

The Bulletin

OF THE SOCIETY FOR AMERICAN MUSIC
FOUNDED IN HONOR OF OSCAR G. T. SONNECK

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FROM THE PRESIDENT: NEW JOURNAL FOR SAM

Beginning in 2007 our official journal will be the *Journal of the Society for American Music (JSAM)*. We are delighted to have Cambridge University Press as a publishing partner, and to have the resources of one of the most prestigious presses in academia fully supporting it. With Cambridge, we can expect a greater international presence at a time when the entire world is becoming interested in American music; use of advanced digital technology in both distribution and support of the journal – something that promises to become even more significant as the world moves further into the digital age; and a financial arrangement that will help put our society on even better footing. *JSAM* has the potential to become one of the premier journals in the field of music.

We did not make this move lightly. Rumors are rampant and the record needs to be set straight. For 24 years SAM has published *American Music* as its official journal with University of Illinois Press. I appointed the Journals Concerns Committee because we have had serious editorial problems with UIP for at least the past ten years. In attempting to look into this the committee met with hostility and resistance, and in some cases requests for information were ignored or rejected. In addition SAM has recently run a small operating deficit, mostly because of the cost of the journal. Our contract was due for renewal and prudence dictated that we do some comparison shopping. We discovered six other presses that were eager to offer us much better terms, both financially and editorially. For instance UIP

has never offered us any royalties or profit sharing on institutional members, which is a significant sum. That, we discovered, is unique for society journals. When we indicated we were not renewing the current contract Illinois chose not to continue further discussion. Rather than litigate the title *American Music*, whose ownership is ambiguous in the contract, we chose to start afresh with a new press and a new title that announces to the world who we are.

Our society is grateful for the early support University of Illinois Press gave, when Sonneck was a new, fledgling society and the journal was only a vision for our members who believed that American music needed a stronger voice in the scholarly community. Much has changed since then, not the least the exponential growth of American music as an area of scholarly investigation. 24 years ago there was only a handful of scholars interested in the field, papers at conferences such as the national meeting of the American Musicological Society were few and far between, and in many institutions students were actively discouraged from pursuing dissertations in American music. Now the musical landscape is quite different. The study of American music thrives, and has a central place in many curricula. Composers, performers, and scholars together have demonstrated the richness and diversity of American musical culture, the foundation upon which all scholarly investigation is built. The field of musicology itself has engaged all types of music with a vigor inconceivable 25 years ago.

The launching of a new journal came about only through the hard work of many people in the Society. I especially want to thank Susan Key, who headed the Journals Concerns Committee and who has invested an extraordinary amount of work in this issue. I also want to thank our Executive Director Mariana Whitmer for the time and energy she put in. Many members of the Journals Concerns Committee, Carol Oja, Judith Tick, George Keck, and Michael Pisani, also deserve special thanks – Carol and Judith, in particular, as they took the lead in assembling the massive document that went before the Cambridge Press Syndicate. The current editor, Ellie Hisama, and the previous editor, David Nicholls, also contributed considerably. Ellie deserves special kudos, not only for all of her input, which only someone in the editor's position could supply, but because she has been right in the middle of the transition and has handled that with aplomb and cool diplomacy. Finally I want to thank James Mercer, an attorney who, at the invitation of Susan Key, offered his services to us pro bono. Jim deserves a special award for all the work this entailed.

Now that we have our new journal, its future depends very much on its content. The scholarly world as well as many libraries will be looking at it closely to see just how it measures up. I would like to encourage the entire society to support it, not only through your membership but especially through your scholarly contributions. I know that Ellie has many ideas and plans, but the quality cannot be better than the content she receives. I especially want to encourage senior scholars, as well as younger scholars, to submit material. In many ways the future depends on that.

Please join me in making *JSAM* an outstanding voice of our society.

– Michael Broyles

FAQs on SAM's New Journal

– Ellie Hisama
*Editor, Journal of the Society for
American Music*

What is your background in American music studies?

I hold a Ph.D. in music theory from the Graduate Center of the City University

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Imagining an Ideal Graduate Program in American Music

– The SAM Student Forum

Editor's Note: "Standpoint" appears in every fall issue of the Bulletin. It is meant to provoke discussion, reflection, and even controversy. Please respond with a letter to the editor or short essay; all responses will be printed in a "Counterpoint" section of the winter Bulletin. Deadline is 17 December (when most of us are finishing semesters), so please consider sending your response early! And if you are interested in writing a future Standpoint, or have an idea for a topic, please let me know. It is hoped that this series will engender discussions that we can continue at annual meetings and among ourselves, and that it will broaden our understanding of what we do – collectively and individually.

– Sandra Graham, Bulletin Editor
sjgraham@ucdavis.edu

Introduction

This installment of "Standpoint" has been renamed "Standpoints," in the plural, since it is the result of an ongoing collaborative effort by members of the SAM Student Forum. It is not an end result, but rather a launching point to consider the topic at hand. The study of American music stands at a crossroads in imagining new paradigms for graduate programs that transcend conventional boundaries and incorporate interdisciplinary work both within and beyond the academy. The issues are manifold and, as observed during our standing-room-only session at the Chicago conference in March, highly contentious. Clearly the subject merits further discussion.

Just as the SAM History Project seeks to understand better how the study of American music became institutionalized and validated through the work of the Society's founding members, our panel and this essay strive to gauge the progress of American music studies and to explore possible routes for its continued development. In order to contemplate the "ideal," we must first establish what we have in the present. Following a brief background section, we offer the results of a recent survey undertaken by the SAM Student Forum. This summary concludes with anonymous offerings from graduate students currently studying American topics. For a more in-depth point of view, we turn to current graduate student Loren Kajikawa to share his individual visions of an "ideal" program.

This remains a continuing process for us all. Let's collectively imagine, as purveyors of this fantastic musical heritage, ideal models for the programs in

American music – programs that will prepare the next generation of Americanists to take the field beyond what we can envision today.

– Ryan Raul Bañagale
Harvard University

I. Background

The Summer 2004 issue of *American Music* presented the proceedings of a panel held at the 2002 conference of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) entitled "Disciplining American Music: Issues Affecting Scholars, Teachers." As part of that panel, Dale Cockrell presented a position paper entitled "Can American Music Develop a Method?" in which he identifies "seven gestational stages that lead from general-interest topic or subject to fully developed scholarly discipline" (p. 273). These are: 1) subject definition, 2) methodology development and expression, 3) scholarly society formation, 4) scholarly publications, 5) curriculum development, 6) specialist faculty, and 7) doctoral programs. Cockrell explains that, by his estimation, all but one of these gestational stages has been achieved through the work of American music scholars Frédéric Louis Ritter, John Tasker Howard, Gilbert Chase, H. Wiley Hitchcock, and Charles Hamm (to this list we would like to add, at the very least, Eileen Southern and Adrienne Fried Block); the establishment of the Institute for Studies in American Music (1971) and the Society for American Music (née Sonneck Society for American Music, 1975); the publication of the journal *American Music*; the development of courses in the histories

of jazz and other popular musics; and the increasing frequency of advertised academic positions for specialists in American music. Reflecting on the growing presence of American music studies in the academy, Cockrell exclaims, "American Music as a subject worthy of interest, study, and career planning has arrived!" (p. 277).

But, even with all of this growth, Cockrell proposes that the development of American music studies as an academic discipline cannot yet be declared a complete success, noting that "the fact that the one last step toward traditional disciplinehood is as yet untaken – the development of doctoral programs – is of a magnitude of significance not to be underestimated... Without Ph.D. programs of standing, fields of scholarly interest are subjects; with them, they are disciplines" (p. 277). Taking Cockrell's observation as its starting point, the Society's Student Forum organized a panel discussion for the 2006 SAM/CBMR conference in Chicago entitled "Imagining an Ideal Graduate Program in American Music" with the primary goal of continuing the discussion initiated by Cockrell and the other scholars who participated in the 2002 IAML panel. Furthermore, this panel sought to integrate the next generation of American music scholars into a discussion already taking place among more established scholars. These young scholars will inevitably shape the future development of American music studies as a discipline.

With these purposes in mind, the Student Forum invited two senior scholars – Carol Oja (Harvard University) and Guthrie P. Ramsey, Jr. (University of Pennsylvania) – and two graduate students – Loren Kajikawa (University of California, Los Angeles) and Sheryl Kaskowitz (Harvard University) – to share their thoughts on the current state of American music studies and to outline their own conceptions of an "ideal" graduate program in American music. In the past the audience for our Student Forum

sessions has largely consisted of students, but in Chicago our panel was also attended by an unprecedented number of junior, senior, and emeritus faculty. While there remain more questions than answers, we engaged in an open and meaningful conversation, one we hope will continue.

Travis D. Stimeling
*University of North Carolina
at Chapel Hill*

II. A Survey of American Music Graduate Programs

One hundred and twelve graduate students from fifty schools across North America participated in the online SAM student survey. Schools with the most respondents included: CUNY Graduate Center (6), UCLA (6), University of Illinois at Urbana-Champaign (5), and the Eastman School of Music (5). (For complete survey results, see the survey section of the SAM Student Forum website: <http://american-music.org/membership/SAMStudentSurvey2006.html>.) Although the survey was open to graduate students studying American music topics within any academic discipline, the majority of respondents were from music departments: nearly two thirds from musicology and one quarter from ethnomusicology.¹ The remainder of surveys were submitted from graduate students in music theory, music performance, American studies, and history. Most survey participants were doctoral students; master's students and those who completed Ph.D.'s within the last five years were also represented. Over half of those surveyed were SAM members, though less than half reported having attended a SAM conference.

Respondents were asked to describe their interest areas in terms of six categories: concert music (divided between 19th century or earlier and 20th–21st centuries), popular music (historical or current), and traditional/folk music (historical or current). Although we acknowledge that these categorizations can be problematic in many ways, our aim was to determine in general terms the research areas that today's graduate students are pursuing. What is perhaps most interesting is the fact that nearly half of all participants (45%) expressed interest in more than one of our three general categories, indicating a relatively widespread interest in doing research across musical genres

that are typically kept separate in music departments. Of those who reported interests in only one category, 26% were in concert music, 21% in popular music, and only 3% in folk or traditional music (likely a reflection of the fact that a large majority of survey respondents identified themselves as historical musicologists). Overall, interest in popular music and concert music of all periods was about even at around 60% each; traditional and folk music was much less, with approximately 20%. Nearly one-quarter of respondents characterized their interests as "other"; these included: jazz (7), musical theater (3), music and technology (3), Native American music (2), film music (2), dance (2), gender/women's studies (2), church music, sound art, and sociology of music.

Survey respondents were asked to rate their level of satisfaction with four main areas: their overall program, guidance and mentoring, course offerings in American music, and funding opportunities in American music. Over 75% of graduate students reported being "satisfied" or "extremely satisfied" with their program overall, and about 70% reported the same satisfaction levels for the guidance and mentoring they have received. Respondents expressed less satisfaction with American music course offerings, with slightly more than half indicating "satisfied" or "extremely satisfied." The response regarding funding was strikingly low: 68% described themselves as "not at all" or "somewhat" satisfied with funding opportunities in American music.

