarities—such as the dressing or the leaves on the ground—are superficial and not always observable in tarantismo. Others, such as the possessed impersonating the spirit or expressing the spirit’s presence through symbolic dressing and gestures, specific melodies and rhythms, and dance steps, are the bulk of a general phenomenology of trance rituals common in African and African-American religions such as voodoo, santeria, macumba, and candomble that derive from Yoruba religion or other African ones. de Martino’s (2005, 178) comparisons are nevertheless noteworthy because they allow him to observe that “the African parallels . . . within certain limits, recall proto-Mediterranean civilizations.” Moreover, he asserts, “during the Middle Ages, the cultural life of the coastal populations of Southern Italy was particularly exposed to centuries-old influences which we may generically call ‘Afro-Mediterranean’, especially with the rapid expansion of Islam from the seventh century on.”

Yet it is fair to say that the presence of this Afro-Mediterranean complex in tarantismo is also (and maybe more) valuable under another, simpler perspective. In Italy, spider or scorpion bites are not lethal, as Pliny the Elder noted was true in his time. Therefore, the related (and ritualized) fear of death sounds more “African” (or Eastern) than Italian. Nevertheless, popular tradition in the area is that the bite of the taranta will lead to death unless the tarantato is cured by dances to the spider’s music. In Africa and the Near East, where scorpion and spider bites are often lethal, ancient African populations were exterminated by scorpions (Pliny, Historia naturalis, B.104) and entire lands became deserts following invasions by spiders and scorpions. The whole symbolic complex of the deadly bite belongs to the desert cultures of the Mediterranean area—for instance Lybia and Sinai, located between Egypt and ancient Palestine. In the most radical trance rituals of the Maghreb, adepts often prove the strength of their faith by allowing themselves to be bitten by venomous scorpions. The same brotherhoods practice violent trance rituals involving music and dance. Another meaningful cue is offered by the gesture of closely approaching the instrument in order to fully catch its sound, a codified gesture requesting sensorial stimulation that is present not only in tarantismo but in other trance rituals, such as those of the ndrip of the Wolof people (Senegal) or in the iconography of the Greek maenads, members of the ancient cult of Dionysus whose rituals included trance music and dance. The maenads’ rituals can be observed not only on ancient Attic vases but also on vases produced in Magna Graecia (southern Italy and Sicily). In addition, African vodun and African-American voodoo seem to share ritual traits with the Italian tarantismo.

Any Conclusions?

This discussion is just a beginning, the sketchy vision of a new frontier ready to be explored. Previous study of the African diaspora has focused mainly on the Americas. Worthy of more systematic research, especially by musicologists, are the African cultural and musical influences in Europe and elsewhere in the Mediterranean, particularly with respect to folk traditions. Of such influences we often have evidence of the kind mentioned in this article. In this area, we need to increase historical and musicological research.

But also when traces of a cultural presence or direct influence of Africans in the Mediterranean area are missing, black people may have contributed “something African” to the culture, building on or reinforcing peculiar attitudes toward music already in existence. Probably in some circumstances, their contribution eventually led to restoration of ancient Mediterranean customs that were partially abandoned or forgotten, including peculiar ways of using music and dance in shaping religious rituals or popular entertainment and celebration. In this area, I suggest anthropological study.

Within such an intercultural frame, an interdisciplinary approach is required: we need not only musicologists and ethnomusicologists (in the European, African, American, African-American, and Near-Eastern fields) but also ethnologists, anthropologists, linguists, and semioticians, and historians of religion, art, theater, dance, and social customs.

If a good part of the research will focus on human and social functions of music and dance, then documentation on specific genres, forms, and performing styles could be considered. I am thinking, for instance, of particular subcultures (such as the snake charmers) that use specific sound patterns (that is, iteration, strong ornamentation, and so forth) in distinct and distant cultural contexts, inside and outside of Africa; of song-form narratives (also employed for the sake of social cohesion and integration); or of the use of rhythm as a source of psychic and physical well-being (as we know, specific music cultures, including African America, have assigned this quality to specific rhythm patterns or styles).

But most of all I hope that such intercultural and interdisciplinary research will be able to explore beyond what I can conceptualize. The only certainty that I have is that the extent of Africa’s contribution to European and American civilizations still exceeds any expectation. And that the CEMR, with its scholarly mission addressing the African diaspora and its impact on music, has the potential to invest its tireless sagaci-
In Memoriam

Alphonse "Bois Sec" Ardoir, traditional Louisiana accordion player, died in Eunice, Louisiana, on May 16 at the age of 91. In the 1940s, he began playing for local dances with Carray Fontenot (d. 1995), with whom he received a National Heritage Fellowship from the National Endowment for the Arts in 1986. They introduced Creole music at festivals, beginning with the Newport Folk Festival in 1966, and through documentary films and recordings. He was the patriarch of a large musical family, some of whom are professional Zydeco musicians.

Jazz clarinetist Alvin Batiste died on May 6 in New Orleans at the age of 74. Although he learned to play clarinet from Jimmy Hamilton and Sidney Bechet, he also earned a master's degree in clarinet performance from Louisiana State University. He taught at his alma mater, Southern University, where his students included Branford Marsalis, Henry Butler, and Kent Jordan.

