

# TRAVIS A. JACKSON

Curriculum Vitae

## ADDRESS

Department of Music  
University of Chicago  
1010 E. 59th Street  
Chicago, IL 60637  
(773) 834-1933  
(773) 753-0558 (Fax)  
travieso@uchicago.edu

## EDUCATION

- Columbia University, New York, NY.**  
1998 Doctor of Philosophy in Music (Ethnomusicology).  
Dissertation: "Performance and Musical Meaning: Analyzing 'Jazz' on the New York Scene."  
1995 Master of Philosophy in Music (Ethnomusicology).  
1993 Master of Arts in Music (Ethnomusicology)  
Master's Thesis: "Become Like One: Communication, Interaction, and the Development of Group Sound in Jazz Performance."  
**University of Pennsylvania, Philadelphia, PA.**  
1991 Bachelor of Arts in African-American Studies.  
Honor's Thesis: "The Extended Works of Edward Kennedy 'Duke' Ellington, 1943-1951: New Vistas in African-American Music."  
Graduated with distinction in major.

## EMPLOYMENT

- 2003- **University of Chicago, Department of Music, Chicago, IL**  
Associate Professor of Music and the Humanities.  
2000 (Spring) **University of Chicago, Department of Music, Chicago, IL**  
Visiting Assistant Professor of Music.  
1997-2003 **University of Michigan, School of Music, Ann Arbor, MI**  
Assistant Professor of Musicology (Ethnomusicology).

## HONORS AND AWARDS

- 2000–01 Ford Foundation Postdoctoral Fellowship.
- 1999 Spring/Summer Research Grant, Horace W. Rackham School of Graduate Studies/  
Office of the Vice-President for Research, University of Michigan, Ann Arbor.
- 1992–96 Ford Foundation Predoctoral Fellowship, Columbia University, New York, NY.
- 1992–94 President’s Fellowship, Columbia University, New York, NY.
- 1993 Hewitt Panteleoni Prize for Best Student Paper at the meeting of the Middle  
Atlantic Chapter of the Society for Ethnomusicology, Washington, DC, 23–25  
April.
- 1991–92 George Edmund Haynes Fellowship, Columbia University, New York, NY.

## SCHOLARLY PUBLICATIONS

- Forthcoming *Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene*, (book  
manuscript for University of California Press).
- In process “Disseminating Ethnomusicology,” for the *Cambridge History of World Music*,  
edited by Philip V. Bohlman.
- In process “Culture, Commodity, Palimpsest: Locating Jazz in the World,” introduction for  
*Jazz Worlds/World Jazz*, edited by Goffredo Plastino and Philip V. Bohlman.
- In process “The Black Eclectic,” (article).
- In process “Label Identity and Label Identification: Exploring the Relationship between  
Sound Production and Graphic Design,” (article).
- In process “What’s Going On: Authorship, Accidents and the Concept Album,” (article).
- 2006 “Rearticulating Ethnomusicology: Privilege, Ambivalence, and Twelve Years in  
SEM.” *Ethnomusicology* 50(2): 280–6.
- 2005 “Interpreting Jazz.” In *African American Music: An Introduction*, edited by Portia  
Maultsby and Mellonee Burnim (New York: Routledge): 167–83.
- 2004 “‘Always New and Centuries Old’: Jazz, Poetry, and Tradition as Creative  
Adaptation.” In *Uptown Conversation: The New Jazz Studies*, edited by Robert G.  
O’Meally, Brent Hayes Edwards and Farah Jasmine Griffin. (New York: Columbia  
University Press): 357–73.

SCHOLARLY PUBLICATIONS, Cont.

