

SPECIALIZATIONS

Ethnomusicology, music and social movements, anthropological theory, the Caribbean and African Diaspora, percussion, rhythmic training and analysis

EDUCATION

PhD, Anthropology, University of California, Berkeley, 1996.

Dissertation: "Traditional Music in a New Social Movement: The Renewal of *Bèlè* in Martinique (French West Indies)."

Committee: Nelson H.H. Graburn (Chair), Alan Dundes, Vévé Clark, Jocelyne Guilbault.
MA, Anthropology, University of Chicago, 1978.

Thesis: "The Body of Knowledge: Music of an Afro-American Drummer."

BA, Anthropology, New York University, 1976.

PUBLICATIONS

The Musician's Guide to Rhythm. With Ken Dalluge. Manchester Center, VT: Shires Press (2014)

"Rhythmic Suspension: Balancing off the Beat." With Ken Dalluge. *American Music Teacher* 63 (5): 18-22 (April/May 2014).

"Bele" and "Chouval Bwa"; "Mazouk" (with Dominique Cyrille). *Bloomsbury Encyclopedia of Popular Music of the World*, Vol. IX: Genres: Caribbean and Latin America. Ed. David Horn, et al. London: Bloomsbury. 54-6, 190-92, 456-58 (2014).

"Foreword." In John Gray, *From Vodou to Zouk: A Bibliographic Guide to Music of the French-speaking Caribbean and Its Diaspora*. Nyack, NY: African Diaspora Press. vii-xxiii (2010).

"Tangled Roots: Kalenda and Other Neo-African Dances in the Circum-Caribbean." In Susanna Sloat, editor, *Making Caribbean Dance: Continuity and Creativity in Island Cultures*. Gainesville: University Press of Florida. 11-34 (2010).

"Martinique." Dominique Cyrille, with Malena Kuss and Julian Gerstin. *Music in Latin America and the Caribbean: An Encyclopedic History. Vol. 2: Performing the Caribbean Experience*. Ed. Malena Kuss. Austin: University of Texas Press. 281-310 (2007).

"Sandy Pérez: Innovating with Afro-Cuban Traditions." *Percussive Notes* 45 (2): 28-31 (April 2007).

"The Allure of Origins: Neo-African Dances in the French Caribbean and the Southern United States." In Jessica Adams, Michael P. Bibler, and Cécile Accilien, editors, *Just Below South: Intercultural Performance in the Caribbean and the United States*. Charlottesville: University of Virginia Press: 123-145 (2007).

"Tangled Roots: Kalenda and Other Neo-African dances in the Circum-Caribbean." *New West Indies Guide* 78 (1&2): 5-41 (2004).

The French Antilles: We Will Play Love Tonight! With Dominique Cyrille. In the CD series, *Caribbean Voyage: The 1962 Field Recordings of Alan Lomax*. Rounder (2004).

Martinique: Canefields and City Streets. With Dominique Cyrille. In the CD series, *Caribbean Voyage: The 1962 Field Recordings of Alan Lomax*. Rounder 11661-1730-2 (2001).

"Martinique/Guadeloupe." *New Grove Dictionary of Music*, 2nd edition. Ed. Stanley Sadie. London: Macmillan (2001). 929-932.

"Musical Revivals and Social Movements in Contemporary Martinique: Ideology, Identity, Ambivalence." *The African Diaspora: A Musical Perspective*. Ed. Ingrid Monson. New York: Garland Publishing, Inc. (2000): 295-328.

"Interaction Between Dancers and Drummers in Martinican *Bèlè*." *Black Music Research Journal* 18 (1/2) (1998): 121-165.

- “Reputation in a Musical Scene: The Everyday Context of Connections Between Music, Identity, and Politics.” *Ethnomusicology* 42 (3) (1998): 385-414.
- “Daddy, I Want to Play!: Child Development and Aesthetic Values.” *Echology* 3 (1991): 3-7.
- “No Condition Permanent: The Rainforests of Africa.” In Suzanne Head and Robert Heinzman, eds., *Lessons From the Rainforest*: San Francisco: Sierra Club Press (1991): 78-91. Reprinted in Karl Wohlmuth, ed., *African Development Perspectives Yearbook 1989*: Berlin: Schelzky & Jeep (1991): 257-267.
- “Africa’s Rainforests.” *World Rainforest Report* 4 (2): 1-6; 4 (3) (1988): 1-4. San Francisco: Rainforest Action Network.
- Folklife at the Lake: Traditional and Urban Arts in the East Bay*. Exhibition catalog. Oakland: Festival at the Lake (1985).
- Folklife at the Lake: Traditional and Urban Arts in the East Bay*. Exhibition catalog. Oakland: Festival at the Lake (1984).
- “The Guiro: An Afro-Cuban Percussion Instrument.” *Percussive Notes* 22 (5) (1984): 54.

