EDITED BY

León F. García Corona and Kathleen Wiens

# VOICES *of the* FIELD

## Pathways in Public Ethnomusicology

Voices of the Field

# Voices of the Field

## *Pathways in Public Ethnomusicology*

*Edited by*

LEÓN F. GARCÍA CORONA AND
KATHLEEN WIENS

OXFORD
UNIVERSITY PRESS

OXFORD
UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and certain other countries.

Published in the United States of America by Oxford University Press
198 Madison Avenue, New York, NY 10016, United States of America.

© Oxford University Press 2021

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form
and you must impose this same condition on any acquirer.

Library of Congress Control Number: 2021933931
ISBN 978–0–19–752669–9 (pbk.)
ISBN 978–0–19–752668–2 (hbk.)

DOI: 10.1093/oso/9780197526682.001.0001

1 3 5 7 9 8 6 4 2

Paperback printed by LSC Communications, United States of America
Hardback printed by Bridgeport National Bindery, Inc., United States of America

*For*
*Lev and Stephanie (LFGC)*
*and*
*Matthew, Clare-bear, John, and Sharron Wiens (KW)*

# Contents

*Acknowledgments* ix

Introduction
*León F. García Corona and Kathleen Wiens* 1

Prologue—Ethnomusicology Is What You Make It 9
*Daniel Sheehy*

I. DIFFERENT WORK FOR DIFFERENT SPACES

1. The Meeting Room as Fieldwork Site: Toward an Ethnography of Power
*Huib Schippers* 33

2. Running Things: Moving Parts and People
*Cullen Buckminster Strawn* 47

3. Control, Contribute, Collaborate: Ethnomusicologists as Team Players
*Kathleen Wiens* 61

4. Freelancing and Consulting: Strategic Preparations for a Long-Term Professional Commitment in Public Sector Ethnomusicology
*Nancy Groce* 74

II. PRODUCTION AND METHODOLOGY FOR PUBLIC-FACING CONTENT

5. Knowing How to Tell a Story
*Jeffrey A. Summit* 99

6. Communication and Marketing: Building and Reaching Your Community
*Marysol Quevedo* 121

7. Sustainable Ethnomusicology: Technology, Marketing, and Revenue
*León F. García Corona* 138

8. Teaching World Music: Intersections of Music, Education, and Diversity
*Patricia Shehan Campbell* 154

9. Curating the Virtual Museum: Public-Facing Ethnomusicology and the “Curationist Moment”
*Jeff Janeczko* 177

III. FORGING NEW PATHS FOR ETHNOMUSICOLOGISTS

10. Activate Ethnomusicology Everywhere
*Kathryn Metz* 203

11. Rethinking the Engagement of Ethnomusicologists with Performance and Applied Music Curricula
*Robin Moore* 219

12. Navigating a Path Toward a Public-Facing Career in Ethnomusicology
*Meryl Krieger* 238

Epilogue—Envisioning Change Concluding Thoughts
*Anthony Seeger* 258

*Index* 275

# Acknowledgments

We extend a special thanks to the individual contributors to this edition. We thank them for their time and work, and for their candid perspectives. We also thank former editor Suzanne Ryan, who was an early advocate for this book and its message.

Kathleen acknowledges with gratitude the guidance of Timothy Rice, Beverley Diamond, and Ali Jihad Racy. I am grateful to museum founder Bob Ulrich, curator Manuel Jordan, and my colleagues at the Musical Instrument Museum (Phoenix) whose expertise strengthened my work. I acknowledge and thank members of the American Musical Instrument Society and the ICOM International Committee of Museums and Collections of Instruments and Music, who have served as inspirations and mentors through the years. And, to my partner in life and in work, my constant support and sounding board, Matthew McRae.

León: I would like to acknowledge Dale Olsen for introducing me to ethnomusicology, Dan Sheehy for showing me the world of public work in ethnomusicology, Tim Taylor, Steve Loza, Helen Rees, and Randall Johnson for their guidance and support. Also, Alfonso Reyes Granados for his innumerable teachings in the world of business and Tatiana Flores for her continuing support. I would also like to extend thanks to my loving family: Cristina Corona Ortega, Felipe de Jesús García Pedroza, Cristina Itzamma García Corona, Elena García Alvarado, Fernanda García Alvarado, Felipe García Alvarado, Carlos Daniel Sánchez García, Andrea Sofia Sánchez García, Carlos Alejandro Sánchez González, Luis Manuel Sánchez Rivas, and Chris M. Karpfen. Lastly, to my perpetual happiness: Lev Augustus García Stallings and Stephanie N. Stallings.

