

# **Invested in Community Ethnomusicology & Musical Advocacy**

**March 8-9, 2003**



**Brown University**

*Providence, Rhode Island*

## **Invested in Community Ethnomusicology & Musical Advocacy**

*presented by*

Graduate Program in Ethnomusicology  
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Photos: Winnie Lambrecht, Rhode Island State Folklorist, Rhode Island State Council for the Arts. All photos represent 2002 Folk Arts Apprenticeships in Rhode Island

*(front cover, top to bottom)*

Marcela Garces, apprentice  
Colombian dance skirt

Tony Acosta, master  
Dominican accordionist,  
Providence, RI

Toua Thao, Hmong master  
"geej" player, Providence, RI

S. Omodunbi, Yoruban dance  
master, Providence, RI

*(back cover, left to right)*

Fanny Alzate with apprentice  
Marcela Garces, Providence,  
RI, Colombian dance costumes

Maeve Kennedy, apprentice to  
Kaminsky, Barrington, RI

Chris Pereji, master tabla  
player, Providence, RI

Publicity and program design: Karen Dyson, Brown Graphic Services

# **Invested in Community Ethnomusicology & Musical Advocacy**

March 8-9, 2003

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**Saturday March 8<sup>th</sup> 2003**

**List Art Center, Room 120**

Welcome

**Jeff Titon**, Brown University, Providence, RI

Keynote Address

**9:00**    *The Melding of Applied and Academic Work:  
Thinking and Acting Responsibly as Ethnomusicologists*

**Anthony Seeger**, University of California at Los Angeles

Turn Your Radio On: The Responsibility of Media to  
Musical Communities

**9:30**    *Roots to Routes: American Vernacular Music on Public Radio*

**Nick Spitzer**: *American Routes*, Public Radio International, New Orleans, LA

**10:00**    (Title to be announced)

**Henry Sapoznik**: Yiddish Radio Project, National Public Radio, New York, NY

**10:30**    Discussion

**11:00**    Break

Two Generations of Applied Ethnomusicologists:  
International Theory and Practice