Jamaican songwriter and singer Stanley Beckford died on March 30 at the age of 65. He created "reggaemento," a style that combined the country quality of mento with an electric reggae beat. He wrote and recorded songs for several Jamaican labels, and his songs won the Jamaica Festival Song Contest in 1980 and 2000. He also recorded albums of traditional mento and had a large following in Europe andBrazil.

Blues harmonica player Carey Bell (born Carey Bell Harrington) died on May 6 in Chicago at the age of 70. His primary influence was harmonica player Big Walter Horton, with whom he recorded. He also played with bands headed by Earl Hooker, Muddy Waters, and Willie Dixon and recorded for Delmark and Alligator.

J. Robert Bradley, gospel singer and protégé of Lucie Eddie Campbell, died in Nashville on May 3, at the age of 87. In the 1930s, he performed with Campbell’s Good Will Singers before embarking on a career as a classical singer. He continued to perform as a gospel musician also, recording on the Apollo, Decca, Nashboro, and Spirit Feel labels.

Soul musician Bobby Byrd died on September 12 in Loganville, Georgia, at the age of 73. Byrd discovered James Brown and produced and co-composed many of Brown's hits. After splitting with Brown in 1973, Byrd pursued a solo career, primarily in Europe.

Dance pioneer Alice Dinizulu died on March 3, 2007, in Queens, New York, at the age of 77. After studying and performing with Ismay Andrews and Asadata Dafora, she and her husband, Nana Yoo Opere Dinizulu, founded the Dinizulu African Dancers, Drummers, and Singers, a company devoted to performing African music and dance.

Blues and boogie-woogie pianist Big Joe Duskin died in Cincinnati on May 6 at the age of 86. He toured Europe many times and was a favorite with European audiences. He received a Heritage Fellowship Award from the Ohio Arts Council in 2005.

Soprano Alpha Brawner Floyd died in Hollis, New York, on April 24. A frequent recitalist and performer with Opera Ebony, she also performed the title role in Scott Joplin's Treemonisha in its world-premiere production in Atlanta in 1972.

Jazz pianist and composer Andrew Hill died in Jersey City, New Jersey, on April 20 at the age of 75. He was a prolific recording artist and had taught at Portland State University, among other schools. Hill was a four-time winner of the Jazz Journalists Association's Composer of the Year award and winner of the 2003 JazzPar Award.

Music activist and promoter Mamadou Konte died in Dakar, Senegal, on June 20 at the age of 92. He founded Africa Fete in France in 1978 to raise money to help immigrant laborers. In 1995, Africa Fete moved to Senegal, where annual concerts have taken place on World AIDS Day. Konte served as agent for many African musicians, including Youssou N'Dour, Salif Keita, Angelique Kidjo, Beba Bele, and Manu Dibango. He also advocated for laws to protect the rights of musicians and to fight music piracy.

Recording artist Jon Lucien died on August 18 in Florida, at the age of 64. Born Lucien "Billy" Harrigan on Turtola and raised on St. Thomas, Lucien, a master of "smooth jazz," recorded twelve albums and won Grammy awards in 1973 for his tunes "Rashida" and "Lady Love."

Continued on page 15
CBMR Music Matrix Research System

The CBMR is developing a new research and productivity tool that will provide scholars with access to research materials in the field of black music that are difficult to locate and sometimes impossible to acquire or access. It will provide a means of using these materials in the development of research protocols that will support the efficient writing of scholarly documents in the field.

The CBMR Music Matrix Research System will initially consist of six separate databases that contain information about and related to the research and study of black music. It consists of three components: the resource materials listed below, which are comprised variously of three formats—text, audio, and video; a Research Protocol System that will allow researchers to design their own research strategies or allow librarians to develop them for clients; and a function that will allow users to produce reports and actual content from the first two components.

The content resources for the project will consist initially of the following collections of material held by the Center: The International Dictionary of Black Composers; the CBMR Database; the Kenneth Bilby Collection; the Dana J. Epstein Collection; the Sue Cassidy Clark Collection; the Helen Walker-Hill Collection; and the Effie Southern Collection. Later, other collections and proprietary databases will be added.

The Research Protocol System offers Boolean search logic of both the full text of the contents and of an expanded version of the CBMR Database authority file. The Protocol System offers several ways of securing information and yields reports that contain scope notes. The idea of the project was envisioned and created by three scholars, two librarians, and two performing musicians.

Lomax Recordings, continued from page 12

were played. The final presentation was by Caribbean music researcher and scholar Dominique Cyrilte, who spoke on the significance of the materials and the role they would serve in increasing the body of knowledge of the music of the five islands included in the deposit.

The formal presentation of the materials was made by Rosita M. Sands to government official Georges Bréendent, who accepted the materials on behalf of the Guadeloupe people. Bréendent then presented the computer hard drive, which contained the digitized files of the collection, to Gustav Michaux-Vignes, the Médiathèque staff member responsible for the music area of the library. The digitized audio recordings, files of photographs, accompanying digital catalog, and photocopies of field logs and notes will be housed and accessible to the public through the music section of the Médiathèque Caraïbe Bettino Lara. The Médiathèque also has the responsibility of identifying and locating any living artists represented in the collection to make them aware of the presence of the collection at the facility. At least one informant from the 1962 recordings was present at the evening's performance. Also in attendance were UNESCO officials, officials from the French Ministry of Culture, and scholars and researchers who were participants in the Fourth Caribbean Ethnomusicology Seminar, sponsored by UNESCO, the Médiathèque Caraïbe, the Center for Traditional Music and Dance of Guadeloupe, and the Guadeloupe. The evening concluded with live music and dance performances by a Guadeloupean gwok ensemble, Les Amis du Ka, who specially prepared for this event performances of some of the actual songs recorded by Lomax in Guadeloupe in 1962.

