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The Ethnomusicologist and Black Music

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I have not encountered an academic field or discipline whose members spend as much time worrying about defining themselves as ethnomusicology. Definitions abound and they can be discussed historically, something done by the late Alan P. Merriam in one of his last articles (*Ethnomusicology* 21:189-204, 1977). The general public tends to think of ethnomusicology as the study of non-Western and folk music, of "ethnic" music, and even (heaven forbid) of "ethnomusic." Actually, all of the definitions cited by Merriam take this view, but the most respected of those state or imply that ethnomusicology includes the study of all music, including what we conventionally call art and popular genres, or that it at any rate can contribute to their understanding. Thus Merriam himself asserts that it is the study of music in (or *as*) culture; Hood, that it is an approach to the study of all music; List and Gillis, that it deals with music in oral tradition (but then, all music has a substantial oral component); Chenoweth, that it is the music (one assumes *all* music) of a people or cultural group. We also find that it is viewed as the comparative study of all musics (Kilinski), the study of all the world's musical systems (Blacking), and the music of cultures outside one's own (Wachsmann).

None of these rules out Western art music, popular music, or jazz. Ethnomusicology began as the rather explicit study of what was not being treated by historians of European music, and then went on to broaden its scope because there were other things not being done in large quantity by traditional (or as we sometimes call them, "straight") musicologists. But ethnomusicologists haven't kept pace with the goals implied in their definitions. They have not dealt comparatively with *all* of the musics of the world, have not looked at the oral component in Western art music, have not dealt with the written traditions of the modern third world, and have given little attention to the concept of music as culture in modern society. There are exceptions, and perhaps ethnomusicologists are tooling up to do more. The issue is not, though, whether it is to be general musicologists or ethnomusicologists who will do a particular job, but rather that the job be done.

Why haven't ethnomusicologists done more in such areas as concert music of black composers? It may have to do with their training. What are they typically equipped to do? Here are a few examples. They can deal with musical sound as reproduced on recordings, but typically it is sound in which not too much goes on at a time—monophonic singing yes, orchestral music perhaps not. They are trained to comprehend and organize information about the total musical culture of a people, but this is always an incredibly complex matter, and so they are most at home in societies in which there is at least not too much quantity, few people, and a clearly defined set of functions; something one may find in a small tribal society. They are equipped to deal with the total musical product of a people, but only if the product is not too large. They can, without feeling guilty, deal with the mainstream musical experience of a society, giving less emphasis to the exceptional, even if it is the creation of superb talent. What they need to do now is to stretch these capabilities to extend from the small and reasonably homogeneous societies with which they have mostly dealt to encompass larger, more complex population groups.

In all of this, they seem to me to have exhibited a creed: that all musics are equally the product of a culture and reflective of its values and structure, notwithstanding the obvious fact that some are harder to learn and technically more complex than others; that all peoples, and therefore all musics ,are equally worthy of study and respect.

So much for a description of ethnomusicologists. They have done much for the understanding of the music of black Americans, but they have rarely looked at the total picture; I suggest that they could do precisely that if they followed their definitions and stretched their capacities. Here are some more specific contributions which could result:

1) They could try to define black music in the way they have tried to define other music, such as that of American Indian peoples. The musical culture of an Indian society often consists of music with a long tradition, with which it identifies most closely; other traditions shared with neighboring peoples, defined as such by the tribe; and "white" music (which would perhaps be called "white" and "black" except for the vagaries of American demography), which they consider theirs as well, but in a different sense. I have heard arguments about the identity of black music ranging from "anything a black American performs" to "only what is specifically *not* shared with whites

and others." The picture is of course more complex, and the experience with Indian music may make it easier to recognize the fact that a society has or "owns" a number of musics which it identifies with itself to varying degrees.

2) Ethnomusicologists could try, as they have in the case of non-Western societies, to describe the total musical culture. The music of black Americans is stratified in the general Western manner; there is something like folk, popular, and art music. I say "something like" because this tripartite structure has often been applied to non-Western societies with only moderate success. In India, it works fairly well; in the Middle East, there are strata, but they are differently related. The Indian singer of classical music avoids folk and popular genres, but his Arabic counterpart may participate in all. Some African cultures, as John Blacking has shown, have a complex network of musical strata closely related to the strata of political power. American Indian tribal repertories are not totally homogeneous. Each culture has its own taxonomy of musical genres, and we should find out what this taxonomy is in black American culture. Is it like that of urban Western society? I doubt it, but I hope to be enlightened.