# Introduction

*León F. García Corona and Kathleen Wiens*

Ethnomusicologists, like in many fields of academic inquiry, face complex and challenging professional landscapes. Federal institutions are under ongoing threat of defunding, universities increasingly rely on adjunct workers, academic salaries continue to stagnate, and museums and archives rely on contract rather than full-time staff. In all of these sectors, precarious employment means low rates of compensation for heavy workloads, and ineligibility for health benefits and job security. Graduate studies, as the paradigm of professionalization in our field, do not fully equip ethnomusicologists who feel committed to one or more of the many types of work outside of academia.

Contributors to this edition explore our encounters with alternative spaces and meaningful professional opportunities within and outside "the academy." We aim to explore ideas of what it means to work outside the academy, and clarify some misconceptions about that work through insider perspectives on museums, galleries, archives, think tanks, publishing houses, and government organizations. We offer concrete guidance to emerging professionals, especially those who wish to expand upon and carry the ethnomusicologist's "toolkit" into professional activities that lie outside an academic teaching and research paradigm, or into positions that blend aspects of its approaches or adhere to its administrative systems (for example campus-based archives or museums).

Our collective primary purpose is to empower learners to identify options and make decisions for their own best interest, and to encourage learners and mentors toward new ways of thinking about where and how the field operates, what it means to be an ethnomusicologist, what ethnomusicological work looks and sounds like, and the applications for an ethnomusicologist's aptitudes and skills. We hope especially to speak to emerging professionals who perceive talents or desires that lie outside the training they recently received or currently are receiving, and provide points for conversation among those tasked with providing career training within an academic framework,

León F. García Corona and Kathleen Wiens, *Introduction* In: *Voices of the Field*. Edited by: León F. García Corona and Kathleen Wiens, Oxford University Press (2021). © Oxford University Press.
DOI: 10.1093/oso/9780197526682.003.0001

namely advisors, mentors, career guidance counselors, and professors. Contributors to this edition demonstrate that aspects of our academic upbringing can serve as assets in many types of workplaces. The skills, talents, and perspectives that ethnomusicologists offer are crucial to public culture; the integral role of social justice and cultural understanding in ethnomusicology can contribute to healing the social fabric. This aim could be at the forefront of our learning and work. The work of ethnomusicology continues to be channeled primarily through academic settings, and so continues the cloistering of our work away from the public eye and ear. The pressures put on academic institutions to obtain funding often require the production of specific types of professionals and professional output. These pressures subvert attempts to diversify the scope and style of education, and make it challenging if not impossible to branch out from the well-honed and narrowly focused scope of activity, which was carefully designed to produce the desired product and professional—and therefore warrant financial support. As a result, our job training prepares people for a narrow scope of labor and job type. Though many professionals purposefully or by chance choose paths that diverge somewhat or totally from academically-sponsored positions, their perspectives tend to fall to the periphery of our field's discourse (see Seeger 2006). Hurdles are reinforced by the perpetuation of a primary narrative of ethnomusicology's history in its North American manifestations, that sidelines the contribution of work that happens outside academia or that straddles or blends those academic and nonacademic roles and frameworks. In the words of Jeff Todd Titon, historical accounts of ethnomusicology in the United States treat public-facing work either peripherally "or more often, ignored entirely" (Titon 2015, 13).

Other academic disciplines, such as history and archaeology, have a longstanding history of supporting job preparation geared toward public-facing work (even giving titles to these branches, "public history," for example). The job preparation process for these pathways blends scholarly methods and skills, practical skills, and on-the-job experience, and is informed by the long legacy of civic, state, federal, or private non-university institutions as their employers and supporters. Although our discipline contains those same legacies (see Pettan and Titon, 2015), their perspectives have not yet been integrated as formalized approaches in our field. The marginalization of public-facing work and its guiding philosophies from our intellectual history (see Seeger 2006 and Sheehy 1992, 324–325) has had consequences for our training grounds. This peripheral treatment is reinforced during career

preparation, where graduate studies (as the primary site for career preparation) often present cultural sector work as a secondary "option" to research and teaching in post-secondary institutions.

The culture of academia, as our contributors experienced it, perpetuates an "A" game and a "B" game—concepts that betray deeply entrenched value judgments. During job preparation, it seems commonplace to view public-facing work as a "plan B" and the chase for an academic tenure track position as "plan A." Narrow—and often narrow-minded—concepts of the types of institutions that one should aim to work for, and the types of work one should be doing, contribute to what Beverley Diamond (2014) points out as a false binary of "academic" and "nonacademic" jobs. Quoting Diamond, this false binary "instantiates the former as normative and casts the latter as its negative shadow." Prevailing attitudes prevent young professionals from discovering and cultivating unique life callings.

We feel it imperative that a variety of pursuits are weighed as equal to the acts of research, fieldwork, and formal teaching that typify scholarly, academic pursuits. We challenge members of the field to shift its professional preparation accordingly. We see this as step in the direction of nuancing—and perhaps doing away with—the tacit binaries of academic versus nonacademic and scholarly versus marketable.