In 2005, the Center for Black Music Research became the sole repository for the entire set of Caribbean field recordings collected on twelve islands by Alan Lomax in 1962. These islands include Grenada, Anguilla, St. Lucia, St. Kitts, Nevis, Trinidad and Tobago, Carri-

Composers Notes

Works by H. Leslie Adams were featured at a special Pride concert in Hilliard, Ohio, on June 3, 2007.

T. J. Anderson received a Letter of Distinction from the American Music Center in New York on May 10, 2007. On May 20, he received an honorary doctorate in music from Tufts University.

Dominique-René de Larval has edited and arranged a song by George Augustus Polgreen Bridgetower.

"Henry: A Ballad," arranged for piano quintet, is available from MMB Music. Originally commissioned by Dr. Manfred Herbig for performance at the 2003 Kreutzer Commemoration in Germany, it received a second performance at the City of London Festival during July 2007.

Jeffrey Mumford's the comfort of his voice, commissioned by the Cleveland Symphony, was premiered on January 14, 2007, at its annual Martin Luther King Jr. concert.

Five Sketches for Flute, Violin, and Piano by Fred Onovwerosuoke received a world premiere at the Principia College Music-at-Davis Concert in Elsah, Illinois. The international premiere took place at the Ghana National Theatre on August 17.

Michael Raphael's Emmett Till: The Oratorio for soloists, chorus, and orchestra was performed on June 9 in Newark, New Jersey, by Trilogy: An Opera Company, a group founded by bass Kevin Maynor. The Songs of Solomon Choir and the Longer Ebony Ensemble were conducted by Julius Williams, with Maynor and Alouise De Vaughn as featured soloists.

Godwin Sadof was profiled in the Summer 2007 issue of ComposerUSA. Choirs and organists continue to feature his works. His "Gbo Ohun Awon Angeli" for SATB choir and piano was premiered at the Episcopal Cathedral of St. Philip in Atlanta on January 21, 2007.

Works by T. J. Anderson and William C. Banfield were featured in "Structures in Soul and Sound: The Contemporary Wind Orchestra" at Berklee College of Music in Boston on May 2, 2007.
Staff Notes

In April 2007, CBMR Director of Research Kenneth Bilby presented a lecture for the program in Latin American Studies at Princeton University. The lecture was titled "More than Met the Eye: Behind the Mask of Jonkonnu and Other Afro-Atlantic Festivals." In May, he participated in a planning meeting at the National Museum of the American Indian of the Smithsonian Institution for a projected exhibition, tentatively titled "IndiVisible," on the cultures of people of mixed African and Indian descent in the Americas. His latest publication is a chapter titled "The English-Speaking West Indies: Re-Embodying the Colonial Ballroom" (co-authored with Daniel Neely), to appear in Creolizing Con- tradanza and Quadrille: Crucibles of Caribbean Music and Dance, edited by Peter Manual (Temple University Press, in press). His latest book, True-Born Maroons (Gainesville: University Press of Florida, 2005), has received favorable reviews in a number of academic journals and other publications including, most recently, the Times Literary Supplement.


CBMR Librarian and Archivist Andrew Leach recently contributed the entry "Hip Hop" to the Dictionary of American History, Dynamic Reference Edition (New York: Charles Scribner's Sons, forthcoming). Leach currently serves 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 Program Committee of the 2009 MLA Annual Meeting, which will take place in Chicago. Leach also serves as a member of the Associated Audio Archivists Committee of the Association for Recorded Sound Collections and as a member of the Technology, Archives, Preservation, and Sound Committee of the MLA Midwest Chapter.

Peter Shultz has joined the CBMR as its new webmaster, in which capacity he will be working to develop useful tools, interactive features, and richer content for the CBMR's new website. Shultz is a Ph.D. student in music theory at the University of Chicago, where his dissertation research centers on the meanings and functions of music in video games. He received an AB summa cum laude in music from Princeton University, with an undergraduate thesis on extended diatonic structures in the music of Béla Bartók. He teaches undergraduate music theory courses and enjoys choral singing and playing piano and trumpet.

Opportunities

Silent Auction

The Marian Anderson String Quartet, ensemble-in-residence at Texas A&M University, announces the completion of its second annual Chamber Music Week, which introduces local young people to the world of small ensemble playing. To raise awareness of this annual festival, as well as the ensemble's scholarship fund, the Marian Anderson String Quartet is conducting a silent auction. The prize is a 22-by-28 custom-framed photo of the Marian Anderson String Quartet in concert, signed by all four quartet members.

All bidding will take place via e-mail and ends February 26, 2008. The winner will be announced via e-mail on March 1, 2008. Please send your bids to www.marianandersonstringquartet.com. Click "Contact Us" and present your bid. Be sure to include your email address and phone number so that we can contact you as additional bids arrive.

