Introduction

Getting into the Dialogic Groove:

SF: Let's start with what we're creating here... a book of juxtaposed essays and dialogues, pieces that are layered, blended, reacting, interacting, an interplay of ideas, agendas, and arguments that emerged for us over the last ten years or so...temperaments...springboards for more dialogues, like the ones readers can have with this...[1]

CK: ...roughly in the sequence in which they were written, a historical sequence, and an intellectual one as well but one that can be read in may ways, in various orders...

SF: ...a representation in one concrete way of lots of other dialogues that we were having verbally, informally, vaguely, emergently[2] ...ideas flowing out of discussions about how to study music...

CK: and how to merge those studies with musical practices and meanings in our own lives..but in little bits and pieces, that's what's so amazing about it, that we would get on the phone, and one little spark...

SF: ...tunes sent back and forth, post cards from China or New Guinea,[3] fragments of articles, whatever, a little germ of a thing... an overlapping of intellectual

biographies that lead to the decision to do a dialogic book rather than separate collections of our essays...

CK: ...It's so much better to do it this way, because this is the way it keeps evolving...

SF:..out of conversation, particularly ones focused on the connections between musical participation and mediation, world musics and popular musics, scholarly perspectives and critical perspectives...

CK: For me, and I think for you too, so much of this scholarly and musical dialogue is rooted in similar biography, one that begins in a white/black dialogue, growing up white in a world of black music...[4]

SF: ...white male bonding through black music, listening to those tunes, learning to play them, escaping the suburbs in a room with a record player, trying to play along with John Coltrane or hang with friends...

CK: The accent on male bonding is really important because it happened for me right around 11, 12, 13; I'd been hearing my mother's Fats Waller, Duke Ellington, and Woody Herman records as a kid, and their music was coming out of the box. And then all of a sudden around 12 or 13 I could get together with other people and make this music.

SF: Were there other guys at your age who were...

CK: ...Oh yeah, Pat Williams, my basic buddy, who's now a Hollywood movie composer, does themes for TV shows and so forth...

SF: ... you guys were playing music together?...

CK: ...yeah, in 6th grade, we played "The World Is Waiting for the Sunrise" and "Harbor Lights," a trumpet and drums duet for the 6th grade graduation ceremony. I took fours on the snare drum.

SF: It was the same thing for me....white suburb, my around-the-corner neighbor was Mike Brecker, who's now a great jazz saxophone player. He was playing alto in the junior high school orchestra, and I was playing trombone, and I think we were crazed by too much of Wagner 's Overture to "Die Meistersinger" or some such. Mike taught me "When the Saints Go Marching In" and then moved on to Cannonball Adderley and Bobby Timmons blues tunes, like "Moanin'," but our listening was well in advance of the playing 'cause I remember that this was also the period when we flipped over John Coltrane *Live at Birdland.* We must have listened to that thing a hundred times.[5]

CK: We listened to "Sing, Sing, Sing" and pounded out the Gene Krupa solos on the cafeteria tables, that's how hip we were! 1939 is where we jumped in, the Firehouse Five Plus Two; Dixieland and early swing era were the things that got us galvanized at 11 and 12.[6]

SF: I hit that age around '62, and there was Coltrane; the next five years kept me listening to *Live at Birdland* , *A Love Supreme*, *Ascension*. And relating that to all this great music that came before it. There was something about that music that was

so immediate, so captivating, so powerful, so angry and so much about people being together in the music. Jumping back and forth between listening to that stuff and to the Jimmy Smith blues grooves on the local radio, or listening to the Motown hits on AM and at dance parties, things about black and white were everywhere.

CK: Isn't it astounding? When I'm hearing you speak about all these things, I'm thinking "range," what an incredible range of music. Because it's the Eddie Condon and Wild Bill Davison thing for me, and the 1939 Benny Goodman concert where Lester Young and Count Basie sit in, and all those magical soloists. Those are as live to me as if I was there in the band in my head. And then to have it all go through hard bop to Ornette Coleman and John Coltrane.When you think about it, it's such a profusion, cornucopia of thousands of grooves.

Was there any black musician who you latched onto early? We found this guy, Harold "Ducky" Edwards, in Stamford, Connecticut, who had played tenor with Hot Lips Paige's sextet and had done two European tours. He was in the sax section of Benny Carter's big band, and he was like a veteran, a wonderful, sweet person who took us under his wing and showed us how to swing by modeling it, by being there and playing on our gigs. He was like an uncle to us.

SF: For me, it really was all through the recordings. My dad played the piano and was into standards and Broadway tunes. He listened to a lot of other stuff, Oscar Peterson, Art Tatum...those records were around the house when I was a kid. But at the same time there was all this more showy music, Sammy Davis live at the Copa, Sinatra, Mel Tormé. So I heard a whole range of music at home. But Michael was the first person who turned me on to serious jazz listening, in 8th grade or so. And that went all the way through high school. There were sessions at Mike's house and I guess that's where I actually met black musicians for the first time.

CK: When you're sitting down and listening to the records, it seems to me real important to understand *how* people listen together, how guys bond around music. Around the time we were getting out of high school there was that Miles Davis *Walkin'* album, and we would sit there listening to particular phrases by J. J. Johnson, putting the needle back to hear how he phrased each part, or we'd listen to little moments, a little four-bar break by Wild Bill Davison maybe 50 times together, and just shake our heads and marvel over the control, the power, the perfection of it. Phrase by phrase, gesture by gesture, sharing out what's that move, what's that gesture about? Picking the needle up and putting it back down in the groove to find *that* moment. Did you guys do that kind of stuff?

SF: Not with Coltrane, because the music had an incredibly powerful temporal dimension...and the solos were so long ...

CK: ...so it was more about hearing the flow together...

SF: ... being in the whole thing, finding each of those moments in this large flow,

CK: ...sheets of sound. You don't pick the needle up on that!

SF: Runs, articulations, fingers moving really fast. Dense. So for me it was more like learning to get into these massive stretches of sonic density, and to constantly shift perspective, from Elvin's ride cymbal, to McCoy's left hand to the upper register of Coltrane's sound, to...[7]

CK: Where's mom? Where are the women when we're doing all of that?

SF: ...there's a dimension of this that was a real private experience for me...separate from the whole family...

CK: ...you locked yourself in your room?...

SF: I remember when I discovered headphones, the ultimate way to tune out my parents and the world was with headphones, what an incredible invention! They got me through high school! School was such a drag that around 10th grade there was a time that we actually convinced a teacher that in order to actually write a research paper, we had to go down to the library and sit with headphones on and listen to these records for hours. That's how I even got time in high school to listen to *A Love Supreme* .

CK: Headphones were never a thing for me, never. It always feels funny for me to put on headphones when I'm working at the radio station. They feel like an imposition, and I have to wear them. I never have gotten into listening to music on headphones. Fifty years on the planet and I feel like they remove me from the world. . .

SF: ...music was *both* the ultimate private thing and the ultimate public thing for me. Private because the headphones really took the rest of the house, family and suburbs and erased them. Public because it was the most social of the all the things that I could do with my friends...

CK: ...I guess I ask about mom and the rest of the family--as you say, it's a way to get away-- but I'm always surprised at how taken for granted it is that the guys, be it

the boys or the father, will dominate the use of the recording equipment and the sound equipment in most households in America. It's a men's preserve.

SF: My dad dominated the public space of the house more with his Steinway Grand than with a stereo. When he came home from work, it was dinner, and then he was gone for awhile in the Steinway, just working it out. That was his therapy. He was a professional musician turned builder. He projected alot of ambivalence, you know, he wanted to make a living and do the business thing, but where he was really loose was when he could sit down and play. If I had anything serious to ask I always waited until he had played for a while. My mom recently reminded me that when I was real little I'd only go to sleep under the piano.

CK: That's an interesting difference. My father sang in the chorus of Gilbert and Sullivan a couple of times, and did a little bit of music-ing here and there, but it really wasn't an identity thing for him.

SF: Your house wasn't filled with music?

CK: Well, my mother was the stride piano player, and she played trap set in college in the '20s. And my uncle Hop Rudd, her older brother, used to come by. It made a huge impression on me that this uncle of mine was a youth. In his 40s, 50s, 60s, and 70s, he was always behind a drum set, would carry his drum set to parties and play with records. He was like an irrepressible force, just getting out the kit and banging, getting that groove to happen, anywhere, anytime.

SF: I also had one great family influence completely apart from this home scene. My cousin, David Goodis was a novelist; he wrote *Shoot the Piano Player*, the

story Truffaut made into a famous film, and he also wrote *Dark Passage* , which became a Humphrey Bogart and Lauren Bacall film, and several other wonderful B-noir novels and screen pieces, some for Hitchcock.[8] David was the out cat in the family; blue suede shoes, bachelor cousin, the one who was out all night and slept during the day. We had this extensive network of cousins who would gather for events, particularly around the Jewish holidays, and David would always make those times full of stories and exotic ideas for me. It was David who turned me on to Charlie Parker when I was 13 years old with a record of "Cool Blues." I think "Laird Baird" was on the B side. And David played the kazoo, bebop kazoo, muted by a whiskey shot glass. He could mimic Bird's solos perfectly on kazoo...

CK: ...I thought that ended with Red McKenzie and the Mound City Blue Blowers!...

SF: ...so when I was 13 or so David gave me a kazoo and encouraged me to play along with records. Of course that was perfect ; I was just starting with trombone, but with a kazoo, you're *there* almost as soon as you can hear it; you're off, doing it.

CK: Every kid should have a cousin David, an uncle Hop, or a Harold Edwards in the next town over. How are we going to get that to happen? Every child in America could have one of those magic moments where somebody older, wiser, and crazier says "You can do it." A huge number of children, I think, have been pacified by canned music and are not getting cousin David to come by and say "jam on the kazoo, it can happen for you!" And it's extremely important that they do...

SF: ... what was important for me was having someone in my family who stayed up all night and wrote books, who listened to Bird and Stravinsky, who could do perfect

imitations of all the Marx Brothers routines, knew every Lenny Bruce bit, spent his time in parts of town that my parents called "dangerous"...someone in the family who lived on the edge...

CK: ...an alternative path to follow and still be a Feld...

SF: ...in the suburbs in the early sixties

CK: ...that was serious!

SF: When you went to college was there a scholarly or intellectual parallel to this kind of musical socialization and bonding we've been talking about?