- 2003 "Jazz," "Blues," and 56 short, related articles. In *The New Harvard Dictionary of Music*, 2nd ed., edited by Don Michael Randel (Cambridge: Harvard University Press).
- 2002 "Jazz as Musical Practice." In *The Cambridge Companion to Jazz*, edited by David Horn and Mervyn Cooke (Cambridge: Cambridge University Press): 83–95.
- 2001 "Jazz" (Bibliography). In the *New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie (London: Macmillan).
- 2000 "Spooning Good, Singing Gum: Meaning, Association, and Interpretation in Rock Music." *Current Musicology* 69: 7–41.
- 2000 "Jazz Performance as Ritual: The Blues Aesthetic and the African Diaspora." In *The African Diaspora: A Musical Perspective*, edited by Ingrid Monson (New York: Garland), 23–82.
- 1996 In the *Encyclopedia of African-American Culture and History* (New York: Macmillan):  
"Art Ensemble of Chicago."  
"Barron, Bill."  
"Foster, Frank."  
"Jordan, Louis."  
"Nanton, Joseph (Tricky Sam)."  
"Threadgill, Henry [Luther]."  
"Tizol, Juan."  
"World Saxophone Quartet."

REVIEWS

- 2010 "Weird, Gifted and Black," Review of *Thelonious Monk: The Life and Times of an American Original* by Robin D.G. Kelley. *Du Bois Review* 7(2).
- 2009 "Miles Davis Concerts and Interviews in the Vault," Wolfgang's Vault. *Jazz Perspectives* 3(3): 275–78.
- 2007 *When the Levees Broke: A Requiem in Four Acts*, dir. Spike Lee (3 DVDs). *Jazz Perspectives* 1(2): 219–21.
- 2001 *Every Tone a Testimony: An African American Aural History* (audio recording). *Yearbook for Traditional Music* 33: 194.
- 2001 *Bebop: A Social and Musical History* by Scott DeVeaux (Berkeley: University of California Press, 1997). *Journal of the American Musicological Society* 54(2): 405–12.

## REVIEWS, Cont.

- 2000            *Black Appalachia* (audio recording). *Yearbook for Traditional Music* 32: 230–31.
- 2000            *Black Texicans* (audio recording). *Yearbook for Traditional Music* 32: 231.
- 1998            *Voices of the Civil Rights Movement* and *Give Your Hands to Struggle* (audio recordings). *Yearbook for Traditional Music* 30:191–2.
- 1997            *Thinking in Jazz: The Infinite Art of Improvisation* by Paul Berliner (Chicago: University of Chicago Press, 1994). *Oral History Review* 24(2): 156–9.
- 1997            *Bebop: The Music and the Players* by Thomas Owens (New York: Oxford University Press, 1995). *American Music* 15(2): 249–52.

## OTHER PUBLICATIONS

- 2007            “Play It (Over and Over Again).” Review of *Coltrane: The Story of a Sound* by Ben Ratliff. *The Nation*, 12 November, 41–44.
- 2007            Liner Notes for Erik Santos, *Kuu: Journey to the Jar*. Compact disc, Centaur 2677.
- 2006            “City Learning: Balancing Work and Play with an Urban Music Education.” *Down Beat* (October): 152.
- 2004            “Experiencing the Mystery: An Interview with Fred Anderson and Hamid Drake.” *Roctober* 40 (Winter): 36–41.
- 1996            Review of Gema y Pavel, *Cosa de Broma* (Compact disc, Intuition/Nubenegra 3181). *RhythmMusic* (December): 44.
- 1996            “Of Roots, Beats, and Belief.” *RhythmMusic* (September): 20–23.
- 1996            Review of DLG, *Dark Latin Groove* (Compact disc, Sir George Records/Sony Tropical). *RhythmMusic* (August): 41.
- 1996            Liner notes for Wycliffe Gordon and Ron Westray, *Bone Structure*. Compact disc, Atlantic 82936.
- 1995            “A Jazzography.” *New York Times Magazine*, 25 June: 32–3.

## INVITED PRESENTATIONS

- 2010            “Going Home: Hearing Empire In and Through Sonic Engagements.” Paper presented at the symposium Music, Race, Empire, Franke Institute for the Humanities, University of Chicago, 21 April.

