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BLACK MUSIC RESEARCH NEWSLETTER

COLUMBIA COLLEGE CHICAGO/FISK UNIVERSITY

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Fall 1984

Black Music and the Humanities in America: A Summer Institute for Faculty from United Negro College Fund- Affiliated Schools

by William T. Dargan, Institute Director

Fisk University has become the fourth school to host an annual summer institute for humanities teachers from member institutions of the United Negro College Fund (UNCF). Funded by the Mellon Foundation, this four-week institute was held during the month of June, 1984 and examined black music as a focal point for curriculum development. Twenty faculty members from UNCF schools participated, and there were ten lecturer-consultants available periodically throughout the four weeks, along with a permanent, full-time staff of four. The staff sought to attract participants who would broadly represent the range of humanities disciplines, including but not limited to music, since the two-fold purpose of this learning experience was to increase the participants' knowledge of the humanities, as viewed from a black perspective, and to stimulate curriculum development.

Activities of the institute were organized around four broad themes, each emphasized for one week.

During the first week, lectures on recent developments and future directions in black music research and curriculum development were presented by Samuel A. Floyd, Jr., Columbia College, Chicago; Dominique-René de Lerma, Morgan State University; Darius L. Thieme, Fisk University; and James Standifer, University of Michigan.

Black folk and religious music since

1800 were considered during the second week. Lecturer-consultants were Portia Maulsby, Indiana University; Riggins Earl, Interdenominational Theological Seminary, Atlanta; Horace C. Boyer, University of Massachusetts; and Bernice J. Reagon, the Smithsonian Institution.

The third week focused on the general subject of black composers and musical theater, and lecturer-consultants were Geneva Southall, University of Minnesota; Eileen Southern, Harvard University; and Martin Williams, the Smithsonian Institution.

The work of institute participants in developing curriculum materials was the subject of the fourth and final week. Each participant had prepared, with the help of lecturers-consultants and staff, a teaching unit on a topic that could cover four to six class hours or a two-week study period.

Materials researched and written during the institute are to be tested through use in UNCF schools and subsequently developed into workbooks, manuals, and/or textbooks uniquely suited to the needs of interdisciplinary instruction in the humanities and fine arts. To this end, copies of selected curriculum materials developed at the institute will be forwarded to each UNCF member institution as well as to each institute participant.

Participants often commented on the need for the development of curriculum materials about the black experience that are suitable for use in the general, arts appreciation-oriented courses required of all first- and second-year students at liberal arts institutions. Other than *The Humanities Through the Black Experience*, a somewhat dated and uneven selection of units edited by Phyllis Klotman, few publications meet this pressing need.

Consequently, institute participants were found to have developed their own materials from year to year as a means of compensating for this lack.

Until something more is available, these locally assembled, cheaply reproduced, in-house compendiums must suffice. And that they do quite well. But there is the felt need for the synthesis of ideas and insights that only works achieving more general currency could provide. This is to say that the form in which teaching materials are presented makes a strong impression upon the minds for whom they are produced. Eileen Southern's *The Music of Black Americans: A History*, the definitive history of Afro-American music, represents a strong point of departure for the "serious" student of black music. But there is no comparably authoritative or imaginative textbook available to students who are charged with understanding black music in its

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relationship to other disciplines that articulate its socio-cultural context.

The absence of such a published text presents other problems as well. The common wisdom is that a good teacher can make a subject "come alive." But too much of a burden is placed upon even outstanding professors in teaching institutions, who must carry unwieldy class loads and research and write much of their own course materials, if the humanities and fine arts are to be taught from a black perspective. Moreover, humanities teachers (along with those in other areas) seek to encourage critical thought and searching reflection by students who encounter the subject for perhaps the first time. In any case, it certainly does not follow that because courses are introductory or "general" they must necessarily be unimaginative or trite. These factors place a severe burden upon the individual or team within a single institution that must be responsible for researching, writing, and teaching a course that by nature and design is interdisciplinary.