In response to the open-ended question, "What would an ideal graduate program in American music look like?" a large number of survey participants (63%) mentioned interdisciplinary approaches, expressing interest in working with fields outside music departments as well as across musical sub-disciplines. Academic disciplines mentioned most often by respondents included: History (12), American Studies (11), Literature (8), Sociology (6), Art History (5), Cultural Studies (4), Film Studies (4), African American Studies (3), Anthropology (2), Gender Studies (2), Media and Communications (2), and Urban Studies (2). Within music departments, students expressed interest in working across musical genres, methodologies

(ethnographic, historico-musicological, theory and analysis), and regions (North and South America). Some examples of participant comments include:

It would *have* to be interdisciplinary, allowing students to reach into fields such as art history, sociology, religion, film studies, psychology, etc.... There would be a set of requirements to cover American music from colonial times to the present, vernacular and cultivated traditions. There would be offerings of American music ensembles (jazz, old-time string bands, etc.). The program would encourage interaction between composers, musicologists, ethnomusicologists, theorists and performers. (Musicology doctoral student, ABD)

Interdisciplinary study should be available and encouraged between music, American studies, history, literature, and other departments; within music varying approaches should be taught, including ethnographic, historico-musicological, and music analytical methods. (Musicology doctoral student, in course-work)

Necessarily interdisciplinary. Able to negotiate between "art" and "folk" music cultures, and to reconcile the commercialism of "pop" music with the need for academic critique. To be both synchronic and diachronic, and to find a balance between the study of music as sound and music as culture. (Ethnomusicology doctoral student, ABD)

Other respondents emphasized the importance of performance, engaged faculty, professional development, course offerings, and funding:

It would have: Professors who are interested in more than one narrow area of interest, who share their students' enthusiasms and help guide them in terms of projects, career mentoring, and overall professional development; offer three or more courses per semester in American music or related topics; encourage students to participate in performance-related activities related to their areas of interest; be open-minded about new and unexplored areas; assist with helping students get funding for research, etc. (Musicology Ph.D.)

Still other students were skeptical about the value of a specific program in American music, arguing that grounding in general musicology or ethnomusicology serves as better preparation for an

academic career:

I'm not 100% sure that a specifically American program in music would be the ideal. I am so grateful that my graduate music education was so broad because I am comfortable teaching almost anything asked of me – and nowadays it is hard to find a job where you don't teach outside of your research areas. I think a broad-based course requirement with the options for some specific American studies would be the closest to ideal. (Musicology doctoral student, ABD)

I don't know that a graduate program focused specifically on American music (to the exclusion of other topics/periods/genres) would necessarily prepare a student very well for a career in musicology or ethnomusicology. In our program (the majority of students in the program are in fact most interested in specializing in American music), seminars are taught based on faculty interests and areas of expertise; students are then encouraged to apply the theoretical, ideological, and practical issues raised to their own areas of interest. Coursework provides an opportunity to explore a range of topics. Comprehensive exams and dissertation work can then be tailored to American music interests or other more focused topics. (Musicology doctoral student, ABD)

– Survey compiled and summarized by
Sheryl Kaskowitz
Harvard University

III. A Student's Perspective

Many of my experiences as a graduate student in musicology at UCLA point toward positive trends in American music studies. To begin with, I have had numerous opportunities to pursue American topics from the first year's core curriculum to the dissertation stage. This is because UCLA's masters' exams require historical breadth, but do not force students to spend the majority of their time cramming for exams about the canon. The undergraduate curriculum also reflects this academic flexibility, including classes that are now in high demand at campuses across the country on topics such as rock 'n' roll, electronic dance music, the Beatles, blues, jazz, soul, and gender and sexuality. These shifts at the graduate and undergraduate level are an acknowledgment of the importance of popular culture in American life, and whether I have par-

ticipated as a student or teaching assistant, my experiences with these courses have reinforced my belief in the value of reaching out to students by studying what matters to them, responding to and respecting the diversity of American society, and engaging the important political dimensions of contemporary culture.

At the same time, my experiences at UCLA have also opened my eyes to the different ways the concept of American music can be positively re-imagined. In addition to offering graduate seminars on familiar American topics like jazz and the American musical, faculty in our department also encourage, among other things, the study of the musical encounters between European missionaries and Native Americans during the colonial era, the often ignored music of Canada, the Caribbean, and Latin America, and the global flows of American musical culture via mass mediation. Such perspectives challenge us to broaden our understanding of American music historically, geographically, and culturally. The musicology that I have known as a graduate student is increasingly interdisciplinary, and other humanities departments on campus are coming to perceive musicology as increasingly relevant. The academic profile of the typical graduate student in musicology has also evolved significantly. More than a few of my colleagues arrived with non-music undergraduate majors, often with an emphasis on American topics (I came to musicology via ethnic studies), and entering first-years seem just as likely to be versed in postcolonial or psychoanalytic theory as they are to be trained

in Schenkerian analysis. These changes, which reflect growing trends across the discipline of musicology, enable today's students to envision new and creative ways of understanding and investigating topics in American music.

Musicology still faces certain challenges with respect to American music studies. One such challenge is methodological. As the emphasis on popular and non-canonical American music gains ground, what role should music analysis play? Structural analytic methods developed with respect to canonical works can meet with disaster when applied uncritically to non-canonical sources. And while there have been some very successful attempts at combining various forms of analysis with popular music studies, nothing like a coherent body of work or set of practices exists. Maybe this is not a bad thing, especially if it allows scholars to devise responsive, non-totalizing approaches to analysis to explain what listeners and musicians value about specific sounds. In any case, the issue deserves more consideration, and hopefully SAM will help to facilitate the discussion.

If the above problem has to do with integrating musicology's legacy in our current endeavors, a second and more vexing issue involves how musicologists might combine such analytic approaches with the perspectives of those now outside the boundaries of our discipline. Specifically, I am troubled by the growth of American popular music studies (a de facto growth in black music studies) at the same time that the enrollment of African American and Latino students at top universities

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Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

like UCLA is on the decline. For the freshman class of 2006–2007 at UCLA, only 96 of the 4,896 incoming students identify as African American (less than 2%). I don't mean to suggest a simple essentialism: that American music studies won't be valid without proportional racial representation, or that good scholarship has to come from the same communities that make the music. My own multiracial identity and research interests force me to be cognizant of the limitations of such a perspective. I do believe, however, that our discussions of American music will be richer and more enlightening if we can build a critical mass of people of color in musicology. As Guthrie P. Ramsey, Jr., has observed, while the politics of identity in the form of LBGTQ studies has found a home in musicology, an analogous African American musicology, let alone an Asian American, Chicano, Latino, or Native American one, remains a dream deferred.

Looking towards the future, I am encouraged by versions of American music studies that reject the rubric of American music as a homogenous, unified body, held together by the political borders of the nation. Consequently, an ideal program in American music studies for me would question the very need for itself to be named "American." In American Studies circles, it has become fashionable to call for an end to "American Studies" because such a rubric potentially reinforces a belief in a homogenous, essential identity that favors sameness and inclusion at the expense of conflict and difference, not to mention that it posits the U.S. as the be-all-end-all of America. Josh Kun's recent book *Audiotopia* translates this sentiment into a call to action for music scholars, imploring us to think of American music "in terms of the differences it contains, the differences it makes audible, not the unities or harmonies it can be used to fabricate." I agree with Kun, as does recent UCLA graduate and 2006 Wiley Housewright Dissertation Award-winner Charles Hiroshi Garrett, whose dissertation "Struggling to Define a Nation: American Music in the 20th-Century" explores the intersection of race, class, and nation in the music of the United States. American music should never be defined simply by our politi-

cal borders or the nationalist rhetoric of our leaders, but should instead be heard as signifying a network of relationships and struggles over power. In this respect, I was heartened by the program at SAM 2006 co-hosted by the Center for Black Music Research, which included papers on traditional American music topics as well as the connections between the music of black Americans and the religious and musical traditions of the Caribbean, and a panel on how the idea of "Japanese music" functioned in the imaginations of American musicians and laypeople alike in the 19th century. I am hopeful that SAM will continue to be a society that welcomes and encourages such intellectual freedom, while providing a forum for American music scholars to confront the challenges that lie ahead.

– Loren Kajikawa
University of California,
Los Angeles

IV. Conclusion: Forthcoming

One question that looms large is: "Do we need a program dedicated specifically to American music?" After all, no single program exists for graduate studies in French music or 19th-century music. The study of American music, however, challenges the underlying structures of academic music departments, straddling the traditional divide between historical musicology and ethnomusicology, blurring the lines between musical genres, and embracing interdisciplinary approaches. Perhaps it is too ambitious to ponder a complete overhaul of the study of music in North America, but we should not ignore the renegade past of American music studies, a discipline that has rarely made decisions in accordance with musicological trends. Instead, we have led the way. This may be why we have so successfully navigated all but the final of Dale Cockrell's gestational stages. While other area studies have taken similar steps, it is difficult to deny the prominent place of American music within the realm of musicology. American music studies, led in great part by members of this society, have gained too much forward momentum not to give serious consideration to a dedicated program in American music. Perhaps the time has come to move beyond the question of *if* a dedicated program is necessary

and focus on *what* a dedicated graduate program might look like. Not just any program, but an "ideal" one.

The components that ultimately form an ideal program likely exist today. We are fortunate to have a number of academic institutions with undeniable strengths in American music. In our construction of an archetypical model it would serve us well to consider what makes these individual departments prominent. At the same time, since no programs clearly stand above the rest, we must also scrutinize what holds them back. We need to draw on approaches from disciplines beyond music and beyond the academy. Our task, however, cannot be simply the gathering of extracted elements. For a program to be ideal, every facet must be arranged such that it enhances the illumination of another – a series of interdependent refractions producing brilliant new insights for American music.

The various observations presented by graduate students in this essay reflect many possible routes for the continued development of American music studies. If any single standpoint should be highlighted here, it is the role of graduate students in imaging an ideal program. By sharing our current observations and musings for the future study of American music we do not wish to appear "too big for our britches." Rather, we want to underscore what students perceive as important considerations. As young scholars, we recognize our lack of experience in the administrative realities of academia. Change takes time and may not always turn out to have been necessary. However, we also recognize that when it is needed, change is possible. (Apparently, American music hasn't always been a welcome musicological subject!?)

– Ryan Raul Bañagale
Harvard University

Notes

¹ This should not be interpreted to mean that the majority of American music graduate study takes place in music departments; it is more likely a reflection of our methods for announcing the survey, which involved posting to the email lists of the American Musicological Society, Society for American Music, and the Society for Ethnomusicology. Had we included a broader range of disciplines in our publicity for the survey, the distribution of academic departments among respondents would likely have been different.

Band Festival and Wind Conference Report

– Raoul Camus



Battle of the bands. (Courtesy of Raoul Camus.)

A grand Vintage Band Music Festival and an International Wind Music History Conference were held in Northfield, Minnesota, 27–31 July 2006.