CK: After my first two years of study in the Yale Western Civ trip I took every course I could find that had anything to do with Afro-America or Africa. My very last few months as a senior I had some all-night sessions with Bob Thompson[9] that made a big impact on me. Until that moment, I really felt like I was on this quest with what was going on in the black world all by myself, and that while there were legitimizing forces at work in anthropology, I had to seek Malcolm X out by myself. Coming across Bob Thompson at the end kind of confirmed what I was doing. He hadn't gone to Africa yet. I had come back from a summer in Nigeria where my mind was completely blown by the incredible diversity of music in Iboland . These seven villages were all called Eha Amufu on the map, and every single one of those villages had a different set of xylophones and musical styles and scales, and I'm saying to myself, "Holy smoke!, if this one little pinpoint on the map has got all this happening, what in the hell is going on in the rest of this emergent state with 200 languages, and subdivisions of those, where every clan has its own style?" And

Bob was just about to go to Yorubaland to do his first fieldwork, so he was aching to hear all the things that I had to say. We had dialogues about everything like Jahn's Muntu , we could kind of sense that this was an over-generalization about all of Africa, built together from bits and pieces of Maya Deren and Father Temple's Bantu philosophy and so forth. We were grooving on Muntu [10] and trying to figure out how you could further specify that and make it real, and do fieldwork around it. That was my main intellectual parallel to drumming to keep the rhythm section going for eight fifty minute sets, six nights a week for the month of August, 1958 in the Star Bar, Frankfurt, Germany. That was intellectusally formative! The following summer at the Jazz Celler in Frankfurt, Steve Swallow, my bass playing buddy,[11] took it as divine revelation when the Brit trumpet player said, "it's the sounds mate, not the notes", and that was probably decisive.

SF: And graduate school, what started to happen there? Compared to making music, was it a much more monologic universe ?

CK: All of anthropology seemed to me the closest thing I could find in an academic discipline to my particular vision quest of "where's the music coming from." I went and took the course with Leonard Meyer after I passed all the big hurdles. That was not so much a dialogue as a kind of angry reaction, over the first five or six weeks of his course, to hearing Lenny spin out his theories of syntax and style and meaning and music having to earn itself by deferred gratification. It was driving me nuts...

SF: ...so this was following up on his *Emotion and Meaning in Music* ? ...[12]

CK: I was deeply angry about this version of what music was about because it didn't explain John Coltrane *at all* . It didn't explain the honking or the one-note R &B

saxophone solo. Stuff that was dull syntactically was absolutely the greatest processually. So I was pushed by that course to define what the other way of evaluating music might be. It doesn't get any more dialogic than that, I suppose, but I felt like I had to write it out and prove it in a counter-text which became "Motion and Feeling through Music." I had the same kind of rebel response to Alan Merriam during my year at Indiana before the courses with Meyer. I couldn't get with the program of giving up musical participation for supposedly greater scholarly objectivity-- more time for footnotes. You had the same tension with him in the 70's, right?

SF: Wasn't Alan a spectacularly serious academic?[13] I admired his commitment to African music and to ethnomusicology and his energy for beating the walls down to tell anthropologists how important music and the arts should be to the anthropology curriculum. He fought good fights with the musicologists too, flag-waving for anthropology. But when I got to Indiana it was clear there would be some major difference between us over politics and music. This was 1971, and I was just coming out of four turbulent college years. I organized a teach-in in the spring of my freshman year at Hofstra, and the culminating event of that very day was that Martin Luther King was shot. That put imperialism and racism together for me in such a powerful way. That's when I found anthropology and from there, eventually, ethnomusicology. During my last year in college I sat in on Stanley Diamond's lectures and took Edmund Carpenter's classes at the New School.[14] Coming to Indiana from that more avant-garde political and cultural perspective there was bound to be some friction...

CK: I think that an important commonality between us is that we both sought out anthropology as an oasis that was still holistic. Alan's agenda of trying to bridge the

gap between the humanities and the social sciences was noble. I think he felt so committed to it that the experiential dynamic of being involved in the music, of learning to play *gamelan* or whatever, seemed flaky to him, not the way to meet the intellectual challenge.

SF: For me, the most important aspect of my entire undergraduate experience from '67 to'71 was studying in an anthropology department where there was a very explicit connection between scholarship and a personal and political commitment to things like community, to fighting racism, imperialism. This all came from Gerry Rosenfeld, Sam Leff , Colin Turnbull, Gitel Steed, and Alexander Lesser. Gerry taught an incredible course on poverty, and Al did one on race, taking us right back to the materials he read in courses on race with Franz Boas, telling us about Boas' first race course, co-taught with W.E.B. DuBois. And Colin did one on contemporary Africa , explaining the dynamics of colonialism, independence, and "development. " Gitel did one on community and Sam did one on the anthropology of counter-cultures and rapid cultural change. After a couple of years of that sort of stuff I was really exposed to an incredible integration of research and commitment.[15]

CK: That was an exceptional department for giving you a sense of continuity for how these issues have been struggled over for a long time. It's only recently that I figured out that Boas was Jewish, Herskovits was Jewish. These guys were coming up with relativism and a whole world view and a position on the race thing with such energy and such conviction. It's some measure of our social amnesia and our ahistoricalness, even in academic life in the USA today, that we don't hold that up as a kind of torch, that we don't know how the torch was passed from person to person, what kept it going.[16] It sounds like your department there was sorting it out for you very nicely early on.

SF: I didn't feel any disjuncture between academia and commitment. But there was a disjuncture around the music and the artistic side of things. And in graduate school there was even more rupture, more split. My way of rebelling against it was choosing a completely different kind of art form, going to film school for a year.[17] And the final way I rebelled against it was when I got out of graduate school, and did nothing much but establish the New Mexico Jazz Workshop and play trombone for a year before going to Papua New Guinea to do fieldwork.

CK: I'm thinking that it's probably a good thing that *the* music, the *real* music, doesn't get academicized, and that there's not a course in go-and-invite-Malcolm-X-to-Yale or whatever. Now there's a dialogue, talking to Malcolm! Going down to the Temple Restaurant and being escorted in by the bodyguards to sit with Malcolm for an hour, hour and a half, two hours at a clip to just talk with him, that was dialogue that sure as hell shaped my life at the same time that Coltrane music was getting my whole head to think differently. Those were the first talks Malcolm ever gave to white audiences, I think, in 1960. I thought, this guy has got to be heard. It was an a-political, a-musical world, the university, Yale and the University of Chicago. The academic discipline is to shield you from groovy experiences in music or in political activism.

SF: I guess we met up through Alan Merriam 's African humanities seminar at Indiana. You came out there to give talks in 1972 and 73, presenting material from *Tiv Song* and urban Yoruba music. There were parties and we discovered that we knew each other through this world of Monk's music.[18] I remember hanging in a bar , pounding out a few rhythms, singing some Tiv songs, and the way your talks on

the Nigerian scene deeply mixed the personal and the political with this thing called scholarship. You reminded me of the New York politics-scholarship-music world I came from like nobody else; god it was comforting...

CK: I am so glad that those messages came through because that time, when I look back at it now, I think I was in a kind of intellectual and emotional daze, a ball of confusion, from 1968 when I came back from Nigeria, until the mid-'70s, after those visits to Indiana. I was emotionally traumatized by the massacres in Nigeria, and by the whole two-year Biafra war, and the Viet Nam war. All my high idealism and total commitment to understanding the roots of black music came apart at the seams on the banks of the Benue River with those dead bodies. At the time I was coming to Indiana, there was no choice about the political/moral dimension of scholarship. That was *all* I was thinking about. The music was just a survival mechanism.

SF: I was in shock in Indiana because I had been cut off from alot of the music and politics that made sense to me. You were the first speaker in that series who made it clear that it was always going to be a struggle. The smell of death that you will never get out of your head, and the rhythms of drummers that you'll also never get out of your head; you started talking about that stuff and I felt like the real world was back: the music of anthropology and the politics of anthropology.

CK: That's good to hear, glad I helped you keep the faith. Graduate school is a learning of abstractions and theories and ideas, and now I value that, like how we both valued our encounters with Robert P. Armstrong, Mr. Metaphysical, Mr. Idealist around that time.[19] We valued him for the abstract formulations that he did that no one else had done. And I think that's the best graduate school can do for you, asking you to disconnect politically and musically, and think 'concepts'.

SF: During my last year at Indiana, Robert P.'s aesthetics course was what got me through. And he was so happily free from academic culture in certain ways. He'd call up and say it would be great to have dinner, then insist on bringing the food and the wine (*fine* wine) and doing all the cooking. Here was this guy, in those elegant suits, cooking in your grubby grad student kitchen, talking dense continental phenomenology with the utmost enthusiam. He was so warm and so genuine...

CK: ...I think it's because he stayed out of departments for 25 years, directing Northwestern University Press...

SF: ...and he wasn't bothered by being called an art collector. Bob could talk lovingly about every piece in his collection, about living with them and being with them all the time, and that completely cut through my deeper political fears about the objectification of these pieces behind glass or on walls. I think he provided us with a way of engaging those problems...

CK: ...the belief, the dynamic, the reverse missionary zeal of insisting these things be included in our world of experience...

SF: I think Bob Armstrong is so important to this book. The structure of the book, both the essays and dialogues, is about a profound ambivalence and concern that we both have about the relationship between participation and commodification. Armstrong was so committed to art *objects* , but at the same time he was committed to living with them and saying these are *not* objects, they are presences. He would say, we're not looking at them, we're witnessing; this is not crypto-aesthetics, behavioral, functional anthropology of art, this is living, breathing stuff, so let's live and

breathe with it and let's dig its living-ness and breathing-ness. The tension between what we're calling the participatory and the commodified is embodied dialectically in all of Armstrong's work, and in the problems and delights that both of us have had with it.

CK: It models how a white, Western male, in full charge of his phenomenological, theoretical faculties, can push through to mystical participation, can push through to iconicizing a Yoruba *ibeji* , and not crossing himself in front of that shrine, but saying here's what you do in effect to make that *ibeji* part of you. Because he pushed through to participation in his own way.[20]

SF: Armstrong's way of dealing with sculpture really gave me a way of thinking about records, a way of thinking about how the physicality of grooves is related to the experience of grooves.

CK: So are you going to handle those CD's like little *ibejis* ? No grooves on them , but they shine.

SF: They do shine, and I delight in the idea of these little things going into the cabinet where I can't see what they're doing. It is wonderfully mystified; Bob would have loved CD's.

CK: Maybe not. He might have wanted the scratch, the patina . That's what's missing in the CD's is the patina, the use. See what I mean? After you've played an LP for awhile, or even a tape, you begin to get the hiss and the scratch, the little skip. Can't get that on a CD.