Teaching units developed by institute participants speak to most, if not all, of the concerns mentioned above. Several of these units are unique for the singular and timely quality of the topics themselves. For instance, how many courses presently encompass "Images of Black Women in the Blues," "A Local History of Black Music in Memphis, Tennessee," or "A Model for an Aesthetic Analysis of the Blues?" How many courses challenge students to think and write cogently about "Parallels in Black Art and Popular Music," or to identify "Archetypal Patterns in Black Poetry and Song?" Can faculty or students tell us who Frances Cole (1937-1983) was or understand the life and times of diva Jessye Norman enough to fully appreciate her artistic excellence?

The list of teaching units that follows suggests that movement had begun toward improved instruction in the humanities through the use of black music as a tool or enhancer. For this, we have to thank those institute participants who make maximum use of limited time and research facilities in developing materials that could have a lasting impact on the "what" and the "how" of humanities teaching

in American schools.

List of Authors and Teaching Unit Topics

Anderson, Phyllis Wynn (Paine College, Augusta, GA). *A Study of Black Women in Opera with Emphasis upon Jessye Norman*.

Blake, Bobby (Knoxville College, Knoxville, TN). *Selected Negro Spirituals as Performed by the Fisk Jubilee Singers*.

Chamblee, Angela (Atlanta University, Atlanta, GA). *The Ethos of the Blues: A Teaching Unit*.

Champagne, Deborah (Wiley College, Marshall, TX). *The Value of the Universal: A Perspective on Imagery and Archetypal Patterns in Black Literature and Song*.

Collins, Willie R. (Tuskegee Institute, Tuskegee Institute, AL). *A Study in Black American Musical Aesthetics with Particular Attention to the Blues*.

Curry-Jones, Beulah Agnes (Huston-Tillotson College, Austin, TX). *A Profile of Dr. Frances Elaine Cole (1937-83), Harpsichordist*.

Dobard, Roland A. (Tougaloo College, Tougaloo, MS). *The Negro Spiritual as Arranged by Four Black Composers*.

Green, Mildred D. (Lemoyne-Owen College, Memphis, TN). *Black Music and Musicians in Memphis, Tennessee from 1950-1980*.

Green, Paulette B. (Voorhees College, Denmark, SC). *Images of the Black Woman in Blues Lyrics*.

Holt, Freddie T. (Johnson C. Smith University, Charlotte, NC). *Musical, Visual, and Cultural Parallelism Between Art Depicted on the Album "Water Babies" by Miles Davis and the Music Therein*.

LaFalle-Collins, Lizzetta (Tuskegee Institute, Tuskegee Institute, AL). *The Image of the Musician in African-American Art: Positive or Negative*.

LaRue, Earl (Wiley College, Marshall, TX). *The Use of the Spiritual as a Signal for Slave Uprisings and Movement Toward Freedom*.

McNealey, Ernest (Claflin College, Orangeburg, SC). *Parallels in Black Art and Black Popular Music Between 1965 and 1975: Vehicles for Socio-Political Rhetoric*.

Mickens, Hayward I. (Fisk University, Nashville, TN). *Afro-American Folksong Collections and Their Compilers*.

Perry, Frank (Jarvis Christian College, Hawkins, TX). *Paying Dues: The Development of Selected Afro-American Opera Singer*.

Powell, Hiram C. (Bethune-Cookman College, Daytona Beach, FL). *The Effect of Black Culture on Native European Composers of Keyboard Music*.

Thomas, Everett (Saint Augustine's College, Raleigh, NC). *A Profile of Selected Black Composers of Liturgical Music*.

Woodfaulk, Courtney S. (Claflin College, Orangeburg, SC). *An Investigation of Black Gospel Music: A Historical Perspective*.

Worrell, Imogene M. (Fisk University, Nashville, TN). *Folk Music for Black Children*.

Those interested in obtaining a copy of any one teaching unit should contact the author. A selected number of teaching units will be included in *The Institute Materials*, a publication that should be available by August, 1985. A brief description of the bibliography from other units developed during the institute will also be included. A limited number of copies of *The Institute Materials* will be available to those who request them in writing from The Institute for Research in Black American Music, Fisk University, Nashville, TN 37203. A check for \$3.00 (made payable to Fisk University) to cover shipping and handling charges should accompany each order.

While no funding has been sought for research expenses or for faculty release time to follow up this project, perhaps a process of collaboration and dialogue has been set in motion. Such a beginning could ultimately generate materials to meet the needs of students in introductory humanities and fine arts courses who seek a deeper understanding of the black experience in America.

