

## James G. Carroll

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### Education

**Ph.D. ABD, Afro-American studies 2004-present** (Expected completion Summer 2009)

*W.E.B. Du Bois Department of Afro-American Studies*

University of Massachusetts, Amherst

**Dissertation Title:** Vernacular Tradition and Political Innovation: Fela Anikulapo-Kuti, Sun Ra, and the Atlantic Intellectual Environment

**Areas of Study:** African American music history and theory; music compositional theory; the broad relationships between African and African American musics; intersections of literary theory and musical analysis; cultural-political history of the Black Power and Black Arts movements; impacts of 18<sup>th</sup> and 19<sup>th</sup> century European philosophy on contemporary black intellectual culture; representations of music history and historical figures; musical aesthetics and philosophy; Atlantic history; whiteness theory and the teaching and practice of music

**M.M., jazz composition** 2008

*Department of Music and Dance*

*University of Massachusetts, Amherst*

Amherst, MA

**Professional Diploma, jazz composition (magna cum laude)** 2002

*Berklee College of Music*

Boston, MA

**M.I.A., concentration in international education** 1995

*School for International Training*

Brattleboro, VT

**B.A., English & history** 1987

*University of New Hampshire*

Durham, NH

### Experience

**Lecturer** August 2007-present

*Smith College, Department of Afro-American Studies, Northampton, MA*

(FA 07) AAS 222 - Introduction to African American Music

(FA 07) Directed Independent Study for Mike Marcinowski (UMass student): Introductory Jazz Composition

(FA 07) Guest Lecturer, Otelia Cromwell Day Workshops: The Roots and Branches of African-American Dance and Music

(Intersession 2008) IDP 100 - Critical Reading and Discussion: *Blues People*

(Intersession 2008) Kahn Liberal Arts Institute Fellow: The Nature and Uses of Memory

(SP 08) AAS 366-02 - African American Musical Aesthetics

(SP 08) Directed Special Studies for Susannah Flint (Smith College student): Musical materials and African American literature

**Teaching Assistant & Teaching Associate** Feb 2003-present

*University of Massachusetts, Amherst, MA*

(FA 08) Teaching Associate, Program for Undergraduate Mentoring and Achievement

(FA 07 – SP 08) Director of Special Events, Program for Undergraduate Mentoring and Achievement

(SP 07) Teaching Associate, AfroAm 156: Revolutionary Concepts in African American Music

(FA 03 - FA06) Teaching Associate, Music 102: African American Music and Musicians

(SP 04, SP 06) Teaching Associate, Music 267: Jazz History

(SP 03-SP 04) Teaching Assistant, ComHlth 213 & 214: Peer Health Education

**Academic Director**

Aug 1995-Dec 2002

*School for International Training*

Botswana: Kalahari Conservation and Ecology Program (Mogoditshane, Botswana): 8/95-12/98, 9-12/00

Ghana: Arts and Culture Program (Accra, Ghana): 1-5/99

Kenya: Coastal Cultures Program (Mombasa, Kenya): 8-12/02

**Consultant**

April 1997-May 1999

*U.S. Experiment in International Living, Summer Abroad*

**Peace Corps Volunteer English Teacher**

Nov 1991-Dec 1993

**Additional Professional Activities**

5-9/06: *Teacher*, Institute for Reading Development, Newton, MA.

6-8/02: *Workshop Coordinator*, Academic Directors' Workshop, SIT Study Abroad, School for International Training, Brattleboro, VT.