## What Do Ethnomusicologists *Do*?

Within the relatively short time that ethnomusicology has asserted itself as an academically-oriented endeavor, its objectives and practices (in the North American context) quickly fell in line with academic approaches to research, teaching, learning, and production. The pathway toward professional life involves classroom-based teaching and learning, adheres to a culture of rigorous academic inquiry, and molds its users to the lexicon and categories of value within that sphere. In ethnomusicology, the concept of "fieldwork" is a long-standing pillar of our discipline. As described by Cooley, "fieldwork is the observational and experiential portion of the ethnographic process during which the ethnomusicologist engages living individuals in order to learn about music-culture" (Barz and Cooley 1997, 4). Ethnographic fieldwork is a major and essential rite of passage, and ethnography publications are its most valued form of professional output. Within this framework, fieldwork is the site where we focus our inquisitive gaze and the site from

which more work emerges. Written ethnography is often treated as the goal of our inquiry: we conduct research, try to answer questions, write about it in a book, and go back for another round of research in "the field."

Building on fieldwork as a fundamental part of learning and knowing, we aim to re-contextualize the field and fieldwork as sites where we not only conduct research but as sites that inform projects in design, management, fundraising, marketing, and informal education, among other activities. We imagine "the field" as also encompassing everyday work in museums, music festivals, nonprofits, radio stations, and web companies, among others. It is not necessarily ethnographic fieldwork in the formal sense, but it is work within sites where inquiry abounds, and from which production emerges. This broad imagining of field and fieldwork illuminates a wide array of opportunities for meaningful professional contribution. We embrace thinking from all schools of thought in the attempt to enrich and diversify ideas on what ethnomusicologists' work can look like—including realms often viewed skeptically or cautiously within the social sciences and humanities, such as business management, project management, marketing, and design. Our *modus operandi* is one of receptivity, seeking guidance from many paradigms, and recognizing potential value in all approaches to creating professional portfolios and carving out meaningful professional lives.

## Diverse Audiences as a Defining Feature

We suggest that career direction not be envisioned according to "plan A" or "plan B" or "academic/nonacademic" paths, but instead be considered by the type of "user" that an individual ultimately wishes to serve and engage. We therefore propose re-envisioning the audiences, recipients, or consumers of our work—and therefore re-envisioning the paths toward that work. As part of this re-envisioning we invoke the term "public facing." We use this term instead of "applied" or "public" work, both of which are often used in ethnomusicology to imply work that interfaces with the public either through socially-minded work, work that serves a public good, or work through publicly-funded organizations. Whereas that work can be understood according to the goals of research or social change (see Sheehy 1992, 323), our work is understood by its accessibility to a variety of publics, and by mission-driven operations.

Our reason for positioning the user as front-and-center to the concept of public-facing is simple: it explains a unique path toward a unique goal. "Public-facing work" means work for which the primary intent is public engagement, and for which the sole intended audience is a public audience. In this case, "public" refers to as broad a swath of a society as possible: people from many (or any) occupations, interest groups, ages, or cultural backgrounds. In this, we are mindful that many public-facing projects define a "target audience" or market from the start. What we aim to imply by "public" is that the intended audience is not defined by or limited to a scholarly audience as its primary (or even secondary) consumer. This does not include situations where the final outcome of the work is limited to a scholarly article destined to be circulated among other scholars or specialists. The *primary impulse* must be public consumption or conversation. Although a scholarly product may be one result of a public-facing project, usually for the purpose of perpetuating conversation between specialists (research and publication can be "public-facing," depending on the method of delivery and intended target audience), that scholarly work is a means to a public end and does not confine the formats and methods of the project. So long as the primary audience is public and final outcomes are aimed solely at public accessibility (and so long as that aim is reflected in its language, methods, sites, and formats) the work qualifies for our discussion of "public-facing work."

Our methodologies can, and often do, cross over with the applied ethnomusicology but are by-and-large freed from the framework, methods, and languages of scholarly users and scholarship (although it may in some cases adhere to those frameworks or draw from scholarship). It may or may not require first-hand research. Often it requires synthesizing information from secondary sources. Although "study" may happen in the course of the work, it is ultimately not about study; it is about application. Public-facing work may be government-supported, privately funded, NGO, independent, or supported by an academic institution.

## About the Essays in this Volume

The essays in this volume were penned by people who have been working as ethnomusicologists across different areas of the public and private sectors. The individual contributors offer a wealth of first-hand experience, presented through the lens of personal reflection. We include perspectives

of ethnomusicologists working in academia who actively transform student perceptions and their own curricula. The essays illuminate a wide array of skills needed and not currently covered in ethnomusicological programs and literature—and directs readers toward resources where they can seek guidance for their pursuits. Collectively, the essays interrogate skills acquired through academic curricula: which have or have not proven useful in our various workplaces, how ethnomusicologists can tailor their professional résumés to be competitive in many job markets, and how the broadening of professional possibilities for ethnomusicologists can be integrated into graduate and undergraduate curriculums. In essence, we unveil the "real world" applications of critical training and ethnographic experience. As we will see in the following chapters, these opportunities depend on and develop talents, skills, and knowledge acquired while becoming an ethnomusicologist. The idea of "being an ethnomusicologist," hence, carries meanings specific to each person and pursuit.