SF: True, but I don't think Bob would have been too uptight about patina , because Bob didn't fetishize authenticity. He was writing about Amos Tutuola and about Twins Seven Seven as the same essence, cream of Yoruba-ness, as *ibejis* .21

CK: Isn't it interesting that a totally mad idealist like Bob Armstrong can send you back to the material, physical world with a vengeance? I got high as a kite, an adrenaline rush, reading the hundred pages of theory in Armstrong's *The Affecting Presence*. That elegant theory of how things must fit together in a culture, solved the problem that I came to Indiana with of what my last chapter of *Tiv Song* was going to be about. A little light went on. I wanted to turn Bob Armstrong upside down, like Marx turned Hegel upside down.

SF: So ...ten years went by. I went to Papua New Guinea, then wrote a dissertation finishing just around the time that *Tiv Song* was published. We hooked back up once I moved back to the East Coast and started teaching at The Annenberg School in 1980.

CK: And that really is what prompted our commodification and mediation connection, you doing media work around all those communications folks, me running through Marxist theory for ten years trying to figure out how to make that work for ethnomusicology. There was again a meeting of the minds on very different planes this time. We're both trying to deal with media commodification.

SF: You came down and gave "People's Music Comparatively" at Annenberg in about '83, somewhere around the same time I went to Buffalo and gave a version of a paper on Kaluli drumming. You were looking at things more and more

comparatively, and I was living in the intense density of this experience of Kaluli ethnography. I couldn't see a way of resolving your comparative urges about blues, polka, Cuba, Japan, China, Greece and mine with in-depth ethnographic thick description.

CK: I was trying to figure out a generally Marxist paradigm, a crass, vulgar (in the sense of people-serving) evolutionary schema that would make sense of things in my mind...[22]

SF: That's how the issue of Tiv and Kaluli classlessness opened up a lot of dialogues, leading to our symposium at the Ethnomusicology meetings in '83 in Tallahassee on comparative sociomusicology of classless societies. And then the publication of those papers in Ethnomusicology in 1984. That was a point when our dialogues became more frequent ...[23]

CK: To me the crucial thing in the discussions was how did we lose classlessness? How did the inequalities, which I take to be pretty much patriarchal--men moving up over women-- how did that happen? That was what I wanted to get out of that comparative thing, and didn't.

SF: That brought us together in a new way of talking about the participation issue, forcing me to say whether or not classlessness helped or hindered understanding Kaluli musicality and the social distribution of expressive resources among men and women.

CK: Participation is a good sum-up term, or global term, for all these different processes that they have on-going that keep them, in effect, classless. You were

starting to report the drum throb and the waterfall imagery exactly at a moment where participation was all totally abstract to me. Lévi-Bruhl is reporting this, Lévi-Strauss is reporting the Bororo think they're birds, Barfield is telling me that the rainbow is totally in our minds and has to be configured. So I'm reading my Barfield and my Lévi-Bruhl and Leenhardt's *Do Kamo* and all these French and British theorists of participation, and it's all remote, they're all writing 30, 50, 70 years ago.[24] And you're coming with the Kaluli material fresh on the very issues that I'm coming to as absolutely crucial, the issues of participatory consciousness and how do we re-energize and restore it, power it, bring it back, cut down alienation. I'm seeing my way out of Marxism as a negating, mediating, Frankfurt school nightmare, into participatory theory, and you're the guy. You're coming back with "they think waterfalls, they think birds, their whole life is wrapped up in the natural world." *Sound and Sentiment* provided the specifics of that, the boy who becomes a *muni* bird, the myth, the story, the song, and the weeping. You were able to do that not just out of the meticulousness of Buck and Bambi Schieffelin's and your collaboration[25]-- you were so into that world that it couldn't help but emerge-- but it's also that moment in the overall intellectual history of the West where people will allow themselves to hear what the natives, the indiginees, are saying about their localities. In a way, the Native Americans have probably been telling that to anthropologists since the 1880s. "Hey, this music is about the earth, and the spirit, and the connections to the spiritual world and the natural world"[26] but nobody could quite take it down as such until the 1980s when we're losing even the remnants of those kinds of connections. I think that's why Marina[27] hears it among the Temiar. We can now hear it, people go out listening. We're asking them the questions, finally, that are all about participatory consciousness.

SF: The mid-'80s was when I realized that in our discussions, you were supplying the tension on my tonearm. You were always thinking of more comparisons and always had more to throw at me the more intensively I engaged the ethnography. That forced my thinking to come out of the micro-groove. This was an important time for recognizing that symbolic analyses and Geertzian interpretation weren't incompatible with more materialist, ecological, political, global, transnational perspectives.[28]

CK: One of the really creative tensions between the two of us over the '80s decade has been my evermore aggressively simple-minded focus on participation, getting the kids moving, I want everybody playing, and I'm simultaneously less tolerant of the whole academic discourse, the post-, post-, post-, while you, to your credit, are looking for what we can hold onto from linguistics and symbolic anthropology. You are really trying to bring things together, insisting that music still needs every good head on the planet to help us figure out how these things cohere. What is that larger configuration about? What are we really tapping into? What's so groovy about a groove? Why are we doing this? You persist in holding the whole academic world at gunpoint and saying you've got to be good for something, and bringing that in.

SF: Ethnography is what is going to hold all the theory at gunpoint in the postmodern academic world. That's a very creative tension to me. I think the last two articles in our first section, the ones on participatory discrepancies and Kaluli "lift-up-over sounding" are a culmination of dialogues bringing together, dialectically, theory and ethnography. You synthesize 20 years of thinking about musical exprience, process and texture that begins in the first piece on Motion and Feeling as a response to Lenny Meyer, then we spin it around and now I'm responding to

you responding to Meyer, and responding to the Kaluli responding to all of this theorizing. The relation of those two brings something else out too, something that links the first and second parts of the book. Those 2 pieces indicate how thinking about musical mediation becomes essential to understanding the participatory and experiential connections in music. And it works the other way around: theorizing mediation requires a particular ethnographic, grounded, and situated sense of the experiential, participatory dimension.[29]

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CK: I think one of the things we have in common is that we both take the obsolescence of high culture, or its irrelevance to the participation/mediation issues, as a springboard.[30] Popular music, participation, all these positive things, come up against the mediated form taking over jazz, taking over rock, taking over anything which seems critical, revolutionary, consciousness-changing. It gets commodified over and over again. In my own thinking, the big transformation from having a Luddite stance against mediation, to being for participation and thinking mediation was a *more* powerful thing, was when I traced out this relationship between blues and polka in "People's Music Comparatively." I began to conclude that if there hadn't been mediation, if there hadn't been radio and records in the 1920s, there wouldn't *be* any blues or polka "tradition." People's music, wouldn't exist if it hadn't had media suction to force people to identify themselves and say, 'we're Polish-Americans, we do polkas, waltzes and obereks.' Or the blacks saying 'minstrelsy and vaudeville are giving us something called the blues, we can deal with that, we'll be blues people.' The dialectic begins in some way with mediation, not with participation. It begins with a media suction that says "we need something." If you want to sell furniture, tombstones, or washers on the Polish-American hour, what's going to fill the hour? Polkas.

SF: Is your concern the particular forces of ownership that technology imposes? Is it crippling the way people can only get music through cash transactions in the marketplace?

CK: I used to see all that as the enemy. Now part of me sees this mediation as having a potential to plant seeds in places that would never get planted, move music around in ways which at least have the potential for hybridization and cross-fertilization, and keep people in touch with an emerging planetary culture while they hold onto their own.[31]

SF: There are two parts historically to how your thoughts on mediation have impacted mine. One goes back to talking about male bonding around music, and how the experience of playing along with records, picking up the grooves and learning the phrases, indicates that you can participate in the mediation process. The other dimension is that your work really separates the issue of technology per se from the larger issue of ownership. It wasn't until you started talking about polka and blues from a class perspective that I started to think about the ownership of music. I got to thinking about world beat, about the ways musicians around the world participate in activities that become more and more commodified, about how smaller and smaller groups of people own larger and larger amounts of music. As we bring more musical heterogeneity into the commodified world of music, so we bring more and more homogeneous and top-down ownership into large-scale musical practices. In other words, fewer people are owning more stuff, while the repeated call from the homogenizers is to get more musical diversity, more variety, into this world beat mix. You showed me how a resistance-accommodation dialectic is always working in blues and polka. It started to seem equally true to me in terms of the world arena. We're living in a created image of world beat as this huge world

of musical diversity and empowerment. I came to see that as a world of less and less diversity in terms of ownership.

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SF: *Music Grooves* . We've got a duality, maybe a double duality, in the title. What's it about to you?

CK: The clear duality is the word 'grooves'. As a verb, music pulls and draws you, through the participatory discrepancies, into itself, and gives you participation consciousness. It's one of the few things that gives you that...

SF: ...OK, the present verb. It's the music that grooves. To groove, to cycle, to draw you in and work on you, to repeat with variation...

CK: ...And to me, that repetition and redundancy, which to most people is a bore, is it's glory. That's where a groove is coming from...

SF: ...and when we say "its the music that grooves," we're drawing attention to the ephemerality of the music , to our participation in and experience of it. When we say, "It grooves," we're also saying there's something that's regular and somewhat sustainable, identifiable and repetitive. "'Grooves" are a process, and it's the music that grooves. But part of the duality is that as music grooves, there is always something new *and* something familiar.

CK: Amiri Baraka's "changing same."[32] The minute I read that phrase, I said, "That's it!" It's some deep philosophical principle about how we are as humans on this planet that we groove. We groove on reality, and I think that's how our brains got built and shaped. We've got this developed cortex from watching the leaves flutter,

tracking the animals, from grooving on reality and reveling in the repetition, repetition, redundancy, redundancy of information with only minor but frequent variations. And *slight* variations. Slight variations become magical, hypnotizing and mesmerizing. They give you deep identification or participatory consciousness. You flow into repetition. Again, it's a kind of Western fetish that novelty is progress and that newness is what it's about, while repetition and redundancy both have a bad connotation. Repetitious, redundant, ritualistic, there are a whole bunch of words that I would like to free of their negative connotations so that we could get into immanence, into potentiality.

SF: So what about the noun? It also has a duality. The grooves are the feeling and the participatory experience of music, but also the physical recesses on the disc, the sound patterns and cycles as held, as commodified, as physically embodied forms. And the grooves are also the discs themselves. The music grooves are the vinyl products. "I want to check out your grooves."