**11:15**    *Applied Ethnomusicology and War at Home: New Perspectives*

**Svanibor Pettan**: University of Ljubljana, Slovenia

**11:45**    *Music in the Multicultural Society: Some Research Perspectives*

**Kjell Skylstad**: University of Oslo, Norway

**12:15**    Discussion

**12:45**    Lunch (on your own)

Returning Sounds to Communities: A Look at a  
Community Initiated Project

**2:30**    *A Conversation with Passamaquoddy Community Scholars*

**Wayne Newell**: Indian Township School, Princeton, ME

**Blanch Sockabasin**: Passamaquoddy Tribe, Princeton, ME

**Jeff Titon**: Brown University, Providence, RI

**3:30**    Break

## Scholarship for the Community: Musical Advocacy in the Dominican Republic and the United States

**3:45** *The Role of Applied Ethnomusicology in Sustaining and Creating Identity*

**Martha Ellen Davis:** University of Florida, Gainesville

**4:15** *The Line between Participant-Observation and Applied Ethnomusicology*

**Paul Austerlitz:** Brown University, Providence, RI

**4:45** Discussion

**8:30** *Concert:*

**João Cerilo and Pilon Batuku,** Cape Verdean Traditional Music – Leung Gallery, Faunce House

## Sunday March 9<sup>th</sup>

### Smith-Buonanno Hall, Room 106

## Returning Sounds to Communities: A Look at a Community Initiated Project: Archiving and Access

**9:00** *“A building that cannot burn down”: Cultural Heritage Documentation in Archival Institutions*

**Judith Gray:** Library of Congress American Folklife Center, Washington, DC

**9:30** *Smithsonian Global Sound: A New Archival Model for the 21st Century?*

**Jonathan Kertzer:** Smithsonian Global Sound, Seattle, WA

**10:00** Discussion

**10:30** Break

## Beyond Liner Notes: Recordings, CD Production, and Community Music

**10:45** *Making a Recording More Than a Recording*

**Dan Sheehy:** Smithsonian Folkways Recordings, Washington, DC

**11:15** *“El Campo en el Studio:” The Auto-Ethnography of Immigrant Music Traditions From Creation to Re-Creation*

**Tom van Buren:** Center for Traditional Music and Dance, New York, NY

**11:45** Discussion

## Closing Address

**12:15** *A Reflection on Applied Ethnomusicology’s Future in the Academy*

**Jeff Titon:** Brown University, Providence, RI



Chris Pereiji,  
tabla master,  
Providence, RI

## Keynote Address

### **9:00** *The Melding of Applied and Academic Work: Thinking and Acting Responsibly as Ethnomusicologists*

Anthony Seeger: University of California at Los Angeles

While it would seem obvious that ethnomusicologists should test their theories through participation in the cultural processes about which they reflect, and for cultural workers to reflect on their activities somewhat removed from their day-to-day involvement in them, it is very difficult to turn the obvious into reality. It is not simple to meld the applied and the academic in the United States—or in a person's life. The possible association between scholarly activities and engaged social action related to those activities is far clearer in many other countries.

This paper undertakes three things. It speculates on why it is so difficult to meld the applied and academic in the United States; It describes lessons the author has learned during a career in which he has sought to meld them; and it proposes specific recommendations for ethnomusicologists, universities, funding agencies, and communities that could encourage—and ease—the movement of ethnomusicologists between theorizing and practicing. Ideally applied ethnomusicology should include theoretical reflection, and theoretical ethnomusicology should be applied—but in spite of many impressive endeavors, we still have a long way to go.

## Turn Your Radio On: The Responsibility of Media to Musical Communities

### **9:30** *Roots to Routes: American Vernacular Music on Public Radio*

Nick Spitzer: *American Routes*, Public Radio International, New Orleans, LA

I'm a folklorist at a public university in one of America's most musically identifiable cities, who also produces weekly music and cultural programming for public radio nationwide. I don't see theoretical differences, as much as practical distinctions, between academic and

public work. The primary one as a radio host and producer is to present and interpret community-based music forms as they are transformed in social, cultural, economic, and aesthetic terms to reach wider audiences for vernacular and popular culture. I play the role of a creator and performer as much as critic or scholar. The metaphors and homonyms “roots” and “routes” offer a way to artfully represent vernacular music genres and musicians as symbols of cultural conservation and creolization, of cultural distinction and crossover, at community, regional, and national levels of public discourse. *American Routes* is grounded in ethnographic and scholarly research, theories of performance and interpretation, and concerns for social justice—but unless the program entertains and holds a significant audience...its ride on the airwaves will be a short one.

**10:00 (Title to be announced)**

**Henry Sapoznik:** Yiddish Radio Project, National Public Radio, New York, NY

## Two Generations of Applied Ethnomusicologists: International Theory and Practice

**11:15 *Applied Ethnomusicology and War at Home: New Perspectives***

**Svanibor Pettan:** University of Ljubljana, Slovenia

The past involvement of applied anthropologists from the United States in war-related situations far from home received mainly ethically determined negative reactions in anthropological literature. Political developments following September 11, 2001 seem to call for a new consideration of this issue under new circumstances: war-related events are felt “at home.” Some US ethnomusicologists have already tested their abilities as cultural mediators in this period, thus rather spontaneously entering one specific and particularly important realm of applied ethnomusicology.

My presentation is focused on the first-hand experience from war-torn Yugoslavia of the 1990s and from a distance in time and emotional involvement critically examines the chances of applied ethnomusicology faced with war at home.

**11:45 *Music in the Multicultural Society - Some Research Perspectives***

**Kjell Skjellstad:** University of Oslo, Norway

On the basis of the research project Resonant Society (1989-1992) the author will invite a discussion of principles and standards applicable to applied (ethno)musicology. How does the call for engagement, involvement, empathy, criticism and follow-up on the part of the researcher hold up against calls for impartiality, objectivity and value neutrality? The presentation will suggest possible points of reference with the new “critical musicology.”