3) This leads us of course to the relationship of the art or concert music of black composers and its relationship to other black music. Somehow, I think the old art-folk dichotomy and the way it has been studied in European music history will not apply. (Black composers possess a more extensive knowledge of folk music than their white counterparts. Their use of this tradition is not simply a matter of quoting tunes, but something far more sophisticated.) Ethnomusicologists might employ concepts developed in anthropology in their study of this music. In Iran I found that if I could identify central values of the culture, I could relate certain ones to the traditional classical music, others to folk music (known, to be sure, to the urbanites) and others again to popular music of the mass media. Each kind of music was not only the main expression of a segment of the population, but meant something to all. What are the symbolic roles of the various kinds of music in urban black American society?

4) One of the exciting areas of ethnomusicological study is the identification of the unit of musical thought, the "piece," in each of the world's musics. We think of "the" song, symphony, opera as the basic musical unit in Western culture, but what this unit is differs by culture. The criteria are sometimes strictly musical, or sometimes they have to do with the association of music with individuals, supernatural figures, clans, or societies. Songs almost identical, dreamed by two members of a Plains Indian tribe, are to them different songs; of course the Indians have no trouble hearing the identity, but this is not the main criterion. A folk song in England may exist in many variants, borrow from other songs, become thoroughly diffused. At what point does it become another song? The implications for jazz and some concert music are obvious.

These are a few examples of the way an ethnomusicological approach could be used to understand the musical culture of Black Americans. The great gap is in the understanding of art or concert music as a part of a whole culture. While the traditional approaches of music historians should continue to be followed, as well as the older approaches of ethnomusicologists in their concern with folk and non-Western music, the ultimate problems of ethnomusicology as implied in the more recent definitions should also be broached. These would, in various ways, show us the complete picture of the musical culture of a people. They should work from the inside; the categories derived from traditional Western musical studies should not be used. They may turn out to be outmoded for all musics anyway. Ethnomusicological approaches should not be expected to show that this or that music is particularly worthy of study or good—all musics are—but they could provide a rational, broad perspective based on our knowledge of the fact that the world has many musics, each to be understood on its own terms, as a unit defined by the people whom it serves, but also in relation to other musics; and that each music, difficult or easy, each repertory, large or small, is a highly complex and unique product of human culture.

Black concert and recital music: A glimpse of Afro-Caribbean music in the early 17th century

by Dominique-René de Lerma,
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In our concern for seeking a definition of the latitudes of Black music, too often we neglect the very significant accomplishments of the Afro-American "concert" composer, not to mention those not native to this country. This may result from a preoccupation (if it might be called that, for the moment) with economic and social concerns of our immediate environment, rather than a disinterest in surveying the totality of universal black music manifestations, or it might be that we do not have enough readily available information on black music outside of the United States.

A rich source for investigation is Cuba, from which area came the first black musicians presently known to us whose music might yet be available: Teodora and Micaela Ginés.

If the theories which Ernst Borneman has expressed in "Jazz and the Creole tradition"[1] are correct, we can add these to other speculations about the probable acculturation of Spanish and African music before the Caribbean was settled by these newcomers. At the least, we can identify these sisters as two significant musicians active in the West Indies well within a century after Columbus set foot on their native Hispaniola.

It was enough of a surprise when the music of Saint-Georges (1739-1799) came to be fairly well known during the past decade, but now we move back two more centuries, to contemporaries of Palestrina.

The hometown of these free-born women was Santiago de los Caballeros, in what is now the Dominican Republic. We may guess that Teodora must have been born by 1540, and maybe earlier, and that Micaela was her junior.

In time, they found themselves in Santiago de Cuba, about 500 kilometers west of their birthplace. Here they formed an instrumental ensemble to satisfy the needs of the city's festivals and churches. The Ginés ladies were celebrated performers on the bandola (or bandurria), a plectral instrument known in Spain as early as the Fourteenth Century. Joining them

was a violinist from Camagüey, Pascual de Ochoa, along with two players of the pífano (probably a soprano recorder) and one player of the sevillano, an instrument not presently identified.

By 1598, Micaela and Ochoa had left for Havana. Teodora remained in Santiago, claiming she was too old for such a trip. She then reportedly wrote a tune which has since enjoyed considerable popularity: "¿Donde está la Má Teodora?", also known as "El son de la Má Teodora".It is fascinating to think that the hemiola of the *son* existed in so spirited a fashion as we find in this melody. In the *Harvard dictionary of music*, Juan Orrego-Salas does not suggest a date for the inception of the *son*, but he does state that it started as an Afro-Cuban dance in Cuba's Oriente province, which was to be Má Teodora's residence for the remainder of her life.

Without our attempting to attest to the accuracy of this example, or to its authorship, we note that Gerard Béhague does identify the existence in the Seventeenth Century of Afro-Mexican music which employs "a vivid rhythm in 6/8 meter with constant hemiola shifts to 3/4, F or C major as the almost exclusive keys, and the responsorial practice of soloist versus chorus."[2] Such is not exactly the same case here, but the parallels are striking, and the call certainly receives a response. Under any circumstances, if this is European music, it is miscegenated.