CK: I'm thinking of the sexual metaphor of the phallic needle that drops into the vaginal groove. There's something deeply sexual and appropriative about having the records and pulling them out of their sleeves and commanding that sound.

SF: The connotations of groove reach all the ranges of the sexual, the social, all the ultimate things people can do together, and the duality of the physical form and the ephemeral experience. Groove brings together the finiteness, the substantiveness of the physical form with the ephemerality of feelingful experience going by, as the space and time swell.

CK: When I try to think of what the groove represents, or of what's behind the groove, I don't think there is anything behind it. I think it is what it is, that in some ways the groove is the ultimate thing.

SF: I like the way the title puts the emphasis on the grooves, rather than on the music. I think it draws attention to the way that music is many things, some of them nominal, some of them verbal, at the same or different times, at the same or different places.

CK: And we both want to see that, in its own hegemonic way, extended out, that the grooving of two tennis payers or boxers has an interplay similar to that of a jazz rhythm section at some level. That kind of physical grooving, being together and tuning up to somebody else's sense of time is what we're here on the planet for...

SF: ...that's why the sexual union notion of grooves is an apposite and powerful parallel...

CK: ...because of the way science and rationalism and empiricism have squeezed out the participatory from everybody's lives, it makes it all the more important that we treasure the musical experience for keeping it there. Plus it doesn't put more people on the planet the way the sexual thing tends to. The one other place where you can think of people being lost in their context is fear, anxiety, panic. Both sexuality and anxiety have their problems as ways to resolve alienation, as ways to get out of yourself. So getting out there musically is, I think, the most important thing happening on the planet. I agree with James' rap...

SF: ...so, from the June 3, 1991, *Nation* , Gene Santoro's article about James Brown...here's James talking: "Y'know, one thing about music: It's the key to *every*thing, the universal language of man's commitment to be together. Yeah, a baby can *feel* before it can *see*, so the feeling is far beyond sight, sound is far beyond sight, um-hmm. So that we ought to have music *every*where, in the churches, in the political meetings, in the hospitals and dentist's' offices. 'Cause, see what the music is doing? It's so *vast,* so *beyond* our thinking, because it reaches your soul and you can feel before you can see, that it's mind over matter. You say "ouch" and you don't even know where the pain is coming from, but the *feeling* is r*eal*." Ain't that a groove! What better spokesperson than James for the linkage between the experiential and the commodified dimensions of the groove?

CK: Isn't James a wonder?[33] He does these incredible lyrics like, "We don't need no masterpiece, mo' peas ." These absolutely trenchant lyrics come out of a total innocence about criticism. I don't think he knows about critics or has anything looking over his shoulder.

SF: But he's so perfectly caught in every one of the contradictions. Here he is talking up Nixon and Bush and Hubert Humphrey as his heros, yet he's constantly issuing a kind of vernacular poetry which is so totally critical of the world that those people come from, and the world that they're trying to maintain.

CK: Let's face it, James encompasses opposites. Probably nobody has encompassed opposites better since Walt Whitman...

SF: ...Except possibly Aretha. "Sock it to me" gives James a good run for his money in dialectics!

CK: I think James has inspired a lot of people to have the courage of their convictions to get out there and do it. If James can do it, I can do it. That's what I say to myself a lot of the time. If he can make up a song, I can make up a song. "We don't need no masterpiece, mo' peas ."

SF: What's so far out is that so much of his stuff comes out of a process of recording in the studio which is live jamming, with a tremendous amount of spontaneity. Proto-rapping, verbal riffs like "mo' peas " , "get on the good foot", "popcorn," just like horn riffs. Funk is layered riffing. Mediation of participation.

CK: And because he's going from the sound to the sense, "mother popcorn," "mama come here quick, bring me that lickin' stick," it's the clicks of the /k/s the sounds of the words, not that these things mean anything particular to James as he utters it, or even today. It's the sound of those words together.

SF: That's what's so compelling about each "Ow!" ...those exclamatory vocal interjections where his mouth is articulating with the horn section, punching, riffing. I think we should dedicate the book to James and Aretha.[34]

CK: Who else would you nominate? Who are the other heavy groovsters? I think immediately of Kenny Clarke, Elvin Jones. My whole list of drummers comes to mind. Art Blakey. Then the bassists, Al McKibbon, Wilbur Ware. Then Horace Silver. How does it go in your head?

SF: Vocalists: Louis Armstrong , Billie Holliday...

CK: ...again, a textural thing, her sound. Her attack, where she places the notes is not as important as the contour...

SF: ...the grain, the inflection. Like Ulahi in Bosavi.[35] I have it in my diary from 1976. The very first time I listened to Ulahi sing at a creek, I thought, this is the Billie Holliday of Bosavi. That liquid sound, that low voice. When you listen to her on *Voices of the Rainforest* , it's the same thing, whether she's singing at the waterfall or beating at the sago or cutting weeds with a machete. Her timing, her phrasing when she sings "ni dikidiyabo" it's just special, has an impeccable feel for micromoments, for placing accents. Just like Billie Holliday : "I need that *per*son...much *worse* than just bad". "Person" and "worse than," -- taking these linguistic elements that are from different universes of syntax and semantics, uniting them in sound and in flow with her voice, reorganizes language and music in that moment. Just like Louis Armstrong when he sings, "Birds *do it , bees do* it, even educated *fleas* do *it, l* et's do *it* "... That 's a special league where texture and timbre come together as the total sensuality of sound.[36]

CK: It feels good to be talking music as experience. We've got a whole other world-view here, no, more of a world-hear, a world-sense. A bind that we have in doing this in book form is that we're trying to break free of an essentializing, objectifying, text-obsessed university for which all books and knowledge are about putting things in rows and sequences and segmenting the continuum, chopping things apart. Doing all those things that we are gut-opposed to. And yet we're doing it in a book...

SF: ...but see the irony here. What did we do this morning? You got up and took out your cornet and started playing as soon as I put on a CD, and we had trouble

turning off Jerry Gonzalez' *Rumba Para Monk* in order to move into another room and turn on *this* tape recorder. If the bonding is primarily though and in the grooves, what kind of groove is this book?

CK: It's a book to tell people about an apprehensible reality that is in your hand, fingers, feet, butt, hips, whole gut, unified mind-body in social context, in the sound-context relationship to the world. Olavo Alen Rodriguez in Cuba, whom I've only visited a couple of times, but who always has something important to give me, told me that's it's not just better to give than to receive, but that in music it is absolutely essential. You have to give music to other people, and you must do it physically. In order to understand what any musician is doing, you have to have done some of it yourself. I used to think you could do it just through listening, but that alone won't let you connect to the music or to the other people. All the listening in the world does not condition your mind-body to be musical, and therefore to take the next step in listening. I thought listening was part of the solution: the more you listened, the better you would get at it. I think, though, Olavo was right. Unless you physically do it, it's not really apprehensible, and you're not hearing all there is to hear inside the music. You're not entering it. Participation is absolutely crucial. That's why it's really important to me that you're a trombone player, participating in making those grooves too, and keeping that in a creative tension with your scholarship. That commitment to keeping up your musical life and keeping your participatory mode going is what keeps us on the same wavelength, keeps us in the same groove.

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Footnotes

1. The notion that another voice, an interlocutor, is essential to both the structure of language and the performance of speech genres is widely associated with the writings of Mikhail M. Bakhtin. Key texts for understanding why Bakhtin's notions of dialogue, heteroglossia, and multivocality have been so influential in the post-structuralist intellectual milieu of the last twenty years are, Mikhail Bakhtin, Problems of Dostoevsky's Poetics, Ann Arbor: Ardis, 1973; The Dialogic Imagination and other Essays , Austin: University of Texas Press, 1981; Rabelais and his World, Bloomington: Indiana University Press, 1984; Speech Genres and Other Late Essays, Austin: University of Texas Press, 1986. Also V.N. Voloshinov, Marxism and the Philosophy of Language, Cambridge: Harvard University Press, 1986.

The secondary literature includes a number of excellent reviews placing Bakhtin's dialogism in a broad intellectual context of linguistics, literature, and philosophy, for example: Michael Holquist, Dialogism: Bakhtin and his World, London: Routledge, 1990; Michael Holquist and Katerina Clark, Mikhail Bakhtin, Cambridge: Harvard University Press, 1984; Tzvetan Todorov, Mikhail Bakhtin: The Dialogical Principle, Minneapolis: University of Minnesota Press, 1977. Also quite helpful is the glossary (pp.423-434) prepared by Michael Holquist following his translation of the 1981 Bakhtin book. For additional literary critical perspectives see Gary Saul Morson and Caryl Emerson, eds., Rethinking Bakhtin: Extensions and Challenges, Evanston: Northwestern University Press, 1989, and Susan Stewart, Shouts on the Street: Bakhtin's Anti-Linguistics, Critical Inquiry 10:265-281, 1983.

Among anthropological commentators Dennis Tedlock's work links the linguistic and ethnographic dimensions of dialogism forecefully; see The Analogical Tradition and the Emergence of a Dialogical Anthropology, Journal of Anthropological Research 35(4):387-400, 1979, and Questions Concerning Dialogical Anthropology, Journal of Anthropological Research 43(4):325-337, 1987; also his book, The Spoken Word and the Work of Interpretation, Philadelphia: University of Pennsylvania Press, 1983. Also see the papers in Bruce Mannheim and Dennis Tedlock, eds., The Dialogic Emergence of Culture, Philadelphia: University of Pennsylvania Press, 1992; and in Tullio Maranhao ed., The Interpretation of Dialogue, Chicago: University of Chicago Press, 1990. [SF]

2. These dialogues, tape recorded over a week spent together in June of 1991, have been edited a number of times, first by Tom Porcello who cleaned up the hemming, the hawing, the sputterings and profanities, the "you know's" and "man, like's", and the obvious repetitions of words and phrases as he meticulously transcribed the tapes. Then Steve Feld edited this transcription into sections and and we each made cuts in that manuscript, comparing our separate edits and agreeing on what could go. We also added a word here, a phrase there, "massaging" and "tweaking" are the verbs used these days. Readers Charlie Weigl, Tony Grajeda, Larry Chisolm, Mike Frisch, and Angeliki Keil in Buffalo, and Tom Porcello and Aaron Fox in Austin helped us decide what to cut and what to keep. An additional round of dialogues in February 1992, transcribed by Michelle Smith, was edited into the third dialogue, and all three were polished up with the help of comments from a press reader and T. David Brent. [CK & SF]