Composers Corner

by Lucius Wyatt, Prairie View A&M University, Prairie View, Texas

Leslie Adams

Leslie Adams (b. 1932), whose career in music had afforded him rich experiences with various professional ballets and dance organizations, is currently composing music on a full-time basis in Cleveland, Ohio. From 1957 to 1962 Adams served as piano accompanist for the American Ballet Center, the Robert Joffrey Ballet, the June Taylor Dancers, the Newark Ballet Academy, the Karl Shook Dancers and the Ruthanna Boris Ballet. His interest in the dance is even noted in his student years at Oberlin where he was approached by a choreographer to compose the music for a ballet. The result was his ballet, *A Kiss in Xanadu*.

Before assuming his current position as composer-in-residence at the Cleveland Music School Settlement, Adams held various positions as vocal music teacher, church choir director, and university professor. He has served as musical director and composer-in-residence at the Karamu House in Cleveland, and he has taught on the faculties of Florida A&M University and the University of Kansas.

Leslie Adams received his bachelor's degree from Oberlin, the Master of Arts degree from California State University at Long Beach, and the Ph.D. degree from Ohio State University. He has pursued studies in composition with Herbert Elwell, Joseph Wood, Robert Starer, Vittorio Giannini, Leon Dallin, Edward Mattila, Eugene O'Brien, and Marcel Dick. In 1979 he was a Fellow at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy and a Fellow of the Yaddo Artists Colony in Saratoga Springs, New York.

Several of Adams's musical activities have contributed to his uniqueness as a composer and an educator. His participation as a composer in the *Meet the Artist* series funded by the Martha Holden Jennings Foundation was judged an outstanding success. This project afforded him

opportunities to interact with school children about music in more than sixty public schools in Cleveland. He has served on the panel of judges for the student composition awards sponsored by Broadcast Music, Inc. (1982). His *Concerto for Piano and Orchestra* was performed in the 1974 Symposium of Symphonic Music by Black Composers in Houston. Recently, he began work on a large-scale work, the opera *Blake*. The opera is based on a novel by Martin R. Delany about an imaginary slave uprising in Mississippi before the Civil War. The librettist for *Blake* is Daniel Mayers, Dean at Brooklyn College.

The music of Leslie Adams has been performed by such orchestras as the Buffalo Philharmonic Orchestra. Following a performance of his *Hosanna to the Son of David* by the Evelyn White Chorale at the national Gallery of Art, Lon Tuck of the *Washington Post* wrote, "The most exciting moment came in the Washington premiere of . . . *Hosanna to the Son of David*." Other works have been performed by noted musicians such as organist Leonard Raver, pianist Armenta Adams Hummings, cellist Donald White, and soprano Barbara Conrad. Raoul Abdul of the *New York Amsterdam News* has written, "The New York premiere of Adams's *Meadow Lark* (from the *Dunbar songs*) turned out to be one of the highlights of the program."

Adams feels his personal philosophy about composing music is inextricably related to his own life experiences. He states, "The creating of music is, for me, the setting down of experience: experiences I have had (and) experiences I am having. . . . The part of my experiences which has been most rewarding has been my spiritual progress, which has provided me with a context for my work. My faith in God and my awareness of the assignment which he has given to me, to write music, has helped me to be evermore relaxed and unanxious about my life and work."

Leslie Adams explains his approach to

composing music in the following manner: "In order to write, I try to keep my mind free of other music when I'm working. I don't go to a lot of concerts or listen to a lot of classical music, particularly contemporary classical music. I don't want to get my mind clouded and end up writing what I just heard. I go into a room with a piano and preferably not much else in that room to distract me and I just go at it. Sometimes it's very slow. I might spend a whole day piddling around trying to get something down and then all of a sudden when I least expect it, around eight at night, it just takes off!"

In his *Sonata for Violin and Piano*, the *Sonata for Cello and Piano*, the *Concerto for Piano and Orchestra*, and the piece for solo voice, *For You There Is No Song*, his musical style may be summarized in the following manner. He writes melodies which are apt to leave the listener humming or whistling long after the music is finished. His tonal language is basically triadic with emphasis on definite key centers. He generally devotes considerable attention to thematic development. To be sure, the spirit and character of his music goes in the opposite direction of the avant-garde.