Already by 1580, a Cuban observer rejoiced at the variety of color found among musical performers, making this a particular issue. One is only left to imagine why this was so distinctive, if not where it began to take place.

But Havana lacked musicians of any color as late as 1582, only seven years before this city replaced Santiago as the island's capital. A decade and a half later, the town council provided an allowance of 100 ducats for a musical ensemble. Had Micaela and Ochoa already arrived? At any rate, these early figures were joined by Jácome Viceira, a musician from Lisbon who doubled on a variety of wind instruments, and Ochoa's violin was joined by that of Pedro Almanza, from Málaga, who was probably of Moorish ancestry. Micaela had meanwhile switched from the bandola to the vihuela, the guitar of Renaissance Spain. According to a contemporary account, they "scraped the gourd and played castanets" as well, playing dances and diversions for the holidays and providing music for the church.

An idea of how infrequent music-making was comes with the awareness that in 1612, when the bishopric was moved from Santiago, Havana's cathedral had an organ but no organist, and the "choir" consisted of only two singers on a regular basis, to be enlarged on special occasions by black choristers.

Somewhere in the Caribbean must rest more information on this early history. Perhaps authenticated works by one of the Ginés musicians can be found. Meanwhile it is cetainly interesting to observe that two ladies were influential in the youth of the Caribbean's musical life and that, virtually from the beginning, the Afro-Hispanic tradition is articulated.

FOOTNOTES

[1]*Jazzforschung*, vl (1969).
[2]*Music in Latin America; an introduction*, p26.

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RURAL BLACK STRING BAND MUSIC

by Charles Wolfe,
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The first time I think I ever seen Arnold Schultz . . . this square dance was at Rosine, Kentucky, and Arnold and two more colored fellows come up there and played for the dance. They had a guitar, banjo, and fiddle. Arnold played the guitar but he could play the fiddle—numbers like "Sally Goodin." People loved Arnold so well all through Kentucky there; if he was playing a guitar they'd go gang up around him till he would get tired and then maybe he'd go catch a train. . . . I admired him that much that I never forgot a lot of the things that he would say. There's things in my music, you know, that comes from Arnold Schultz—runs that I use in a lot of my music.[1]

Quotes such as this one from bluegrass star Bill Monroe are by no means atypical. For ten years I have been interviewing at length older country musicians and folk musicians from the 1920's and 1930's about that misty borderland wherein traditional American folk music was somehow transformed into commercial country music; many, many of them mention bands such as Arnold Schultz's string band, point to them as influences, as models, as colleagues. They point to a genre of American music that most scholars have ignored, and that most members of the general public do not even know existed: a genre that De-Ford Bailey, the famous harmonica player on the early Grand Ole Opry, defined for me as "black hillbilly music." "Sure," he said, "black hillbilly music. Everybody around me grew up playin' that. Fiddles and banjos and guitars; they weren't playin' no blues then. It was black hillbilly music."[2]

For years the emphasis of those studying black American folk music has been directed to religious music—the first really respectable music to study—, to jazz—the first commercially successful brand of music—, or to blues. Yet do these three forms really account for all of the rich variety of black music found in folk tradition—or just the most visible ones? What about the rural fife-and-drum tradition, which has lingered unnoticed in Tennessee until this present generation? What about the tradition of black non-blues secular song? And what about the tradition of the rural string band music? To explore these aspects of black music requires a great deal more digging and musical archaeology, but might yield in the end results as fruitful as those coming from jazz, blues, and religious music studies.

The scanty references to rural black music in the 19th century reflect a flourishing string band tradition. As

early as 1774, *The Diary of Nicholas Creswell* describes a southern plantation party where "a great number of young people met together with a fiddle and banjo played by two Negroes." In the pre-war South, black bands consisted of banjoes and lutes; banjoes, fiddles, and triangles; twin fiddles and a fife; and many other combinations.[3] In the WPA ex-slave narratives there are hundreds of references to the fiddle and banjo; in fact, while references to fiddle playing number 205, and banjo playing total some 106, references to the guitar total only 15; strong evidence of the guitar's late arrival in black folk music. (Strikingly, the majority of references to the guitar occur in south-central Mississippi.)[4] The favorite string band combination to appear in the WPA narratives is the simple fiddle-banjo duo—the same instrumentation to dominate early white rural music. Without much doubt, the fiddle was the favorite instrument of both white and black rural musicians in the 19th century.

Much of this tradition was still highly visible in the 1920's when commercial recording companies began to document southern music. Unfortunately, the record companies segregated this music into separate series, one designed for whites, the other for blacks. White rural music included fiddle bands, banjo tunes, sentimental songs, and a few religious pieces; black music series were dominated by country blues, gospel, preachers like Rev. Gates, and a few vaudeville numbers. A black band playing something other than blues didn't fit into either stereotype; consequently, few of them were recorded. Thus today we are left with only a pathetic handful of recordings representing this tradition in its flowering: there are perhaps as many as 50 commercial pre-war recordings that really reflect it, as opposed to some 20,000 pre-war records of blues and gospel music. In the 1930's, when the Library of Congress got into the field, researchers were more open-minded, but their equipment was woefully inadequate for recording a full string band.