Organized by Paul Niemisto of St. Olaf College, the festival featured bands – many in 19th-century dress – performing more than 40 free concerts throughout the community. Among the Minnesota ensembles were the Ameriikan Pöijät Finnish Brass Band, the Carlisle Town Band, the Chatfield Brass Band, the Faribault Bandshell Brass Band, the Lake Wobegon Brass Band, the New Ulm Original German Band, and the Sheldon Theatre Brass Band. Other organizations included the Brassworks Band from San Francisco, the Chestnut Brass Company from Philadelphia, the Dodworth Saxhorn Band from Michigan, Newberry's Victorian Cornet Band from Pennsylvania, and *Passion des Cuivres*, an outstanding early music ensemble from Berlin, Germany. One special event was a “battle of the bands” between two reconstituted Civil War bands, with the Confederate 26th North Carolina Regiment Band in grey uniforms on the east bank of the Cannon River, and the Union 1st Wisconsin Band in blue uniforms on the west bank. The bands alternated popular songs from the Civil War in a delightful reenactment of similar battles known to have occurred during the conflict; in this case, however, in a true spirit of harmony and amity, they joined forces in the center of the bridge connecting the two banks for a beautiful

rendition of “Home, Sweet Home.” (For further information on the festival and a plethora of photos, see www.vintagebandfestival.org)

An International Wind Music History Conference was also a major part of the festival. Sponsored by the Historic Brass Society and the International Society for the Investigation and Promotion of Wind Music (IGEB), it gave scholars from Europe and America a chance to present new research, discuss matters of general interest, make new friends, and share experiences of importance with those working in the areas of band and wind music research. Among the wide variety of papers were many that related to American music: Christine Beard (NE), “19th Century Piccolo Repertoire”; Helmut Brenner (Austria), “Theoretical Remarks on the Roots of Modern Concert Marimbas”; Jeremy S. Brown (Alberta, CA), “Serge Garant (Canada) pour le saxophone”; Ray Burkhart (CA), “Brass Chamber Music in Circuit Chautauqua, 1904 to c. 1930”; Raoul Camus (NY), “An American Militia Band in the 19th Century: New York's 7th Regiment Band”; James Davis (NY), “‘Home, Sweet Home’: Civil War Bands and the Military Community”; Evan Feldman (VA), “Dvorak's Relationship with the Spillville, Iowa Concert Band”; Bruce Gleason (MN), “Mounted Band of the Chicago Black Horse Troop of the 1930s”; Bernhard Habla (Austria), “Music and Identity, with a Specific Look to Wind Music and Wind Instruments”; Bradley Norman Kent (TX), “Paul Hindemith's *Konzertmusik für Blasorchester*, op. 41”; Keith Kinder (Canada), “Healey Willan: A Canadianized British Composer”; Sabine K. Klaus (NC), “The Brass Musical Instrument Makers Kaiser & Kohler in Cincinnati, Ohio”; Christopher Knighten (NC), “From the Stadtpfeifer Tradition to Gettysburg”; Nola Reed Knouse (PA), “Music of the 26th North Carolina Regimental Band, CSA”; Elisa Koehler (MD), “Banda Minichini: An Italian Band in America”; Tim Maloney (MN), “Parody and Pastiche: The Wind Music of Lothar Klein”; Myron Moss (CT), “Cultural Identification in Band Music by African American Composers”; Catherine Parsonage (Leeds, England), “Dixieland Winds in Europe”; Jo Ann

Polley (MN), “The Legacy of Miles ‘Mity’ Johnson”; David Reynolds (SD), “Butte Montana Miners Band”; La Vern Rippley (MN), “German Immigrant Wind Bands: Genesis of the Southern Minnesota Polka Band”; Ronald Rodman (MN), “Wind Symphonies of James Robert Gillette, a Minnesota Composer”; and Clark Wolf (IA), “Aesthetics of Historical Performance.”

IGEB's prestigious Fritz Thelen Prize, named in honor of a co-founder of IGEB and awarded periodically to the author of an outstanding dissertation in band music research, was presented to Myron D. Moss for his dissertation on “Concert Band Music by African-American Composers: 1927–1998” (Ph.D., University of Michigan, 2000). Manfred Franz Heidler was awarded Honorary Mention for his dissertation “Musik in der Bundeswehr: Musikalische Bewährung zwischen Aufgabe und künstlerischem Anspruch” (Ph.D., Heinrich Heine University, 2005).

One cannot thank Dr. Niemisto and his staff, especially Noelle Pierce, sufficiently for their excellent work in making this joint conference and band festival such an outstanding success! IGEB's next meeting will be in the Bavarian Woods, Germany, and it should be an event not to be missed!

of New York. The Graduate Center has traditionally been a stronghold in American music studies, with distinguished former faculty such as Wiley Hitchcock and Carol Oja, and current faculty Ora Frischberg Saloman, Joseph Straus, Jeff Taylor, and SAM president-elect John Graziano. I was extremely fortunate to be able to work with Carol Oja and Joe Straus, who have had a long-lasting impact on my research directions and career. My dissertation focused on American women composers and feminist analysis, and led to my book *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. In addition to my work in post-tonal theory and 20-century composers, I've published journal articles and book chapters on popular music topics, most recently in hip-hop studies. For the past seven years, I was Director of the Institute for Studies in American Music, a research institute founded by Wiley Hitchcock in 1971, which is based at Brooklyn College. This year I became Professor of Music at Columbia University and will be teaching courses in American music, music theory, and historical musicology, and will guide dissertations in these areas.

When did you become editor, and where are the editorial offices located?

This fall marks my first anniversary as editor. *American Music* moved from England to New York City last summer. During 2005–06, the journal was housed at the Graduate Center while I was on the faculty. Brooklyn College and the Graduate Center generously provided support in the form of release time, office space, and a graduate student assistant. In 2006, the journal and I moved one subway ride uptown to Columbia University's Department of Music, which will be the journal's host institution for the duration of my editorship. Columbia is the home of the renowned Center for Jazz Studies and Jazz Study Group, and its faculty includes many prominent scholars of American music. The Music Department warmly welcomes the new journal, and I'm delighted to report that one of our newest editorial board members will be my colleague George E. Lewis, Edwin H. Case Professor of American Music and a MacArthur Fellow.

What's the difference between "Journal of the Society for American Music" (JSAM) and "American Music"?

The *Journal of the Society for American Music* is the official arm of the Society for American Music and will be published by Cambridge University Press beginning in Spring 2007. All SAM members will receive a subscription to JSAM, which will be published quarterly. *American Music* is no longer affiliated with the Society.

Who else works for JSAM?

The three reviews editors (Daniel Goldmark, Charles Hiroshi Garrett, and Ron Pen) along with the entire 19-member editorial advisory board will now be affiliated with JSAM. Our superb editorial board represents many areas of scholarship. Board members review articles, offer advice about the journal, and suggest new additions to the board. Evan Rapport worked as assistant editor in 2005–06, and received his Ph.D. from CUNY in May. I'd like to thank him for his excellent work over the past year. The current assistant editor is Ben Piekut, a doctoral candidate in historical musicology at Columbia. I'm happy to have worked with Evan and Ben, both of whom have a real knack for editing.

What sorts of submissions have you received?

Over the past year, the journal has received a diverse array of articles that recognize its established role as a journal "devoted to all aspects of American music and music in America." The final two issues of volume 24 of *American Music* (2006) contain articles on jazz in the American Bahá'í community, Adolph Philipp and music in New York's Little Germany, jazz and masculinity, the fusion of disco and classical music, James P. Johnson's *Yamekraw*, and Noah Greenberg and the New York Pro Musica, as well as reviews of books, recordings, and multimedia items. JSAM will continue to publish work that explores the diversity of American music across a multitude of styles.

Does JSAM have a mission statement?

Yes. The mission statement is as follows: "Journal of the Society for American Music will deal with all aspects of

American music and music in America, focusing on its transformations in the field at home as well as its complex transnational interactions. JSAM is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American Studies. Our aim is to encourage a dialogue as broad-ranging as possible in terms of discipline and geography."

The subject areas embraced by the journal include cultural hierarchy; social, political, economic, and gender issues; race and ethnicity; the impact and role of the media; sacred, secular, and popular contexts and traditions; geographical and historical patterns; composers, performers, and audiences; historiography and reception history; problems of research, analysis, criticism, and aesthetics.

How do authors submit articles?

In brief, we need one electronic copy (preferably in Microsoft Word) and three hard copies. Submissions should be mailed to me care of Columbia's Music Department (see address at end of article). Please consult the complete Guidelines for Authors, which are posted on SAM's website.

Does one have to be a member of SAM to publish in the journal?

No, but we hope you will join SAM and attend our lively annual meetings!

Please walk us through the reviews process.

I decide whether the article is appropriate for the journal and potentially publishable. If the article is worth pursuing, I select two expert readers who are drawn from the editorial board or who are outside senior scholars with expertise in the topic of the submission. After receiving the two readers' reports, I decide whether the article should be accepted as is or with revisions, rejected with a recommendation to revise and submit, or rejected outright.

How long will it take to receive a publication decision?

The changes in the journal's editorial home over the last year caused some delays in the reviews process, as has the change in publisher. The average time

continued on page 59

Critical Thinking [artsjournal.com/blogs]

– Brett Boutwell
Champaign, Illinois

Editor's Note: Website reviews are a new feature in the Bulletin. Please send us your feedback and suggestions for useful sites to review.

Consider, for a moment, the position of the professional critic in the age of the blog. As column space devoted to arts criticism dwindles in daily newspapers, as readership of print media itself declines, a new medium emerges with the power to democratize the occupation of opinion making, stripping the profession of its membership requirements. Everyone is handed a soapbox and a megaphone; the playing field is leveled. Above the din, though, the voices of the best music journalists and commentators can still be heard: Some are found at high-traffic online magazines with broad coverage of arts and culture (such as *salon.com* and *slate.com*), others at the web versions of traditional magazines and newspapers with longstanding reputations for criticism (such as *The New Yorker*), and others, still, at niche sites catering to specific corners of the musical world (*pitchforkmedia.com* for indie rock, for example, or *newmusicbox.org* for contemporary American art music). In many of these cases, the constraints imposed on writers by their host sites – on subject matter, length, tone, and so on – can mirror those of traditional media. Look elsewhere, though, and you can find veteran music critics and print journalists embracing that much-publicized 21st-century vehicle of unbridled self-expression, the personal weblog. This is the case at *artsjournal.com*, a site that provides links to current arts-related news and popular-press journalism in the form of a daily digest. The site also hosts a variety of arts blogs, including those of four prominent music critics with extensive résumés in print media who write on topics pertaining to American music and culture.

