

TRAVIS A. JACKSON

Curriculum Vitae

ADDRESS

Department of Music
University of Chicago
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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

- 2013 Honorable Mention, Alan P. Merriam Prize for Outstanding English-Language Monograph, Society for Ethnomusicology for *Blowin' the Blues Away: Performance and Meaning on the New York Scene* (Berkeley: University of California Press, 2012).
- 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

- In process *Post-Punk Sound and Vision: Empire, Pastiche, Primitivism* (book manuscript).
- In process “Metaphors in a Mixmaster: Sun City Girls, Rock's Permanent Avant-Garde and an Unchanging Same” (essay).
- In process “The Black Eclectic,” (essay).
- In process “What's Going On: Authorship, Accidents and the Concept Album,” (essay).
- Forthcoming “New Bottle, Old Wine: Whither Jazz Studies?” In *Issues in African American Music*, edited by Mellonee V. Burnim and Portia K. Maultsby (New York: Routledge).
- 2016 “Culture, Commodity, Palimpsest: Locating Jazz in the World.” In *Jazz Worlds/ World Jazz*, edited by Philip V. Bohlman and Goffredo Plastino (Chicago: University of Chicago Press): 381–401.

SCHOLARLY PUBLICATIONS, CONT.

- 2013 “Tourist Point of View? Musics of the World and Ellington’s Suites.” *Musical Quarterly* 96 (3–4): 513–40.
- 2013 “Disseminating World Music.” In *The Cambridge History of World Music*, edited by Philip V. Bohlman (Cambridge: Cambridge University Press): 705–25.
- 2013 “Jazz” (with Mark Tucker). *The Grove Dictionary of American Music*, 2nd ed., edited by Charles Hiroshi Garrett.
- 2013 “Falling into Fancy Fragments: Punk, Protest, and Politics.” In *The Routledge History of Social Protest in Popular Music*, edited by Jonathan C. Friedman (New York: Routledge): 157–70.
- 2012 *Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene*. Berkeley: University of California Press.
- 2006 “Rearticulating Ethnomusicology: Privilege, Ambivalence, and Twelve Years in SEM.” *Ethnomusicology* 50(2): 280–86.
- 2005 “Interpreting Jazz.” In *African American Music: An Introduction*, edited by Mellonee V. Burnim and Portia K. Maultsby (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.
- 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).

SCHOLARLY PUBLICATIONS, CONT.

- 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 "Eccentric, Gifted and Black: Thelonious Monk Revealed," Review of *Thelonious Monk: The Life and Times of an American Original* by Robin D.G. Kelley. *Du Bois Review* 7(2): 395–402.
- 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.
- 2000 *Black Appalachia* (audio recording). *Yearbook for Traditional Music* 32: 230–31.

REVIEWS, CONT.

- 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* 30:191–92.
- 1997 *Thinking in Jazz: The Infinite Art of Improvisation* by Paul Berliner (Chicago: University of Chicago Press, 1994). *Oral History Review* 24(2): 156–59.
- 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: 32–33.

INVITED PRESENTATIONS

- 2016 “Jazz, Jazz Studies, Ethnomusicology: Moribundity and Other Changing Sames.” Lecture, Department of Ethnomusicology, University of California, Los Angeles, 1 April.
- 2015 “All the Things You Aren’t: Freedom, Collaboration and Utopia in the Discourse of Improvisation.” Colloquium in conjunction with *Improvisation in the Arts and Everyday Life: A Weekend of Performances, Dialogues, and Seminars*, Bowling Green State University, Bowling Green, OH, 10 April.
- 2015 “Ethnographic Questions: Confronting Music in Cities, Confronting the Present and the Past.” Ethnomusicology, History and Critical Theory Forum, King’s College London, England, 18 March.
- 2014 “Feels Like We Only Go Backwards: Sound, Scholarship and the Futures of Jazz and Popular Music.” Lecture tied to World of Sound III, International Festival of Contemporary Arts, Smolny College, St. Petersburg State University, St. Petersburg, Russia, 17 September.
- 2014 “Practices, Gear and Affordances: Hearing and the Mind’s Ear in Post-Punk Britain.” Society of Fellows in the Liberal Arts, University of Chicago, Chicago, IL, 12 February.
- 2013 “Time-Space Expansion: Confronting the Post-Punk Past as an Ethnographer.” Ethnoise Workshop, University of Chicago, Chicago, IL, 10 October.
- 2013 “Chicago Jazz: The Contemporary Scene.” Presentation on the panel “Rhapsody: The Music of Black Chicago” at *Black Arts Chicago: Moves and Movements*, Northwestern University, Evanston, IL, 31 May.
- 2013 “This Is Not a Love Song: Sound, Image, and the Eighties in Rock History.” “The Eighties in Theory and Practice,” a Unit for Criticism and Interpretive Theory Conference, University of Illinois, Urbana-Champaign, 3 May.
- 2013 “How Not to *Read* a Pop Song.” Media Aesthetics Distinguished Faculty Lecture, University of Chicago, Chicago, IL, 30 April.
- 2013 “Debunking the Jazz as Democracy Myth.” Karla Scherer Center for the Study of American Culture, University of Chicago, Chicago, IL, 17 April.