Starting with Daniel Sheehy, our authors demonstrate the value of "on the job" experience to emerging professionals as they navigate the politics, biases, and needs of many workplaces. Huib Schippers details the economic and power frameworks of workplaces today, which demand that we are not only conversant with all aspects of our discipline but that we expand those aspects into what makes our discipline work toward a sustainable future.

Our contributors examine forms of communication that are particular to public-facing work. How do we deploy our ethnomusicology toolkit to communicate meaningfully with the public, stakeholders, and colleagues? How might, or do, ethnomusicologists excel at working simultaneously with broad creative visions and "the details"? Jeffrey Summit examines ways that ethnomusicologists can better understand audience, storyline, and emotional resonance. León F. García Corona provides guidance on how to navigate information and technological ecosystems within public-facing ethnomusicology as storytelling tools, despite constant change and demands to adapt. Marysol Quevedo, on the other hand, looks at communication skills that may already be present in our toolkits, and ways that we can harness them for a variety of communication styles. With a critical approach to the process of communication through curation, Jeff Janeczko explores where his "on the ground" work meets, departs, and challenges academically-minded modi operandi. Patricia Shehan Campbell communicates ethnomusicology through classroom teaching, and explains lived challenges of connecting

ethnomusicological principles to classroom practice that centers on diversity, equity, and inclusion.

Some authors explore the fundamentals of mission-driven workplaces, in which staff must operate strategically to fulfill the workplace mission (often a departure from individually-driven and devised research projects). Cullen Strawn offers perspectives on administrative leadership that blend and pivot between academic and nonacademic goals and spheres. Kathleen Wiens looks specifically at ways in which the collaborative process differs from the types of research-based collaboration fostered in an academic setting, and how professionals can prepare for and thrive in collaboration. Robin Moore, Kathryn Metz, J. Meryl Krieger, and Nancy Groce provide tools that empower emerging professionals to take charge of their own professional path. Anthony Seeger, one of the earliest to voice the need to acknowledge different pathways in ethnomusicology, provides a concluding chapter that helps the reader make sense of the voices expressed in the volume and reminds us, once again, of the need for a more expansive approach in our discipline.

## Final Thoughts

Not all people who carry the abilities and credentials of a scholar need to work as university professors, and not all have the intention to do so. Individuals come to, journey through, and move forward from academic training with different talents and aptitudes beyond those needed for a purely academic calling. For many of us, working for or with the public is a life's calling. Some professionals encounter public-facing careers or projects by chance, but some approach them with purpose. Speaking to these needs, our contributors give honest assessments on the cultivation of skills necessary for leadership and teamwork, policy-making, fundraising, event planning, and engagement with the wider community.

The experiences of our contributors emphasize that public-facing work thrives on on-the-job experience or adeptness at a particular type of work. From this perspective, this book encourages readers to discover and pursue pathways that already exist, such as certifications and on-the-job opportunities in museology, public history, digital arts, marketing, computer sciences, library sciences, informal and nonformal learning methodologies, and artifact conservation, among others. Interspersed throughout are techniques for instructors and mentors to diversify student offerings without working

against institutional mandates, and without feeling at a loss if and when providing broad-minded career guidance outside of one's own specific experience. Public-facing work can be a life calling for which certain personality types and working styles are wonderfully suited. Our jobs are intensely creative, deeply meaningful, always collaborative, and often very fun. Because of its high visibility, public-facing work impacts millions of people per year, thereby potentially impacting the worldviews of many people. Through this book, we hope to equip professionals from the start of their journey as they become informed, empowered, well cultivated, and open to opportunity.

## References

Barz, Gregory F. and Timothy J. Cooley. 1997. *Shadows in the Field*. New York: Oxford University Press.

Diamond, Beverley. 2014. "Job Talk for Ethnomusicologists." *Ethnomusicology Review* 19.

Dirksen, Rebecca. 2012. "Reconsidering Theory and Practice in Ethnomusicology: Applying, Advocating, and Engaging Beyond Academia." *Ethnomusicology Review* 17.

Pettan, Svanibor and Jeff Todd Titon, eds. 2015. *The Oxford Handbook of Applied Ethnomusicology*. New York: Oxford University Press.

Seeger, Anthony. 2006 "Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia." *Ethnomusicology* 50, no. 2, 214–235.

Sheehy, Daniel. 1992. "A Few Notes on Philosophy and Strategy in Applied Ethnomusicology." *Ethnomusicology* 36, no. 3, 323–336.