Bloggers, as a lot, are not particularly known for their sense of balance, discretion, or reserve; theirs is a permissive and indulgent medium that can fuel the egos and exacerbate the weaknesses of experienced writers and amateurs alike. Freed from the constraints of traditional journalism, a few critics flourish in the new format, while many others, desperately crying out for editorial oversight, plunge into self-reflexive opacity or digress into topics wholly unrelated to their areas of expertise. Luckily, it seems that critics of classical music and jazz stand the best chance to profit from the medium, which can encourage in their writing a dose of partisanship of the sort once common to the profession, but long since missing from the pages of your newspaper's toothless Arts & Leisure section. "Let's have some debate, for God's sake," writes Greg Sandow on his ArtsJournal blog (*artsjournal.com/sandow*) about the often staid tone in the *New York Times*. "Let's disagree with each other, let's shout and scream, let's stop being all classical music-like and civilized."

Sandow's background as a widely published music critic, composer, conservatory lecturer, and orchestra consultant makes him perhaps the ideal individual to write on that most timeworn of topics, "the future of classical music" – and this, in fact, is the subject of the book he's writing in installments through his blog at ArtsJournal. If you haven't read Sandow, you should: He writes with great sensitivity on a range of subjects that fall beneath the radar of academic talk, yet deserve to be hashed out by those with a professional interest in the role of art music in American society. In the world of pop criticism, it sometimes seems that there are as many overly qualified, intelligent critics as there are musicians for them to criticize, but in the classical world there are too few commentators with Sandow's range – or, perhaps more accurately, too few of them writing in venues where they are permitted to speak their minds.

One of Sandow's past employers was New York's alternative weekly *Village Voice*, where he wrote a column during the 1980s; his successor at the *Voice* was

the composer-critic Kyle Gann, who for nearly two decades penned what was probably the last regular newspaper column in the country devoted to experimental and avant-garde music (or, in his own neologism, "post-classical" music). Gann, the author of an important book of scholarship on American art music during the last century, has since moved into academia, but he continues to ply his trade online as a critic (*artsjournal.com/postclassic*). A staunch advocate of New York's downtown (*read*: anti-serial) tradition, he wears his biases on his sleeve with the sort of honesty that makes his blog appealing reading even when one disagrees with his take on a given composer's work. And regardless, his site, like Sandow's, is concerned less with "criticism" per se (at least in the narrow sense of concert/CD reviewing) than with informed discussion on a range of musical issues, not the least of which is the relationship of art music to broader currents in American culture, musical and otherwise.

Doug Ramsey, a more recent addition to the roster at ArtsJournal and, like Gann, an ASCAP–Deems Taylor award winner is the most experienced journalist under the masthead (*artsjournal.com/riff-tides*). The author of two books on jazz and countless columns in *Jazz Times* and *Downbeat*, Ramsey is an insider to the musical world his blog inhabits, just as are Sandow and Gann. As a result, there's a weight of knowledge behind his posts, and he's most entertaining when using it to back strong opinions – for example, on the influence of academic training on the improvisational styles of young performers. His discussion of straight-ahead jazz is excellent on a number of fronts, although one senses that some vital and important music may be falling between the cracks separating Ramsey's and Gann's blogs.

Tim Riley is the only ArtsJournal blogger to deal primarily with popular music (*artsjournal.com/riley*); a versatile and prolific critic, he has contributed reviews to a variety of print and online publications, written four books, and served as a commentator on public radio. Although an expert on Dylan and the Beatles, his

writing covers a relatively wide spectrum of mainstream rock, touching occasionally on jazz and classical music, as well. In his most interesting work, Riley speaks to rock's cultural politics while writing fluidly about musical sound, construction, and style. (I've heard him take other critics to task for giving too much attention to song lyrics while neglecting the music that frames the words, and likewise rebut enthusiasts of jazz who dismiss the craft behind pop music.) His site, however, comes across as a less substantive cousin to the other music blogs at ArtsJournal, although this may be due, ironically, to his greater comfort with the medium: In short, he blogs the way that most bloggers do, writing very little, cutting-and-pasting a lot, wandering far off topic, and relying on a form of shorthand that can verge, at times, on the cryptic.

As a whole, however, the blogs at ArtsJournal have much to offer SAM members. As educators, we may find fodder for classroom debates in these online discussions; as scholars and performers, we might gain insight into issues being argued outside the hall of academe. But equally important, as readers, we can embrace these sites as tools to help pass the time when we should be working on something else – the license to procrastinate being, of course, the web's ultimate gift to us and its most potent democratizing force.

Symposium on Improvisation at NYU

– Annie J. Randall
Bucknell University

New York University's 25 March 2006 symposium, "Current Free Practices in Music and Poetry," offered provocative and, at times, unsettling perspectives on "the condition of improvisation" (the title of George Lewis's keynote address). Tilted strongly toward the bicoastal and academic, with all but three participants associated with New York or California institutions, there was nevertheless a rich variety of ideas packed into one long day. Conceived and organized by NYU composer Elizabeth Hoffman, with support from NYU's Humanities Council, Music Department, and English Department (Lytle Shaw), the dense program contained ten papers, four responses to papers, and five performances. Speakers, respondents, and performers included George Lewis (Columbia University), Miya Masaoka (Bard College), Daan Vandewalle (Royal Conservatory of Ghent), Barrett Watten (Wayne State University), George Hartley (Ohio University), Alvin Curran (Mills College), Mark Applebaum (Stanford University), Dana Reason (University of California, San Diego), Alex Waterman (Institute for Sonology, the Hague), Erik Ulman (Stanford University), Scott Currie (NYU), Annie Randall (Bucknell



George Lewis, keynote speaker. (Courtesy of Lytle Shaw.)

University), Jason Stanyek (NYU), and Emily Wilbourne (NYU).

Performances by Alvin Curran, Miya Masaoka, Daan Vandewalle, and Mark Applebaum demonstrated that this group of improvisers has recognized and solved what might be called the "problem of spectacle" (the visually dull "man with laptop syndrome") and eschews the New Age veneers often associated with other improvisation. Refreshingly different from one another, the performances were linked by extraordinary inventiveness. Curran's raucous piece substituted pre-set electronic sequences and concrete sounds for pitches, resulting in a frenzied succession of unexpected, non-keyboard sounds (i.e., glass breaking, a man laughing) emitting from the keyboard's speakers. Masaoka played two improvisations: one on the koto and the other on an instrument she invented, the "laser beam koto," which allows her to activate electronically altered koto sounds by passing her hands through a field of red laser beams. Mark Applebaum played another newly invented instrument, his "mouseketier," made of dozens of hardware store items (the most recognizable being a toilet tank's flotation bulb). Played with sticks, as one might play a minimized drum set, but also at times bowed, the instrument produced scratches, taps, and squeaks modified by live electronics. Rather more traditional were a semi-improvised piano performance of excerpts from Curran's



Miya Masaoka plays koto improvisation. (Courtesy of Lytle Shaw.)

“Inner Cities” by Belgian pianist Daan Vandewalle and a trio for synthesizer, viola, and trumpet by NYU graduate students Michael Gallope, Amy Cimini, and Peter Evans.

While the symposium’s title implied a focus on current practices, the presentations gave a welcome sense of improvisation’s past, present, and future. Curran’s “On Spontaneous Music” reviewed vividly the early, outsider days of *Musica Elettronica Viva* (1966–73) and the large-scale, group-improvised “Sound Pools” that provoked the occasional intrusion of Italian police, while Lewis, in his keynote address, spoke of improvisation being intellectually suspect despite being housed within academia. Dana Reason’s “The Myth of Absence” gave a withering account of women improvisers’ professional marginalization in this proudly noncanonic area – a disturbing echo of Marcia Citron’s observations on women in relation to the musical canon (*Gender and the Musical Canon*, 1990, 2000). The contributions of NYU’s graduate students offered a tantalizing glimpse of the future: one in which a form of bimusicality – an ability to function equally well in the worlds of improvised and nonimprovised music – may become a curricular objective.

An explicitly political thread connected Lewis’s, Curran’s, and Reason’s papers, reminding the audience of the potentially radical values embedded within improvisation’s practices. This was made especially clear by Lewis, who, quoting the introductory narrative of the 2002 University of California Humanities Research Institute (titled “Improvisation in the Contemporary Performing Arts”), began his keynote address with the following claims: “(1) Improvisation mediates cross-cultural, transnational and cyberspatial (inter)artistic exchanges that produce new conceptions of identity, history, and the body; (2) improvisation functions as a key element in emerging postcolonial forms of aesthetics and cultural production; (3) improvisative production of meaning and knowledge provides models for new forms of social mobilization that foreground agency, personality, and difference; (4) improvisative work symbolizes history, memory,

agency, difference, personal narrative, and self-determination; (5) improvisation fosters socialization, enculturation, cultural formation, and community development.” Lewis speculated on the reception and possible consequences of these claims within the academy, using the recurring motif of Hurricane Katrina to highlight the dangers of institutional hubris, ossification, and disengagement.

Though the symposium was admirably wide-ranging, nonacademic impro-

visatory practices, such as hip hop, were noticeably absent – a strange omission given hip hop’s particularly pertinent dual focus on music and poetry and the proximity of its practitioners across the street in Washington Square. The sense that this and many other topics remained to be explored left many in the large audience suggesting that the symposium on improvisation become an annual event.

New Antislavery Video Series

The Antislavery Literature Project (<http://antislavery.eserver.org>) announces the release of a series of online digital videos for education on the history and culture of the struggle against slavery in the United States.

In February and March 2006, Arizona State University’s Department of English and School of Music cooperated to form an Antislavery Ensemble comprising faculty plus graduate and undergraduate students from English, Music, and Nursing. Kay Norton (School of Music) was musical director of the project, which was organized by Jo Lockard (English Department) and co-produced by Norton, Lockard, and Kristin LaRue (English Department and School of Music).

The ensemble performed and recorded a selection of abolitionist hymns from Jairus Lincoln’s songbook, *Anti-Slavery Melodies: For the Friends of Freedom* (For the Anti-Slavery Society of Hingham, MA: Elijah B. Gill, 1843). The videos present better- and lesser-known songs from the music culture that supported the antislavery movement in the United States. Video recordings (requiring RealPlayer) and annotations for each song are available online at <http://antislavery.eserver.org/video/antislaveryensemble/>.

– Kay Norton



to receive a decision is 6–7 months, but I hope to be able to cut down on the response time to 4–5 months.

Any tips for new authors?

Please be sure that your submission is anonymous. This means not only removing your name from the title page and running headers, but also removing first-person references to your own work and institution and any mention of where you've presented the paper. Don't assume that because the journal has never published an article on a particular topic or area that we are not interested in it – we are eager to publish fresh and imaginative scholarship in American music. If you're not certain whether an article is appropriate to send to the journal, send me an inquiry. The cover letter should include the title of the paper and your contact information, including your e-mail address. Do not submit your article simultaneously to multiple journals, and do not submit more than one article to the journal at a time. The musical examples must be legible. Send articles that are at least 20 pages of text, double-spaced. Make sure that the electronic copy and three hard copies correspond exactly. Do a final spell check. *Note to graduate students:* If you've never submitted an article to a journal, consult with a faculty member or other published author and get advice about whether you should submit your article for publication and to how to strengthen it before doing so.

What can SAM members look forward to with the change of publisher?