The Music of Leslie Adams

Orchestra

A Kiss in Xanadu, concert piece, 1954; revised, 1973.
All the Way Home, orchestral suite, 1964.
Concerto for Piano and Orchestra, 1965.
Fanfare for Freedom, 1968.
Symphony No. 1, 1983.

Chamber Music

Pastoral for Violin and Piano, 1953.
Intermezzo for Violin and Piano, 1954.
Sonata for Violin and Piano, 1961.
Sonata for Cello and Piano, 1964; 1975.

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Sonata for French Horn and Piano, 1961. The third movement is published by Associated Music Publishers.
Trombone Quartet, 1974.
Night Song for Flute and Harp, 1984.

Keyboard

Three Preludes for Piano, 1961.
Contrasts for Piano, 1961.
Concerto for Piano and Orchestra, 1965.
Prelude and Fugue for Organ, 1979.

Opera

Blake, 1984.

Chorus

Asperges Me, SSAATTBB, organ, solo quartet, 1952.
Night Song, SATB, piano, 1962.
For You There Is No Song, SATB, piano, 1962.
The Three Kings, SATB, piano, 1962.
Branch by Branch, SATB, 1962.
Creole Girl, SATB, piano, 1962.
Vocalise, SATB, 2 bassoons, 2 cellos, 1969.
Psalm 21, SATB, baritone solo, 1969.
Psalm 121, unaccompanied mixed chorus with solo quarter, 1969.
Hosanna to the Son of David, SATB, piano, 1969. Walton Music Corp., 501 East Third, Dayton, OH 45401.

Under the Greenwood Tree, SATB, a cappella, 1969.
Madrigal, SATB, a cappella, 1969. New Music Co., P.O. Box 31757, Aurora, Colorado 80041.
Tall Tales, also titled as *There Was an Old Man*, SATB, piano, 1970. Lawson-Gould Music Publishers, New York.
Love Song, SATB, piano, 1970. Lawson-Gould Music Publishers, New York.
We Shall Overcome, SATB arrangement, 1959.

Solo Vocal

Five Songs on texts by Edna St. Vincent Millay, for soprano, mezzo-soprano, tenor, and piano, 1961.
Wild Swans
Branch by Branch
For You There Is No Song
 Patterson, Willis C. *Anthology of Art songs by Black American Composers*. New York: Edward B. Marks Music Corporation, 1977.
The Return from Town
Gone Again Is Summer the Lovely

Six Songs on texts by Afro-American poets, 1961.

Prayer (Langston Hughes)
The Heart of a Woman (Georgia Douglas Johnson)
Night Song (Clarissa Scott Delany)
Since You Went Away (James Weldon Johnson)
Creole Girl (Leslie M. Collins)
Drums of Tragedy (Langston Hughes)
Dunbar Songs, with piano or orchestra, 1981.

Ballet

A Kiss in Xanadu, 1954, 1973.

Incidental Music

All the Way Home, 1964.
Death of a Salesman, 1960.

Leslie Adams has indicated that most of his music will soon be published by the American Composers Alliance in New York. Inquiries concerning his music may be addressed to: Dr. Leslie Adams, 9409 Kempton Ave., Cleveland, OH 44108.

Discography

For You There Is No Song, 1961. Produced by The University of Michigan School of Music, Stereo, SM 0015, Hilda Harris, mezzo-soprano, 1981.

British Newspapers as Source Material The Case of James Douglass Bohee (1844-1897)

by Jeffrey P. Green, 18 Batemans Court, Crawley, Sussex, RH10 6PS, England, October 24, 1984

Edward LeRoy Rice's *Monarchs Of Minstrelsy* (New York, 1911, p. 142) refers to James Douglass Bohee as the "prominent colored performer and concededly great banjoist, went to England about 1880, where he was a great success until the time of his death in London, England, December 1, 1897." James Weldon Johnson's *Black Manhattan* of 1930 refers to the two Bohee brothers going to Europe with Jack Haverly's minstrels. "They were very popular, especially in England, and one of them, James, never came back." A third source on minstrelsy, Harry Reynolds's *Minstrel Memories* (London, 1928), is less well known in America, for Reynolds was a British burnt cork artist with no links to the United States. He wrote that the Bohee brothers were "an

attraction in the halls with their smart and novel entertainment. At one time they were greatly in demand in London at society functions and private entertainments. Their clever banjo playing helped to popularize this instrument to such an extent that they were induced to open an Academy up West for banjo tuition." This London studio was where the son of Queen Victoria, and thus heir to the British throne, "took lessons on the banjo from James D. Bohee." The brothers formed a minstrel company and "continued to tour the provinces for several years, until shortly after the death of the actual proprietor, James D. Bohee, on December 1, 1897" (pp. 201-203; there are two portraits of the pair opposite page 196). An investigation into the contemporary press showed that James Bohee did not die in London.