Reviews

- Bob W. White, *Rumba Rules: The Politics of Dance Music in Mobutu’s Zaire. Political and Legal Anthropology Review* 33 (1) (2010): 192-194.
- Recordings: Ecos de Borinquen, *Jibaro Hasta el Hueso*; Los Pleneros de la 21, *Para Todos Ustedes*; Viento de Agua: *Viento de Agua Unplugged: Materia Prima*; Various, *Quisqueya en el Hudson/Dominican Music in New York City. Latin American Music Review* 29 (1): 104-107 (2008).
- Robin Moore, *Music and Revolution: Cultural Change in Socialist Cuba. Latin American Music Review* 27 (2): 224-226 (2007).
- Michael Largey, *Vodou Nation: Haitian Art Music and Cultural Nationalism. New West Indies Guide* 81 (3&4): 330-332.
- Jean-Marc Terrine, *La ronde des derniers maîtres de bèlè. New West Indies Guide* 80 (1&2) (2005).
- María Teresa Vélez, *Drumming for the Gods: The Life and Times of Felipe García Villamil, Santero, Palero, and Abakuá. Ethnomusicology* 46 (2) (2002): 337-338.
- Brenda Berrian, *Awakening Spaces: French Caribbean Popular Songs, Music, and Culture. New West Indies Guide/Nieuwe West-Indische Gids* 75 (1&2) (2001): 153-155.
- Robin Moore, *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920-1940. Ethnomusicology* 44 (2) (2000): 331-334.
- Peter Manuel, *Caribbean Currents* and John Cowley, *Carnival, Canboulay and Calypso. Ethnomusicology* 43 (2) (1999): 355-358.
- Gerdes Fleurant, *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite. New West Indies Guide* 73 (3&4) (1999): 121-123.
- Simha Arom, *African Polyphony and Polyrhythm. Pacific Review of Ethnomusicology* 7 (1995): 101-104.

CONFERENCE PRESENTATIONS

- “Teaching Rhythmic Improvisation.” With Ken Dalluge. Jazz Education Network national conference, Louisville KY, 2016.
- “Understanding Rhythm: New Concepts and Pedagogy.” National Association for Music Education, Connecticut/Rhode Island chapter, Hartford CT, 2015.
- “Rhythmic Creativity: Steps to Improvisation.” National Association for Music Education, Massachusetts chapter, Boston MA, 2015.

- “Teaching Rhythm: New Concepts and Approaches.” National Association for Music Education, Vermont chapter, Montpelier, VT, 2011.
- “Rhythmic Structures in the African Continuum.” First International Conference on Analytical Approaches to World Music. University of Massachusetts, Amherst MA, 2010.
- “Tradition and Revival in Martinique.” At “From Local to Global: A Centennial Year Symposium,” Keene State College, Keene NH, 2009.
- Chair, “Rhythm, Tradition and Innovation: Jazz and Improvisation in Cuba, India, Peru.” Society for Ethnomusicology, Columbus OH, 2007.
- “Translating Clave: Jazz Experimentation from an Afro-Cuban Perspective.” Society for Ethnomusicology, Columbus OH, 2007.
- Panelist, “Musicians and Ethnomusicologists as Educators: Pedagogical Approaches.” Joint Session of the Northern California Chapter of the Society for Ethnomusicology and the College Music Society’s Pacific Central Chapter, Berkeley, 2006.
- “Tibwa or Not Tibwa: Analyzing a Signature Rhythm.” Society for Ethnomusicology, Atlanta, 2005.
- “Melody through Rhythm: Afro-Caribbean Approaches to Jazz Soloing and Orchestration.” With Ken Dalluge. International Association of Jazz Educators, Las Vegas, 2003.
- “Kalenda: Resonances of Tradition.” With Dominique Cyrille. Center for Black Music Studies, Port-of-Spain, Trinidad, 2001.
- “Rhythmic Training through World Percussion.” With Ken Dalluge. National Association for Music Education, Ontario, CA, 2001.
- “Kalenda From Colonial Origins to Contemporary Invention: A Study in Distant and Recent History.” Society for Ethnomusicology, Austin, TX, 1999.
- Workshop/Demonstration, with Hal Barton (Long Island University): “Dancer-Drummer Interaction in Martinican *Bèlè* and Puerto Rican *Bomba*.” Society for Ethnomusicology, Bloomington, IN, 1998.
- “An Analysis of Improvised Dancer-Drummer Interaction in Martinican *Bèlè*.” SEM, Pittsburgh, 1997.
- “An Analysis of Improvised Dancer-Drummer Interaction in Martinican *Bèlè*.” Center for Black Music Studies, Chicago, 1997.
- “Carnival Without Catharsis, Revels Without Rebellion: On the Ambiguity of Public Symbols in Martinique.” American Anthropological Association, San Francisco, 1996.
- Chair of panel: “Neo-Colonial Identity, Cultural Ideologies, and Disjuncture: An Interdisciplinary Study of Martinique.” AAA, Washington D.C., 1995.
- “Neither Opposition Nor Cooptation: Identity in Martinican Social Movements.” AAA, Washington D.C., 1995.
- “Is Authenticity Audible? Performers’ Views of Themselves and Each Other in Martinican *Bèlè*.” SEM, Los Angeles, 1995.
- “Authenticity, Authority and Other Problematic Issues in Martinican Traditional Music.” International Association for the Study of Popular Music, Havana, Cuba, 1994.