INVITED PRESENTATIONS, Cont.

- 2010 “‘You Can’t Steal a Gift,’ Or, Music as Property: Cultural, Intellectual and Otherwise.” Midwest Faculty Seminar, Franke Institute for the Humanities, University of Chicago, 15 April.
- 2009 “Disciplinary Cringe and Disciplinary Legitimacy, or the Ethnomusicologist’s New Clothes.” Butler School of Music, University of Texas at Austin, 27 April.
- 2009 “Ritual Frames and Spirituality: Understanding Jazz Musicians in Performance.” Harper Lecture for the University of Chicago Alumni Club of Dallas-Fort Worth, 23 April.
- 2008 “The Mixed Legacy of *Porgy and Bess*.” Pre-performance lectures for *Porgy and Bess*, Lyric Opera of Chicago, Chicago, IL, 18 November–19 December.
- 2008 “The Black Eclectic ... Revisited.” Presented in conjunction with the exhibit “Black Is, Black Ain’t,” Renaissance Society, Chicago il, 21 May.
- 2008 Respondent for “Hip-Hop a lo Cubano: The Past, Present and Future of a Movement.” Panel at Cultura Contra el Bloque: The Power, Politics, and Cultural Production of Cuban Hip-Hop in a Globalized World, University of Illinois, Urbana-Champaign, 27 April.
- 2008 “I Found That Essence Rare: Hearing and Seeing Post-Punk.” Colloquium, School of Music, University of Wisconsin, Madison, 25 April.
- 2008 “At Home He’s a Tourist: The Relevance and Challenges of Ethnography in the 21st Century.” Willson Center for Humanities and Arts Distinguished Lecture, University of Georgia, Athens, 27 March.
- 2008 Panelist. “The Poetics of Hip-Hop in the 21st Century: A Community Dialogue.” DePaul University, Chicago, IL, 5 March.
- 2008 “The Blues Are What You Make of Them (And That Might Be a Problem).” Public Lecture for Media Aesthetics, University of Chicago, Chicago, IL, 17 January.
- 2007 “Scenes in the City: Space, Leisure and the Changing Fortunes of Jazz.” 2007 Roberts Lecture, Grinnell College, Grinnell, IA, 5 April.
- 2007 “Moving Beyond Reflection: Thoughts on (African American) Music and Agency.” Presentation at the symposium Interrogating Ideas of Citizenship, Ethnicity, Identity and Race, Gettysburg College, Gettysburg, PA, 30–31 March.
- 2004 “What’s Going On: Authorship, Accidents and the Concept Album.” Colloquium, Cornell University, Ithaca, NY, 25 October.

INVITED PRESENTATIONS, Cont.