Still, this miniscule sample contains some tantalizing bits. A handful of records from the late 1920's show white and black musicians playing together, several years before jazz's first "integrated" session. Jim Booker played "Grey Eagle" with white banjoist Marion Underwood for Taylor's Kentucky Boys in 1927, and black harmonica stylist El Watson recorded with the white Johnson Brothers that same year for Victor; Andrew Baxter, an Afro-Cherokee fiddler born in northwest Georgia in 1870, played regularly with white Georgia fiddlers, and played lead on the Georgia Yellow Hammers' popular 1928 recording of "G Rag." Other recordings reflect a complex school of rural black ragtime; Dallas musician Coley Jones formed the Dallas String Band, featuring mandolin, guitar, and cello, and recorded several fascinating sides for Columbia, while Nap Hayes and Matthew Prater (The Blue Boys) recorded folk variants of Scott Joplin's rags using mandolin and guitar. Black "hoedown" music was recorded by James Cole (probably from Indiana), and by the spectacular square dance band headed by fiddler John Lusk. This latter band, recorded by the Library of Congress in 1946, played for years in rural Tennessee just a few miles from the birthplace of bluegrass star Lester Flatt, and featured the "pre-bluegrass" banjo styles of the late Murphy Gribble. As recently as 1976 Kip Lornell recorded a driving black fiddle-banjo team in the Blue Ridge Mountains, proving that the tradition is not entirely extinct.[5]

Study of black string band music is still in its infancy, but even preliminary investigations have posed some potent questions. Is (was) there a black string band repertoire distinctive from the white one? Is there an identifiable black fiddle style? Have there been characteristic and distinctive black instrumemtal combinations? Have geographical features affected these combinations? (Do fiddle-banjo combinations seem more common in the mountains, with guitar combinations dominant in the deep South?) How really representative of the music were these recording sessions? How were they related to various black formal composers, like Gussie Davis, Scott Joplin or even W. C. Handy? How were the bands that recorded related to other quasi-blues forms such as the jug or washboard band, the vaudeville or medicine show tradition, or even the tradition of the black non-blues songster which included such singers as Henry Thomas, Luke Jordan, and Jim Jackson? Until the scattered bits of evidence about this music are collected, collated, put in proper context, and studied, we can only guess at the answers.

NOTES

[1]Jim Rooney, *Rossmen: Bill Monroe and Muddy Waters* (New York: Dial Press, 1971). Arnold Schultz, incidentally, went on to influence Kennedy Jones, who taught white musician Mose Rager, who taught Merle Travis and Chet Atkins.

[2]Interview with DeFord Bailey, Nashville, June 19, 1975.

[3]Dena Epstein, *Sinful Tunes and Spirituals* (Urbana: University of Illinois Press, 1977).

[4]Robert B. Winans, "Black Instrumental Music Traditions In the Ex-Slave Narratives," unpublished paper delivered at the 1979 Annual Meeting of the American Folklore Society, Los Angeles, CA, October 26, 1979.

[5]For some recent examples of black string band music, see LP anthology BRI-001, produced and sold by the Blue Ridge Institute, Ferrum College, Ferrum, VA. Also see *Blind James Campbell and his Nashville Street Band* (Arhoolie 1015), recorded as recently as 1962.

The author is currently compiling a collection of earlier black string band performances for release on Rounder Records.

National Conference on Black Music Research

Description and Summary
by Lucius R. Wyatt,
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The 1980 National Conference on Black Music Research, sponsored by Fisk University's Institute for Research in Black American Music, was an outstanding achievement in musical scholarship. It brought together people of varied backgrounds and diverse interests in black music research. The thrust of the Conference, as evidenced in the wide range of topics and ideas covered, was to emphasize the totality of black musical involvement—concert music, gospel, jazz, rhythm-and-blues, etc.

The Conference opened in Jubilee Hall with introductory remarks by Samuel Floyd and a welcome address by President Walter J. Leonard of Fisk University. President Leonard gave a very moving account of the musical heritage of Fisk as seen through the Jubilee Singers and Roland Hayes. He also commented on the legacy of W. E. B. Dubois and the history of the

portrait of the Jubilee Singers given to Fisk University by Queen Victoria.