# Prologue

## Ethnomusicology Is What You Make It

*Daniel Sheehy*

My career path was nontraditional, to say the least. In fact, it was downright nonexistent. It was a yet-to-be-built "road less traveled" and involved periodic jumping into the abyss of the unknown in terms of job security and ultimate direction. For decades, when asked how I went about planning my career, I would answer, "I didn't. I just said 'yes' to opportunity and then worked hard." I eventually realized that this *was* a plan of sorts. I always hedged my bets, keeping up my musician chops on the weekend, taking on research and writing projects when they came up, and teaching an occasional college course.

This chapter has two main sections. The first reflects on people, the shaping of my professional purpose, and institutional paradigms encountered on the path to my first "real job" at the National Endowment for the Arts (NEA), an independent agency of the federal government. I recall relevant experiences, relating them to my graduate ethnomusicology training at UCLA. The second draws from twenty-three years working at the NEA (1978–2000), up to the time of my transition to director and curator of Smithsonian Folkways Recordings. Along the way, I offer an occasional constructive critique of institutional practices at the NEA that supported or impeded our work. I then close by looking ahead, sharing thoughts on expanding the applied dimension of professional training.

In general, it was challenging not to repeat in detail stories from earlier writings that overlap this topic, especially two pieces from 1992: "A Few Notions about Philosophy and Strategy in Applied Ethnomusicology" from the *Ethnomusicology* Special Issue: Music and the Public Interest, edited by Jeff Todd Titon, and "Ethnomusicologists at Work: Latin America and North America (I)," in *The Garland Encyclopedia of World Music, Volume 10, The World's Music: General Perspectives and Reference Tools*. I recommend you

Daniel Sheehy, *Prologue* In: *Voices of the Field*. Edited by: León F. García Corona and Kathleen Wiens, Oxford University Press (2021). © Oxford University Press. DOI: 10.1093/oso/9780197526682.003.0002

read these, particularly the entire special issue of *Ethnomusicology*, since it has been cited often over the years.

## People, Purpose, and Paradigms

When I joined the NEA in 1978, there had been no other ethnomusicologist employed by a federal or state arts agency in the United States. But saying "yes" had already yielded plenty of life and academic experiences that had incidentally equipped me with skills, knowledge, and an attitude that helped me on that career path when it did come along. In the "Ethnomusicologists at Work" section of the *Garland Encyclopedia of World Music* (Volume 10), I recount how working as a rhythm-and-blues musician in the African American community of Compton, California, in the mid-1960s and later taking up Mexican mariachi music as a near full-time profession for several years in Los Angeles derailed my single-minded plan to be a high school band director. In both cases, I was in awe of the musicianship of my bandmates. The power, complexity, and nuance of the musics, as well as the context-heavy relationship between the music-making and the people for whom we played made it clear to me that staying in the band director box would be limiting.

While I was studying music education, UCLA's Institute for Ethnomusicology offered performance courses with master artists from around the world, courses open to virtually any student. I studied Ashanti drumming with Kwasi Badu, Persian *setar* with Manoochehr Sadeghi, Japanese *shakuhachi* with Mitsuru Yuge, Russian balalaika music with Steve Wolownik, and more. These resident artists were part of the bi-musicality ethnomusicological approach espoused by institute director Mantle Hood and Charles Seeger, based on the notion that not all knowledge about music can be communicated through words. While I am not certain that this was the intended outcome of including these artists on the faculty, I took away from these experiences three important things that would serve me well in my career: a sense of the breadth and depth of music and music cultures from around the world; an abiding respect for, and devotion to, master artists; and an understanding of the importance of culturally specific *approaches to learning* music and how traditional teachers passed on values and attitudes that undergird music performance. The significance of the last of these and its relevance to public ethnomusicology is nicely driven home by Ricardo D. Trimillos in his 1983 article "The Formalized Transmission of

Culture: Selectivity in Traditional Teaching/Learning Systems in Four High Skill Music Traditions." In referencing the interests of cultural continuity and cross-cultural dissemination, he wrote: "Each transmission system is culture- or genre-specific in terms of the aspects it selects to handle. The choices suggest (and in some cases, indicate) direct referencing to an esthetic, values, or religious belief complex of the culture" (9).

With these encounters with unfamiliar musical cultures and with accomplished artistry under my belt, my unexamined assumptions about the privileged cultural and social position of Western European "fine art" music in my education could no longer go unexamined. I took it personally. I came to feel let down and even betrayed by the educational system that excluded some of the music cultures and musicians I had come to admire so deeply. Where were James Brown, Mariachi Vargas de Tecalitlán, and Kwasi Badu's Ashanti drumming in my musical upbringing? Nowhere. And worse yet, I saw little possibility of remedying this situation in my intended role as a high school band director; social hierarchies and the public education system were rigged in favor of European art music. My indignation became an abiding sense of social, cultural, and musical injustice. I had to do something about it. As I completed my BA in music education and looked for graduate studies best suited to promote my cause, I took up ethnomusicology in graduate school in 1970.