## Returning Sounds to Communities: A Look at a Community Initiated Project

**2:30 *A Conversation with Passamaquoddy Community Scholars***

**Wayne Newell:** Indian Township School, Princeton, ME

**Blanch Sockabasin:** Passamaquoddy Tribe, Princeton, ME

**Jeff Titon:** Brown University, Providence, RI

## Scholarship for the Community: Musical Advocacy in the Dominican Republic and the United States

### **3:45    *The Role of Applied Ethnomusicology in Sustaining and Creating Identity***

**Martha Ellen Davis:** University of Florida, Gainesville

The applied ethnomusicologist serves as culture broker to facilitate the presentation of group identity through the traditional performing arts, for either cultural insiders or outsiders. The essential mission is educational for both audiences, with a purpose of fortifying group identity, on the one hand, and fostering respect, on the other. The applied ethnomusicologist thus facilitates communication through music across lines of age, class, rural/urban locale, and ethnic or other social group. In the case of expatriates, regional and social divisions may be transcended by national identity as a quasi-ethnic group, with music accordingly selected or modified. Davis presents examples from her applied work in the Dominican Republic and with Dominican expatriates in New York, South Americans in Miami, Canary Islanders, and African-Americans of the Florida Panhandle.

### **4:15    *The Line between Participant-Observation and Applied Ethnomusicology***

**Paul Austerlitz:** Brown University, Providence, RI

As expressed in its Mission Statement, the Applied Ethnomusicology Section of the Society for Ethnomusicology espouses links between academia and the larger community, usually by means of sponsoring workshops and fostering links between academia and public-sector organizations. Musicianly participant-observation is another powerful way to foster links between academia and musical communities. Participating as a performer of merengue and jazz is central to my methodology as an ethnomusicologist. Evidence suggests that this approach has furthered the interests of Dominican musical communities: colleagues inform me that my participation as a musician in the Dominican Republic has provided a service to the local community by legitimizing otherwise marginalized genres. Moreover, many jazz and Caribbean musicians are organic intellectuals, deep thinkers whose ideas are informed by varied experiences and extensive travel. Membership in the musicians' world has thus made musicians' modes of discourse available to academia, while rendering scholarly pursuits relevant to the larger community.

### **8:30    *Concert, Leung Gallery, Faunce House***

**João Cerilo and Pilon Batuku** – Cape Verdean Traditional Music

Joao Cerilo (John Monteiro) was born in Cape Verde and came to the U.S. in 1982. He brought with him the musical traditions which he inherited from his family. Joao is an accomplished musician whose repertoire includes the traditional Cape Verde morna, funana and batuka genres, which he has passed on to his daughters.

Joao is a popular performer and has been invited back to his homeland as a participant in several festivals, including this year's Festival da Gamboa. Joao has several recordings to his name, the latest being *Aroma* (1996) and his lyrics include messages of hope directed at the young.

In New England there are more than 125,000 Cape Verdeans; located mostly in Southeastern Massachusetts and in Rhode Island.



## **Sunday March 9<sup>th</sup>**

### **Smith-Buonanno Hall, Room 106**

## Returning Sounds to Communities: A Look at a Community Initiated Project: Archiving and Access

### **9:00    *"A building that cannot burn down": Cultural heritage Documentation in Archival Institutions***

**Judith Gray:** Library of Congress American Folklife Center, Washington, DC

When Frances Densmore told various native singers "I want to keep these things for you," she claimed that her documentary work was intended to benefit them and that archival preservation of their songs would enable them to focus on more immediate realities. Archiving would keep this facet of their cultural heritage safe in the meantime.

Today's sound archives inherit materials gathered under these and many other premises, and must, therefore, work with all of the ambiguities involved in collections made by ethnographers from all disciplines.

As a physical space, an institutional organization, and a human endeavor, an archive is intended to keep materials both safe and ultimately accessible. But preservation and access concerns often pull in opposite directions, perhaps increasingly so in the Web domain. And legal parameters do not resolve all ethical concerns when dealing with intangible properties, and with communities, donors, and researchers. An audiovisual archive is therefore a place where decisions must be made every day on many issues of interest to ethnomusicologists.

### **9:30    *Smithsonian Global Sound: A New Archival Model for the 21st Century?***

**Jonathan Kertzer:** Smithsonian Global Sound, Seattle, WA

Archives have traditionally served as vital physical repositories for valuable content, held in physical form, and accessible to only a limited number of researchers with access to their physical locations. Of course, many archives have made some of their holdings available through publications, such as recordings, but to only a very limited audience.