- 2004 "Out of This World: Jazz Improvisation, Optimal Experience and Stylistic Change." Presentation at New Directions in the Study of Musical Improvisation: An Interdisciplinary and Intercultural Conference, University of Illinois, Urbana-Champaign, 1-4 April.
- 2004 "All the Things You Are': The Changing Face(s) of Jazz Studies." Keynote address, at Jazz Changes, University of Kansas, Lawrence, KS, 4 March.
- 2004 "Multiple Reflections: *Blues People* as Blessing and Curse." Paper presented at *Blues People: 40 Years Later*, Sarah Lawrence College, Bronxville, NY, 6-7 February.
- 2003 "Armstrong as Myth and Icon." Lecture, 3rd Annual Satchmo Summerfest, New Orleans, LA, 3 August.
- 2003 "The Black Eclectic." Colloquium, Music Department, University of California, Berkeley, 10 March.
- 2003 "Race, Culture and Tradition: Jazz as Cultural Property." Colloquium, Music Department, University of Virginia, Charlottesville, VA, 25 February.
- 2002 "In Search of the Lost Riddim: An Afro-Diasporic View of Jazz History." Multiple Caribbeans: Performance, Displacement, Identities, an International Conference sponsored by the Latin American, Caribbean, and Iberian Studies Program, University of Wisconsin, Madison, 25-27 April.
- 2001 "Diasporic Interactions: The Interconnections between Jazz and Afro-Caribbean Musics." Joint Meeting of the Society for American Music and the Center for Black Music Research, Port of Spain, Trinidad, 24-27 May.
- 2000 "Oscar Peterson's Influence on Modern Jazz Piano Playing." Society for American Music Tribute to Oscar Peterson, Toronto, Canada, 2 November.
- 2000 "Scenes and Aesthetics: Writing the History of Now." Presentation in Jazz Seminar, Prof. Chris Washburne, Columbia University, New York, NY, 27 September.
- 2000 "From the Woodshed to Melodic Minors: The Impact of Jazz Education on Musical Development." Newport Jazz Festival Symposium, Salve Regina University, Newport, RI, 9-10 August.
- 2000 "In the Tradition: Race, Culture, History and Memory in 1990s Jazz." Colloquium, Music Department, University of Chicago, Chicago, IL, 26 May.
- 2000 "What Is This Tradition Based On?": Baraka, Murray, McCall and Jazz/Poetry Collaboration." Rhythm-a-ning: A Symposium on Jazz, Columbia University, New York, NY, 5-7 May.

INVITED PRESENTATIONS, Cont.

- 1999 “Ellington Abroad: The Politics and Musicality of Black Worldliness.” Joint lecture with Penny von Eschen (Department of History, University of Michigan). Center for Jazz Studies, Columbia University, New York, NY, 30 November.
- 1999 “Tourist Point of View: Ellington’s Musical Souvenirs.” Duke Ellington Society, New York Chapter, 40th Anniversary Celebration, New York, NY, 13 November.
- 1999 “Tourist Point of View: Ellington’s Musical Souvenirs.” Duke Ellington: The First 100 Years, Symposium at Jazz em Agosto, sponsored by the Calouste Gulbenkian Foundation, Lisbon, Portugal, 29–30 July.
- 1999 “Flavor, Flow and Repetition: The Aesthetics of Hip-Hop.” Center for Black Music Research, Columbia College, Chicago, IL, 26 April.
- 1998 “Ready to Receive: An Ethnographic View of Jazz and Spirituality.” Washington University Music Department Fall Lecture Series (co-sponsored by African American Studies), St. Louis, MO, 3 December.
- 1998 “Spoonin’ Good, Singin’ Gum: Notes on the Meanings of Rock.” MELOS Colloquium, Institute for the Humanities, University of Michigan, Ann Arbor, 17 November.
- 1998 “Wynton Marsalis: *The Fiddler’s Tale*.” Pre-concert lecture for the University Musical Society, University of Michigan, Ann Arbor, 24 April.
- 1998 “The Blues Aesthetic, Jazz and Spirituality.” Presentation to the Jazz Study Group, Columbia University, New York, NY, 7 March.
- 1998 Panelist, “Mellon Minority Undergraduate Research Program Alumni.” Mellon Fellowship Coordinator’s Meeting, Andrew W. Mellon Foundation, New York, NY, 16 April.
- 1997 “Black Music in the Harlem Renaissance.” Presentation to LINKS, sponsored by the University Musical Society in conjunction with *The Harlem Nutcracker*, Borders Books and Music, Ann Arbor, MI, 4 December.
- 1997 “In the Studio and in the Digital Realm: Enlarging the Concept of the Composer in African American Music.” Presentation at Symposium on the Composer in African American Musical Traditions, University of Michigan, Ann Arbor, MI, 25 September.
- 1997 “‘There’s No Separation’: Pathways, Practices, and the African Americanness of Jazz.” Colloquium, Music Department, Columbia University, New York, NY, 31 March.