CBMR Travel Grants

Ronald High has been awarded the spring 2008 travel grant to conduct research at the CBMR Library and Archives for his project "Notable African-American Women of Gospel Music in Chicago," which is part of a longer monograph on female performers of gospel music. High is associate professor of music at Benedict College in Columbia, South Carolina.

Future applicants are sought for travel grants that the CBMR awards twice yearly to help support research projects in black music at the CBMR Library and Archives. The grants of up to $1,000 are awarded on a competitive basis to applicants who demonstrate the ability to launch and complete a scholarly or performance-based research project based on the CBMR's collections. Recipients will be expected to devote five full days on site at the CBMR and to the research funded by the fellowship. Scholars, musicians, composers and conductors, educators, graduate students, and independent researchers residing or attending school beyond commuting distance of the Center for Black Music Research (more than 100 miles) are eligible to apply for this grant. The grants are supported with funds given to the Center in honor of CBMR founder Samuel A. Floyd Jr. and in memory of Colenridge-Taylor Parkinson.

Additional information and application forms are available at www.colum.edu/cbmr/Library_and_Archives/CBMR_Travel_Grants.php.

In Memoriam, continued from page 15

Wilson "Willie Tee" Turbinton died on September 11 in New Orleans at the age of 63. Turbinton was a keyboardist, composer, and record producer who introduced the distinctively New Orleans sound of the Wild Magnolias Mardi Gras Indians to a national audience.

Evelyn Davidson White died on July 2 in Washington D.C., at the age of 86. A choral conductor and professor of music at Howard University, she is best known for her definitive bibliography Choral Music by Afro-American Composers, published by Scarecrow Press in 1981, with a second edition in 1996.
Donations to the CBMR Library and Archives
October 2006—July 2007

H. Leslie Adams, Cassette of three of his Etudes for piano recorded in Long Beach, California, in 2006; noncommercial CD of "H. Leslie Adams: A Listening Party" at the East Cleveland Public Library on January 21, 2007, and a demo recording of selections from Slaves, plus materials concerning performances and concerts featuring his works.


Andrew Caussy's. Three pieces of boogie woogie sheet music: "Learning Boogie" by Sharon Pease (Chicago: Forster Music, 1943); "Hump's Boogie Woogie" by Lionel Hampton (New York: Robbins Music Corporation, 1945); and 5 Original Compositions by Pud Top Smith (New York: Leeds Music Corporation, 1941).

Wallace M. Chestham. Program books for concerts at which his works were performed, including concerts by the New Jubilee Community Choir (March 2007), the Milwaukee Choristers (May 2007), the American Guild of Organists convention program (Chicago, July 2006), the First Annual Festival of New Organ Music (London, October 2006), and the African-American Art Song Alliance ( Irvine, California, February 2007).

Katherine Davis. Thirty-five boxes of the papers and books of her late husband, Caleb Dube, especially concerning research on Chicago blues and his native Zimbabwe.


Elwin Erving. Papers and recordings of his father, Gordon Erving, pertaining to Duke Ellington and the Duke Ellington Study Club, including discographies, letters, newsletters, and other materials about Ellington.


David F. Garcia. Permission to photocopy his M.A. thesis "Aneso Rodriguez and the reevaluation of Afro-Peruvian popular music: Linguistic and musical codewriting in the Afro-son" (University of California-Santa Barbara, 1997).

Donald R. Hill. Ten-CD box set with book West Indian Rhythm (Bear Family BCD 16623 JM)."}

Brenda Kelly. Four boxes of archival materials from the estate of singer William A. Brown, including correspondence, programs, photographs, and audio and video recordings.


Andrew E. Leeland. Footage and documentation for two film projects: Jason Seley King of Scotch (2007) and Véstarine: Healer and Midwife (uncompleted) plus more material from Ganafusa Journey and The Musicians' Building. John D. Milgrom, CD of presentation by Mary Lane and Honeyboy Edwards for the American Society on Aging Bo Diddley Track, March 2007.

Kevin Mungons. Photocopies of two books by Homer Rodheaver that relate to black music: The Practical Song Director (Chicago: Rodheaver, 1925) and Singing Black (Chicago: Rodheaver, 1936).

Tom Reed. Poster and press materials concerning the induction of his uncle, Walter Davis, into the Blues Hall of Fame.


Jane Alexander Robinson. Papers relating to composers Anna Gardner Goodwin and David Robinson and the Goodwin family. Received through the Schornburg Center for Research in Black Culture.


Warren Smith. Copy of the score for his composition "Kangunng: Theme and Variations" (1991) for piano, four hands.


Dale Thomas. Program for the 2006 scholarship gala honoring the 60th anniversary of the Marching 100 of Florida A & M University, November 10, 2006.


Charlotte Wolfe. Program for a concert by the Nathaniel Dett Chorale sponsored by the University of Michigan School of Music, Ann Arbor, March 22, 2007.

Michael Woods. Six scores and charts, including the scores for his "Saxation" (2006) for saxophone quintet and "Time" (2007) for big band; clipping about his student, saxophonist Morgan McMillon, and a CD for his concert entitled "The Art of the Quintet" performed at Hamilton College on September 12, 2006.