This story is shifting with recent technological developments of the past 20 years, with the emergence of the digitization of content, and new networks for digital distribution of that content. The advances have led to both incredible opportunities and possibilities, but also with difficult challenges to overcome.

The Smithsonian Global Sound project is one such initiative that hopes to take advantage of these new developments, under the auspices of the Center for Folklife and Cultural Heritage. Global Sound began in early 2001, with funding from the Rockefeller Foundation. The overall concept was a simple one- to assist archives around the world to digitalize and preserve their collections, and to create an aggregation of these previously inaccessible audio holdings online, with a website that utilizes the latest digital technologies.

This presentation will describe the process of the creation of this website, working with archives in South Africa and India, as well as the Folkways collection. It will describe some of the latest tools developed for the site, working with disparate collections, and the challenges that we are facing. A major discussion will also be on the intellectual property concerns facing Global Sound, and the approach to equitable solutions of these issues.

## Beyond Liner Notes: Recordings, CD Production, and Community Music

### **10:45 *Making a Recording More Than a Recording***

**Dan Sheehy:** Smithsonian Folkways Recordings, Washington, DC

This presentation will address how applied ethnomusicologists should consider the production and distribution of music recordings in a broader matrix of factors that define and affect the success of the recording project. What are the goals of the recording project, and what are the appropriate strategies, tactics, and actions necessary for it to have the desired impact? Is it part of a larger effort? What community and record industry contextual factors come into play? What knowledge and skills should the ethnomusicologist possess in order to carry out recording projects effectively and ethically? What are some reasons not to do a recording project? He will draw upon his own experiences as a free-lance applied ethnomusicologist, former Director of Folk & Traditional Arts at the National Endowment for the Arts, and current Director of Smithsonian Folkways Recordings.

### **11:15 *"El Campo en el Studio:" The Auto-Ethnography of Immigrant Music Traditions from Creation to Re-Creation***

**Tom van Buren:** Center for Traditional Music and Dance, New York, NY

Applied ethnomusicology inhabits a space at the intersection between the interpretation and promotion of cultural pluralism, on one hand, and the needs of cultural communities to define and express themselves on the other. Working with immigrant musicians in regional cultural organizations necessarily leads one to mitigate categories of authenticity and tradition that may at times constrain the organic and evolving nature of the expression of cultural identity through performance. Drawing upon my experiences of working with performance presentations and documentation projects in the African, Dominican, Indo-Caribbean and Filipino communities of New York City, I will discuss issues of ethnography and self-presentation that arise from work with immigrant community artists.

## Closing Address

### **12:15 *A Reflection on the Conference and Applied Ethnomusicology's Future in the Academy***

**Jeff Titon:** Brown University, Providence, RI



Festus Otele Bamidele,  
apprentice to Kolawole on  
Yoruba talking drums,  
Providence, RI

# Speakers

## Paul Austerlitz

*Assistant Professor of Music, Department of Music, Brown University, Providence, RI*

Ethnomusicologist and musician Paul Austerlitz is Assistant Professor of Music at Brown University. His book *Merengue: Dominican Music and Dominican Identity* looks at popular music in relation to national and racial identity in the Dominican Republic and among Dominicans in the United States. His forthcoming book, to be published by Wesleyan University Press, treats jazz on the global stage and is entitled *Jazz, the Black Atlantic, and the Human Race*. Directions for future research include comparative study of Yorùbá songs in Nigeria, Cuba, Brazil, and the U.S.A. and a study of music's power to affect our minds and bodies, its ability to effect changes in consciousness and health. In addition to his scholarly work, Austerlitz is active as a jazz musician (bass clarinet / tenor saxophone) and composer.