Several free papers were read on Thursday afternoon. "The Black Art Song: An Interdisciplinary Encounter" was given by Rawn Spearman and Carlesta Henderson. Spearman discussed and performed art songs which utilize the poetry of Langston Hughes. The songs performed were *The Negro Speaks of Rivers* by Margaret Bonds, *The Weary Blues* by Dorothy Rudd Moore, *Joy* by Howard Swanson and *A Black Pierrot* by William Grant Still. Carlesta Henderson discussed teaching approaches used in presenting these songs in a humanities course. Spearman was ably assisted at the piano by Matthew Kennedy and Tom Hoisch, cello.

James Furman compared lined hymns of the black church with Gregorian Chant in his paper, "Afro-American Chant." Christine Oliver discussed "Black Elements in the orchestral music of Olly Wilson." She gave meaningful insights into three of Wilson's compositions—*Voices*, *Akwan* and *Spirit Song*. The first day of the Conference concluded with a memorable concert of music by black composers which featured Donnie Ray Albert, bass; Roosevelt Newson, piano; Wilma Shakesnider, soprano; and Carol Stone, piano. The concert ended with a performance of Hale Smith's commissioned composition, *Meditations in Passage*.

On Friday morning Eileen Southern led a panel session on "Researching Black Music." Several important conclusions concerning future research needs resulted from this session. Papers read were "The Present State and Future Needs of Black Concert and Recital Music" by Lucius Wyatt, "Researching Jazz" by James L. Collier, "Researching Rhythm and Blues," by Arnold Shaw and "Research in Gospel Music" by Melonee Burnim.

On Friday afternoon Dominique-René de Lerma led a panel discussion on "The Philosophy and Definition of Black Music Research." The central question posed in this session was, "What is black music?" In his paper, De Lerma stated that "A work is good to the extent that it promotes communication." Carman Moore explained that "because of the melting pot aspect of American culture and the attendent sociological problems present in this country, it is difficult to answer the question." However, Moore stated that he believes that "Black music is music created by black composers." Josephine Wright spoke on "Exploring the limits." She prefers a "historiological approach that takes into consideration the present-day activities with the past." She asked, "Have not George Walker, Hale Smith and William Grant Still kept faith with the legacy of classical music composition that was established in the English-speaking black community over two hundred years ago?" Alan Schaffer felt that "No adequate definition of black music can be found." Jeff Todd Titon asked, "Are we prisoners of the European analytical system?"

Papers given on Friday included, "Black Gospel Music Analysis Models" by Barbara Baker, "Men from Jenkins: Brass Bands to Jazz" by George Starks, "Graham vs. Strader: A Ten-Year Court Battle over Three Slave Musicians" by Roberta Hall Slade, "Black Women in Music Education" by Doris McGinty and Irene Jackson-Brown, and "The Pinnacle and Death of Bebop Jazz: An Exploration into the Sheets of Sound Technique of John Coltrane" by William T. McDaniel.

The Friday night banquet offered a special treat, a mini-concert which featured pianists Anne Gamble Kennedy and Matthew Kennedy; Tyrone Jolivet, tenor; Carol Stone, piano; and Valija Bumbulis, piano. This mini-concert featured the music of John W. Work, III and Ralph Simpson.

The panel session on "Funding Research, Education, and Performance Programs," led by Samuel Floyd, offered valuable information on securing grants and fellowships for research purposes. Appearing on this panel session were Walter Anderson of the National Endowment for the Arts, James Blessing and George Farr of the National Endowment for the Humanities, and Huel Perkins who formerly worked with the National Endowment for the Humanities.

On Saturday a panel session on "The Black Musician and the Music Business" was led by Russell Sanjek, Vice-President of Broadcast Music, Inc. Speaking on this panel were Hale Smith, composer, and James Tyrrell, President of T-Electric Records. Each panelist in this session offered a wealth of information on the subject based on years of experience in the music business. Later the same day, Charles Stevens read his paper, "Artists and Audiences: The Dilemma of the Jazz Musician."

The panel session on "Black Music and Music Teaching" began with a paper read by James Standifer who served as moderator. Standifer, emphasized the cross-cultural approach in music teaching, stressing that "there has been cultural borrowing in America." During his presentation he sang two verisons of a Korean song. With a videotape of an interview of the well-known singer Carman McRae, the conclusion was reached that "people do not need to live through the expeience to perform the music resulting from the experience." Barbara Reeder Lundquist stated that confusion exists over terms and labels such as "good" and "serious" as applied to European art. She further commented on a concept of "bi-musicality" and emphasized that some students in our public schools prefer to see the "whole picture" rather than "parts of the picture." Bette Cox presented slides from her many ethnic music activities in the Los Angeles public schools. Marian Tally Brown outlined the overriding issues in black music teaching. She felt that one important issue is to "define black music." Warrick Carter gave summary viewpoints on the implications for music education as well as his thoughts and observations concerning the entire conference.

The Conference concluded with a business meeting chaired by Florence Crim Robinson.