Lomax Recordings, continued from page 8

acou, Martinique, St. Barthelemy, Dominica, and Guadeloupe. The Center was also charged with identifying appropriate repositories and administering the dissemination to the islands of copies of relevant portions of the collection. This is the third dissemination since the initiation of the collaboration between the Association for Cultural Equity (ACE)/Alan Lomax Archives and the Center for Black Music Research. The first was completed in 2005 with a donation of the Navis and St. Kitts materials to the Nevis Historical and Conservation Society. The second dissemination, in 2006, was a donation to the Folk Research Centre of St. Lucia. This third dissemination, to the Médiathèque Caraibe Bettino Lama, is the first to include the donation of materials from five different islands, islands that are part of the French Antilles or share in their French Creole cultural heritage.
Bilby Donates Major Caribbean Collection to the CBMR Library and Archives

During fall 2007, CBMR Director of Research Kenneth Bilby will be donating copies of his entire collection of Caribbean field recordings to the CBMR Library and Archives. The gift includes one of the two largest collections of Jamaican field recordings in the world (the other is at the Jamaica School of Music in Kingston). The Jamaican portion, amounting to approximately one hundred fifty hours of material, consists mostly of rural traditional music recorded by Bilby in various parts of the island between 1974 and 2006. It features a wide range of genres, including kumina, revival, convinc, buru, mento, quadrille, jonkonnu, gombe. Rastafarian traditional music, work songs, wake music, and several others, almost all recorded in context. It also includes the only major collection of Jamaican Maroon music, recorded in all four present-day Maroon communities as well as approximately one hundred hours of field recordings made by Bilby over the years in several other Caribbean locations, including Antigua, the Bahamas, Belize, Costa Rica, Dominica, French Guiana, St. Vincent, Suriname, Tobago, and elsewhere. This portion includes a major collection (one of the few in existence) of Guianese Maroon music; particularly strongly represented are the Aluku (Boni) Maroons of French Guiana, but the collection also includes recordings of Ndyuka and Saramaka Maroon music from Suriname. Over time, the field recordings will be supplemented with a range of related materials, including more than a hundred hours of interviews with musicians and other tradition bearers from Jamaica and other parts of the Caribbean. The collection will be available to researchers and other interested parties who wish to consult it at the CBMR.

Notable New Collections

Through the good offices of the Schomburg Center of the New York Public Library, the CBMR received a collection of papers, including music manuscripts, of the Goodwin family, including composers Anna Gardner Goodwin and her grandson David Robinson. Lettie Beckton Alston established a collection of scores and CDs of her compositions. Eric Ledell Smith contributed the file of photographs of opera singers used in his 1985 book Blacks in Opera.

The books and papers of Caleb Dube, a faculty member at DePaul University until his untimely death, have been donated by his wife Katherine Davis. The papers include teaching materials, research materials on blues in Chicago, including interviews with musicians, and materials on music in Dube’s native Zimbabwe.

More footage on Caribbean music has been donated by documentary film maker Andrea Leland. The donation substantially increases her collection on the Garifuna and also includes production files, recordings, and footage from her latest project, Jamiesie: King of Scratch, featuring Jamiesie Brewster, a traditional musician from St. Croix.

Ellen Ewing has donated a significant research collection on Duke Ellington compiled by her father, Gordon Ewing, who was a member of the Duke Ellington Study Club. The collection includes tape recordings, correspondence with other Ellington experts, notebooks containing discographies and newsletters, contributions to a complete Ellington itinerary, photocopies of clippings, and articles about Ellington.

Materials Received

Books


Compact discs

Bell, Carey and Lurrie. Gettin' Up Like. Delmark DE 791.

Jarman, Joseph. As If It Were the Seasons. Delmark DD-417.


Scores


Steven Booth (right) spent eight weeks as an intern in the CBMR Library and Archives through the Mellon Librarian Recruitment Program. Booth, a 2007 Morehouse graduate, is now attending the Simmons Graduate School of Library and Information Science in Boston.
Former CBMR Executive Director Rosita M. Sands Moves to Columbia College's Music Department

Rosita M. Sands, former executive director of the CBMR who served the Center in a number of capacities during 2000-2006, has been appointed to the music faculty of Columbia College Chicago.

Sands was responsible for initiating several new education- and community-based programs at the Center and at the Alton Augustus Adams Music Research Institute (AMRI) in St. Thomas. At the CBMR, she designed and presented a series of workshops for public school teachers; several special events that involved teachers, students, and the general public; and educational components for the Center's performance programs.

At AMRI, Sands designed and produced nearly twenty events in St. Thomas, St. Croix, and St. John, including workshops for teachers and lay persons, public performances, and lectures. One series of workshops taught documentation techniques to participants from the general public who were interested in preserving local music and cultural traditions; the other featured the study, teaching, and performance of music traditions in the Virgin Islands. In conjunction with these workshops, CBMR/AMRI produced performances, lecture-demonstrations, and public interviews with local musicians. Through these events, Sands fostered the documentation of nearly forty local tradition bearers. She also represented the CBMR and AMRI in events during which field recordings made by Alan Lomax in 1962 were returned to the citizens of Guadeloupe, St. Lucia, St. Kitts, and Nevis.

At the CBMR in Chicago, Sands designed and hosted several workshops and public events that dealt with teaching local school teachers how to teach black music traditions. And performances and lecture-demonstrations by the New Black Music Repertory Ensemble were presented in several schools in the Chicago public school system.

During her tenure at the CBMR, Sands also hosted six of the Center's eighteen Rockefeller Resident Fellows in the Humanities, each of whom made public presentations in Chicago and in the U.S. Virgin Islands.