## Martha Ellen Davis

*Affiliate Associate Professor of Music and Anthropology, University of Florida and Researcher, Museum of Dominican Man, Dominican Republic*

Martha Ellen Davis co-founded (1998) the Applied Ethnomusicology Committee, later Section, of the Society for Ethnomusicology, and authored "Careers, 'Alternative Careers,' and the Unity between Theory and Practice in Ethnomusicology," *Ethnomusicology* (1992). She is currently engaged in applied projects with the Ministry of Culture of the Dominican Republic (directing videography) and the Florida Folklife Program (artists-in-the-schools programs), and recently with the Historical Museum of Southern Florida (a web-based exhibit <[www.historical-museum.org](http://www.historical-museum.org)> on South American music in Miami) and with a local African-American organization in the Florida Panhandle (oral history). In addition, she has conducted ethnographic documentation of music and folk religion in Latin America, the Caribbean, and Spain for many years. She received the national nonfiction award of the Dominican Republic for *La otraciencia: el vodú dominicano como religión y medicina populares* and was recently inducted into the Dominican Academy of Sciences. She received her Ph.D. and M.A., in anthropology at the University of Illinois at Urbana-Champaign, and her B.A. from University of California at Santa Barbara.

**Judith Gray**

*Folklife Specialist, American Folklife Center, Library of Congress, Washington, D.C.*

Judith Gray, who received her training in ethnomusicology at Wesleyan University, came to the Library of Congress in 1983 to be a part of the Federal Cylinder Project team that preserved, documented, and finally disseminated copies of many field-recorded wax cylinders to the communities in which those early recordings had been made. Her work gradually expanded into the broader realm of reference service. She is now coordinator of reference activities for the American Folklife Center, helping people locate materials within the ethnographic collections of the Archive of Folk Culture as well as find resources in all areas of folklife, ethnomusicology, and oral history. In addition to consulting regularly and sometimes teaching archival practices to community scholars, she has served on grants panels that provide resources to traditional communities seeking to document and preserve their own cultural heritage.

**Jonathan Kertzer**

*Director of Smithsonian Global Sound, Seattle WA*

Jon Kertzer is the director of Smithsonian Global Sound, at the Smithsonian's Center for Folklife and Cultural Heritage. He is based in Seattle, Washington, where he leads the team that is developing the world music preservation and distribution website, [www.globalsound.org](http://www.globalsound.org). Kertzer's interest in ethnomusicology began at Brown University in the early 1970's, where he received his undergraduate degree in music, with a concentration in ethnomusicology. While at Brown, he was also the music director of WBRU-FM, the college radio station, and active as a performer in a number of blues and rock groups. Kertzer did graduate work in the ethnomusicology department at the University of Washington, where he also taught courses in American popular music, and later was the director of concerts and educational outreach. He received his M.A. in ethnomusicology from SOAS-the School of Oriental and African Studies at the University of London. Kertzer's research focused on African immigrant musicians in London, and he conducted fieldwork in both the UK and in West Africa.

Kertzer has a broad range of experience in the music and radio industries; as music director and program host at several Seattle radio stations, marketing director for both major and independent record labels, in artist management, and also worked at a number of large festival and concert production companies. In 1990, Kertzer became audio manager at Microsoft's consumer division, where he was the music producer on a number of CD-ROM reference titles, including *Encarta*, *Atlas*, *Bookshelf*, and *Musical Instruments*. At Microsoft, he also worked on the introduction of the enhanced music CD, producing a number of titles for the major labels. He worked as director of multimedia and special projects of Paul Allen's Experience Music Project, where he led the production of all media and interactive kiosks for the museum, through its opening in 2000.

As well as his current work at the Smithsonian, Kertzer is also the host and producer of a weekly African radio program, "The Best Ambiance", which he started in 1984. He serves on the advisory boards of the Seattle International Children's Festival, Bumbershoot-The Seattle Arts Festival, and program committee of the Northwest Folklife Festival. Kertzer is president and co-founder of Rakumi Arts, a non-profit organization that produces African cultural events in the Seattle area, as well as produces the Nigerian website, [nigeria-arts.net](http://nigeria-arts.net). He serves on the world music panel for the Grammys, and is also the boards of Artspages, Norway, and the World Music Institute in the Netherlands.

## Wayne Newell

*Director of Bilingual and Bicultural Programs, Indian Township School, Princeton, ME*

Wayne speaks the Passamaquoddy language fluently and utilizes English as his second language. Educated in local schools Wayne earned his M.A. in Education from Harvard University. In 1971, he directed the first bilingual/bicultural education program for the Passamaquoddy tribe. This program included the introduction of a writing system for the Passamaquoddy language which continues to be spoken by tribal members. As an integral part of the teaching curriculum, the program trained Passamaquoddy community members to actively participate in educating their children in the use of Passamaquoddy values and life philosophies. He also authored and co-authored over forty reading books written in the Passamaquoddy/Maliseet language.