The Conference Concert: A Review

by Carman Moore,
New York, New York

The place of the black classical composer is not a particularly comfortable one. In these United Sttes where post-Renaissance European values teach innovation, and post-African black culture teaches individualism within the confines of community-created aesthetics, the classical composer is a veritable walking melting pot. He or she is also faced with an automatic quandary.

It is not that he uses "white" musical materials . . . nothing wrong with

that, since all of Afro-American music by now does to some extent. The main problem is that the black classical composer's version of black individualism tends to carry him or her so far outside the core of black functional art (this also holds true for much of jazz since 1941). Writing for church choir would be the closest link-up. Writing music for small unenthusiastic audiences is a much more serious matter for the black composer than it is for his white counterpart. Yet without the classical cutting edge, W. C. Handy, Duke Ellington, Motown, Miles Davis, John Coltrane, Oliver Nelson, and even Barry White would not have been able to make the contributions that they did to black and world culture. Lost within the question of what to do about audiences and yet cut through the uncharted waters to make the personal statements demanded by the music, the composer who does not possess considerable self-confidence will simply perish. Some composers have made a kind of concession to always write music that is accessible to most listeners (or so these ears seem to tell me). Other composers have set off into regions where the basic materials are such uncompromising items as 12-tone and other numbers-related schemes with resounding dissonances backed up by treacherous, jagged rhythms and surprise after surprise.

The major work on the Black Music Research National Conference's special first concert was a work commissioned from one of Afro-America's least compromising composers—Hale Smith. Also presented was an even further-out work by the California-based Olly Wilson.

The concert itself consisted totally of works by black composers. Through imaginative programming, it made the most of the fact that only two vocalists—bass-baritone Donnie Ray Albert and noted soprano Wilma Shakesnider—and two Tennessee pianists—Carol Stone and Roosevelt Newsone—performed the entire program. The evening was dominated by short, accessible songs (mercifully so, given the hot weather). Mr. Albert's mini-recital, with Ms. Stone accompanying, was effective, although to these ears he did not rise to his biggest expression until his last number—Florence B. Price's "Song to the Dark Virgin." This young basso's rich and powerful operatic voice could afford to be put more at the service of the songs' texts in these recital circumstances. It was a pleasure, nonetheless to hear him sing the late Howard Swanson's brilliant setting of the Langston Hughes poem "The Negro Speaks of Rivers." Ms. Shakesnider's portion of the program included settings of "Witness" and "Give Me Jesus" by Hall Johnson, Margaret Bonds' treatment of "Dry Bones," and Dominique-René de Lerma's edition of "Que vas-tu faire, o Claimangis, lis dans mon ame?" from the 18th Century opera *Ernestine* by Afro-French composer Chevalier de Saint-Georges.

Wilma Shakesnider's voice is a lovely instrument, indeed, with a ringing and easy-sounding top register its most impressive feature. Barring a tendency to not let word enunciations lead her rhythmically, she performed admirably. Although space does not permit all that should be said about it, Olly Wilson's "Piece for Piano and Electronic Sound," performed by Mr. Newson, was a strong offering—an episodic work of great power and some fury. Mr. Wilson's typical patience at working up a small bit of material into a serious statement before going on, kept the piece from the sin of helter-skelter and distinguished it from the many freak-outs that often pass for electronic music. For me, the most affecting section was one featuring what sounded like electronic cicadas in duet with tense work on prepared piano. If the Wilson piece went on a section or so too long for its own momentum, it still provided a truly fresh experience. Mr. Newson's account of George Walker's short, twisting, chromatic-cum-polytonal "Sonata No. 1 for Piano" was also a welcome moment in the evening's proceedings.

As to the problem of new black classical music, Hale Smith's almost operatic "Meditations in Passage" put much of it to rest. An appreciative audience heard a tense, at-times moving work which brought out the best vocal performances of the night from both Ms. Shakesnider and Mr. Albert, with Mr. Newson carrying on ably at the keyboard. The effectiveness of the singing owed much to the skill with which Mr. Smith set the voices, both in tandem solos and finally, in the closing section, in an unusual duo concept which featured the two singing in octaves . . . a very dicey feat considering the difficulties of pitch and rhythm posed by the part. Perhaps the biggest and most pleasant surprise about the piece was the poetic text, written by the composer himself and treating the famous slave mutiny on the slave ship *Amistad*. The music was for the most part spare with moments of almost Romantic break-outs. Of course the notes were whole notes in A minor, but one did seem to discern a flirtation with jazz in chromatic chord clusters which would sink away in a melancholy way. The music's main accomplishment also contained its main flaw. Throughout the piece a tension and brooding quality was admirably and resourcefully maintained, but I felt at about the third section of this 5-part piece that something new might have been introduced to take the entire experience up a notch and add a little aesthetic threat. The work, nonetheless, and the whole of the evening for that matters, was something composer, performers, and the Fisk Institute should regard with pride.