From a "jumping into the abyss" point of view, switching to ethnomusicology was easy. I was pulled by the awe I experienced in the music and master artists I encountered, and I was pushed by my growing need to address social injustice in musical life. Also, I had worked as an audio technician in the Institute for Ethnomusicology for a couple years—another example of saying "yes" to opportunity and gaining knowledge about audio recording—and I knew many of the artists-in-residence, graduate students, and professors. A key moment to my start, though, was also as much accidental as intentional and gave me the title for this chapter.

At the beginning of my first graduate seminar, we were each asked to give a definition of ethnomusicology. Answers generally fell somewhere in the musicology-anthropology continuum, a hot topic at the time, symbolized by Mantle Hood at the musicology end and Indiana University's Alan Merriam at the anthropology end. I was last in line to respond, I had nothing to add to the music-anthropology debate, and I was vaguely bothered by the orthodoxy of it all. So, without thinking, I nervously blurted out,

"Ethnomusicology . . . is what you make it." It was totally improvised but liberating. Its primacy in my ethnomusicology path had lasting impact.

The following year, Mantle Hood's book *The Ethnomusicologist* (1971, vi), included a foreword by Charles Seeger referring to Hood's communications with the publisher about whether or not the book was a textbook. Seeger wrote, "His answer was that conditions do not justify such an undertaking, that there is no general agreement upon the nature of ethnomusicology—upon the scope, methods, and aims of the study—and hence no clear distinction between musicology and ethnomusicology, that ethnomusicologists are still pioneers, and that as in all pioneering it is the individual student, rather than an organized collective or profession, that blazes the paths, sets the pace, and creates the standards." On the face of it, it might seem that I fit within this "pioneering" description, though to be frank, during the vast majority of graduate school, I felt like I was being trained to be a college professor. My (wonderful) professors were self-perpetuating role models, with virtually no other options offered.

This calls for a few words about the paradigms shaping the notion of "field." Frankly, from a social and professional priorities point of view, I have at times felt like an outsider located beyond the "traditional" purview of ethnomusicology. The field's mission as expressed by the Society for Ethnomusicology—to promote the research, study, and performance of music in all historical periods and cultural contexts—is prima facie harmonious with and inclusive of my public ethnomusicology work over the past half century. But it does not answer the fundamental question of "To what end?" that in practice has created shared communities of interest (or not), inadvertently masking a predisposition toward work favored by the reward systems of the academy. This is not a condemnation; it just is. Attending ethnomusicology meetings during my NEA years could at times feel like being a plumber at a hydrologist convention. Tenure was not an important topic of conversation for me, I didn't have a flock of students, and my main motivation for publishing was cultural relevance, not career advancement. Likewise, research of a highly analytical or otherwise esoteric sort rarely figured into my professional life.

I rush to add, though, that despite this feeling, I nevertheless felt deeply connected to (and appreciative of!) fellow ethnomusicologists and their expertise. My NEA work as an arts specialist (my official title) and division director at a federal agency called for knowing a little about a lot, much moreso than a lot about a little. Furthermore, my need for knowledge was shaped by grant applicants and artists in need of support, not by my own research

interests or academic curriculum requirements. This alone called for routine priorities of learning and courses of action that differed sharply from the career priorities of a college professor. Working with hundreds of cultures and their multiple musical traditions present in the United States and its six special jurisdictions (Guam, American Samoa, Northern Mariana Islands, Puerto Rico, U.S. Virgin Islands, and Washington, DC) required much more knowledge and understanding than one or two ethnomusicologists on the NEA staff possessed. Having a diverse range of caring, smart ethnomusicologists at hand to advise and consult in-depth was indispensable.

With this caveat in mind about how "the field" might differ across professional perches, I will follow the lead of the editors in reflecting upon aspects of my work that in their words, "might challenge the paradigm of ethnomusicological practice in North America and beyond" as well as how my work does or doesn't "intersect with or expand some of the more well-established narratives of our discipline's history and current practice." They have particularly asked authors to point to "current paradigms of training" and how they square with professional work beyond those narratives. This last request requires a second caveat: I have not been in the mainstream of ethnomusicological teaching for most of my career. I do have opinions, though. Caveat emptor.

Regarding professional training and preparation, one image that comes to mind when I think of the tools of understanding required to navigate the terrain of my profession is a set of traditional Russian matryoshka dolls—those different-sized, identical wooden dolls nesting inside one another. Why? Because one way I see my work is understanding an artistic product nesting inside an artist context, inside a community context, inside a grant-giving-process context, inside an institutional context, inside a political context. Each of these enveloping layers requires different sorts of skill sets, familiarities, and courses of action. My own ethnomusicological training at UCLA from the late 1960s to late 1970s offered some of these but not others, and some of the most relevant things I learned from my experience via the academy were inadvertent, not intentional. So in the spirit of looking ahead, I offer critical comment on how I was or wasn't prepared for my professional responsibilities, reflecting upon "current paradigms of training" for ethnomusicologists—pointing to training that was present or absent, planned or inadvertent.