Wayne has also been active in his Tribe's continuing struggles for justice for Native people. He has served on many of the Tribe's leadership positions, Tribal Council, Tribal Representatives, to the Maine Legislature, Member of the Maine Human Rights Commission and the Local Housing Authority. He currently holds a seat as the Tribe's representative to the Maine/Indian Tribal State Commission, a legislative body created to monitor the Maine Indian Claims Settlement Act of 1980. Wayne was also appointed by Jimmy Carter to serve on the National Indian Education Advisory Committee. He was a former member of the Native American Rights Fund. He currently serves as President of Northeastern Blueberry Co., a tribally owned business which grows wild blueberries and cranberries. He continues to work in Maine Indian Education on the creation of an indigenous model of a culturally integrated school curriculum for Native children.

Wayne's most prized position in life is being a father of four children and "grandpa" of ten wonderful grandchildren. Wayne is a story teller, singer of Passamaquoddy and other Native music. He serves as Master of Ceremonies during the Tribe's annual celebration which is always held during the second week in August at Sipauik (Pleasant Point) in eastern Maine.

## Svanibor Pettan

*Associate Professor of Music, Music Academy, University of Ljubljana, Slovenia*

Svanibor Pettan studied ethnomusicology in Croatia (B.A.), Slovenia (M.A.), and USA (Ph.D.). His past posts include music editor at Croatian Radio and research scholar at Institute of Ethnology and Folklore Research in Zagreb. He is currently Associate Professor at the University of Ljubljana, with extensions to universities in Maribor and Zagreb.

He has researched music in the territories of former Yugoslavia, Norway, Tanzania, Egypt, Australia, and the United States. His interests include music of minorities, especially that of Roma (Gypsies) in the Balkans, music in relation to politics, war and exile, and multicultural music education. Among his recent achievements is a tetralogy dedicated to Rom musicians in Kosovo (book, picture exhibition, CD-ROM, video film).

Dr. Pettan became involved with applied ethnomusicology due to the circumstances caused by the war in disintegrating Yugoslavia in the 1990s. All of his three major projects in applied ethnomusicology consider people from former Yugoslavia. Project Azra (in cooperation with Kjell Skyllstad) is focused on Bosnian refugees in Norway, project Where the Wild Things Are (with Andrea Rauter) relates school children in Croatia and England, while Roma as Musical Mediators: Multicultural Music Education in Kosovo (with Albinca Pesek and Daut Culjandzi) centers on Roma in relation to other communities in Kosovo.

## **Henry Sapoznik**

*Director of "Yiddish Radio Project" for National Public Radio and Co-Founder of Living Traditions, New York, NY*

Henry Sapoznik is an Emmy and Grammy award nominated record producer and performer of traditional Yiddish and American music. With MacArthur Fellow David Isay, he produced the critically acclaimed 10 week radio series the "Yiddish Radio Project" on the history of Yiddish radio for National Public Radio's "All Things Considered" which aired in the spring of 2002. A pioneering scholar and performer of klezmer music, he founded the Archives of Recorded Sound at the YIVO Institute for Jewish Research and was its first director from 1982-1994. Spearheading the renewal of interest in klezmer music with his pioneering group Kapelye, in 1985 Sapoznik started KlezKamp: The Yiddish Folk Arts Program, the world's most important training venue for practitioners of this nearly lost art and co-founded Living Traditions in 1994 to administer it. His Klezmer! Jewish Music from Old World to Our World (Schirmer Books), the first book on the history of klezmer music in English, was the winner of the 2000 ASCAP Deems Taylor Award for Excellence in Music Scholarship. He has produced 13 reissues of historic recordings of Jewish music, most recently an unprecedented four volume CD set of Yiddish 78s 1912-1950 for Sony Legacy. He was nominated for a 2002 Emmy award for his music score to the documentary film The Life and Times of Hank Greenberg. He is currently at work on a book on the history of Yiddish radio.