We're excited about working with Cambridge, which has a long and distinguished history in publishing. Their line of music journals, which includes *Cambridge Opera Journal*, *Early Music History*, *Eighteenth-century Music*, *Organised Sound*, *Popular Music*, *Tempo*, and *twentieth-century music*, regularly presents some of the most influential music scholarship published today. CUP's sponsorship of JSAM affords us valuable opportunities to expand the journal's scope and to increase our international readership. Cambridge's design team is currently working on a new cover, which we hope to display at the AMS/SMT meeting in Los Angeles this November.

The Society for American Music

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly *Journal of the Society for American Music*, the *Bulletin*, and the annotated Membership Directory. Direct all inquiries to The Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org.

Officers of the Society

President	Michael Broyles
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Executive Director	Mariana Whitmer

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Finance: Paul Laird; Long-Range Planning: Carol Oja; Development: Deane Root; Honors and Awards: Paul Machlin; 2005 Lowens Award (Book): David Brackett; 2005 Lowens Award (Article): Leta Miller; Housewright Dissertation 2005: Elizabeth Crist; Mark Tucker Award: Lisa Barg; Membership: Karen Bryan; Conference Site Selection: Carol Hess; Nominating: Larry Worster; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): Vacant; Sight and Sound: Kip Lornell; Silent Auction: Dianna Eiland; Publications: Carol Oja; Cultural Diversity: Josephine Wright.

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ACLS Delegate: Dale Cockrell; Archivist: Susan Koutsky; Committee on Publication of American Music: Judith McCulloh; SAM History Project, Denise Von Glahn; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Cyrilla Barr.

Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Biography: Vacant; Musical Theatre: Anna Wheeler Gentry; Popular Music: Philip A. Todd; Research on Gender and American Music: Liane Curtis; Research Resources: Alisa Rata; Early American Music: Nicholas Butler; Twentieth Century Music: David Patterson

Electronic Resources

Listserv: sonneck@american-music.org
Website: <http://www.american-music.org>

Annual Conferences

33rd Annual Conference, Pittsburgh, Pennsylvania
George Boziwick, Program Committee Chair
Mariana Whitmer, Local Arrangements Chair

Judging from other CUP journals, I think the design will be quite handsome.

What do you hope to achieve with the new journal?

I intend to guide the journal into interdisciplinary and transnational directions. Research in American music has changed considerably since the first issue of *American Music* was published in 1983. Over the past two decades, the study of American music has gained a permanent place in college and university curricula, conference programs, and publication of books and journals. JSAM will be at

the forefront of this interest in American music scholarship. We will publish work by a healthy mix of established and emerging authors and we welcome writing that considers American music within its local and global contexts. I plan to appoint a greater number of editorial board members from departments outside of music and from areas outside of North America while maintaining our commitment to inviting to the board established, innovative scholars from all geographic and research areas. The editorial board and I are actively soliciting articles for the journal, and I am planning occasional spe-

cial issues. Please check SAM's website and mailings for future announcements.

Any last thoughts before we receive the first issue of JSAM?

By launching this prestigious new journal, SAM is about to embark on an exciting new era. I invite you to submit your best work to the new journal and to help the Society continue to thrive.

Please contact Ellie Hisama with inquiries about the journal at editor@american-music.org. Mailing address: Ellie M. Hisama, Professor of Music, Columbia University, 2960 Broadway, Dodge 609, MC 1823, New York, NY 10027.

SAM Introduces Consortium of Centers for American Music

— Mariana Whitmer
Executive Director, SAM

The Society for American Music recently introduced an initiative to bring together within a formal organization all of the various centers for American music. With the support of the resources of the Society we hope that this consortium will thrive and be of benefit to the participating centers. In my position as Program Coordinator at the Center for American Music at the University of Pittsburgh, I have become aware of the challenges and opportunities inherent in working with this possible combination of research center, performance venue, special

collection, archive, and/or museum. Society-provided resources allow the consortium of centers for American music to share ideas and generally benefit from enhanced communication with peers and other Society members.

There are several ways in which centers may participate in the consortium:

- Attend the consortium's session at the conference in Pittsburgh, which will feature presentations on topics that are of importance primarily to centers of American music. (Check the program for details.)

- There will be a table in the exhibit area at the upcoming SAM/MLA conference in Pittsburgh for consortium members (at no cost) to display brochures, announcements, or posters concerning important projects at your center, or to simply make attendees aware of your center. If you are not attending the conference, you may contact the Society to arrange for shipping your materials to the conference.

- Include a link to your center on the Society's website.

- Subscribe to the consortium listserv. Send an email to centers-request@american-music.org with the word 'subscribe' in the subject field.

- Take advantage of discounted advertising in the Society's Conference Program and Annual Membership Directory.

- Purchase the Society's mailing list at a reduced rate.

For more information contact the Society at SAM@american-music.org.

The Society for American Music is pleased to welcome these new members:

Students:

Amy Beth Shapiro, Valley Stream, NY
Davide Ceriani, Cambridge, MA
Helena Walkowiak, Tempe, AZ
Jennifer Noakes, McClure, VA
Eric Johnson, Iowa City, IA
Forest Kinnett, Denton, TX
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Christopher Doll, New York, NY
Trevor Harvey, Tallahassee, FL
Katerina Avrek, Davis, CA
Jonathan Stern, Hartsdale, NY
Kathryn Fenton, London, Ontario
Durrell Bowman, North York, Ontario

Individuals:

John Runowicz, New York, NY
Benjamin Bierman, Brooklyn, NY
Robert Carlin, Lexington, NC
Bill Rosar, Long Beach, CA
Jim Dalton, Salem, MA
Robert Hughes, Saint Louis, MO

Spouse:

Maggi Smith-Dalton, Salem, MA



The Music Library Association and the Society for American Music join forces in Pittsburgh 2007

Canadian University Music Society / La Société de musique des universités canadiennes

– Jim Deaville
Carleton University

Editor's Note: This is the first in a series of articles about music scholarship in Canada. The winter issue will feature the CBC and Canadian Music Centre.

In the hopes of satisfying curiosity about and stimulating interest in music and musical scholarship north of the 49th parallel, I submit these lines. As President of the Canadian University Music Society, I have a privileged position from which to observe the vibrant musical activities in post-secondary musical academe in Canada. These comments focus on the activity of CUMS, a society dedicated to promoting Canadian music and music studies. CUMS shares a number of features in common with the Society for American Music, as revealed in discussion with SAM President-Elect John Graziano at our annual meeting at York University, Toronto, May of 2006. Other than its emphasis on serving post-secondary institutions, our mandate is not so different from that of SAM:

1. to stimulate musical research, performance, composition, and pedagogy in Canadian universities through scholarly papers, concerts, symposia, and publications;
2. to provide a forum for the exchange of views and information and the discussion of common problems among musicians in Canadian universities;
3. to maintain and strengthen the position of music study in Canadian universities.

Our activities center on the journal *Intersections: A Canadian Journal of Music* and our annual meeting. Unlike *American Music*, *Intersections* publishes contributions on topics outside of Canadian music. Indeed, given the comparatively small number of Canadianists in music, the journal would not survive if it relied exclusively on their contributions – our articles cover a variety of topics

that represent the work accomplished by Canadian musical academics, from the Middle Ages to the present in all genres of music and all fields within musical scholarship (musicology, music theory, ethnomusicology, music education, etc.). Contributions on Canadian topics are of course priority items for publication, which has recently led to articles on music in New France, social identity and musical life in 19th-century Ontario, the chanson in Quebec at the beginning of the 20th century, and representations of gender in Barbara Pentland's *Disasters of the Sun*, as well as a special issue entitled *Music Studies in the New Millennium: Perspectives from Canada* (2000). The journal celebrated past accomplishments with a feature in No. 25/1-2, entitled "The Best of CUMR," which reprinted an article by Henri Pousseur ("Schumann ist der Dichter") from 1981. Other noteworthy contributors of the past have included Karlheinz Stockhausen, Susan McClary, John Shepherd, and Jean-Jacques Nattiez. I should note that a grant from the federal government supports the publication of our journal, which ensures its continued existence and enables the society to keep membership dues and subscriptions at a modest level. The darker side of this subvention is the control that the government can exercise over policies, which currently manifests itself in an inexorable push toward electronic publishing.

What may be unique to Canadian academe is the context in which CUMS traditionally gathers: an annual Congress of "learned" societies sponsored by the Canadian Federation for the Humanities and Social Sciences. In the recognition that Canadian scholarly societies are generally too small to host their own annual meetings (the 10:1 ratio for the United States to Canada here also applies), the Federation offers a two-week extravaganza at the end of May and beginning of June, during which over 70 scholarly societies convene their annual meetings. The event takes over an entire university campus and – importantly – compels scholars from the various disciplines in the humanities and social sciences to come together and at least socialize across boundary lines (the constituent societies

maintain their own programs, although interdisciplinary sessions abound).

Canadian musical academe, as represented by CUMS, offers a diverse program of papers by musicologists, theorists, and educators, panels and roundtables on topics of interest, lecture-recitals by scholar-performers, several concerts (including one by composers), a banquet, and less formal social activities. This border crossing between music disciplines brings the Canadian University Music Society again into comparison with the Society for American Music, although our acceptance of papers outside the realm of Canadian music likewise differentiates CUMS from SAM. The program of the most recent conference can be found at the website <http://www.cums-smuc.ca/conference/Schedule2006.doc>. Also different: Our speakers receive partial reimbursement of their travel costs from a federal government grant (Social Sciences and Humanities Research Council of Canada), with student-participant travel funded at a higher rate.

As is apparent from these few remarks, the two organizations share mandates to promote the music of their respective nations and publish and present research (including musical performances) that cuts across traditional disciplinary boundaries. However, CUMS embraces topics outside Canadian music in both its publication and its annual meeting. A more subtle yet equally important distinction arises from the structures of academe in Canada, which on the one hand encourage interdisciplinarity within the humanities and social sciences through the umbrella of the Federation and on the other provides federal funding for journals and conferences through the activity of SSHRC. As already mentioned, the support is there, but it entails a degree of conformity that may be foreign to American scholars. The fact that most Canadian academics also individually receive research funding from that one, central federal agency, with its core set of policies, values, and priorities, must similarly lend a certain uniformity to music research at post-secondary institutions there, but that is a topic for another time.

THE AMATEUR MUSICAL PARTY.



— Submitted by Paul Charosh

This image, titled "The Amateur Musical Party," was originally printed in the *Rural Repository* (Hudson, NY) of 23 March 1844. The author of the accompanying article, "H.C.W.," notes that the participants "reveled in the pathos of 'We've lived and loved together,'" and went mad outright on hearing "The Maniac." An excerpt of his description of the scene pictured here follows.

"The gentleman who sang bass took his seat by the piano-forte, for he always sat, because, he said, that if he sang standing, he drew his breath so low that it injured his constitution! Miss Clementina with a beau on either side presided at the piano-forte. The clarionet and the violin, were arranged in due order. Never shall I forget the exquisite noise of that combination. The instruments played in unison, if

that wretched violin could be said to play in unison with any thing. Scrape, scrape, scratch, scratch, never reaching the proper note within a quarter of a tone. Ugh! my teeth are on edge at the bare recollection. The lady sang the air with them, the two tenors vamped a second, and the gentleman who sat, ditto a bass. As the song progressed, one little Miss threw another down upon the carpet, and began jumping upon her. The little sufferer screamed most lustily, from seemingly leathern lungs, to the evident delight of the black servant, who as he quitted the room, grinned horrible delight at the hideous row.