3. Although various experiences have submerged me into fieldwork-like liminality, culture shock, or heightened awareness about self, otherness and difference --like studying in France (1974), living in Northern New Mexico (since 1972), some one-to-one work on American Indian languages (early 1970's), and hanging out, observing, and participating in music bar scenes (since I was a teenager)-- the ethnographic, linguistic, and ethnomusicological research I've always called "my fieldwork" involved living with Kaluli people of the Sululib and Bolekini longhouse communities in Bosavi, Papua New Guinea, 1976-77, 1982, 1984, 1990, 1992. [SF]

I began thinking of myself as a fieldworker during a two week study cruise in the West Indies, spring of 1960, and a summer work-study experience in Nigeria that same year. Since then I have studied Nation of Islam religion (1960-62), African-American blues (1962-65), Tiv music and culture (1965-67), Yoruba juju (1967), Greek popular music (1972), Polish-American polkas (1973-77), Chinese popular music (1980), American music in daily life (1984-1990), Greek zourna and daouli (various times from the 1960s to the present), Afro-Cuban drumming in recent years. [CK]

4. The new Afterword to Urban Blues (1992/1966) explores white responses to black music and culture from a variety of angles. [CK]

5. I have fond memories of all sorts of early records I played as a youngster from Mickey Katz's klezmer bands to Tubby the Tuba to "light classics" to my dad's Art Tatum collection to the recordings we made in the family living room using an early home model disc-cutting recorder and later a reel to reel tape recorder; these include recordings of me singing and talking and performing from age 2, and recordings of all of my family making music and clowning together. By junior high school my favorite listening was to blues and soul-gospel based jazz, especially the organ trios and quartets of Jimmy Smith, Jimmy McGriff, Brother Jack McDuff and Richard "Groove" Holmes. Another early favorite was the Cannonball Adderley Riverside sextet sessions, with Nat Adderley and either Yusef Lateef or Charles Lloyd. By high school my strongest musical influences were from the John Coltrane quartet of the early 60's, and the Miles Davis quintets of the mid-60's, with Herbie Hancock on piano, Ron Carter on bass, Tony Williams on drums, and either George Coleman or Wayne Shorter on tenor saxophone. During these years I also listened to a lot of Stevie Wonder, The Temptations, The Supremes, and James Brown. Through high school and college I also began seriously listening to trombone players; my early favorites were Kid Ory, Jack Teagarden, J.J. Johnson, Curtis Fuller, Grachan Moncur III, and Roswell Rudd. [SF]

6. My earliest childhood musical memories are of Duke Ellington and Fats Waller 78s, my mother's stride piano playing, and the groove of "when he jammed with the bass and guitar, they hollered, BEAT ME DADDY, 8 TO THE BAR!" by Woody Herman. When the first LPs came along I got a lot of mileage out of "The Fire House Five Plus Two" (Good Time Jazz LP-6), "Jazz Concert at Eddie Condon's" (Decca DL 5218), "Jam Session Coast to Coast" (Columbia LP CL5467), "Benny Goodman Carnegie Hall Jazz Concert Vol. 1" (Columbia ML 4358). By the end of high school I was a Horace Silver devotee and memorizing everything on the Miles Davis All Stars' "Walkin'" album (Prestige LP 7076). [CK]

7. The John Coltrane Quartet (Coltrane, tenor and soprano saxophone, McCoy Tyner, piano, Jimmy Garrison, bass, Elvin Jones, drums) essential discography covers c. 1959-65. The earlier recordings, on the Atlantic label, include Giant Steps; Coltrane Jazz; and My Favorite Things. The later recordings, on Impulse, include Africa/Brass; Live at the Village Vanguard; Ballads; Impressions; Live at Birdland, Crescent; A Love Supreme. [SF]

8. David Goodis, 1917-1967, wrote 17 novels in 21 years, as well as many screen and radio plays. Many lapsed into obscurity but have recently been republished. Among the best known are: Black Friday, NY: Vintage, 1990, originally 1954; Burglar, NY: Creative Arts 1989, originally1953, then a film in 1957; Cassidy's Girl, NY: Creative Arts 1988, originally1951; Night Fall, NY: Creative Arts 1987, originally1947; Night Squad, NY: Creative Arts 1989, originally1960; Street of No Return; NY: Creative Arts 1988, originally 1955. Of books that became films the best known are Dark Passage, originally New York: Messner 1946, which Goodis adapted the following year for the Warner Brothers movie starring Humphrey Bogart and Lauren Bacall; and, Tirez sur le Pianiste (Shoot the Piano Player), adapted by Francois Truffaut in 1961 from Down There (NY: Gold Medal 1956; reissued as Shoot the Piano Player by Grove in 1962 and republished in 1990 by Vintage.) This French New Wave classic has led to critical acclaim for Goodis in France, including a literary biography by Philippe Garnier, Goodis: La Vie en Noir et Blanc, Paris: Seuil, 1984. [SF]

9. The basic Bob Thompson books are Black Gods and Kings: Yoruba Art at UCLA, Los Angeles: University fo California, Museum and Laboratories of Ethnic Arts and Technology, 1971; African Art in Motion: Icon and Act, Los Angeles: University of California Press, 1974; Flash of the Spirit: African and Afro-American Art and Philosophy, New York: Random House, 1983. [CK]

10. Rev. Placide Tempels, Bantu Philosophy, Paris: Collection Presence Africaine, 1959. [First published by Lovania: Elizabethville, 1945. [CK]

11. While I may have felt that the search for jazz origins was some personal quest, in fact, I learned a lot from roomate David Z. Levin, from arguments with Jonny Weiss over the devolution of jazz after Oliver, Armstrong and Morton, and from my fellow musicians Dan Hunt, Steve Swallow, Ian Underwood, Chuck Folds, Roz Rudd, Brad Terry, Tony Greenwald, Craig Llewellen, Dave Melhorn. The money from Yale fraternities and Yale alumnae days enabled me to play in dixie and swing bands that featured great stylists like Rex Stewart, Buddy Tate, Buck Clayton, Ahmed Abdul Malik, Herbie Nichols. [CK]

12. Leonard Meyer's books constitute a rigorous and seminal body of theory on musical style in the Western European Art Music tradition; see his Emotion and

Meaning in Music, Chicago: University of Chicago Press, 1956; Music, the Arts, and Ideas, Chicago: University of Chicago Press, 1967; Explaining Music, Chicago: University of Chicago Press, 1973; Style and Music, Philadelphia: University of Pennsylvania Press, 1989. [SF]

13. Alan P. Merriam, 1923-1980, co-founder of the Society for Ethnomusicology, served as editor of its journal, president, and many other roles in its intellectual life. He taught at Indiana University where he was active in the Anthropology Department and African Studies Program from 1962-1980. His B.M. (Montana) and M.M. (Northwestern) focused on small and large band jazz, arranging, and clarinet. At Northwestern he then took a Ph.D. in Anthropology under Melville Herskovits and Richard Waterman. His fieldwork, with the Flathead Indians of Montana (1950) and in central Africa (survey in 1951-2, a year with the Basongye in 59-60, and a brief return visit in 1973) was the basis for many publications including Ethnomusicology of the Flathead Indians, Chicago: Aldine, 1967; Congo: Background to Conflict, Evanston: Northwestern University Press,1960; An African World, Bloomington: Indiana University Press, 1974. Merriam was also a serious bibliographer (with volumes on jazz and ethnomusicological writings) and discographer, e.g., African Music on LP, Evanston: Northwestern University Press, 1970. In addition to his The Anthropology of Music, Evanston: Northwestern University Press, 1964, some of his key statements outling an anthropological agenda and vision for the field of ethnomusicology can be found in: 1960, Ethnomusicology: Discussion and Definition of the Field. Ethnomusicology 4:107-114; 1963, The Purposes of Ethnomusicology: an Anthropological View, Ethnomusicology 7(3):206-213; 1968, Ethnomusicology. in David Sills, ed., International Encyclopedia of the social sciences, New York: Macmillan, vol. 10, pp. 562-566; 1969, Ethnomusicology Revisited, Ethnomusicology 13(2):213-229; 1975, Ethnomusicology Today. Current Musicology N. 20: 50-66; 1977, Definitions of "Comparative Musicology" and "Ethnomusicology": an Historical-Theoretical Perspective, Ethnomusiclogy 21(2):189-204.

For additional details see: Frank Gillis, Alan P. Merriam, 1923-1980, Ethnomusicology 24(3):v-vii, 1980; Stephen Wild, Alan P. Merriam: Professor, Ethnomusicology 26(1):91-98, 1982; Bruno Nettl, Alan P. Merriam: Scholar and Leader, Ethnomusicology 26(1):99-105, 1982; Caroline Card and Carl Rahkonen,

Alan P. Merriam: Bibliography and Discography, Ethnomusicology 26(1):107-120, 1982. [SF]

Alan Merriam's major compilation of ethnomusicological wisdom, The Anthropology of Music, Evanston: Northwestern University Press, 1964, has yet to be replaced as the overview text in the field. Tim Rice's paper, "Toward the Remodeling of Ethnomusicology" and responses to it from Kay Shelemay, Anthony Seeger, Ellen Koskoff, Dane Harwood, and Richard Crawford, in Ethnomusicology 31(3), 1987, serve to update Merriam's functionalist model ("How do concepts shape the behaviors which shape musical products?" in the simpler idealist top-down version, or "How do culture, society and music interact?" in the more cybernetic versions) with a more interpretive approach and the accent on "formative processes." "How do people historically construct, socially maintain, and individually create and experience music?" asks Rice (1987: 473), putting "history" and the "individual" squarely into the model. As a single question summarizing a field of inquiry, Rice's formulation out of Geertz (1973: 363-64) is a big improvement. Yet both models and the commentators on them ignore the key issues of participatory consciousness and mediation/commodification, assuming instead some sort of post-participatory/pre-commodified world in which normal social science will account for normal people rationally shaping their musical destinies. Such a world does not exist. [CK]

14. Edmund Carpenter trained as an ethnographer with Frank Speck at the University of Pennsylvania, receiving the Ph.D. in 1950. His field research was in the Canadian north with Inuit people. With Marshall McLuhan he co-directed the University of Toronto's Center for Culture and Technology and co-edited its journal, Explorations, from 1950-59. Selections (including his own famous essay "Acoustic Space") from the journal appeared in a book co-edited with McLuhan, Explorations in Communication, Boston: Beacon, 1960; other selections appeared in a book edited by McLuhan, Verbi-Voco-Visual Explorations, New York: Something Else Press, 1967. In the 1960's Carpenter, with McLuhan and Tony Schwartz taught media and communications at Fordham; Carpenter later taught at The New School and Adelphi. His books include Eskimo (with D. Varley and R. Flaherty), University of Toronto Press, 1959; (with Ken Heyman) They Became What They Beheld, New York:Weidenfeld1970; Oh, What a Blow that Phantom Gave Me!, New York: Holt, Rinehart Winston,1972; Eskino Realities, New York: Holt, Rinehart Winston, 1973. Among his best known articles are: The Eskimo Artist, in Charlotte Otten, ,

Anthropology and Art: Readings in Cross-Cultural Aesthetics, Garden City: Natural History Press, 1971; If Wittgenstein had Been an Eskimo, Varsity Graduate (U. of Toronto), 12(3):50-66, 1969; (brief version by same title appeared in Natural History), and Comments, in Daniel Biebuyck, Tradition and Creativity in Tribal Art, Berkeley and Los Angeles: University of California Press, pp. 203-213,1969; other articles are published in popular magazines (Natural History, TV Guide) as well as ethnological journals.