**INVITED PRESENTATIONS, Cont.**

- 1997            “‘Bringing Something to the Music’: Levels of Interaction in Jazz Performance.”  
Colloquium, School of Music, University of Michigan, Ann Arbor, 24 March.
- 1996            “Different Ways of Saying Something: Searching for Meaning in Jazz Performance.”  
Presentation at the Columbia University Music Department Centennial  
Celebration, New York, NY, 18 October.

**OTHER PRESENTATIONS**

- 2008            “Post-Punk Sound and Vision: Empire, Pastiche and Primitivism.” Paper presented  
on the panel “Kill Them with Love: Punk and Performance, Race and Gender” at  
the meeting of the American Studies Association, Albuquerque, NM, 16–19  
October.
- 2004            “‘Honking on One Note’: The Texas Tenor Sound and Its Challenge to Jazz  
Discourse.” Joint meeting of the Society for American Music and the Association  
for Recorded Sound Collections, Cleveland, OH, 10–14 March.
- 2002            “Blending Jazz and Afro-Caribbean Musics.” Presentation with Lawrence  
McClellan (Berklee School of Music, Boston, Massachusetts), National Association  
of Music Educators Biennial, Nashville, TN, 10–13 April.
- 2000            “In the Tradition: Race, Culture, History and Memory in 1990s Jazz.” Paper  
presented at the meeting of the Society for Ethnomusicology, Toronto, Canada, 2–  
5 November.
- 1999            “Big City to Small Town, Student to Faculty, Dissertation to Book: The  
Experiences and Transitions of a Recent Ph.D.” SSRC-Mellon Summer  
Conference, Brown University, Providence, RI, 24–27 July.
- 1997            “The ‘Blues Aesthetic’ and the Jazz Performance Ritual: Jazz as Equipment for  
Living.” Paper presented at the meeting of the Society for Ethnomusicology,  
Pittsburgh, PA, 23–26 October.
- 1997            “‘What Are You Gonna Do With That?’: Jazz, Fieldwork, and the Ethics of  
Knowing.” Paper presented at the SSRC-Mellon Summer Conference, Hampton  
University, Hampton, VA, 26–29 June.
- 1996            “The History of and Issues Relating to Women in Jazz Performance.” Presentation  
to the Jazz Study Group, Columbia University Institute for Research in African-  
American Studies, New York, NY, 24 February.

### OTHER PRESENTATIONS, Cont.

- 1995            “‘Takin’ It to Another Level’: Creating Flow in Jazz Performance.” Paper presented at the meeting of the Society for Ethnomusicology, Los Angeles, CA, 19–22 October.
- 1993            “Veterans and Young Lions: The Role of Age in the Formation and Development of Small Jazz Groups.” Paper presented at the Seventh International Meeting of the International Association for the Study of Popular Music, University of the Pacific, Stockton, CA, 11–15 July.
- 1993            “Where’s Your Girl?: African American Women and the Ritual of Jazz Performance.” Paper presented at Feminist Theory and Music II: A Continuing Discussion, Eastman School of Music, University of Rochester, Rochester, NY, 17–20 June.
- 1993            “Transmission and Regeneration: Generational Interaction in Jazz Performance.” Paper presented at the meeting of the Middle Atlantic Chapter of the Society for Ethnomusicology, Washington, DC, 23–25 April.
- 1992            “Communication, Interaction, and the Group Concept: A Study of Performed Jazz.” Paper presented at the United States meeting of the International Association for the Study of Popular Music, University of North Texas, Denton, 2–4 October.

### PUBLIC INTERVIEWS

- 2008            Daniel Bernard Roumain (as part of the ArtSpeaks series). Mandel Hall, University of Chicago, Chicago, IL. 1 February.
- 2007            Uri Caine (as part of the ArtSpeaks series). Mandel Hall, University of Chicago, Chicago, IL. 30 January.
- 2006            Chris Potter (as part of the ArtsTalk series). Franke Institute for the Humanities, University of Chicago, Chicago, IL. 3 February.
- 2005            Patricia Barber. Gleacher Center, University of Chicago, Chicago, IL. 2 March.
- 2004            Jodie Christian, Ari Brown and Harrison Bankhead. Hot House, Chicago, IL. 7 June.