Throughout her career, which has included faculty positions at Berea College, California State University at Long Beach, and University of Massachusetts at Lowell, Sands has been a leading advocate for improving and expanding music education programs at secondary, undergraduate, and graduate levels throughout the country.

Alan Lomax's Historic Recordings Deposited at the Médiathèque Caraïbe Bettino Lara in Guadeloupe, July 8, 2007

During a special ceremony and reception held on July 8 before a public audience, the materials collected by Alan Lomax during his 1962 fieldwork on five islands of the Caribbean were officially deposited at the Médiathèque Caraïbe Bettino Lara in Basse-Terre, Guadeloupe, French West Indies. The materials include approximately three hundred photographs, field notes, and thirty hours of audio music recordings made by Lomax in Guadeloupe, St. Barthelemy, Martinique, Dominica, and St. Lucia forty-five years ago during April-July 1962.

The ceremony was emceed by Odile Brousillon, chief administrator of the Médiathèque Caraïbe Bettino Lara, who welcomed the audience and introduced the program. The first speaker was Georges Brédent, president of the Commission on Cultural Affairs and Patrimony, conseiller général of Guadeloupe. Following Brédent was a presentation by Rosita M. Sands, which included a brief synopsis of the CBMR's collaboration with the Association for Cultural Equity (ACE) and the Alan Lomax Archives on the dissemination project. Her remarks included the statement that the materials presented that evening were only for the benefit of the people of Guadeloupe but for researchers and scholars who reside throughout the Caribbean. She also referred to the collected materials as representing a "treasure of cultural legacy, whose historical value alone cannot be truly calculated and whose potential has not yet been fully realized."

Jeffrey Greenberg, board member of the Association for Cultural Equity (ACE), spoke about Alan Lomax's goals for cultural equity among the musics of the world and the Association for Cultural Equity's mission in carrying forward these goals. Bertram Lyons, dissemination project manager for ACE, presented information on the technical aspects of the work involved in preserving, digitizing, and cataloging the materials at the Alan Lomax Archives in New York.

One of the highlights of the evening was a multimedia presentation on Alan Lomax's work in the Caribbean, presented in French by Anna Lomax Wood. The presentation, which highlighted the traditions documented in Guadeloupe and the four other islands, was illustrated by photos of musicians in their community settings, maps of the region, and samples of the audio recordings. This presentation was extremely well received by the audience, as evidenced by the reactions heard when musicians from a familiar area or community were shown in the photographs or when familiar songs...

Continued on page 8
CBMR Summer Performance Events

The Center presented three performances each of two special programs during August and September 2007. The first, The Spoken Word in Black Music Cultures from Griots to MCs, was developed by CBMR staff members in collaboration with ethnomusicologist Stephanie Shonekan, who is director of the Black World Studies program and distinguished faculty fellow for the Critical Encounters initiative at Columbia College, where she teaches in the humanities and cultural studies programs. The second program, Songs of My Father: A Tribute to Oscar Brown Jr., was developed in collaboration with Brown's daughter Maggie Brown. Both programs were presented in part with funding from the National Endowment for the Arts.

The Spoken Word in Black Music Cultures from Griots to MCs

The Spoken Word in Black Music Cultures from Griots to MCs was designed to examine the roles that oral traditions, particularly rhymed, rhythmic speech, have played in black music performance practices from around the world and across many centuries. The program drew parallels among storytelling, preaching, toasting, boasting, doing the dozens, and rap and featured such forms and styles as reggae, kwaito, lined-out hymns, work songs, gospel male quartets, mouthdrumming, vocal improvisation, Jamaican deejaying, dub poetry, and many others. The multimedia presentation included live performances by Gambian griot Foday Musa Suso, MC Mr. Greenweez, Jamaican toaster Spiritual, poet LaTonea Miller, comedian C. Sharp, and kump dancer De'Mar Singleton.

In addition to the live performances, the event also included video clips of preaching, work songs, and toasting and field recordings from Brazil, Jamaica, Trinidad, Senegal, Martinique, Soweto, and various locations in the United States. Also featured were recordings by Blind Willie Johnson, The Mighty Sparrow, Tupac Shakur, Slick Rick, Lauryn Hill, Notorious B.I.G., Gil Scott-Heron, Louis Armstrong, Mystikal, the Mills Brothers, the Golden Gate Quartet, Jazz-Z, Bob Marley, KRS-One, Cab Calloway, the Reverend James Cleveland, Billy Preston, U-Roy, Lil Mama, and Queen Latifah. Materials were drawn from several collections housed in the CBMR Library and Archives, including the videotape archive of Sid Ordower's "Jubilee Showcase" and the field recordings of Ken Bilby and John Homiak.

"The Spoken Word" was presented to public audiences on August 10 at Chicago Park District's Douglas Park and on August 28 at Chicago Park District's South Shore Cultural Center, and to three classes of Columbia College students on September 10.

Songs of My Father: A Tribute to Oscar Brown Jr.