British newspapers are at the British Library, Newspaper Library, Colindale Avenue, London NW9, a short walk from the metro station at Colindale, and open six days a week. *The Era* was Britain's entertainment business weekly, and its edition of December 11, 1897 (p. 21) noted that Bohee's death took place in Merthyr Tydfil, South Wales. The *Merthyr Express*, a Saturday newspaper, had a one paragraph review of the troupe's show—"entertainments of a high class nature were given by the Bohee Operatic Minstrels. The Brothers Bohee are most skillful banjoists and their performance was very favourably received." This report, December 4, 1897, may have been

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written from a publicity leaflet. The Bohees had played at the local temperance hall for three nights. As Sam Hague's minstrels were booked into the town's Theatre Royal, in a show that included animated photographs, perhaps the Bohee Brothers were no longer so successful. The *Merthyr Express* on December 11, 1897 (p. 5) reported the "Death of Mr. James D. Bohee: The Renowned Minstrel Passes Away at Ebbw Vale." Spelling his middle name with one 's' this report noted that James Bohee had died from acute pneumonia after a week's illness. He had made his final appearance at Merthyr on December 1, his 53rd birthday, and then had journeyed to Ebbw Vale (another coal mining center). He had died in his wife's arms; his brother was also present. "The deceased was a Boston man by birth." (Eileen Southern's *Biographical Dictionary*, page 40, states Chicago.) He had arrived in England with Haverly in 1880 and that group had first performed at Her Majesty's Theatre, London. "He and the surviving brother, George, were considered the best expert banjoists in the world," and had performed before royalty; "they were commissioned to the privilege of using the honourable title of Royal Bohee Brothers."

The *Era's* obituary of December 11 said he had died from an illness "resulting from a chill which he had

contracted at Merthyr on the previous Thursday," and noted that the brothers "did more to popularise 'the banjo' than any American entertainer who has visited these shores, either before their arrival or since; and they were the favoured instructors of Royalty." The Bohees had been imitated, and "every barrel-organ played their favourite banjo song and dance" *I'll Meet Her When The Sun Goes Down*. The Welsh newspaper made no comment on their ethnicity; the *Era* noted they were "mulattos," and that the "Bohee troupe of coloured minstrels became very popular" in the provinces. "Occasionally they appeared in London . . . Members of the troupe at one time included the Black Swan Trio—performers who afterwards migrated with success to the variety theatres, where they were extremely popular until the death of Miss Corlene Cushman." James and George Bohee had been working the variety halls, apparently as a duo act.

The corpse was brought to London and the funeral was held at Brompton cemetery on Saturday, December 11, 1897. The details were in the *Era*, for, as the *Merthyr Express* noted, Brompton cemetery was "the last resting place of large numbers of the Dramatic and Music Hall profession, of which the deceased was such a distinguished member," and his colleagues were able to pay their last respects. George Bohee seems to have remained in Europe, according to Eileen Southern; James Bohee's

widow has not been traced, and the grave has not yet been located.

It is well known that Europe had its attractions for Afro-Americans, with a more liberal view of racial properties and, for musicians, audiences accepting acts which, as the United States developed its vaudeville skills and entertainment industries, were perhaps no longer in style in America. This note suggests that there might be a great deal of evidence in British provincial newspapers on the activities of black musicians whose reputation would otherwise suffer from the lack of detailed research outside the United States. Such research must be made with the awareness that some contemporary reports will not identify these artists by their color; and with the reward of tracing, as in the case of Corlene Cushman, other black artists.