INVITED PRESENTATIONS, CONT.

- 2012 “Beyond Playing the Changes: Jazz Strategies, Technologies and Experiments Around and After 1948.” After 1948: Realignment in Politics and Culture, 2011–12 Andrew W. Mellon Foundation Sawyer Seminar at the Franke Institute for the Humanities, University of Chicago, Chicago, IL, 27 April (read by Kaley R. Mason).
- 2012 “Birth ||: Death Rebirth :|| Death? Metaphors, Markets and the Future(s) of Jazz.” Music Department Guest Lecture Series, Yale University, New Haven, CT, 23 February.
- 2012 “Hearing Around Corners: Sound, Subjectivity and Agency in Ralph Ellison’s Writing.” Midwest Faculty Seminar, Franke Institute for the Humanities, University of Chicago, 20 January.
- 2011 “Capturing the Jazz Moment.” Presentation for Tech•Knowledge, the 22nd Chicago Humanities Festival, UIC Forum, Chicago, IL, 6 November.
- 2011 “Sound Studies, Affordances and ‘Post-Positivist Empiricism.’” Response to the panel “Sounds of Response in the Age of Communicative Capitalism,” meeting of the American Studies Association, Baltimore, MD, 22 October.
- 2011 With Charles Newell of the Court Theatre: “Porgy and Bess: The History of an American Symbol,” Dusable Museum, Chicago, IL, 22 May.
- 2011 “Post-Punk Sound and Vision.” Izaak Wirzup Lecture, University of Chicago, 9 May.
- 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.
- 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.

INVITED PRESENTATIONS, CONT.

- 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.

INVITED PRESENTATIONS, CONT.

- 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.
- 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.

INVITED PRESENTATIONS, CONT.

- 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.
- 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

- 2015 “Breadth, Depth, Respect and Zero-Sum Thinking.” Paper presented on the AMS Graduate Education Committee panel “What Must a Musicologist Know? Form and Content of the Musicology Ph.D. Curriculum” at the annual meeting of the American Musicological Society, Louisville, KY, 13 November.
- 2012 “‘The Highest British Attention to ... Detail’: Post-Punk Sound and Vision and the Meaning of Englishness.” Paper presented on the panel “Popular Music” at the 19th Congress of the International Musicological Society, Rome, Italy, 1–7 July.
- 2012 Panel Discussion Participant. “Liner Notes” at *Gil Scott-Heron: Passages, Interludes, Subtext, Understanding*. Experimental Station, Chicago, IL, 8 June.

OTHER PRESENTATIONS, CONT.

- 2011 “African American Music and Musicians in Paris.” Presentation for Woodlawn Charter School students, University of Chicago, 6 April.
- 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

- 2015 Billy Childs. Pre-Concert Interview. Reva and David Logan Center for the Arts, University of Chicago, Chicago, IL. 5 November.
- 2012 Stefon Harris. Pre-Concert Chat (SFJAZZ Ensemble), Mandel Hall, University of Chicago, Chicago, IL. 19 October.
- 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.

PUBLIC INTERVIEWS, CONT.

- 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

- 2014– Member, Editorial Board. *American Popular Music*, University of Massachusetts Press series. Rachel Rubin and Jeffrey Melnick, series editors.
- 2014– Member, Editorial Board. *International Jazz Archives Journal*.
- 2008– Member, Editorial Board. *Tracking Pop*, University of Michigan Press Rock and Pop series. Lori Burns, Jon Covach and Albin Zak, series editors.
- 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 and Eric C. Porter, series editors.