TEACHING

- Instructor, Keene State College, 2007-2015. “Music in the World’s Cultures,” “Jazz Around the World,” “Music of Africa and the African Diaspora,” “History of Jazz.”
- Instructor, Marlboro College, 2013. “Engaging Music: Sound, Meaning and Culture.”
- Lecturer, Osher Lifelong Learning, 2010. “Jazz Around the World.” Osher is a University of Vermont-based institute for senior citizens.

Instructor, Clark University, 2006-2008. "History of Jazz," "Introduction to World Music," "Rhythm: Practice and Analysis."

Instructor, Marlboro College, 2007. "Performing Society in the Caribbean."

Instructor, Sonoma State University, 2001-2005. "Survey of World Music"; "History of Jazz"; "Survey of U.S. Music"; "Music of Africa and the African Diaspora."

Instructor, San José State University, 1999-2005. "Studies in Improvisational Traditions" (graduate); "Music in World Cultures"; "Worlds of Jazz"; "Music of Latin America"; "West African Percussion Ensemble"; "Applied Improvisation: Africa/Diaspora"; "Musical Communities."

Co-director with Ken Dalluge, 2000-present. "Ka Bô Kay" (college and high school seminars in African/Diasporic percussion).

Instructor, UC Berkeley Center for Media and Independent Learning, 1997-2003. "Musics of the World"; "Introduction to Physical Anthropology."

Instructor, Las Positas College, 1999-2000. "Introduction to Socio-Cultural Anthropology"; "Cultural Pluralism."

Visiting Assistant Professor, Anthropology, Western Kentucky University, 1998-99. "Introduction to Cultural Anthropology"; "Music of the Caribbean"; "Visual Anthropology"; "Anthropology of Religion."

Visiting Assistant Professor, Music, Wesleyan University, 1997-98. "Problems and Methods" (graduate seminar in music scholarship); "Being an Ethnomusicologist" (graduate seminar); "Performance and Social Movements"; "Afro-Cuban Ensemble"; "Group Tutorial: Salsa."

Adjunct Professor, University of the Pacific, 1996-97. "Musics of the World's Peoples."

Instructor, Chabot College, 1996-97 and 1990. "Introduction to Socio-Cultural Anthropology"; "Introduction to Physical Anthropology."

Instructor, Blue Bear School of Music, 1996-97 and 1988. "African and Diasporic Music."

Head Teaching Assistant, UC Berkeley, 1996. "Introduction to Socio-Cultural Anthropology."

Teaching Assistant, UC Berkeley, 1995 and 1992. "Introduction to Socio-Cultural Anthropology."

Instructor, Sim'Ékol (Fort-de-France, Martinique), 1994-95. "African and Diasporic Music."

Instructor, College of Alameda, 1991 and 1989. "Introduction to Socio-Cultural Anthropology."

Instructor, Vista College, 1989. "Art and Anthropology."

Instructor, Chabot College, 1989. "African and Diasporic Music."

Instructor, International Music Seminar (Montpellier, France), 1987. "African and Diasporic Music."

GRANTS AND AWARDS

San José State University Lottery Development Grant, 2001-02

MOSAIC Multicultural Teaching Award, San José State University, 2001-02

Wenner-Gren Foundation Predoctoral Research Grant, 1994-95

Humanities Graduate Research Grant from UC Berkeley, 1994

Conference Travel Grant from UC Berkeley, 1994

J. William Fulbright Grant from Institute of International Education, 1993-94

Lowie-Olson Award from University of California at Berkeley, 1992

Albert Award for Outstanding M.A. in Anthropology, University of Chicago, 1978

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

Vermont Jazz Center: Board President 2010-present, Board member 2009-present, Grants Committee

Society for Ethnomusicology

Nahuma Prize Committee, 2002-present

Secretary, Caribbean Interest Group, 2002-2003

President, Northern California Chapter, 2000-2003

Hewitt Pantaleoni Prize Committee, Mid-Atlantic Chapter, 1999

Center for Black Music Research

Grant Review Committee, 2005-present

Editorial Advisory Committee, 2002-present

Jazz Education Network

Music Educators Association

International Association of Jazz Educators

College Music Society

PUBLIC FOLKLORE / ARTS ADMINISTRATION

Urban Arts Coordinator, Festival at the Lake, Oakland, 1985.

Produced exhibitions and performances of urban folk arts for this festival with an attendance of over 100,000; raised production funds of \$40,000 from foundations and businesses; researched and documented local arts and artists; served as editor and chief writer of the exhibition catalog.

Folk Arts Assistant Coordinator, Festival at the Lake, Oakland, 1984.

Assisted in the production of exhibitions and performances of traditional folk arts, and served as editor and chief writer of the exhibition catalog.

LANGUAGES

French: Good speaking and reading ability.

Spanish: Good reading and moderate speaking ability.