The great Oscar Brown Jr., a Chicago native, was honored by a full program of his music and poetry presented by his daughters Maggie Brown and Africa Brown, who were joined by Dayna Lynn Nuckolls and Ramelle Walker (backing vocals), Calvin "Koko" Brunson (music director, arranger, keyboards, and backing vocals), Theodore Brewer (bass), Duane Jones (guitar), Aly M'Baye (percussion), Frank Parker Jr. (drums), and David Young (trumpet). Among the works presented were "Jeaninne," "New Born Child," "It's in the Genes," "As This Game Goes On," "Feather," "One Life," "Adam's Prayer," "Last Hoorah," "A New Generation," and a medley of "Dat Dere," "Work Song," "But I Was Cool," "The Snake," and "Mr. Kicks."

Born in Chicago in 1926, Oscar Brown Jr. was a singer, composer, poet, actor, playwright, and political activist. His acting debut came at age fifteen on the radio program Secret City; at twenty-one, he broadcast the daily news program Negro Newsfront. He had several careers before he began his professional careers in music and theater, including real estate, public relations, and runs for political offices in the Illinois legislature and the U.S. Congress. In 1958, Robert Nemiroff brought Brown to the attention of Columbia Records, for which he recorded four albums. The first, Sin and Soul, brought him a national audience and led to a successful gig at the Village Vanguard. He wrote several popular songs and collaborated with Max Roach on the Freedom Now Suite. He died in Chicago in 2005.

"Songs of My Father" was presented to public audiences in Chicago on August 17 at Chicago Park District's Harris Park and on August 29 at the Gary Corner Youth Center. On September 27, the program was presented to the combined grades of Gompers Elementary School, hosted by music teacher Chip Gadalman.
and Colombian Popular Music in the Twentieth Century
3:45-5:15 P.M.
Session 2—Implications of the Mission of the MayDay Group for Facing the Nexus between Research and Teaching in Higher Education
Teresa Reed (University of Tulsa), moderator
Rosita M. Sands (Columbia College Chicago). The Potential of Black Music Research for Informing Instruction Content and Curricula Design
Robert Tanner (Morehouse College). Beyond Inclusion: New Paradigms for the Teaching of Black Music
Christopher Wilkinson (West Virginia University). An American Pedagogical Dilemma: Black Music Research vs. Conventional Instruction in Music History

Friday, February 15
8:30-10:00 A.M.
Session 3—Music Performance: Ensembles, Selected Repertoire, Research Materials, and Methodology
Horace Maxile (Center for Black Music Research), moderator
Mark Clague (University of Michigan). Diversity as Inspiration: Creativity and the Repertory of Music Education
Morris A. Phibbs (Center for Black Music Research). Ministering to the Musically Myopic Audience through Programming and Creative Ensemble Design

10:15-11:45 A.M.
Session 4—Music in the Black Diaspora of the Northern United States: Theory and Practice
Moderator to be announced
Jayna Jennifer Brown (University of California, Riverside). "Ancestry in Progress": Cyberspace, Transdiaspora, and Global Pop Music
David Stowe (Michigan State University). Toward Defining a Northern U.S. Black Diaspora through Formal Elements of the Music
Additional presenter to be announced
1:15-2:45 P.M.
Session 5—From Talking Drums and "Heebie Jeebies" to Rap and the Art
Song; Phonological and Poetic Aspects of Black Music
Johann S. Buis (Wheaton College, Illinois), moderator
Kenneth Bibby (Center for Black Music Research). Saying It by Playing It, Playing It by Saying It: Paralinguistic Parallels in African Diasporic Music
Salikoko Mufwene (University of Chicago). Emergence or Creation? Rethinking the Formation of Afro-American Vernaculars and Musics
Elaine Richardson (Ohio State University). Paper to be announced.

3:00-5:00 P.M.
Session 6—The Spoken Word in Black Music Cultures: From Griots to MCs
A multimedia lecture-performance
Stephanie Shonekan (Columbia College Chicago), host and lecturer

Saturday, February 16
9:00-10:30 A.M.
Session 7—Music in the Black Diaspora of the Southern United States: Theory and Practice
Moderator to be announced
David Evans (University of Memphis). The Limitations of Diaspora: The Case of African-American Music in the Southern United States
Portia Maultsby (Indiana University). Stax Records and the "Memphis Sound": Exploring the Concept of Black Diaspora in Popular Music
John Szwed (Yale University). The Origins of Jazz
10:45 A.M.—12:00 P.M.
Session 8—Music in the Black Diaspora of the Mediterranean
RoseAnna Mueller (Columbia College Chicago), moderator
Gianfranco Salvatore (Università del Salento, Lecce, Italy)
Stefano Zenni (Società Italiana di Musicologia Afroamericana, Prato, Italy)
1:45-3:15 P.M.
Session 9—Facing Race: Bridging the Racial Divide
Stephanie Shonekan (Columbia College Chicago), moderator
Ronald Radano (University of Wisconsin, Madison), Unsettling Foundations: Musicology's Challenge
Guthrie P. Ramsey Jr. (University of Pennsylvania), Can the Object Speak?
3:30–5:00 PM.
Session 10—Black Music in the Caribbean Diaspora: Theory and Practice
Ernest Brown (Williams College), moderator
Frances Aparicio (University of Illinois at Chicago), Salsa: Music as Diasporic: Revisiting Puerto Rican Music and Cultural Studies
Gage Averill (University of Toronto)
Michael Veal (Yale University), Dub Music of Jamaica: The Acoustics of Diaspora and the Post-Colony