"The discordant tumult had worked me up to a pitch of agony bordering upon frenzy, when Master Tommy put an end to the affair by a delicious coup de main. He had been for some time engaged, under

the piano-forte, in tying the leg of the right hand beau to the music stool; and, having completed his arrangements, he ran a pin, nearly up to the head, into the other leg. Away flew the stool from under the fair lady, and back flew the gentleman, overturning in his backward flight, desks, instruments, and players. The lady in her descent clung frantically to the beau upon her left hand, and dragging him down with fearful velocity, deposited his head in that part of the seated gentleman where he supposed his voice to be situated, knocking him into a distant corner of the room. What afterward ensued I know not, for, maddened by the confusion, I rushed out of the house, in the midst of yells, shrieks, groans and hysteric sobs, and have never entered it since."

BULLETIN BOARD

Members in the News

The Boston-based duo “2” (flutist **Peter H. Bloom** and pianist Mary Jane Rupert) will be touring with a program of Music by American Women Composers, including Sonata in A-Minor, op. 34, by Amy Cheney Beach; *Kleemation* by Elizabeth Vercoe (2003, inspired by drawings of Paul Klee); and music of Marion Bauer and Katherine Hoover, with concerts this October 2006 in Pennsylvania, Ohio, West Virginia, and Maryland. SAM member and Amy Beach scholar **E. Douglas Bomberger**, Chair of the Music Department at Elizabethtown College (PA), will present the concert on 23 October 2006. In other news, Peter’s trio Ensemble Chaconne, with mezzo-soprano Pamela Dellal, will make their Spivey Hall debut 2 November 2006 featuring music from their CD, *Measure for Measure: The Music of Shakespeare’s Plays* (Americas Musicworks CD 1594). They will repeat the Shakespeare concert at several Florida venues December 2006 through February 2007. For information: phbloom@comcast.net or www.americanmusicworks.com.

Roger Hall has established the New England Music Archive (NEMA), devoted to making recordings available of neglected music from the past. Hall has devoted 25 years to collecting various kinds of music, especially from the 18th and 19th centuries. One lost treasure was the complete music of Edwin Arthur Jones, a highly accomplished 19th-century composer from Stoughton, MA, which Hall found wrapped in paper and forgotten at a local historical society. Over the years Hall has had some of this music performed. A highpoint was the 1992 world premiere of a magnificent cantata for soloists, chorus, orchestra, and organ titled *Song of Our Saviour*, performed by the Old Stoughton Musical Society (the oldest choral society in America). This was a revision of an earlier work that had received an honorable mention at a competition in Cincinnati, judged by conductor Theodore Thomas. Information about Jones, as well as a list of “Top 40” works

from New England’s past (available on CD), including psalms of the Pilgrims; songs of the American Revolution and Civil War; African American and Shaker spirituals, songs, and hymns; and choral works by Chadwick, Ives, and other composers, can be found at <http://www.americanmusicpreservation.com/nemusic.htm>.

Sondra Wieland Howe has been appointed to the Editorial Board of the *Journal of Research in Music Education*. She is on the planning committee for “Keokuk II,” a symposium in Keokuk, Iowa, 31 May–2 June 2007, celebrating the centennial of MENC (National Association for Music Education). In July 2006 she gave a paper titled “Minnesota Piano Examinations” at the International Society for Music Education in Kuala Lumpur, Malaysia.

Beth E. Levy (University of California, Davis) is spending 2006–07 as a fellow at the Charles Warren Center for Studies in American History at Harvard University, where she is participating in a workshop titled “Cultural Reverberations of Modern War” (organized by Carol J. Oja and historian Nancy B. Cott). Her proposed research examines “World War and the Changing Face of Race in American Music Criticism,” focusing on Boston during WWI and New York City during WWII.

Ralph P. Locke, Professor of Musicology at the Eastman School of Music (University of Rochester) has published two interviews that he conducted with Aaron Copland in the early 1970s: “Aaron Copland: Two Interviews (1970, 1972) & Three Letters,” in *Flores Musicais: A Festschrift in Honor of Fernando Laires upon His 80th Birthday*, 201–17. The festschrift appeared as a triple issue (vols. 14–16) of the *Journal of the American Liszt Society*, guest editor David Butler Cannata. Locke’s commentary to the interviews explores how the aging composer addressed such sensitive issues as the Copland family’s Jewish origins and Leonard Bernstein’s published plea that Copland start composing again. Locke has also published articles on the “Boston Pops” and on “Patronage [of Music]”

in the much-praised new *Encyclopedia of New England* (Yale University Press, 2005).

John Michael Runowicz completed his doctoral dissertation “Echo and Harmony: Race, Nostalgia and the Doo-Wop/Oldies Community” in January 2006 at New York University, Department of Music.

The late **Victor Fell Yellin** edited a recently published volume of solo piano music titled *Tango: An Album of Brazilian Dances* (Oxford University Press, 2006). The collection contains 21 songs in a variety of dance styles that were originally published between 1870 and 1890. The repertoire is ideal for piano study (intermediate to advanced) and concert programs.

News from the ACLS: Fellowships, Fellowships, Fellowships!

– Dale Cockrell
Vanderbilt University

I have been privileged and honored to serve as the SAM delegate to the American Council of Learned Societies for the last four years. This organization, which consists of 68 constituent learned societies (including SAM), is the “meta-organization” for the humanities in the United States devoted to “the advancement of humanistic studies in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies.” As such, it tends to set national and international humanistic inquiry agendas, lobbies Congress and other policy organizations on behalf of the humanities and scholars, and supports work in the humanities.

The annual meeting, usually held in early May, is invariably stimulating. This year was specially so as the ACLS met jointly with the American Association of Universities (11–13 May, Philadelphia) and dealt with issues such as “Humanistic Learning and Citizenship in a Global Society,” “Reading and Knowing in the Information Age,” and “The Public

Sphere of the Humanities.” We heard from fellow academics, congressmen (the heads of the Humanities Caucus), deans, provosts, presidents of universities, presidents of foundations, and even musicologists (including the multi-hatted Don Randel, who is now a university president and is soon to be the Mellon Foundation president).

I would like to direct the special attention of the members of SAM to the ACLS Fellowship program. Next year 65 ACLS fellowships will be awarded at especially generous funding levels (assistant professor: \$40,000; associate professor: \$50,000; professor: \$65,000). In addition, there are the Frederick Burkhard Fellowships for Recently Tenured Scholars (9 of them; \$75,000); the Charles Ryskamp Fellowships for Advanced Assistant Professors (10: \$65,000); Fellowship for Recent Doctoral Recipients (25: \$30,000); Digital Innovation Fellowship (5: up to \$55,000); and more. These are great fellowships with a good applications/recipient ratio, and members of the Society for American Music should be working on their proposals! (I’m ineligible until I’m off the Council or I’d be editing right now!)

Please do check out the website: www.acls.org. Or be in touch with me and I’ll do all I can to help.

Newberry Library Fellowships in the Humanities

The Newberry Library, an independent research library in Chicago, Illinois, invites applications for its 2007–08 Fellowships in the Humanities. Newberry Library fellowships support research in residence at the Library. All proposed research must be appropriate to the collections of the Newberry Library. The fellowship program rests on the belief that all projects funded by the Newberry benefit from engagement both with the materials in the Newberry’s collections and with the lively community of researchers that gathers around those collections. Long-term residential fellowships are available to postdoctoral scholars for periods of six to eleven months. Applicants for postdoctoral awards must hold the Ph.D. at the time of application. The stipend for these fellowships is up to \$40,000. Short-term residential fellowships are intended for

postdoctoral scholars or Ph.D. candidates from outside of the Chicago area who have a specific need for Newberry collections. Scholars whose principal residence or place of employment is within the Chicago area are not eligible. The tenure of short-term fellowships varies from one week to two months. The amount of the award is generally \$1200 per month. Applications for long-term fellowships are due 10 January 2007; applications for most short-term fellowships are due 1 March 2007. For more information or to download application materials, visit our Website at: <http://www.newberry.org/research/felshp/fellowshome.html> and <http://www.newberry.org/nl/research/L3rfellowships.html>.

If you would like materials sent to you by mail, write to Committee on Awards, 60 West Walton Street, Chicago, IL 60610-3380. If you have questions about the fellowships program, contact research@newberry.org or (312) 255-3666.

Pacific Symphony: “American-Russian Jazz Connection”

The Pacific Symphony’s “American-Russian Jazz Connection” festival, 21 Sept.–7 Oct., includes a plethora of Gershwin and Stravinsky. The third movement of Stravinsky’s Symphony in Three Movements will be accompanied by a “visual presentation” created by Joseph Horowitz and Peter Bogdanoff (to be premiered 21, 22, 24 Sept. and 8 Oct.) that incorporates newsreel footage, motivated by Stravinsky’s testimony that this music was inspired by World War II images of tanks and marching troops. In effect, it interprets the symphony as an “American” work and challenges the notion (e.g., in Stephen Walsh’s recent biography) that this is an abstract neoclassical opus without notable extra-musical baggage. For more information: pacifcysymphony@entericorp.com.

– Joseph Horowitz

Concert Series: “Music Made in America”

The concert series directors at SUNY/New Paltz have chosen the theme “Music Made in America” for the 2006–07 concert season. Music by composers born in America, music by foreign composers

who tried to incorporate American musical gestures in their own work, and music of Europe widely sold in colonial America will be featured. All performances by faculty, guests, and student groups will respect this theme.

The music already planned includes that of Samuel Barber, Lukas Foss, Scott Joplin, Charles Ives, Horatio Parker, Henry Cowell, Duke Ellington, Amy Beach, Robert Starer, James Barnes, David Gillingham, Claude Smith, William Billings, John Corigliano, Morton Gould, Charles Martin Loeffler, Henry Martin, Peter Schickele, Antonin Dvorak, and Scot tunes set by James Oswald. In addition music by New Paltz graduate Shirley Hoffman Warren, several jazz programs, a performance of American tap dance, and a lecture on the music of New Orleans are scheduled. Some of the music compiled by Society for American Music member Gordon Meyers, music from the Keller/Camus National Tune Index, and selections from *The Disappointment* by Andrew Barton may also be included.

The SUNY/New Paltz project’s aim this season is the same as that of the Society for American Music – “to stimulate the appreciation, performance, creation, and study of American music in all its diversity.” Program details may be found at www.newpaltz.edu/events.

– Mary Jane Corry

CONFERENCE ANNOUNCEMENTS

CFP: Interdisciplinary Music Conference for Graduate Students

The Michigan Interdisciplinary Music Society is proud to issue a call for papers to all interested graduate students for the bi-annual Graduate Music Conference to be held on 16–17 February 2007 at the University of Michigan, Ann Arbor. Highlights of the conference will include a keynote address given by Lawrence Kramer and a graduate student workshop led by Kevin Korsyn. Paper submissions in historical musicology, ethnomusicology, music theory, and related fields are welcomed, and interdisciplinary work is especially encouraged.