### PROFESSIONAL ACTIVITIES AND SERVICE

#### **Boards**

- 2008–            Member, Editorial Board. *Tracking Pop*, University of Michigan Press Rock and Pop series. Lori Burns, Jon Covach and Albin Zak, series editors.

**PROFESSIONAL ACTIVITIES AND SERVICE, Cont.**

**Boards, cont.**

- 2008–10 Member, Editorial Board. *Journal of the Society for American Music*.
- 2007–10 Member, Editorial Board. *Journal of the American Musicological Society*.
- 2007–09 Member, Executive Board. Afro-Latin@ Institute of Chicago, Chicago, IL.
- 2006– Member, Editorial Board, *Radical Musicology* (Journal).
- 2005– Member, Editorial Board, *Jazz Perspectives* (Journal).
- 2002– Member, Editorial Board. *Jazz Perspectives*, University of Michigan Press Jazz Series. John F. Szwed, series editor.

**University of Chicago.**

- 2009–10 Director of Entrance and Placement (Admissions), Music Department.
- 2008–09 Member, Committee of the Council of the University Senate.
- 2008–09 Council of the University Senate.
- 2008–09 Director of Entrance and Placement (Admissions), Music Department.
- 2008– Member, Faculty Advisory Board, Karla Scherer Center for the Study of American Culture.
- 2007– Member, Council on Advanced Studies.
- 2006–09 Member, College Council.
- 2006– Faculty Coordinator, Mellon Mays Undergraduate Fellowship Program.
- 2006– Member, Civic Knowledge Project Faculty Advisory Committee.
- 2006–07 Director of Graduate Studies, Department of Music.
- 2005 (Fall) Acting Director of Graduate Studies, Department of Music.
- 2004–07 Member, Arts Planning Council.
- 2004–05 Director of Graduate Student Development, Department of Music.
- 2004–05 Chair, Graduate Teaching Committee, Department of Music.

**Society for Ethnomusicology**

- 2006–07 Member, Program Committee, 52nd Annual Meeting of the Society for Ethnomusicology, Columbus, OH, 24–28 October.

**PROFESSIONAL ACTIVITIES AND SERVICE, Cont.**

- Society for Ethnomusicology, Cont.**
- 2005–07 Chair, Society for Ethnomusicology Council.
- 2004–05 Member, Society for Ethnomusicology Council.
- 2001–03 Participant, Research and Pedagogy Team, EVIA (Ethnomusicological Video for Instruction and Analysis) Digital Archive. University of Michigan and Indiana University. Lester P. Monts and Ruth Stone, project coordinators.
- 2001–02 Member, Program Committee, 47th Annual Meeting of the Society for Ethnomusicology, Estes Park, CO, 23–27 October.
- 2001 Events Coordinator, Local Arrangements Committee, 46th Annual Meeting of the Society for Ethnomusicology, Detroit, MI, 25–28 October.
- Review Panels**
- 2010 Screener, 2011 International Dissertation Field Research Grant competition (Social Science Research Council).
- 2004 Screener, 2005 International Dissertation Field Research Grant competition (Social Science Research Council).
- 2003 Screener, 2004 International Dissertation Field Research Grant competition (Social Science Research Council).
- 2002 Panelist, NEH Fellowships and Summer Stipends, Panel E: Music, Washington, DC, 24 July.
- 2002 Screener, 2003 International Dissertation Field Research Grant competition (Social Science Research Council).
- Sessions Chaired**
- 2001 Panelist, NEH Fellowships and Summer Stipends, Panel E: Music and Dance, Washington, DC, 18 July.
- 2000 Panelist, NEH Fellowships and Summer Stipends, Panel F: Music and Dance, Washington, DC, 21 July.
- 2007 “Musical Ontologies (2),” 52nd Annual Meeting of the Society for Ethnomusicology, Columbus, OH, 24–28 October.
- 2007 “African Legacy in Latin/o America: Race, Nation and Heritage in Text,” 27th International Congress of the Latin American Studies Association, Montréal, Canada, 5–8 September.