QUESTIONS AND ANSWERS

Robert B. Green, General Manager of the Chatham Village Symphony Orchestra would like to know the publishers or the locations of the manuscripts of the following compositions: J. Harold Brown, *String Quartet;* Charles L. Cooke, *Sketches of the Deep South;* Harry Lawrence Freeman, *The Slave* (Symphonic Poem), *The Zulu King* (Ballet); Florence Price, *Negro Folk Songs in Counterpoint for String Quartet, Concert Overture on Negro Spirituals, Symphony in E Minor;* Clarence Cameron White, *A Night in Sans Souci* (Ballet), *Prelude, Dawn, and Jubilee Hallelujah for Strings, Symphony in D Minor.* Please mail responses to Mr. Green at 323 E. 90th Place, Chicago, Illinois 60619.

Marva Griffin Carter is writing a biography of Will Marion Cook for her dissertation in musicology at the University of Illinois. She would appreciate any information or assistance that newsletter readers might be able to provide. Letters should be sent to:

601 East White Street, A23
Champaign, IL 61820

SECOND NATIONAL CONFERENCE on BLACK MUSIC RESEARCH

Location: Nashville, Tennessee
Dates: September 3, 4, & 5, 1981
Sponsors: Fisk University and BMR Associates

Session Topics
The Fisk University Institute for Research in Black American music and BMR Associates invite the submission of abstracts for papers in the following areas:

1. Black Music Analysis: Considerations and Procedures
2. African Retentions in Latin America and the Caribbean
3. Black Music Performance Practices
4. Philosophical Foundations of Scholarship and Teaching
5. Research Techniques, Tools and Procedures: Bibliography, Methodology, and Dissemination
6. Scholarly Publishing and Black Music Research
7. The Recording and Marketing of Black Music
8. Black Composers in Eighteenth- and Nineteenth-Century Europe and Latin America
9. Historical Documentation through Oral History
10. Black Musical Theater

Note: Abstracts should be typed double-spaced on 8½ x 11 un-lined white paper. Abstracts should reflect the author's familiarity with and expertise on the topic of his/her choosing.

Papers should be no more than 20 minutes in length (10-12 pp., double spaced). Submit three copies of your final draft by June 1, 1981. Please be aware that the following equipment will be available: One cassette recorder, One slide projector.

Each paper will be evaluated by two readers whose comments and suggestions will be forwarded to the author. The acceptance of a paper for the Conference does not imply guarantee of publication, although we do anticipate that all papers will be of publishable quality and will be *considered* for publication.

Deadlines

September 15, 1980	First Call for papers
November 1, 1980	Deadline for receiving abstracts
February 1, 1981	Second Call for papers
March 15, 1981	Deadline for receiving abstracts
July 1, 1981	Deadline for receiving finished papers.

Please address all correspondence to: Dr. Samuel A. Floyd, Jr. Director
Institute for Research in Black American Music
Box 3
Fisk University
Nashville, TN 37203

ANNOUNCEMENTS AND INFORMATION

The Institute of Jazz Studies, Rutgers University, is now administering NEA's Jazz Oral History Project. Interviews in progress for 1980 include Russell "Big Chief" Moore, Big Joe Turner, Reb Spikes, Snub Mosely, Claude Hopkins, and Wild Bill Davison. Among completed interviews are those of Count Basie, Barney Bigard, Lawrence Brown, Benny Carter, Alberta Hunter, Jay McShann, and Charlie Mingus.

The Institute is interested in securing more interviewees who have made substantial contributions to Jazz and involving more persons qualified as interviewers. Interested persons should contact: Ron Welburn, Coordinator, Jazz Oral History Project, Institute of Jazz Studies, Bradley Hall, Rutgers, The State University of New Jersey, Newark, NJ 07012, (201) 648-595/5800.

* * *

John Chilton, author of *Who's Who of Jazz*, has recently pubished a study of the Jenkins' Orphanage Band of Charleston, South Carolina. Entitled *A Jazz Nursery*, this monograph documents for the first time the activities of this critically important training center. Copies may be obtained for $5.00 (Post Free) from: The Bloomsbury Book Shop, 31-35 Great Ormand Street, London, England WC1N 3HZ.

* * *

A new book entitled *Music Education: The Urban Setting* is nearing completion. Containing writings by James Standifer, Charles Hicks, Tilford Brooks, Warrick Carter, Reginald Buckner, Leona Wilkins, and others, the book will consist of three sections. Part I will contain articles on the demography, sociology, and multicul-

IMPORTANT* IMPORTANT* IMPORTANT*

Black Music Research Newsletter is available only through paid subscription at a rate of $2.00 per year; it will be issued twice yearly—in April and October. Members of BMR Associates will continue to receive the newsletter as part of their membership benefits. To subscribe to *Black Music Research Newsletter*, please send your name and address with a check to the address below. Sorry, we cannot bill. Information on BMR Associates is also available for the asking. Please address your correspondence to:

Fisk University Institute for Research in Black American Music, Box 3, Fisk University, Nashville, Tennessee 37203

tural aspects of urban populations. Part II will provide an overview of the crisis in urban music education, considering such problems as discipline, violence, vandalism, drugs, poverty, finance, curricula, and competency testing. Part III will present an array of practical solutions for these problems. This will be a definitive handbook aimed at all music educators. The book's publisher and release date will be announced.