Paper proposals should include a cover letter, to be included in the body of an e-mail, and an abstract of no more than 500 words. All supplementary mate-

rials should be attached to the message. Authors are responsible for producing files that will display and print clearly and for ensuring that all files and file names do not contain any indication of authorship. Please submit all paper proposals to mmts07submissions@umich.edu by Friday, 12 November 2006. Questions may be directed to the program chairs, Alyssa Woods <alywoods@umich.edu> or René Daley <daleyr@umich.edu>. Further details about the conference and guidelines for applying to the graduate student workshop can be found at <http://www.mich.edu/~mmts/>.

2007 ARSC Conference in Milwaukee

Save the date! The Ward Irish Music Archives will host the 41st annual ARSC Conference in Milwaukee, Wisconsin,

2–5 May 2007 at the Hilton Milwaukee City Center, 509 West Wisconsin Avenue. Completed in 1928, the hotel has been returned to its original Art Deco splendor. In addition to the usual exciting presentations, two very special events have been planned for the conference.

On Thursday, 3 May, is a dinner reception at the Irish Fest Center. The center, dedicated to Irish-related activities, including concerts and workshops, is home to the Ward Irish Music Archives. Dedicated to promoting, preserving and celebrating Irish music in all forms, it is considered to be the largest public collection of its type in North America.

On Saturday, 5 May, buses roll out to Barrington, Illinois, taking registered conference attendees to an all-day outing at Jasper and Marian Sanfilippo's Victorian Palace, a unique 44,000-square-foot mansion and private museum. On the grounds of the Victorian Palace, the carousel building houses the Eden Palais, an exquisite European salon carousel from 1890. Steam engines from the 1800s and fairground and dance hall organs are also showcased in the structure. For more details see: <http://www.arsc-audio.org>.

Music & Health in America

University of Colorado at Boulder announces a multidisciplinary symposium exploring the historical, medical, therapeutic, and spiritual aspects of music's impact on individual and community health, to be held 28–30 June 2007. Presenters include composers Pauline Oliveros and Ysaye Barnwell; music therapists and scholars Barbara Crowe, Pat Moffitt Cook, Cheryl Dileo, and Laurie Rugenstein; musicologists Greg Barz, Dale Cockrell, Arthur Harvey, Kay Norton, and Guthrie Ramsey; noted specialists Don Campbell, Jim Brody, Jonathan Goldman, and John Galm; as well as select doctors, clinicians, and traditional indigenous healers. Keynotes, discussion, experiential workshops, and concerts will be offered each day. For more information, call (303) 735-0237 or go to <http://ucblibraries.colorado.edu/amrc/musichealth2007/index.htm>.

Leonard Bernstein, Boston to Broadway

The Harvard University Department of Music and the Office for the Arts at Harvard present "Leonard Bernstein, Boston to Broadway, 12–14 October 2006. Join noted scholars, critics, Bernstein family members, and artists such as director Harold Prince, actor/dancer Chita Rivera, music director Rob Fisher, singer Marni Nixon, and choreographers Kathleen Marshall and Donald Saddler in a celebration of one of the 20th century's most illustrious music artists. Events will include concerts, panel discussions, master classes, film screenings, and exhibitions of Bernstein photographs and memorabilia. Register by mail or online; for more information and to request a brochure, visit www.bernsteinatharvard.org or call (617) 495-8676.



Concerts and Symposia at Harvard University

October 12 - 14, 2006

SOME RECENT ARTICLES AND REVIEWS

Compiled by Joice Waterhouse Gibson,
University of Colorado at Boulder

AMERICAN MUSIC RESEARCH CENTER JOURNAL

(15/2005): Deane L. Root, "The 'Myth-Story' of Stephen C. Foster, or Why His True Story Remains Untold," 1; David W. Music, "The Tune GOSPEL TRUMPET: Its Origin and Transmission in American Tunebooks," 19; Jonathan Elkus, "Defining the Sousa March: Its Formal and Stylistic Constraints," 41; rev. of Karl Kroeger and Marie Kroeger, *Musica Ecclesiae, or Devotional Harmony* [music by Daniel Read], by Maxine Fawcett-Yeske, 55.

AMERICAN MUSIC TEACHER

(Dec 05-Jan 06): Rev. of Kevin Phinney, *Souled American: How Black Music Transformed White Culture*, by Horace Alexander Young, 62. (Apr-May 06): Rev. of Bill Carpenter, *Uncoloudy Days: The Gospel Music Encyclopedia*, by Myrna Capp, 92.

THE AMERICAN ORGANIST

(Mar 06): David Vogels, "Britten in America, Part 2," 54.

AMERICAN RECORD GUIDE

(Jan-Feb 06): George Loomis, "Hotter Than Birthday Candles: An Interview with Elliott Carter," 4; rev. of Daniel Felsenfeld, *Charles Ives and Aaron Copland: A Listener's Guide* and *Benjamin Britten and Samuel Barber: Lives and Music*, by Charles H. Parsons, 298.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Fall 05): Tim Brooks, "How Copyright Law Affects Reissues of Historic Recordings: A New Study," 183; Anji Cornette, Ryan Davis, Jay Gaidmore, and James Sam, "The Voice of Virginia: The WRVA Sound Collection Preservation Project," 204; Ava Lawrence, "Rosetta Reitz: Rediscovering Women in Jazz and Blues," 214; rev. of Douglas Wolk, *Live at the Apollo*; Dai Griffiths, *OK Computer*; and Colin Meloy, *Let It Be*, by David N. Lewis; rev. of Jeff Tamarkin, *Got a Revolution! The Turbulent Flight of Jefferson Airplane*, by Robert Freund Schwartz, 237; rev. of John A. Jackson, *A House on Fire: The Rise and Fall of Philadelphia Soul*, by Bill Dahl, 239; rev. of Louis Cantor, *Dewey and Elvis: The Life and Times of a Rock 'n' Roll Deejay* and Ace Collins, *Untold Gold: The Stories Behind Elvis's #1 Hits*, by Bill Dahl, 241; rev. of Irwin Chusid, *Songs in the Key of Z: The Curious Universe of Outsider Music* and Joseph Lanz, *Vanilla Pop: Sweet Sounds from Frankie Avalon to ABBA*, by Timothy C. Fabrizio, 243; rev. of John Einarson, *Mr. Tambourine Man:*

The Life and Legacy of the Byrds' Gene Clark and Charles L. Granata, *Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' "Pet Sounds"*, by Robert Iannopollo, 245; rev. of Teresa L. Reed, *The Holy Profane: Religion in Black Popular Music*, by Cheryl L. Keyes, 247; rev. of Robert Strom, *Miss Peggy Lee: A Career Chronicle*, by Ivan Santiago, 249; rev. of James L. Dickerson, *Mojo Triangle: Birthplace of Country, Blues, Jazz and Rock 'n' Roll* and Gene Santoro, *Highway 61 Revisited: The Tangled Roots of American Jazz, Blues, Rock and Country Music*, by Dick Spottswood, 252; rev. of Dick Weissman, *Blues: The Basics*, Anna Strong Bourgeois; *Blueswomen: Profiles of 37 Early Performers, with an Anthology of Lyrics, 1920-1945*; and Barry Lee Pearson and Bill McCulloch, *Robert Johnson Lost and Found*, by Suzanne Flandreau, 253; rev. of Charles A. Sengstock, Jr., *That Toddlin' Town: Chicago's White Dance Bands and Orchestras, 1900-1950*, and Bruce J. Vermazen, *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze*, by Deborah L. Gillaspie, 257; rev. of Bob Carlin, *Folk, Country, and World Music String Bands in the North Carolina Piedmont*, by Steven Weiss, 260; rev. of Norm Cohen, ed., *Alan Lomax: Selected Writings 1934-1997*; Norm Cohen, *American Folk Music: A Regional Exploration*; and Ed Cray, *Ramblin' Man: The Life and Times of Woody Guthrie*, by Kip Lornell, 261; rev. of Charles K. Wolfe and Ted Olson, eds., *The Bristol Sessions: Writings about the Big Band of Country Music*, by Cary Ginell, 263; rev. of Charles K. Wolfe and James E. Akenson, eds., *Country Music Goes to War*, by Kathleen E. R. Smith, 266. (Sp 06): Rev. of Ruth Benjamin and Arthur Rosenblatt, *Who Sang What on Broadway, 1866-1966* and John Stewart, *Broadway Musicals, 1943-2004*, by Katherine Axtell, 52; rev. of Gerald Majer, *The Velvet Lounge: On Late Chicago Jazz*, by Robert Iannopollo, 54; rev. of Jean Pierre Lion, *Bix: The Definitive Biography of a Jazz Legend*, by Cary Ginell, 60; rev. of Nicholas Churchill, *Stan Getz: An Annotated Bibliography and Filmography, with Song and Session Information for Albums*, by Noal Cohen, 62; rev. of George Cole, *The Last Miles: The Music of Miles Davis, 1980-1991* and Steven F. Pond, *Head Hunters: The Making of Jazz's First Platinum Album*, by Robert Iannopollo, 64; rev. of Peter J. Levinson, *Tommy Dorsey: Livin' in A Great Big Way*, by Mark Kellogg, 67; rev. of Cath Carroll, *Never Break the Chain: Fleetwood Mac and the Making of "Rumours"* and Dave Thompson, *Smoke on the Water: The Deep Purple Story*, by Kevin Holm-Hudson,

68; rev. of David A. Carson, *Grit, Noise, and Revolution: The Birth of Detroit Rock 'n' Roll*, by Bill Dahl, 70; rev. of Rob Jovanovic, *Nirvana: The Recording Sessions*, by Roberta Freund Schwartz, 71; rev. of Joseph Tate, *The Music and Art of Radiohead*, by Sylvia Alajaji, 73; rev. of Freddy Fresh, *The Rap Records* and Oliver Wang, ed., *Classical Material: The Hip-Hop Album Guide*, by Murray Forman, 75; rev. of Jim Dawson, *Rock around the Clock: The Record That Started the Rock Revolution*, by David N. Lewis, 77; rev. of Paul Oliver, *Broadcasting the Blues: Black Blues in the Segregation Era* and Jack Palmer, *Vernon Dalhart: First Star of County Music*, by Edward Komara, 79; rev. of Charles K. Wolfe and James E. Akenson, eds., *The Women of Country Music: A Reader*, by Gary R. Boye, 83.

BANJO NEWSLETTER

(Sept 05): Ian Perry, "Fleckology: 'Moto Perpetuo,'" 4. (Mar 06): Bob Carlin, "The Banjo: From Africa to America and Beyond," 6.

BASS PLAYER

(Feb 06): Chris Jisi and Jimmy Leslie, "Back to the Bayou: Crescent City Bassists on the New Orleans Style, Scene and Life after Hurricane Katrina," 44. (Mar 06): Chris Jisi, "The Jaco [Pastorius] Continuum: The Legacy of the 'World's Greatest Bass Player' Deepens with a New Edition of the Essential Biography," 41.