## **Anthony Seeger**

*Professor of Music, Department of Ethnomusicology, University of California at Los Angeles*

Anthony Seeger has had an "academic" teaching career (Associate Professor, National Museum, Rio de Janeiro 1975-1988; Associate Professor and Professor, Department of Anthropology at Indiana University 1982-1988; Professor, Department of Ethnomusicology at the University of California at Los Angeles 2000 - the present) and an "applied" career (President, Comissao Pro-Indio, Rio de Janeiro 1978-80; Director, Indiana University Archives of Traditional Music 1982-1988; Curator of the Folkways Collection and Director Smithsonian Folkways Recordings (1988-2000). He has also served as an advisor to audio-visual archives in India, Sudan, China, Peru, and Indonesia, and been active in many international organizations (among his offices have been President, Society for Ethnomusicology; President, International Council for Traditional Music; Secretary General, International Council for Traditional Music; Chair, Research Archive Section of the International Association of Audiovisual Archives). He is currently Professor of Ethnomusicology at the University of California at Los Angeles, Director Emeritus of Smithsonian Folkways Recordings, and Secretary General of the International Council for Traditional Music.

## **Daniel Sheehy**

*Director of Smithsonian Folkways Recordings, Washington, DC*

Dr. Daniel Sheehy is the Director of Smithsonian Folkways Recordings, the nonprofit record label of the Smithsonian Institution, and Curator of the Smithsonian's Folkways Collection. He served as Director of Folk & Traditional Arts at the National Endowment for the Arts from 1992 to 2000 and as staff ethnomusicologist and Assistant Director from 1978-1992. Dr. Sheehy supervised the National Heritage Fellowship awards and grants programs providing approximately \$4 million annually for projects in the folk and traditional arts across the United States and its territories. A Fulbright Hays scholar in Veracruz, Mexico, he earned his Ph.D. in ethnomusicology from UCLA. He served as co-editor of the South America, Mexico, Central America, and the Caribbean volume of the Garland Encyclopedia of World Music.

## **Kjell Skyllstad**

*Professor of Music, Department of Music and Theater, University of Oslo, Norway*

Professor emeritus in musicology, Kjell Skyllstad has recently retired from the University of Oslo. He initiated several research projects in the field of ethnic integration and conflict mediation through the arts. Among them the project called Klangrikt Fellesskap (Resonant Community), realized for Rikskonsertene in the period 1989-1992, received particular attention and proved to be of great significance in determining the impact of music and dance in intercultural integration in schools. This project has given rise to a number of similar projects in other countries, especially in Scandinavia, in the Balkans and in Israel. He has edited a report on these projects in a publication entitled "Musikk for barn og unge i det flerkulturelle samfunn-Skriftserie fra Institutt for Musikk og teater" (Music for Children and Youth in the Multicultural Society-Publication series from the Department of Music and Theatre, University of Oslo)".

By cooperating with fellow researchers from former Yugoslavia, Dr. Skyllstad has initiated interactive projects, including the one entitled Azra. This project which aimed to bridge the gap between the Norwegian community and Bosnian refugees was reported on in the proceedings War, Exile, and Everyday Life and in some other international publications. Recently he initiated the Multicultural Festival of Asian Music that was held in Colombo and Kandy, Sri Lanka in January of 1999, and served as coordinator of a cooperative research project with Kelaniya University, Sri Lanka under the SUM/NUFU agreement. His most recent report is Creating a Culture of Peace – Strategies of Ethnic Integration through the Arts.

## **Blanch Sockabasin**

*Passamaquoddy Tribe, Princeton, ME*

Blanch Sockabasin is the head cook at the Indian Township School in eastern Maine, where she also teaches Native music, drumming, singing and dancing. In past years she has been a bus driver and Tribal Administrator. Blanch also makes Native baskets and works with leather crafts. She is the mother of five children, grandmother of eleven, and great grandmother of nine.

Her first love is teaching all that she can about Passamaquoddy culture and language. She was recently honored by the Maine State Legislature for her efforts in preserving the Passamaquoddy way of life. She is deeply committed to passing on the rich Passamaquoddy culture to the children of her Tribe.