* * * * *

Jeffrey Green's continued research into the history of black people in Britain 1890-1930, following the 1982 publication of his *Edmund Thornton Jenkins* (Greenwood Press), has led to research articles in the *Black Perspective In Music*, *Journal of Negro History*, *Caribbean Studies*, and *Ghana Studies Bulletin*. In mid-1984 he traced the 88-year-old half-sister of Samuel Coleridge-Taylor and has identified that composer's hither-to mysterious mother.

Bibliography of Music by Black Composers

a Note from Dominique-René de Lerma

Starting in 1981, Greenwood Press began issuing its series, The Greenwood Encyclopedia of Black Music. Thus far, the series includes Eileen Southern's most valuable *Biographical Dictionary of Black American and African Musicians*, and four volumes of my *Bibliography of Black Music*.

For my part, there are two more bibliographic components. One is literature on the individuals (an estimated 32,000 entries). The other is a detailed consideration of the music (perhaps two volumes plus a third of indexes). All currently available

information is now being entered into two computers.

This notice relates particularly to the date on the music. This will not be limited to "concert" music, although the jazz and gospel coverage will be less complete. The coverage will be international, and—with reason—can include music by undergraduates as well as established professionals.

Every possible source which has come to my attention during the past decade and a half has been included.

Contemporary composers whose addresses are known will have a chance to review their entries before the manuscript is submitted to Greenwood Press. Composers with whom I've not been in communication are most ardently requested to identify themselves by writing to me at 711 Stoney Springs Drive, Baltimore, MD 21210. The provisional deadline for the entry of all new information is the end of this year. The information desired, as applicable, is the following:

Continued on back cover

- Composer's name, including all pseudonyms, with year of birth;
- Title of every work, including those withdrawn;
- Imprint (city, publisher, year of issue if published, including all reprintings and revisions);
- Collation (number of last numbered page, plate number and series if published);
- Author/librettist/lyricist of text or of literary stimulus;

- Contents (titles or tempos of movements);
- Duration;
- Instrumentation;
- Commission;
- Dedication;
- Premiere (date, city, location, names of performers);
- Awards granted the work by

- whom and when;
- Libraries (institutional or private) holding this edition;
- Recordings (if commercial: label, performers, release date; if not commercial: performers, date of recording);
- Libraries (institutional or private) holding this recording.

All information provided will be greatly appreciated.

NEH Summer Seminar for College Teachers: Black Music in the United States

Directed by Samuel A. Floyd, June 17-August 9, 1984

This seminar will study black music in the United States since 1800, focusing on selected aspects of the music's history. The music and ideas to be explored range from the vernacular music of slaves and literate output of Francis Johnson and James Hemmenway to the varied black musical expressions and events of the present. The methods of the seminar will be general and diversified, and participants will have the opportunity to focus on the entire

musical heritage of black Americans or on specific periods, genres, or other aspects of the field. The seminar will begin its study of black music through an investigation of various sources and bibliographic materials, and then go on to apply traditional historical and analytical methodologies to a variety of traditions (folk, popular, classical) and styles (blues, ragtime, opera). Participants will also discuss the relationship of black music to black culture and to American culture at large. Applications are encouraged

from college teachers in a variety of disciplines. Half of the participants in the seminar will be music specialists, and the other half will be selected from a variety of fields in the humanities, with preference given to those whose teaching and research interests relate to black music or Afro-American culture.

*Center for Black Music Research
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605*

Employment Opportunity

Lafayette College

Morris R. Williams Center for the Arts, Department of Music, Announces an Opening in its Visiting Black Scholars Program, for the 1985-1986 Academic Year

Lafayette College is seeking highly qualified applicants for a one year position in the department of Music as a Visiting Black Scholar. This person will be teaching two or three courses each semester (one of which will consist of conducting the College Jazz Ensemble program). Other courses might include: Music in America, Music in Non-Western Cultures, Music of Black Americans;

other topics according to interests and discipline (proposals are invited).

The college is a highly competitive 4-year, private (Presbyterian) school with a coeducational enrollment of approximately 2000 students, located in Eastern Pennsylvania (about 60 miles north of Philadelphia and 80

miles west of New York City with easy access to both). Salary and fringe benefits very attractive.

Resumes may be sent before February 1, 1985 to:

*William E. Melin
Associate Professor & Head
Music Department
Lafayette College
Easton, Pennsylvania 18042*

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 activities in universities and research centers.

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