BBC MUSIC MAGAZINE

(Aug 05): Paul Tingen, "OK Computer? [Radiohead]," 40. (Nov 05): Rev. of Carol J. Oja and Judith Tick, eds., *Aaron Copland and His World*, by Bayan Northcott, 100. (Feb 06): Rev. of Richard Cook, *It's about Time: Miles Davis On and Off Record*, by Barry Witherden, 108.

BLACK MUSIC RESEARCH JOURNAL

(Sp 04): Fred J. Hay, [Editor's Introduction to articles on African-American Music of Appalachia], 1; Bob Eagle, "Directory of African-Appalachian Musicians," 7; Bob Eagle, "Predicting Black Musical Innovation and Integration: The 1850 Mance Index for Appalachia," 73; Mark Freed, "Preliminary Bibliography of Best-Known Black Appalachian Musicians," 91.

BLUE SUEDE NEWS

(Fall 05): Rev. of Arthur Kempton, *Boogaloo: The Quintessence of American Popular Music*, by Marc Bristol, 28. (Win 05-06): Rev. of Tim Brooks, *Lost Sounds: Blacks and the Birth of the Recording Industry 1890-1919*,

by Marc Bristol, 33; rev. of Peter Guralnick, *Dream Boogie: The Triumph of Sam Cooke* and Charles Cross, *Roomful of Mirrors: A Biography of Jimi Hendrix*, by Howard A. DeWitt, 34. (Sp 06): Rev. of David McGee, *B.B. King: There Is Always One More Time* and B.B. King and Dick Waterman, *B.B. King: Treasures*; Dick Weissman, *Which Side Are You On? An Inside History of the Folk Music Revival in America*; and Jessica Hundley, *Grievous Angel: An Intimate Biography of Gram Parsons*, by Marc Bristol, 32.

BLUES REVUE

(Oct-Nov 05): David McGee, "B.B. King: Just for a 'Thrill,'" 8. (Dec 05-Jan 06): Michael Cote, "Otis Taylor: Finding Gold in the Heart of Darkness," 8; rev. of Buzzy Jackson, *A Bad Woman Feeling Good: Blues and the Women Who Sing Them*, by Kenneth Bays; rev. of Robert Gordon and Bruce Nemerov, eds., *Lost Delta Found: Rediscovering the Fisk University-Library of Congress Coahoma County Study, 1941-1942*, by Donald Clarke; rev. of David McGee, *B.B. King: There Is Always One More Time*, by Kay Cordtz; rev. of B.B. King and Dick Waterman, *The B.B. King Treasures*, by Scott Stuart, 44. (Feb-Mar 06): Colin Walters, "Clarence Gatemouth Brown," 8.

CADENCE

(Apr 06): Rev. of Bill Milkowski, *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*; Phillip Freeman, *Running the Voodoo Down: The Electric Music of Miles Davis*; George Cole, *The Last Miles: The Music of Miles Davis, 1980-1991*, by Larry Nai and Jim Santella, 20. (May 06): Rev. of Debra DeSalvo, *Language of the Blues: From Alcorub to Zuzu*, by Bill Donaldson, 24.

CANADIAN FOLK MUSIC BULLETIN

(Fall 05): Mary E. Piercey, "Gender Relations in Inuit Drum Dances," 1; rev. of Pete Seeger and Paul D. Jacobs, *Pete Seeger's Storytelling Book*, by Robert Rodriguez, 31.

CHORAL JOURNAL

(Nov 05): Melissa Morgan, "I Can Tell the World": Moses George Hogan: His Life, His Song," 58.

CLAVIER

(Nov 05): Rev. of Daniel Felsenfeld, *Ives and Copland: A Listener's Guide*, by Robert Drumm, 30.

COMPUTER MUSIC JOURNAL

(Win 05): Rev. of Trevor Pinch and Frank Trocco, *Analog Days: The Invention and Impact of the Moog Synthesizer*, by James Harley, 82.

THE DIAPASON

(Nov 05): Rev. of Ellen Grolman Schlegel, *Emma Lou Diemer: A Bio-Bibliography*,

by Sharon L. Hettinger, 14. (Feb 06): Rev. of Susan Hayes, *Ross Lee Finney: A Bio-Bibliography*, by Jeffrey K. Chase, 14. (May 06): Rev. of John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, eds., *Litterae Organi: Essays in Honor of Barbara Owen*, by James B. Hartman, 17.

DIRTY LINEN

(Feb-Mar 06): Rev. of Robert Gordon and Bruce Nemerov, eds., *Lost Delta Found: Rediscovering the Fisk University-Library of Congress Coahoma County Study, 1941-1942*, by Duck Baker, 87. (Apr-May 06): Rev. of David A. Jasen and Gene Jones, *Spreadin' Rhythm Around: Black Popular Songwriters, 1880-1930*, by Duck Baker, 93; rev. of Dick Weissman, *Which Side Are You On? An Inside Story of the Folk Music Revival in America*, by Jeffrey R. Lindholm, 93; rev. of Paul Oliver, *Broadcasting the Blues: Black Blues in the Segregation Era*, by Colleen Moore, 94. (Jun-Jul 06): Elliott Stephen Cohen, "Etta James: All the Way," 32.

EARLY MUSIC AMERICA

(Sp 06): Julianne Baird and Edward A. Mauger, "B. [Ben] Franklin: A Musical Life: Our Founding Father Was Also a Musical Maven," 26.

ETHNOMUSICOLOGY

(Win 06): Sydney Hutchinson, "Merengue Típico in Santiago and New York: Transnational Regionalism in a Neo-Traditional Dominican Music," 37; Fernando Benadon, "Slicing the Beat: Jazz Eighth-Notes as Expressive Microrhythm," 73; rev. of Katherine J. Hagedorn, *Divine Utterances: The Performance of Afro-Cuban Santería*, 149.

FANFARE

(Sept-Oct 05): Paul Ingram, "A Song (and a Singer) for Anything: Gerald Finley, Charles Ives, and a Framework for Exploration," 20. (Jan-Feb 06): James Reel, "Johnny Reinhard Reflects on Microtonality, Intervals of Time and Tuning, and More," 33.

FILM SCORE MONTHLY

(Sept-Oct 05): Mark Trachtman, "A Voyage of Discovery: Tracking Down the Music for the National Geographic Television Specials," 16; Bruce R. Marshall, "[Miami] Vice's Verses: Getting Inside the 'Songs-as-Score' Stylings of the Groundbreaking TV Show," 19; Kyle Renick, "The Poet of Paranoia: An Appreciation of the Late, Great Michael Small," 30.

FLUTE TALK

(Oct 05): Claudia Anderson, "The Flute in Early America," 22.

FOLK MUSIC JOURNAL

(9/1 2006): Rev. of Tony Russell, *Country*

Music Records: A Discography, 1921-1942, by Graeme Kirkham, 99; rev. of Elaine Bradtke, Mike Yates, and Malcolm Taylor, comp/eds., *Dear Companion: Appalachian Traditional Songs and Singers from the Cecil Sharp Collection*, by Jerry Epstein, 102.

FOLK ROOTS

(Dec 05): Rev. of Stephen P. Ledgins, *From Every Stage: Images of America's Roots Music*, by Dave Peabody, 77.

GRAMOPHONE

(Aug 05): Rev. of Victoria Etnier Villamil, *From Johnson's Kids to Lemonade Opera: The American Classical Singer Comes of Age*, by Andrew Farach-Colton, 14. (Nov 05): Rev. of Ruth Leon, *Gershwin*, by Peter Dickinson, 101. (Feb 06): Rev. of Carol J. Oja and Judith Tick, eds., *Aaron Copland and His World*, by Peter Dickinson, 101.

THE HYMN

(Win 06): Tina Schneider, "Hymnbook Collections of North America: The View in 2006," 8; William N. McElrath, "Hymns for Hard Times: Hymnody in the Lives of Persecuted Colonial Virginia Preachers," 15; rev. of Albert H. Frank, *Companion to the Moravian Book of Worship*, by John H. Giesler, 62.

INDIANA THEORY REVIEW

(Sp-Fall 03): Edward D. Latham, "It Ain't Necessarily So: Sporting Life's Triumph in Gershwin's *Porgy and Bess*," 29.

INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS JOURNAL

(Aut 05): Rev. of Raymond F. Mitchell, *Feeling My Way: A Discography of the Recordings of Eddie Lang, 1923-1933*, by Richard Johnson, 54.

INTERNATIONAL JOURNAL OF MUSIC EDUCATION

(Apr 06): David Harnish and Isabel Barbara O'Hagin, "Music as a Cultural Identity: A Case Study of Latino Musicians Negotiating Tradition and Innovation in Northwest Ohio," 56.

JAZZ JOURNAL INTERNATIONAL

(Nov 05): Rev. of Charles A. Sengstock, Jr., *That Toddlin' Town: Chicago's White Dance Bands and Orchestras, 1900-1950*, by Bert Whyatt, 15. (Dec 05): Rev. of Brian Priestley, *Chasin' the Bird: The Life and Legacy of Charlie Parker*, by Mark Gardner, 16; rev. of Donald Maggin, *Dizzy: The Life and Times of John Birks Gillespie*, by Dizzy Palmer, 16; rev. of Peter Ind, *Jazz Visions: Lennie Tristano and His Legacy*, by Simon Adams, 17. (Feb 06): Rev. of David Bradbury, *Duke Ellington: Life and Times*, by Vic Bellerby, 17.

JAZZFORSCHUNG

(37/2005): Franz Krieger, "Herbie Hancock's Harmonik in 'The Sorcerer,'" 9; Gernot Blume, "Pan-Musical Cross-Over: Keith Jarrett's Multi-Instrumentalism," 81; Gavin Franklin and Frank Murphy, "Woody Shaw's Five Versions of 'The Moontrane,'" 113; Frank Murphy, "'Brick Top' and Her Circle: Stéphane Grappelli and the Hot Club Quintet," 123; Nanette de Jong, "'You Can't Kill an Organization': Musicians' Collectives and the Black Power Paradigm," 133; Maximilian Hendler, "Wann wurde der Rap 'erfunden'?" 145; Henry Martin and Robert Wason, "Constructing a Post-Modern-Jazz Pedagogy," 163; Josef Ferstl-Pilaj, Gerhard Friedrich, Leopold Mathelitsch, Gerhard Wanker, and Walter Habermann, "Jazz-Gesang versus Klassik: Cross-over-Training mittels Computer-Feedback," 179.

JOURNAL OF AMERICAN CULTURE

(Dec 05): Rev. of David Loneragan, *Hit Records, 1950-1975*, by Kathy Merlock Jackson, 444. (Mar 06): Rev. of Karlene Faith, *Madonna: Bawdy and Soul*, by Marshall W. Fishwick, 75; rev. of William Echard, *Neil Young and the Poetics of Energy*, by Kathy Merlock Jackson, 79.

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