To be fair, at the time, there were precious few ethnomusicologist role models anywhere outside the academic sector. In his 1964 milestone book

*The Anthropology of Music*, author Alan Merriam gave passing mention of applied ethnomusicology, writing about "what theoretical bases at present contribute to the background for the formulation of problems in ethnomusicology. . . . [E]thnomusicologists have rarely, if ever, examined their basic assumptions in this light" (41). He goes on to mention "the ultimate aim of any study of man. This involves the question of whether one is searching out knowledge for its own sake, or is attempting to provide solutions to practical applied problems. Ethnomusicology has seldom been used in the same manner as applied or action anthropology, and ethnomusicologists have only rarely felt called upon to help solve problems in manipulating the destinies of people" (41–42). He then predicts that "it is quite conceivable that this may in the future be of increased concern" (42), and opines, implying that more open-ended research is a priority, "The difficulty of an applied study is that it focuses the attention of the investigator upon a single problem which may cause or force him to ignore others of equal interest, and it is also difficult to avoid outside control over the research project. Although this problem is not yet of primary concern, it will surely shape the kinds of studies carried out if it does draw the increased attention of ethnomusicologists" (43). At the other end of the musicology-anthropology spectrum, in *The Ethnomusicologist*, Hood does not directly mention applied work, though in the closing pages, he includes the short sections "Impact of the Ethnomusicologist" and "Reciprocity," in which he offers guidance on ethical behavior of the researcher and educator vis-à-vis subjects of their study and foreign arts-in-residence in universities (358–375).

Despite the absence of role models, a number of my graduate generational peers went on to become arts administrators, music rights specialists, archivists, and music talent agents, though they did this through striking out on their own rather than being guided by their mentors. It also merits mention that despite their absence in textbooks, many ethnomusicologists inside and outside of academia have made important contributions in what might be called applied ethnomusicology. In his milestone article "Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia" (2006), Anthony Seeger makes this clear, pointing to marquee-name scholars such as his grandfather Charles Seeger and Alan Lomax. Seeger's article should be required reading for ethnomusicologists aspiring to do applied work.

Outside of graduate school, other "say yes" opportunities arose. Probably the most important from a learning point of view were contracts to do fieldwork to identify artists for cultural events. Somehow, Bess Lomax Hawes,

then a professor at California State University at Northridge, and daughter of folklore pioneer John Lomax and sister of Alan Lomax, heard about me. In her book *Singing It Pretty: A Memoir* (2008, 106), she referred to me as "a genuine field-worker," one of the highest compliments she could give. In 1974, Bess was hired by Ralph Rinzler, director of the Smithsonian's Festival of American Folklife, to orchestrate a fieldwork project to identify traditional artists from diverse cultures of California to be invited to the annual festival event on the National Mall in Washington, DC. The work was building up to a major twelve-week festival on the occasion of the United States Bicentennial of Independence in 1976. That year, it featured more than five thousand participants from every region of the United States and thirty-eight foreign countries. Bess (see Figure P.1) invited me to work with her and her folklorist protégé Barbara Rahm to locate and document a representative selection of Mexican American musicians as candidates to participate.

**Figure P.1** Bess Lomax Hawes in her office at the National Endowment for the Arts, circa 1983. Photo by the author.

The truth is, I loved having a fieldwork assignment as a reason to seek out Mexican musicians in East Los Angeles. And to be paid to do it—beyond belief! I was playing mariachi music professionally at the time and had lots of musician acquaintances in East Los Angeles. Because of this, it was relatively easy to locate a Sinaloan brass band (*banda sinaloense*) playing in the El Nochistlense bar, two corrido singers who roamed from restaurant to restaurant playing for customers, and a harp-driven *conjunto jarocho* with three top-notch musicians from Veracruz playing in a Hollywood Mexican restaurant.

My first meeting with Bess offered an important lesson in public sector work. It differed from research aimed at producing books or scholarly articles, central to the reward system of academic research institutions. At the time, I had multiple jobs scattered around Los Angeles—playing music and teaching college courses, mainly. I stopped by Bess's home to get a sense of the task being asked of me, thinking it might take a half-hour. Hours later, I remember thinking to myself, "These folklorists sure can talk!" The lesson was that the Smithsonian festival was much more than a mere performance event, and my job was much more than to supply a list of artists. There was much to talk about, conceptualizing the approach and content of fieldwork as it played into the purpose of the festival event.