8/99: *Guest Lecturer*, Boston University Charter School, Granby, MA

5/97 - 6/97: *Consultant*, Botswana Orientation Centre, Gaborone, Botswana

7/97: *Guest Lecturer*, Appalachian Mountain Club, Gorham, NH

1/97: *Guest Lecturer*, The Derryfield School, Manchester, NH

5/96: *Training Consultant*, Botswana Orientation Centre, Gaborone, Botswana

4/95 - 5/95: *Technical Training Consultant*, Peace Corps/Botswana, Gaborone, Botswana

3/95: *Training Consultant*, Cheshire Foundation of Botswana, Mogoditshane, Botswana

3/95: *Training Consultant*, Junior Achievement of Botswana, Gaborone, Botswana

10/94-1/95: *Technical Trainer for Education*, Peace Corps/ Botswana, Gaborone and Kanye, Botswana

9/94: *Training Consultant*, Cheshire Foundation of Botswana, Mogoditshane, Botswana

6-8/94: *Logistical Coordinator*, Peace Corps/Botswana, office move, Gaborone, Botswana

4/94: *Logistical Coordinator*, Peace Corps/Botswana, Anglophone Language Training of Trainers, Gaborone, Botswana

3-4/94: *Project Assistant*, Veld Products Research, Gabane, Botswana

1-12/93: President of Peace Corps/Botswana Volunteer Council

**Writing & Composition**

Writing

**Composing the Black Atlantic: Fela, Sun Ra, and the Black Arts Movement.** Part of dissertation in progress. Presented at International Association for the Study of Popular Music annual meeting, April 2008, University of Iowa, Iowa City, IA.

**Capping and Signifyin(g): The Cultural Exchanges of James Brown and Fela Anikulapo-Kuti.** Part of dissertation in progress. Presented at New England Chapter of the Society for Ethnomusicology annual meeting, April 2008, Amherst College, Amherst, MA. Submitted and under review, *Journal of Popular Music Studies*.

**Blues in Our Blood: The Artistic Evolution of Taj Mahal and Carole Fredericks.** Wrote the text for the Taj Mahal portion of this museum exhibit. Springfield Museums, Connecticut Valley Historical Museum, February-November 2008, Springfield, MA.

**Astro-Blues and Cosmo-Spirituals: Sun Ra as a Musical Traditionalist.** Part of dissertation in progress. Presented at Association for the Study of African American Life and History Annual Convention, September 2007, University of North Carolina, Charlotte, NC.

**The 'Professional Negro': The Racial Contract and Censorship in Jazz.** Written for Prof. William Smethurst, December 2005. Unpublished. Presented at the International Association for the Study of Popular Music annual conference, April 2007, Northeastern University, Boston, MA.

**Free Composing Nature: Signs and Structures in Marion Brown's 'Afternoon of a Georgia Faun.** Written for Prof. James Smethurst, May 2005. Unpublished. Presented at the American Folklore Society Annual Conference, October 2006, Marquette University, Milwaukee, WI.

**'The Untamable, Unassimilable Negro': The Influence of Black Power Ideology on the Music of Fela Anikulapo-Kuti.** Written for Prof. Ernest Allen, December 2005. Unpublished. Presented at Association for the Study of African American Life and History Annual Convention, September 2006, Emory University, Atlanta, GA.

**The Influence of American Jazz on the Music and Thought of Fela Anikulapo Kuti.** Written for Prof. T. Dennis Brown, May 2003. Currently part of dissertation in progress.

**Gonge: West African One-Stringed Fiddle Tradition as a Source of the Blues.** Written for Prof. Steven Tracy, May 2003. Unpublished.

### Compositions in Progress (Fall 2008)

**Mpho.** Short, multi-movement jazz chamber work for oboe, guitar, double bass, and drums.

**The Wildebeest Road.** Jazz chamber work in sonata form for trumpet, alto sax, tenor sax, trombone, guitar, double bass, and drums.

**Livingstone at Deception.** Multi-movement piano composition.

### Compositions for Big Band and Small Groups

**Nxoga; Lekgoa mo Kgalagading; Mosimanyana; Watch Out for the Elephant; Xade; VJ.**

Jazz Composition Recital, performed with a small group, Lawrence Berk Recital Hall, Berklee College of Music, August 2002.