Sunday, February 17
8:30–10:00 A.M.
Session 11—The CBMR's Expanded Mission to Include "The Americas"
Dominique Cyril (Lehman College—CUNY), moderator
Ernest Brown (Williams College). Paper to be announced.
Barbara Browning (Tisch School of the Arts, New York University), "O Heróis": Contemporary Black Music and the "Cordial Man" in Brazil
Thomas Riis (University of Colorado, Boulder), The CBMR's Expanded Mission, Crossing Boundaries, Enlarging Perspectives
10:15–11:45 A.M.
Session 12—New Orleans Collections—The Lost and Saved: Implications for Future Research and Scholarship
Howard Reich (Chicago Tribune), moderator
Connie Atkinson (University of New Orleans), "Brother John is Gone": The Lost Musical Artifacts of New Orleans
Florence Borders (Amistad Research Center, Tulane University), The Past as Prologue: The Future as Challenge
Michael White (Xavier University, New Orleans). Paper to be announced.

Accommodations
Conference headquarters will be the Palmer House Hilton, located in the heart of the Chicago Loop, adjacent to the theater district and within walking distance of the Magnificent Mile and many cultural centers.
The Palmer House Hilton
17 East Monroe Street
Chicago, IL 60603
312.726.7500; 312.263.2556 fax

Room Reservations
$145/night for single and double occupancy. Additional local and state taxes are currently 15.4%. Request a group rate for Center for Black Music Research. The customized reservation link for this event is http://tinyurl.com/2352un. Call 877.865.5321 for toll-free reservations. To ensure availability of the group rate, please make your room reservation by January 14, 2008, after which date the group rate will remain available as space permits.
Come early and stay late to tour Chicago, which offers world-class shopping, dining, museums, and entertainment. The discounted conference hotel rate at the Palmer House is available February 11 through February 20, 2008.

From the Founder, continued from page 1
port and facilitation of procedures and events (and always had time for discussion); Michael DeSalle, Vice President, Finance, and Chief Financial Officer, encouraged, advised, and supported the much-needed outsourcing that allowed the kind of restructuring that could not otherwise have taken place; and Rosita Sands, the Center's former executive director, who while even on sabbatical leave continued her work with the CBMR-Lomax Collection Caribbean repatriation project, the continuing development of a new graduate program in which the CBMR will participate, and work on a book of writings that she and I are editing together. Sands also has my thanks for her stellar work on educational outreach and the continuation and facilitation of the Center's traditional programming during her tenure as the Center's director, as acknowledged in the article on page 12. Finally, I thank the Center's loyal Associate members, who play a role more helpful than they know, and ask their continuing support of the CBMR's work. I invite other readers to become an Associate; information can be found on the CBMR's website, www.colum.edu/cbmr.

In Memoriam, continued from page 7
Pianist and singer Nellie Lutcher died in Los Angeles on June 8 at the age of 94. Although she began her performing career at the age of twelve, her career took off when she began recording for Capitol Records in 1947, specializing in jazz-imbued rhythm and blues. Later she was active in the Los Angeles musicians' union.

Max Roach, one of the leading jazz drummers of his generation, died in New York City on August 16 at the age of 68. One of the inventors of bebop in the 1940s, Roach continued as an innovator with a variety of groups. He was the one of the first jazz musicians to hold a full-time academic professorship, at the University of Massachusetts in Amherst, and the first jazz musician to receive a MacArthur "genius grant" in 1988.

Zola Taylor, the only female member of the vocal group The Platters died on April 30 in Los Angeles County at the age of 69. She sang with the group from 1954 to 1964, singing on the group's major hits and appearing in films, including Rock around the Clock and The Girl Can't Help It. The group was inducted into the Rock and Roll Hall of Fame in 1990.

Continued on page 9
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(Use a separate form for Spouse/Partner registration.)

Address

City/State/ZIP

Day Telephone

Evening Telephone

E-mail

Affiliation for name tag

Student Institution

Student ID #

Is this your first CBMR conference? ☐ Yes ☐ No

All paper presenters are required to register for the full conference. If registering a spouse, partner, or colleague, please make as many copies of this form as needed and send a separate form for each registrant; a single payment is acceptable for multiple registrations.

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<td>select one entrée: ☐ beef ☐ salmon</td>
<td></td>
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</tr>
<tr>
<td>☐ Performance: Sweet Thunder: The Billy Strayhorn Story</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat., February 16, 7:30 p.m.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tickets @ $30</td>
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<tr>
<td>☐ House of Blues Gospel Brunch</td>
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<tr>
<td>Sun., February 17, 12:30 p.m.</td>
<td></td>
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<tr>
<td>tickets @ $45</td>
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SPECIAL EVENTS

<table>
<thead>
<tr>
<th>ORDER SUMMARY</th>
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<tbody>
<tr>
<td>Registration Fees</td>
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<tr>
<td>Performance: Sones de México</td>
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<tr>
<td>Keynote Banquet</td>
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<tr>
<td>Performance: Sweet Thunder</td>
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<tr>
<td>House of Blues Gospel Brunch</td>
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</tbody>
</table>

TOTAL:

☐ Check enclosed, payable to Columbia College/CBMR

☐ Please charge fees to:
☐ MasterCard ☐ Visa ☐ AMEX ☐ Discover

Card #

Expiration date 3-digit code on back of card

Signature

For Office Use: Date Received _________ Check # _________