The Smithsonian's festival director Ralph Rinzler had assembled a brain trust of extraordinary scholars, among them Alan Lomax, to shape its purpose and content. The festival was to be a major statement of the worth of grassroots cultures in the United States and around the world, as well as an effort aimed at what today is often called "cultural sustainability," working with tradition-bearers and their communities to encourage their traditions and practices. In the festival program, Lomax wrote, "How can we maintain the varied artistic styles which help to make this nation an agreeable place to live? . . . The Festival of American Folklife marks a further step forward. Our folk artists and craftsmen—the fiddlers, the blues guitarists, the blanket weavers, the cooks, the Mariachi musicians, the telephone linemen—brought from all over the United States and set down in the midst of the most powerful national symbols, step out onto the middle of the stage to receive the attention they deserve. They return home, stronger in their own eyes and more respected in their own communities. The principal effect of the Festival seems to be in this validation of local culture and of local folk artists" (Lomax 1976, 4–5). (Note: The source article for this quote was adapted from "An Appeal for Cultural Equity" that appeared in the UNESCO journal, *The*

*World of Music: Quarterly Journal of the International Music Council* 14, no. 2 [1972], in association with the International Institute for Comparative Music Studies.)

Clearly, an extraordinary mission was frontloading the field research for the festival. Similar to research methods taught in graduate school, it involved learning about the musical tradition represented, its style, repertoire, and place in its community, and documenting it via audio recordings, photography, and field notes. But the overarching purpose of the research was what UNESCO would later term "safeguarding cultural heritage" via the vehicle of the folklife festival perched on the symbolic National Mall of the US capital. These outputs and outcomes of the research differed from most research encouraged by standards of academic professional achievement and determined its formative priorities and direction.

My challenge in recommending a mariachi group for the festival taught me a lot in this regard. There were many groups to choose from, and I boiled my options down to two: a publicly visible group highly polished in its impeccable performances and stage dress, playing for culturally broad audiences in a mariachi dinner theater format; and a less polished group that played mainly for family gatherings such as weddings, birthdays, and baptisms, as well as for patrons in local bars. The two groups varied significantly in sight and sound, with aesthetic distinctions in keeping with performance contexts along the lines of what anthropologist-musician Steven Pearlman has described in detail along a spectrum of performer-audience proximity, among other factors (Pearlman 1994, 184). The dinner theater setting had a built-in distance separating the audience from the mariachi show, whereas the other group's relationship to its audiences required a more "up close and friendly" approach to pleasing its more working-class clientele, playing repertoire fitting to the moment (for example, a wedding reception), playing requests, and interacting socially with clients on a more personal level. I debated about which to recommend to the festival, and I opted for the latter because of the intense interaction with community members. I felt it more appropriate to present musicians who were deeply ensconced in a community and its life cycle events and had clung to the strongly community-based settings that offered the opportunity to spotlight this meaning-giving relationship.

Fieldwork experience is fundamental to many public sector roles and jobs. Folklorist Jim Griffith offers a helpful summary of training needs for public folklorists in his chapter "Feet on the Ground, Head in the Clouds: Some

Thoughts on the Training of Public Folklorists" in the milestone book *Public Folklore* (Smithsonian Institution, 1992). He writes, "One experience that many public folklorists seem to have in common is the discovery that the job—whatever it may be—entails skills, knowledge, and abilities that were not even suggested during undergraduate and graduate training, much less emphasized" (233). While knowledge of art forms, "the functioning of complex societies such as ours, and some familiarity with the body of anthropological theory concerning culture change" (234) learned in the classroom certainly can be useful, other often essential skills implied in the matryoshka dolls metaphor above are not typically taught in ethnomusicology programs. In summing up needs for public folklorists, he points to "the importance of commitment," and how "the work demands total engagement and that it is essential to have wide experience as a human being to respond to its challenges and opportunities" (241). Extensive fieldwork with a diversity of people, cultures, and communities is one of the best ways to cultivate commitment and to broaden "wide experience as a human being." Along these lines, Griffith once shared with me his thoughts about cross-cultural respect—closely related to commitment—asking rhetorically, "How can you respect someone, if you don't know *how* to respect them?" The close-up experiences offered by fieldwork are one way of learning about the *hows* of respect and the ethics of commitment.

While field methods are typically part of ethnomusicology graduate training, frontloading field work with purposes in the public interest is less usual. In all of my graduate training, only one assignment came close to teaching the conceptualization of research for "action ethnomusicology." In his main seminar, Mantle Hood tasked each student with creating a plan to "infect" a community with traditional music. In hindsight, the word "infect" wasn't the best choice, but the task was clear, promoting X music in X community. What was missing though, was the upfront *why* of doing such a thing. I took the assumed purpose to be in the spirit of education—teaching music to people was a good thing. I chose to promote mariachi music in my hometown of Bakersfield in California's San Joaquin Valley. I crafted a plan for concerts, radio programming, workshops, and so forth. I remember thinking how connecting the Mexican community with its musical icon might strengthen a sense of identity and pride, though this was not part of the assignment. (Coincidentally, with funding from the NEA, the nonprofit Radio Bilingüe in the 1980s would do precisely this in Fresno, offering a