**PROFESSIONAL ACTIVITIES AND SERVICE, Cont.**

**Sessions Chaired, Cont.**

- 2005 "Center, Symbol, Site: Reexamining Downtown," 104th Annual Meeting of the American Anthropological Association, Washington, DC, 30 November–4 December.
- 2001 "Jazz, Religion, and Culture Theory." 46th Annual Meeting of the Society for Ethnomusicology, Detroit, MI, 25–28 October.
- 2001 "American Contemporaries." Joint meeting of the Society for American Music and the Center for Black Music Research, Port of Spain, Trinidad, 24–27 May.
- 2000 "Black & White/Folk & Commercial: Music and Cultural Politics." Joint session of the International Association for the Study of Popular Music and the Society for American Music, Toronto, Canada, 4 November.
- 2000 "Ethnic Musics and the Politics of Memory." American Studies Association Annual Meeting, Detroit, MI, 14 October.
- 1998 "Music, Theatre and the Performing Arts." Annual Conference of Ford Fellows, Irvine, CA, 16 October.
- 1998 "Popular Music." Meeting of the Sonneck Society for American Music, Kansas City, MO, 20 February.

**University of Michigan**

- 2001–03 Advisor to Undergraduate Musicology Majors, College of Literature, Science, and the Arts.
- 2001–02 Member, Executive Committee, Program in American Culture, College of Literature, Science and the Arts.
- 2001–02 Member, Faculty Senate.
- 2001 Member, Ad-Hoc Committee on the African American Music Collection. Lester P. Monts, Chair.
- 2000 Member, Search Committee, One-year leave replacement, Department of Musicology, School of Music.
- 1999–2001 Alternate, Faculty Senate.
- 1998–2003 Faculty Associate, Program in American Culture, College of Literature, Science and the Arts.

**PROFESSIONAL ACTIVITIES AND SERVICE, Cont.**

- University of Michigan, Cont.**
- 1998–2003 Member, Graduate Admissions Committee. Department of Musicology, School of Music.
- 1998 Member, Search committee. One-year leave replacement, Musicology Department. School of Music.
- 1998 Member, Search committee. Archivist for the African American Music Collection.
- 1997–2000 Advisor to Music Concentrators. College of Literature, Science and the Arts.
- Other**
- 2006 Irving Lowens Memorial Article Prize Committee, Society for American Music.
- 1995– Member, Jazz Study Group (an interdisciplinary African American studies faculty seminar funded by the Ford Foundation). Robert G. O’Meally, Columbia University, Director.

**MEMBERSHIPS**

American Anthropological Association.  
American Musicological Society.  
Society for American Music.  
Society for Ethnomusicology.

**COURSES TAUGHT**

Jazz  
Jazz Scenes in Historical Perspective  
The New York Jazz Scene since 1920  
Ethnomusicology Proseminar  
Ethnomusicology Field Methods  
Media and Technology in Ethnomusicological Research  
Introduction to World Music  
World Popular Musics  
History of Music (American Music)  
Musics of African Americans

**COURSES TAUGHT, Cont.**

Euro-American Folk and Popular Music  
Introduction to the Literature of Music  
Rock  
Jazz Historiography (Seminar)  
The Concept Album (Seminar)  
Music and Poetry (Seminar co-taught with Robert von Hallberg)  
Scenes and Spatiality (Seminar)  
Eclecticism (Seminar)  
Race, Place and Music in the Urban Present (Seminar)

**RECORDING CREDITS**

2007 Co-Producer. Erik Santos, *Kuu: Journey to the Jar* (Compact disc). Centaur 2677.

2002 Guitarist (on "One Another"). Albin Zak, *An Average Day* (Compact disc).  
Insatiable 1008.