* * *

Public TV will present a new series this fall entitled *From Jumpstreet: A Story of Black Music*. The programs will explore the black musical heritage through film footage and still pictures of well-known black performers of the past, such as Billie Holiday, Louis Armstrong, Big Mama Thornton, as well as discussions and performances by contemporary talent such as Bo Diddley, Dizzy Gillespie, Carmen McRae, Stevie Wonder, and Pearl Bailey. Primarily intended for black secondary school students, the series also has a general audience appeal due to its extensive entertainment value; it is geared to prime time viewing. *From Jumpstreet* has been honored with an endorsement from the National Education Association. The series was developed with the help of an advisory committee composed of educators, musicologists, and secondary school students.

* * *

The National Urban Festival Orchestra, a newly organized chamber orchestra, is directed by Leon Thompson. This fully-integrated group of 40 players will soon begin performing a full season of concerts, with a special emphasis on performing for non-traditional and underserved audiences. Each season's series of concerts will achieve a balance between music from the standard repertory and works from talented black and other minority composes.

* * *

The result of twelve years of research, Dominique-René de Lerma's THE BIBLIOGRAPHY OF BLACK MUSIC is contracted for publication by Greenwood Press as part of their new monographic series, The Greenwood Encyclopedia of Black Music. The first volume (Reference materials) is projected for publication in March, 1981.

Elements of each entry consist of author, title, imprint, collation, series note, LC card number, and ISBN identification.

This bibliography will contain an estimated 50,000 entries. Following are sample subject areas with an estimate of entries in each category:

Reference and research materials (2,832)
- Libraries, museums, collections (68)
- Bibliographies of music (87)
- Bibliographies of the literature (208)
- Discographies (1129)
- Graduate papers (690)
- Periodicals (690)

History (12,500)
- General (210)
- Minstrelsy (545)
- Spirituals (946)
- Ragtime (221)
- Musical theater (225)
- Concert music (175)
- Acculturation (300)
- Ethnomusicology as a discipline (200)
- Africa (2,800)
- Caribbean (800)
- Southern Americas (650)
- Northern Americas (900)
- Blues (700)
- Gospel (200)
- R&B, pop (800)
- Jazz (3,000)

Instruments (700)
Performance practice and notation (200)
Theory and analysis (350)
Pedagogy (550)
Related arts (1,000)
- Dance (650)
- Philology (250)

Related discipline (800)
- Aesthetics (150)
- Sociology (400)

Liturgy (300)
Biographies (28,000)

Ignatius Sancho (1729-1780), an Early African Composer in England: The Collected Editions of His Music in Facsimile.

Edited with an Introduction and Critical Commentary by Josephine R. B. Wright

Ignatius Sancho (1729-1780), one of a little-known group of black musicians and composers who lived in Georgian England, was among the first to publish his musical compositions. This volume includes facsimiles of all his extant printed vocal and instrumental music: *A Collection of New Songs, Composed by an African . . .* (c. 1979); *Minuets, Cotillons* [sic] *& Country Dances, . . . Composed by an African* (c. 1767); *Minuets, &c., &c., . . . Composed by an African* (c. 1770); and *Twelve Country Dances for the Year 1779 . . . by . . . Ignatius Sancho* (London, 1779). The volume is enriched by the editor's extensive introduction which sketches Sancho's life and times, discusses the 18th-century musical milieu, examines the old editions of his music, researches his publishers, provides a critical commentary on the music, and includes suggestions regarding performance practices of the period and examples for modern realization of instrumental parts. The volume also contains glossaries of terms and personalia that are cited in the study and facsimiles, and appends a selected primary bibliography of 18th-century black musicians. c. 130 pages • 7 " x 10 " • Approx. $20 ISBN 0-8240-9459-X LC 80-8525

BMR NEWSLETTER is devoted to the encouragement and promotion of scholarship and cultural activity in black American music, and is intended to serve as a medium for the sharing of ideas and information regarding current and future research and musical activities in universities and research centers.

BMR NEWSLETTER is published by the Fisk University Institute for Research in Black American Music. Information submitted for inclusion should be mailed to the editor at the Institute for Research in Black American Music, Box 3, Fisk University, Nashville, Tennessee 37203.

Volume 4, Number 2 was edited by Samuel A. Floyd and Orin Moe.