As a teacher Carpenter was extraordinarily witty, irreverent, and acerbic; he seemed like the brains of McLuhan and the spirit of Carlos Casteneda. Although I've come to recognize problems inherent in ways Carpenter tended to overtheorize an oral-literate great divide (see my Orality and Consciousness, in Y. Tokumaru and O. Yamaguti, The Oral and Literate in Music, Tokyo: Academia Music Ltd., pp. 18-28, 1986), his work remains a seminal and vibrant call for what has more recently developed into a full-fledged anthropology of the senses, for example, in David Howes, ed., The Varieties of Sensory Experience: A Reader in the Anthropology of the Senses, Toronto: University of Toronto Press,1991). [SF]

15. My undergraduate teachers included Alexander Lesser, Gitel Steed, Gerry Rosenfeld, Colin Turnbull, and Sam Leff; their teachers were Franz Boas, Ruth Benedict, Conrad Arensberg, Solon Kimball, E. E. Evans-Pritchard, George Peter Murdock and Margaret Mead. In graduate school, my teachers included Alan P. Merriam and C. F. Voegelin, whose teachers were Melville Herskovits, and Alfred Kroeber and Edward Sapir. Thus I felt provided with an extraordinary set of linkages to the formative periods of American and British anthropological theory. [SF]

16. It saddens me to see a deterioration in the civil rights alliance between African-Americans and Jewish-Americans, specifically, and a deterioration in the communications between blacks and whites more generally in the USA. Hopefully the destructive spiral of more white racism, more black threats, more white racism can be broken. Because recent manifestations of African-American nationalism are more cultural, symbolic, symptomatic, dramatic, rhetorical and fantastic than ever before, it puts more pressure on white people to be "bad parents" in relation to "children" having temper tantrums. Should rap death threats against cops, the governor of Arizona, white people in general one "killing week" of the year be: a) ignored, or b) minimized as "artistic expression"/"profitable pop culture"/"just words"/"freedom of

speech"/"signifying and blowing off steam" etc., or c) taken very seriously as shouts of "Fire!" in crowded theaters where the vast majority of the victims crushed at the exits are likely to be black? Whenever the symbolism of violence is made real it has been, is and will be a disaster for African-American communities. In contrast, even the symbolism of autonomy, slogans and bumper stickers *about* buying black, buying land, building the factory and owning the jobs, opening shops, controlling neighborhood schools, are not very visible recently so I assume the reality, the substance of base building, is even further away. Vaudeville violence, murderous minstrelsy,vengence symbolism on MTV and the scapegoating of other minorities--Jews, Koreans, Arabs-- in real life are all pathetic responses to a deepening class struggle between rich and poor that requires long term planning and imaginative strategies for stopping black on black violence and empowering the children. [CK]

17. Visual Anthropology, both in the sense of the study of visual manifestations of culture and the making of photographic visual representations of it, has been around since the emergence of the discipline. To me this area has always seemed fertile ground for the integration of both artistic practices within ethnography, and meditation on the uses of the visual. Some of the basic readings on image-making in social research and ethnomusicology that state basic positions and orientations include: Gregory Bateson and Margaret Mead, Balinese Character. NY: NY Academy of Sciences, l942 ; Howard Becker, Photography and Sociology, Studies in the Anthropology of Visual Communication 1(1):3-26, l974; Do photographs tell the truth? AfterImage, Feb. 5:9-13, l978; Paul Byers, Cameras don't take pictures. Columbia University Forum 9(1):28-32, l966; John Collier, Visual Anthropology: Photography as a Research Method. NY: Holt, Rinehart, Winston, 1967; A.M. Dauer, Research Films in Ethnomusicology. Yearbook of the International Folk Music Council 1:226-231, 1969 ; Luc de Heusch, Cinema and social science. Paris: UNESCO, l960, reprinted in Visual Anthropology 1(2):99-156, 1988; Paul Hockings, ed. Principles of Visual Anthropology, The Hague: Mouton, 1975; Alan Lomax, Choreometrics and Ethnographic Filmmaking. Filmmaker's Newsletter 4(4):22-30,1971, ; Audio-visual Tools for the Analysis of Culture Style, in Paul Hockings, ed. Principles of Visual Anthropology. The Hague: Mouton, pp. 303-322, l975; Paul Hockings and Yasuhiro Omori, eds., Cinematographic Theory and New Dimensions in Ethnographic Film, Osaka: National Museum of Ethnology, Senri Ethnological Studies, Number 24, 1988; Jack Rollwagen, ed., Anthropological Filmmaking, New York: Harwood,1988; Jay Ruby, Ethnography as Trompe l'oeil:

Film and Anthropology, in Jay Ruby and Barbara Myerhoff, eds., A Crack in the Mirror: Reflexive Perspectives in Anthropology, Philadelphia, University of Pennsylvania Press, pp. 121-131,1982; Sociological Methods and Research, special issue on sound-image records in social interaction research edited by Allen Grimshaw, 11(2) 1982; Ruth and Verlon Stone, Event, Feedback, and Analysis: Research Media in the Study of Music Events, Ethnomusicology 25(2): 215-225, l981 ; Jon Wagner, ed., Images of Information: still photography in the social sciences. Beverly Hills: Sage, l979; Sol Worth, Studying Visual Communication, Philadelphia: University of Pennsylvania Press, 1981; Hugo Zemp, Filming Music and Looking at Music Films, Ethnomusicology 32(3):393-427, 1988.

Some of my own early perspectives on visual anthropology and ethnomusicology can be found in: Steven Feld and Carroll Williams, Toward a researchable film language. Studies in the Anthropology of Visual Communication 2(1):25-32, l974; Steven Feld, Ethnomusicology and Visual Communication. Ethnomusicology 20(2):293-325, l976 .

For many in the visual anthropology field, Jean Rouch's work represents an intense integration of the arts of ethnography and film. For introductions to Rouch's cinema and ethnography see my Themes in the Cinema of Jean Rouch, Visual Anthropology 2:223-247, 1989, and Paul Stoller, The Cinematic Griot, Chicago: University of Chicago Press, 1992. My translations of Rouch's major writings are: Le camera et les hommes, as The camera and man, Studies in the Anthropology of Visual Communication 1(1): 37-44, 1974 ; La situation et tendances du cinéma en Afrique, as The situation and tendencies of the cinema in Africa, Studies in the Anthropology of Visual Communication, Part I, 2(1): 51-58, Part II, 2(2): 112-121, 1975 ; (with Shari Robertson) Essai sur les avatar de la personne du possedé, du magicien, du sorcier, du cinéaste et de l'ethnographe, as On the vicissitudes of the self: the possessed dancer, the magician, the sorcerer, the filmmaker and the ethnographer, Studies in the Anthropology of Visual Communication 5(1): 2-8, 1978; (with Anny Ewing) Chronique d'un été by Jean Rouch and Edgar Morin, as Chronicle of a Summer, Studies in Visual Communication 11(1): 2-78, 1985; (with Anny Ewing) Entretein de Jean Rouch avec le Professeur Enrico Fulchignoni, as Conversation between Jean Rouch and Enrico Fulchignoni, Visual Anthropology 2:265-300, 1989 . [SF]

18. Thelonious Monk's important earlier recordings were on the Blue Note label and have been reissued in sets by both Blue Note and Mosaic. Later important recordings, including Monk and Coltrane; Live at Town Hall; Brilliant Corners; Monk's Music, Live at the Five Spot, and Alone in San Francisco appeared on Riverside and have all been reissued singly and in sets. The last segment of Monk's recording career is documented on Columbia; some of the important recordings are Monk's Dream; Criss-Cross; Monk's Time; Solo Monk, and Misterioso. [SF]

I've only just begun to discover the deeper joys of Monk's music recently by playing the melodies on my cornet, e.g., "Jackieing" and "Crepescule with Nellie" day after day. Something about the little pauses in the midst of phrases, the repositioning of harmonic elements to create overtones that echo after one phrase and into the next, is gradually letting me understand better how the participatory discrepancies can be thought of as framing each and every sound. Time flows exist to show deliberation and intent. [CK]

19. Robert Plant Armstrong's incredible trilogy on aesthetics and humanistic anthropology includes: The Affecting Presence: An Essay in Humanistic Anthropology, Urbana: University of Illinois Press, 1971; Wellspring: On the Myth and Source of Culture, Berkeley: University of California Press, 1975; The Powers of Presence: Consciousness, Myth, and the Affecting Presence, Philadelphia: University of Pennsylvania Press, 1981. [SF]

20. I have never been able to write anything substantial about the seven or eight months we spent in Ibadan, early 1967, studying a flourishing juju club scene, and a coherent summary of the ways in which the Nigeria/Biafra war was a major turning point in North/South relations has also been difficult. Juxtaposing the musical affirmations of life with the political failures may be the only valid reason for sustaining the continuing alienation that all research and writing imposes on us scholars, but maybe you can't always make the pain of it pay off in understanding.