## **Nick Spitzer**

*Creator / Host of "American Routes" and Professor of Folklore and Cultural Conservation, University of New Orleans, LA*

Nick Spitzer is the creator of American Routes, the weekly Public Radio International (PRI) program devoted to vernacular music and culture. He is also professor of folklore and cultural conservation at the University of New Orleans. Nationally known for his work with community-based cultures of the Gulf South, American music traditions, cultural creolization, and documentary media, Spitzer received his B.A. in anthropology from the University of Pennsylvania and his Ph.D. in anthropology from the University of Texas.

Spitzer served as the first Louisiana state folklorist from 1978-1985 and later as senior folklife specialist at the Smithsonian where he curated festival programs and produced cultural documentaries for Radio Smithsonian. A former denizen of college radio (WXPB), "underground" radio (WMMR), and "outlaw country" radio (KOKE, Austin), Spitzer created a

longstanding series of cultural features—"Aural Tradition"—for NPR's All Things Considered, in the early 1990s. In this same period he presented over 200 traditional artists and groups on stages at Carnegie Hall and Wolf Trap in the award-winning Folk Masters series and at the National Mall's American Roots 4<sup>th</sup> of July, all for broadcast on public radio nationwide. Co-editor of the volume *Public Folklore*, in 2002 Nick received the "Benjamin Botkin Lifetime Achievement Award in Public Folklore" from the American Folklore Society. He is currently working on a book/DVD, *Monde Créole*, about music (zydeco), festival (Mardi Gras) and life in African-French Louisiana communities.

### **Jeff Titon**

*Director of the Graduate Program in Ethnomusicology and Professor of Music, Department of Music, Brown University, Providence, RI*

Jeff Todd Titon received the Ph.D. (in American Studies) from the University of Minnesota where he studied ethnomusicology with Alan Kagan, writing his dissertation on blues music. A pioneer in applied ethnomusicology, he began in the 1960's when he worked on behalf of the blues community in the Twin Cities. In the years since, he has taught applied ethnomusicology at Tufts and then Brown University, and has worked in collaboration with numerous communities on musical documentation and interpretation projects, making sure that they reflect the multiple voices and many perspectives from inside the communities. When he was editor of *Ethnomusicology* (1990-1995) he invited contributions for and edited the first (and only) issue of the Journal that has been devoted to applied ethnomusicology. A Fellow of the American Folklore Society, he is the author or editor of seven books and producer of numerous recordings and films and has been professor of music and director of the Ph.D. program in ethnomusicology at Brown University since 1986.

### **Tom van Buren**

*Director of Field Research, Center for Traditional Music and Dance, New York, NY and Consulting Folklorist, Westchester Arts Council, White Plains, NY*

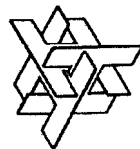
Tom van Buren has been working on research, documentation and public presentation of diverse performing artists in the New York metropolitan region since 1994. His areas of specialty are musical migration and urban community cultural development. He has researched, and directed multi-year programs on West African, Dominican, Filipino and Mediterranean immigrant cultures. He earned a Doctorate in ethnomusicology from the University of Maryland based on fieldwork in the Manden West African community of New York. He also manages the archives of the Center for Traditional Music and Dance and is compiler and producer of the CTMD Smithsonian Folkways CD series, *Global Beat of the Boroughs*. During the Spring of 2003, he is serving as interim folklorist with the Westchester Arts Council, where he is researching local immigrant community arts, and organizing music programs, while exploring issues of folk and traditional arts programming and funding in a regional arts council setting.



# Acknowledgments

This conference was made possible through contributions from The Lectureship Committee at Brown University, The Center for Race and Ethnicity at Brown University, The Third World Center at Brown University, The Brown University Graduate School, The Rhode Island Council for the Humanities, The Rhode Island Foundation, The Society for Ethnomusicology, Brown University Department of Music, The National Endowment for the Arts – Folk and Traditional Arts and Brown University Hillel.

Special thanks to all conference participants, The Rhode Island Historical Preservation and Heritage Commission, Kathleen Nelson, Francoise Wigget, Karen Newman, Winnie Lambrecht, Jennifer Turner, Mary Rego, Julie Hunter, Birgit Berg, Kera Washington, Paul Chaikin, Caitlin Glass, Alan Williams, Marc Perlman, Sheila Hogg, Sara Archambault, Claude Elliot, Mark Puryear, Todd Winkler, Cheryl Moreau and Lynn Pittman.



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