**E-Mail from Africa.** Performed by Berklee Lab Jazz Big Band, Lawrence Berk Recital Hall, Berklee College of Music, April 2002; Performed by University of Massachusetts Jazz I Big Band, Bezanson Recital Hall, University of Massachusetts, April 2003.

**Bent Head.** Performed with a small group, Bezanson Recital Hall, University of Massachusetts, October 2004.

**Barry Walks.** Recorded with Lab Ensemble, Berklee College of Music, May 2002.

**Kalahari Stomp.** Performed with a small group, Mount Holyoke College, November 2004.

**Blues for the Place of Bones.** Performed with a small group, Mount Holyoke College, November 2004.

**Annah Banda.** Rehearsed and recorded with Lab Ensemble, Berklee College of Music, May 2002.

**Imagining Thomas Mafumo.** Performed with a small group, Graduate Jazz Composition Concert, Bezanson Recital Hall, University of Massachusetts, May 2004.

**Ke Tsile.** Composed for small group but not yet rehearsed, January 2006.

**Rivers.** Composed for chorus but not yet rehearsed, January 2006.

**Xade Revisited.** Composed for small group. Performed February 2008.

**Happy Girl.** Composed for small group. Performed University of Massachusetts, February 2008.

### Composition for Dance

**Water,** Julie Weismantel choreographer. Performed April 2004, Emerging Choreographers Series, Five Colleges Department of Dance, Amherst, MA.

**Blues for Tap,** Pam Raff choreographer. Performed November 2004, Faculty Choreographers' Series, Mount Holyoke College department of dance, South Hadley, MA.

**Hiroshima,** Julie Weismantel choreographer. Performed April 2005, Alive with Dance Concert Series, University of Massachusetts Department of Music and Dance, Amherst, MA.

**Mosimanyana,** Carol Webster choreographer. Performed April 2005, Student Recital, private dance studio, Leuvin, Belgium.

## Composition for Theater

**The Trestle ay Pope Lick Creek** (*Naomi Wallace*), Aaron Schmookler director. Composed and performed underscoring and scene-introductory music. Ten performances, Oct-Nov 2008, Curtain Theater, University of Massachusetts, Amherst, MA.

## Written Arrangements

**Mr. Follow Follow** (*Fela Anikulapo-Kuti*). Not yet performed, December 2008.

**Upper Manhattan Medical Group** (*Billy Strayhorn*). Performed by University of Massachusetts Jazz I Big Band, Bezanson Recital Hall, University of Massachusetts, October 2003.

**I've Grown Accustomed to Her Face** (*Alan Lerner & Frederick Loewe*). Performed by University of Massachusetts Studio Orchestra, Bowker Auditorium, University of Massachusetts, May 2003.

**IIBS** (*Charles Mingus*). Performed by University of Massachusetts Lab Jazz Big Band, Bezanson Recital Hall, University of Massachusetts, November 2003.

**Stolen Moments** (*Oliver Nelson*). Rehearsed and recorded by Lab Ensemble, Berklee College of Music, October 2001.

**Que Pasa** (*Horace Silver*). Arranged for small group. Performed February 2006.

**Four & Six** (*Oliver Nelson*). Small group arrangement. Performed February 2008.

**Darn That Dream** (*Jimmy van Heusen*). Small group arrangement. Performed February 2008.

## Awards

Khan Liberal Arts Institute Fellow; W.E.B. Du Bois Department of Afro-American Studies Fellowship; University of Massachusetts Dean's List; Magna Cum Laude, Berklee College of Music; Berklee Achievement Scholarship; Berklee Dean's List; Berklee Dean's Club

## Memberships & Affiliations

Society for Ethnomusicology; Black Music Research Association; International Association for the Study of Popular Music; Association for the Study of African American Life and History

## Languages

Western musical notation, fluent; French FSI 2+ (1989), doctoral reading proficiency (2006); Setswana FSI 2 (1991); Ikalanga, basic (1993); Kiswahili, basic (2002)