Books that discuss the possibilities of reclaiming participatory consciousness are Owen Barfield's Saving the Appearances: Studies in Idolatry, Middletown: Wesleyan University Press, 1965; and Morris Berman's The Reenchantment of the World, New York: Bantam Books, 1984. Much of Gregory Bateson's work moves

in the same direction, see Steps to an Ecology of Mind, New York: Ballantine Books, 1972. [CK]

21. For "cream of Yoruba-ness" see the Robert Thompson books, footnote 19 above. The stories of Amos Tutuola like The Palm Wine Drinkard, New York: Grove, 1953; My Life in the Bush of Ghosts, London: Faber and Faber, 1954; Feather Woman of the Jungle, London: Faber and Faber, 1962 (see Harold R. Collins' Amos Tutuola, New York: Twayne Publishers, 1969) and their use by Ulli Beier and Suzanne Wenger to inspire a whole school of artists (notably Twins Seven Seven) in Oshogbo and Ibadan during the early 1960s represent a great "art world" synthesis that deserves a loving description. [CK]

22. While applied Marxism in big states seems to be slipping swiftly and deservedly into the historical archives, Marxism as a theory of how the world works still has a lot to recommend it: the focus on material conditions, class forces, historical sequences, oppressions/alienations and a dialectical sensibility. Marxism and Art: Essays Classic and Contemporary, ed. Maynard Solomon, New York: Vintage Books, 1974, is an introduction to a host of original thinkers from a variety of European Marxist traditions. Graduate students still find it useful to trace the post-Marxist commentary on popular culture from Theodor Adorno and Max Horkheimer (The Culture Industry: Enlightenment as Mass Deception, *in* Dialectic of Enlightement, New York: Seabury Press, 1972, pp. 120-167) through Raymond Williams (Society and Culture 1780-1950, New York: Harper & Row, 1958; Resources of Hope: Culture, Democracy & Socialism, London: Verso, 1989; The Sociology of Culture, New York: Schocken Books, 1981) to Stuart Hall (Stuart Hall, et al, eds., Culture, Media, Language: Working Papers in Cultural Studies, 1972-1979, London: Hutchinson, 1980). Certainly any of the theoretical gains I've been able to make in ethnomusicology since graduate school have come from slow absorption of basic Marxist-feminist tenets working with colleagues Angie Keil, Liz Kennedy, Lillian Robinson, Ellen DuBois, Sharon Leder, Ruth Meyerowitz, Endesha Ida May Holland, Masani Alexis De Veaux in American Studies, SUNY/Buffalo over the years, from team-teaching with John Shepherd at Trent University (summers of 1982 and 1983), from reading Ken Gourlay's "The Role of the Ethnomusicologist in Research," Ethnomusicology 22(1): 1-36, 1978, Chris Small's Music: Society: Education, London: John Calder, 1977 and Music of the Common Tongue: Survival and Celebration in Afro-American Music, London: John Calder,

1987 and many of the John Blacking books and articles. Marxist axioms and a long British socialist tradition suffuse these writings, usually in a gentle and clarifying way that offers a corrective to the lack of sociological imagination (C. Wright Mills, The Sociological Imagination, New York: Oxford University Press, 1959) in most American scholarship. [CK]

23. We jointly organized a panel for the 1983 Society for Ethnomusicology annual meetings, in Tallahassee, on the Comparative Sociomusicology of Classless Societies. The idea was to develop a model for qualitative comparison of the interface of musical style and social organization. At the meeting papers by us two and Marina Roseman were followed by lively discussion. The symposium was then published in Ethnomusicology 28(3) in 1984 with two long papers (Steven Feld, Sound Structure as Social Structure, pp. 383-409, and Marina Roseman, The Social Structuring of Sound: the Temiar of Peninsular Malaysia, pp. 411-445) followed by comments and critiques (pp. 446-466) from Charles Keil, Ellen Basso, Judith and Alton Becker, Robert Knox Dentan, Kenneth A. Gourlay, William Powers, Carol Robertson and Anthony Seeger. In subsequent years SEM panels extended the framework of that session to class and stratified societies, and some papers from those sessions, as well as others in part stimulated by or related to some of the notions that emerged from the original panel, have been published in the journal, e.g., Donald Brenneis, Passion and Performance in Fiji Indian Vernacular Song, Ethnomusicology, 29(3):397-408, 1985; Thomas Turino, The Coherence of Social Style and Musical Creation among the Aymara in Southern Peru, Ethnomusicology, 33(1):1-30, 1989; John Kaemmer, Social Power and Music Change among Shona, Ethnomusicology 33(1):31-45, 1989. [SF]

24. Lucien Levy-Bruhl, How Natives Think, New York: Washington Square Press, 1966, and Les Carnets, Paris: Presses Universitaires de France, 194 . Maurice Leenhardt, Do Kamo: Person and Myth in the Melanesian World, Chicago: University of Chicago Press, 1979 (first published 1947). Bruno Snell, The Discovery of Mind: The Greek Origins of European Thought, Cambridge, Mass: Harvard University Press, 1953. These are just a few of the older anthropological classics on participatory consciousness.

Until I came across Owen Barfield's work, Kenneth Burke's many works on "dramatism" (e.g., Language as Symbolic Action, Berkeley: University of California

Press, 1968) and his visit to Buffalo when he preached the gospel of anti-abolitionism, were my main reference points for thinking about participation. Burke's point: through all the techno-economic revolutions from paleolithic through neolithic to industrial and atomic we are still the same people, none of these social formations abolishes our human nature. Occasionally a new book pops up that makes the same point in a fresh way, for example, Rogan P. Taylor's The Death and Resurrection Show: From Shaman to Superstar, London: Anthony Blond, 1985. [CK]

25. My first fieldwork in Bosavi in 1976-77 took place simultaneously with the linguistic and ethnogaphic work of Bambi B. Schieffelin and Edward L. (Buck) Schieffelin. (They worked previously in Bosavi as well, 1966-8). I was introduced to Kaluli people as Bambi's younger brother; this also meant Buck and I were brothers-in-law and Zachary Schieffelin and I were mother's brother/sister's son, a reciprocal named relationship. Apart from learning to fulfill the Kaluli expectations for how such relationships work, we all profited from each other's work in numerous direct and indirect ways. Although we had separate houses and most of the time pursued our work distinctly, we had meals together, and were constantly in dialogue about everything from everyday village life and practical details of the Kaluli language, to the specific nature of our linguistic, musical, and ethnographic projects. Information of divergent varieties was routinely shared, and three voices usually meant that we stayed humbly mindful of the kind of complexities that surrounded us. Although we have infrequently co-presented and even more rarely co-authored writing in the years following the initial fieldwork, we have consistently drawn on each others expertise and special interests and routinely benefited from each others insights, readings, and criticisms. The 1984 and 1990 linguistic projects I've pursued with Bambi B. Schieffelin were more specifically organized and funded as collaborations on Kaluli narratives and dictionary, and we anticipate more co-authored work in those areas.

The main book length statements from our collective Kaluli research are: Bambi B. Schieffelin, 1990, The Give and Take of Everyday Life: Language Socialization of Kaluli Children, NY: Cambridge University Press; Edward L. Schieffelin, The Sorrow of the Lonely and the Burning of the Dancers, NY: St. Martins Press, 1976; Edward L. Schieffelin and Robert Crittenden, Like People You See in a Dream: First Contact in Six Papuan Societies, Stanford: Stanford University Press, 1991; Steven Feld,

Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression, Philadelphia: University of Pennsylvania Press, 1990 (2nd edition). Each contains extensive citation of additional articles reporting on the Kaluli. [SF]

26. See Wendy Wickwire, Theories of Ethnomusicology and the North American Indian: Retrospective and Critique, Canadian University Music Review 6:186-221, 1985. [CK]

27. Marina Roseman's early 1980's ethnographic and ethnomusicological research among the Temiar of Malaysia takes up a number of themes relating nature and culture through music, and thus provides, in addition to its intrinsic importance, a natural comparison and contrast to the Kaluli materials. Her work is reported in: The social structuring of sound: the Temiar of Peninsular Malaysia, Ethnomusicology 28(3):411-445, l984; Inversion and conjuncture: male and female performance among the Temiar of Peninslar Malaysia, in Ellen Koskoff, ed., Women and music in cross-cultural perspective. Westport: Greenwood Press, pp. 131-149, l987; The pragmatics of aesthetics: the performance of healing among Senoi Temiar. Social Science and Medicine 27(8):811-818, l988; Head, Heart, Odor and Shadow: The Structure of the Self, the Emotional World, and Ritual Performance among Senoi Temiar. Ethos 18(3):227-250, 1990; and, Healing Sounds from the Malaysian Rainforest: Temiar Music and Medicine, Berkeley and Los Angeles: University of California Press, 1991. A recording illustrating Temiar genres discussed in this work is in preparation. [SF]

28. Some of the writings useful for understanding shifting trends in culture theory through the 1970's and 1980's are: Richard N. Adams, Energy and Structure: A Theory of Social Power, Austin: University of Texas Press, 1975; Keith Basso and Henry Selby, eds., Meaning in Anthropology, Albuquerque: University of New Mexico Press, 1976; James Boon, Other tribes, other scribes, NY: Cambridge University Press, 1982; Pierre Bourdieu, Outline of a Theory of Practice, New York: Cambridge University Press, 1977; Ernst Cassirer, The Philosophy of Symbolic Forms, New Haven: Yale University Press, 1955 [1923]; James Clifford, The Predicament of Culture, Cambridge: Harvard University Press, 1988; Benjamin Colby, James Fernandez & David Kronenfeld, Toward a convergence of cognitive and symbolic anthropology, American Ethnologist 8(3):422-450, 1981; Janet Dolgin, David Kemnitzer, & David M. Schneider, eds., Symbolic anthropology,