University of Chicago

- 2013–14 Fellowships and Awards Committee, Center for the Study of Race, Politics and Culture.
- 2013–14 Director of Entrance and Placement (Admissions), Music Department.
- 2012–14 Curriculum Committee, Music Department.
- 2012–13 Practicum Committee, Music Department.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

University of Chicago, Cont.

- 2012 (Autumn) Practicum Coordinator Search Committee, Music Department.
- 2011-12 Executive Director for University of Chicago Presents Search Committee.
- 2011-12 Chair, Postdoctoral Lecturer in Ethnomusicology Search Committee, Music Department.
- 2011-12 Music Theory Lecturer Search Committee, Music Department.
- 2011-12 Entrance and Placement (Admissions) Committee, Music Department.
- 2011-13 Provost's Career Enhancement Postdoctoral Scholarship Selection Committee.
- 2011-13 Community Engagement Committee, Center for the Study of Race, Politics, and Culture.
- 2011 (Autumn) Practicum Committee, Music Department.
- 2011-14 Member. College Disciplinary Committee.
- 2010-11 Provost's Career Enhancement Postdoctoral Scholarship Selection Committee.
- 2011- Court Theatre Faculty Advisory Council.
- 2011 Center for the Study of Race, Politics and Culture Director Search Committee.
- 2010-14 Executive Committee Member, Center for the Study of Race, Politics and Culture.
- 2010-13 Member. All University Disciplinary Committee.
- 2009- Senior Fellow. Society of Fellows in the Liberal Arts.
- 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.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

- University of Chicago, Cont.**
- 2008– Member, Faculty Advisory Board, Karla Scherer Center for the Study of American Culture.
- 2007–13 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**
- 2015– First Vice-President.
- 2014– Liaison to the American Musicological Society.
- 2014 Member, Alan Merriam Prize Committee (awarded to one distinguished English-language monograph per year).
- 2006–07 Member, Program Committee, 52nd Annual Meeting of the Society for Ethnomusicology, Columbus, OH, 24–28 October.
- 2005–07 Chair, Society for Ethnomusicology Council.
- 2004–05 Member, Society for Ethnomusicology Council.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

- Society for Ethnomusicology, Cont.**
- 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**
- 2013–16 Screener, Mellon/American Council of Learned Societies Dissertation Completion Fellowship competition.
- 2012–14 Ford Foundation Fellowships, National Research Council, Irvine, CA.
- 2011 Ford Foundation Fellowships, National Research Council, Washington, DC.
- 2010–12 Screener, 2011 International Dissertation Field Research Grant competitions (Social Science Research Council).
- 2002 Panelist, NEH Fellowships and Summer Stipends, Panel E: Music, Washington, DC, 24 July.
- 2002–04 Screener, 2003 International Dissertation Field Research Grant competition (Social Science Research Council).
- 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.
- Sessions Chaired**
- 2013 “Songs Travel: Recordings and Repertory,” 58th Annual Meeting of the Society for Ethnomusicology, Indianapolis, IN, 14–17 November.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

Sessions Chaired, Cont.

- 2012 “Addressing Issues through Analysis,” 57th Annual Meeting of the Society for Ethnomusicology, New Orleans, LA, 1–4 November.
- 2011 “Imperial Sounds of the Contemporary.” Music, Race, Empire Conference. University of Wisconsin, Madison. 28–30 April.
- 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.
- 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.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

- 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.
- 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**
- 2012 Popular Music Section Article Prize Committee, Society for Ethnomusicology.
- 2006 Irving Lowens Memorial Article Prize Committee, Society for American Music.

PROFESSIONAL ACTIVITIES AND SERVICE, CONT.

Other, Cont.

1995–2005 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 Musicological Society
American Studies Association
Society for Ethnomusicology

COURSES TAUGHT

Jazz
Rock
Ethnographic Methods
Music Anthropology
American Musics
Introduction to World Music
Ethnomusicology Proseminar
Post-Punk (Seminar)
Hearing (Seminar)
Music Documentaries (Seminar)
Music and Poetry (Seminar co-taught with Robert von Hallberg)
Eclecticism (Seminar)
The Concept Album (Seminar)
Jazz Historiography (Seminar)
Scenes and Spatiality (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.