New York: Columbia University Press, 1977; Mary Douglas, Natural symbols: explorations in cosmology, New York: Pantheon, 1971, and (ed.) Rules and Meanings: the Anthropology of Everyday Knowledge, Hammondsworth: Penguin, 1973; Emile Durkeim, The Elementary Forms of the Religious Life, New York: Collier, 1961 [1905]; James Fernandez, Persuasions and Performances, Bloomington: Indiana University Press, l986, and (ed). Beyond Metaphor: The Play of Tropes in Culture, Stanford: Stanford University Press, 1991; Clifford Geertz, The Interpretation of Cultures, New York: Basic Books, 1973, and Local Knowledge: Further Essays in Interpretive Anthropology, New York: Basic Books, 1983; Arnold van Gennep, The Rites of Passage, London: RKP, 1960 [1909]; Anthony Giddens, Central Problems in Social Theory, Berkeley and Los Angeles: University of California Press, 1979; The Constitution of Society, Berkeley and Los Angeles: University of California Press, 1984; Dell Hymes, ed., Reinventing Anthropology, New York: Random House/Viking, 1972; Roger Keesing, Theories of Culture, Annual Review of Anthropology 3:74-98, 1974; Edmund Leach, Culture and Communication: the Logic by which Symbols are Connected. Cambridge: Cambridge University Press, 1976; Claude Lévi-Strauss, The Savage Mind. Chicago: University of Chicago Press, 1962, and, The Effectiveness of Symbols, *in* his Structural Anthropology, New York: Basic Books, 1963; George Marcus and Michael Fischer, Anthropology as Cultural Critique, Chicago: University of Chicago Press, 1986; Marcel Mauss, The Gift, London: Cohen and West, 1954 [1925]; Sherry B. Ortner, Theory in anthropology since the sixties. Comparative Studies in Society and History 26(1):126-166, 1984; Sherry Ortner and Harriet Whitehead, eds., Sexual Meanings: The Cultural Construction of Gender and Sexuality, NY: Cambridge University Press, 1981; Paul Rabinow and William Sullivan, eds., Interpretive Social Science: a Reader, Berkeley: University of California Press, 1987 (2nd ed.); Roy Rappaport, Ecology, Meaning and Religion, Berkeley: North Atrlantic Books, 1979; Marshall Sahlins, Culture and Practical Reason, Chicago: University of Chicago Press, 1976; Islands of History, Chicago: University of Chicago Press, 1985; J. David Sapir and Christopher Crocker, eds., The Social Use of Metaphor, Philadelphia: University of Pennsylvania Press, 1977; Richard Schweder and Robert Levine, eds., Culture Theory: essays on Mind, Self, and Emotion, Cambridge: Cambridge University Press, 1984; Victor Turner, The Forest of Symbols, Ithaca: Cornell University Press, 1967; The Ritual Process, Ithaca: Cornell University Press, 1969; Dramas, Fields, and Metaphors: symbolic action in human society, Ithaca: Cornell University Press, 1974; Symbolic Studies,

Annual Review of Anthropology 4:145-161, 1975; Victor Turner and Edward Bruner, eds., The Anthropology of Experience, Urbana: University of Illinois Press, l986; Roy Wagner, The Invention of Culture, Chicago: University of Chicago Press, 1981; Symbols that Stand for Themselves, Chicago: University of Chicago Press, l986. [SF]

29. Peter Berger and Thomas Luckman, The Social Construction of Reality, New York: Anchor Doubleday, 1967, is still a superb introduction to social phenomenology and the ideas of Alfred Schutz. For a more depth view see Schutz's Collected Papers, Volumes 1 and 2, The Hague: Nijhoff, 1970; and The Phenomenology of the Social World, Evanston: Northwestern University Press, 1967; On Phenomenology and Social Relations: Selected Writings, Chicago: University of Chicago Press, 1970. Shutz's often quoted paper on "tuning up" and "tuning in" is Making Music Together: a Study in Social Relationship, Social Research 18(1):76-97, l951; reprinted in Janet Dolgin, David Kemnitzer, & David M. Schneider, eds., Symbolic anthropology, New York: Columbia University Press, pp. 106-109, 1977. Among key texts for a phenomenological appreciation of cultural complexity, see Maurice Merleau-Ponty, The Phenomenology of Perception, London: RKP, 1962, The Primacy of Perception and other Essays, Evanston: Northwestern University Press, 1964; Sense and Non-Sense, Evanston: Northwestern University Press, 1964; Phenomenology, Language and Sociology: Selected Essays, London: Heineman, 1974. Also see Paul Ricoeur, The Rule of Metaphor, Toronto: University of Toronto Press, 1979; Hermeneutics and Human Sciences, NY: Cambridge University Press, 1981; and Martin Heidegger, Poetry, Language, Thought, NY: Harper and Row, 1971; Identity and Difference, NY: Harper and Row, 1974; and Henri Bergson, Dreams, London: T. Fisher Unwin, 1914; Introduction to Metaphysics: the Creative Mind, Indianapolis: Bobbs-Merrill, 1980; Matter and Memory, NY: Zone Books, 1988. [SF]

30. On the obsolescence of high culture in music, Henry Pleasants' Serious Music--and all that Jazz, London: Victor Gollancz, 1969 and Christopher Small's Music: Society: Education, London, John Calder, 1977 give us some of the main arguments. Roger Taylor, Art, an Enemy of the People, Hassocks, UK: Harvester Press, 1978 is another powerful warning about taking high culture too seriously. [CK]

31. In the opening paragraphs of my "Paideia con Salsa: Ancient Greek Education for Active Citizenship and the Role of Latin Dance-Music in Our Schools" in Becoming Human Through Music, David McAllester, ed., Reston, VA: Music Educators National Conference, I tried to spell out an agenda for "world peace and justice through what might be called: 1) planned cultural layering from a...world government point of view: 2) biculturalism or triculturalism from an individual vantage point: 3) a complex problem of cultural sequencing from an educational perspective. ...many of us, especially those privileged white folks who profit most from planet rape, will have to develop at least two, probably three, layers of cultural awareness and loyalty. First, in relation to a local, satisfying, self-sufficient culture in depth where a passionate "us-ness" cannot lead to wars because it is small, localized--one of a great many such passions. Second, in relation to larger bio-regional watershed cultures that seem to be shaping up as Atlantic and Pacific "rims" now but that might reshape themselves into smaller regions later. Finally, some cosmic consciousness or a thin layer of planetary culture will probably be required of some or all of us so that regions or the peoples within regions do not drift back into aggressing, aggrandizing, state-building and empire expanding." [CK]

32. Back when Leroi Jones was becoming Amiri Baraka and creating articles, reviews, plays and books at a terrific pace the "changing same" was a good description for both his own productions and Black Music, New York: William Morrow, 1970, especially the last chapter, "The Changing Same (R&B and New Black Music)." See also the last chapter of Blues People, New York: William Morrow, 1963. If strong writing could keep black music whole and healthy in the face of artification and commodification this writing would do it. [CK]

33. For a basic James Brown biography and discography, see his James Brown: The Godfather of Soul, New York: MacMillan, 1986. [CK]

34. Aretha Franklin's early recording career 1960-67, is doucmented on several Columbia recordings. Her prominence took off in 1967, on the Atlantic label, first with I Never Loved a Man the Way I Love You (with the songs Do Right Woman, Respect, Drown in My Own Tears, Dr. Feelgood, and Change is Gonna Come) and then with Aretha Arrives (also 1967) and (1968) Lady Soul (with Chain of Fools and Natural Woman) and Aretha Now (with Think and her cover of Ray Charles' The Night Time is the Right Time). The climax of the Atlantic recordings is the 1971 Live

at the Fillmore set (with King Curtis and Ray Charles) and the 1972 Amazing Grace double gospel album with the James Cleveland Choir. AF's 30 Atlantic "greatest hits" have been collected, and these and another dozen recordings from the 1970's are available. AF's comeback recordings of the mid-1980's are on Arista; the most important works are Who's Zoomin Who? (1985), Aretha (1986), and One Lord, One Faith, One Baptism (1987), a live volume recorded at the New Bethel church in Detroit, with members of the Franklin family, the Staples Singers, The Mighty Clouds of Joy, and Jesse Jackson. [SF]

35. Ulahi is one of the most prolific singer-composers I've met in Bosavi. In 1976 when I met her, she was working with Bambi Schieffelin on a study of her son Abi's speech development (see B. B. Schieffelin, 1990: 44-51). When Ulahi invited Bambi to come to her sago area in the bush to record Abi's speech, I went along too to record her singing. Bambi and I were instantly taken with her musicality. After that I began regularly recording her songs and working with her to transcribe and translate them. She also served as one of my principal transcription-translation guides to the complexities of women's sung-texted-weeping. I've recorded and transcribed/translated about 200 of Ulahi's songs, and at some point I hope to devote a long article or monograph to her. From recordings I made in 1976-77, 1982, and 1990 Ulahi can be heard singing her songs in the heyalo, ko:luba, gisalo, and kelekeliyoba genres on Music of the Kaluli (Institute of Papua New Guinea Studies 001, LP, 1982), Voices in the Forest (National Public Radio show, 1983), The Kaluli of Papua Niugini: Weeping and Song (Barenreiter Musicaphon, BM30 SL 2702, LP, 1985), and Voices of the Rainforest (Rykodisc, RCD 10173, CD/cassette, 1991). [SF]

36. Louis Armstrong [1900-1971]'s Satchmo, My Life in New Orleans, New York: Da Capo, 1986 (originally 1954) is complemented by earlier fan biographies like Max Jones and John Chilton's Louis: The Louis Armstrong Story, New York: Little-Brown,1971; and Hughes Panassié's Louis Armstrong, New York: Da Capo, 1979 (originally 1969). Later critical studies are essential reading: James Lincoln Collier's Louis Armstrong: An American Success Story, New York: Macmillan 1985; and Gary Giddins' Satchmo, New York: Doubleday 1988. Gunther Schuller's Early Jazz, NY: Oxford University Press, 1968, has a substantial analysis and appreciation of Armstrong's musical contributions to melodic structures, phrasing, and syncopation in improvisation. Armstrong's discography is enormous, but all the

early essential works, including the Hot Fives and Hot Sevens recordings, have been remastered and rereleased by Columbia. Many of the later works have been rereleased by Decca and Verve; see the Collier and Giddins books for thorough discographical information.

Billie Holiday [1915-1959] 's autobiography with William Dufty, Lady Sings the Blues, Hammondsworth: Penguin, 1984, originally 1956, was widely criticized as inaccurate and self-serving but is an extremely hard-hitting book and one sure to promote reflection on racism, music and the mythology of the tortured artist-victim in America. A sober scholarly review is John Chilton's Billie's Blues: The Billie Holiday Story 1933-1959, New York: DaCapo, 1989. Most divide the essential Holiday recordings into two periods, earlier work of the early and mid 30's to early forties, illustrating the bouyant range of her spoken-sung melodies and micro-phrasing, and the hard hitting, edgy, raspy and broken-voiced recordings of her last alcohol and drug-ravaged years in the early and mid 50's; Columbia has remastered and rereleased the early materials and Verve the latter, of which the Lady Sings the Blues sessions, with extraordinary versions of most of the melancholy repertory, like "Good Morning Heartache", "Strange Fruit", "My Man", "Don't Explain", "Love Me or Leave Me", "Willow Weep For Me", is a most powerful reminder of how defiant and jubilant a broken and bitter voice can sound. Nat Hentoff's New York Times Magazine piece, "The Real Lady Day," December 24, 1972, responds to the mythologizing of Holiday in the Hollywood/Motown 1972 movie version of her autobiography, Lady Sings the Blues, that starred Diana Ross. [SF]