

N:We are here today, March 15, 1996, at the beautiful home of Dr. Larry Crook from the department of music at the University of Florida. We are sitting on his porch overlooking the beautiful grounds around his home. The purpose of which is an oral history interview where we will discuss some of Dr. Crook's early training, early interests, early life, his educational training and the majority of which will center on his contributions and activities at the University of Florida, Gainesville, and Florida.

N:Where were you born?

C:I was born in DeFuniak Springs, Florida, which is in the Panhandle just above Panama City.

N:So you are a Floridian. I thought you were a native Texan, born and bred totally.

C:Native Floridian. I was born there because my parents were travelling around the southeastern United States. My father worked for the oil business, for the **Humble Oil Company**. He ran the seismograph machines that detonate explosions in the swamps and things looking for oil. He read the machines to kind of predict where deposits of oil might be. So they were travelling all around the southeastern United States and they happened to be in Florida for about six months when I was born.

N:I see. Very interesting. Now there is another thing Dr. Crook and I have in common besides the fact that we both played some rock and roll in our pasts and have a lot of common interests musically. My father worked for an oil company

too. He worked for Mobil Oil Company his entire career. So your father worked for **Esso, Humble**.

C:Yes, **Humble** and then that consolidated into **Esso** and then **Exxon** after some kind of legal problem with the use of the name **Esso** all over the world and so they had a competition in the mid-1960's to come up with a new name for the whole company that could be used worldwide. They came up with **Exxon**.

N:Did your father work for **Exxon** or **Humble** or **Standard Oil of New Jersey** was previous name, too? Did your father work for the company his entire career?

C:Yes.

N:So another career oil company man. We always had to buy Mobil gas. I think my father still does. I look for the cheap gas, myself. What year were you born?

C:I was born in 1953.

N:What were your parents' names?

C:My father's name is Troy Norman Crook and my mother's maiden name was Ruby May Keel.

N:Did you have brothers and sisters?

C:One brother, an older brother. He is about three and one half years older than me. His name is David Preston Crook.

N:What does your brother do for a profession?

C:He is in landscaping and exotic plants. He deals in exotic palms in Houston, Texas.

N:Has he provided any of the landscaping that you have around the house?

C:He has come through a couple of times and helped us out. He brings us different plants occasionally. He comes to Florida to buy the plants sometimes and he will pick us out stuff and drop it off.

N:A landscape artist and a musical artist. Where and when did you attend elementary school?

C:In Houston, Texas. After I was born here when I was maybe six months old, we moved to Houston, actually the city of **Bel Air**, which is inside of Houston. It is a little incorporated city. I went to elementary school at **Brammar** Elementary in first grade. I went to a private kindergarten and then went in first grade to **Brammar** Elementary which was in the late 1950s, 1959 or so.

N:And then you went to a middle school after that or directly to a high school?

C:Actually I went through the fourth grade there and then I went to a private school named Second Baptist in Houston for two years. Then I went to a public middle school, **Bondrin** Junior High, that was the eighth and ninth grades. Then I went to high school at **Bel Air** High School for tenth, eleventh, and twelfth.

N:After **Bel Air** High School, and I know this from reading your vita, you started at UT Austin, correct?

C:Yes, I went straight to the University of Texas at Austin as a freshman and got in the music department there. I guess it took me about four and one half or five years to get my

undergraduate degree in the music department as a percussion major.

N:So you finished your undergraduate in 1976 or so?

C:1975, I guess I did it in four years.

N:I want to back up just a second and then I want to get back to college. Growing up as child was very interesting, you were in Florida for six months and then you did move to Texas. What were some of your hobbies as a child?

C:Sports. I played baseball a lot. Some football and basketball, but mainly baseball. Also music. I started when I was seven years old playing violin and hated it. My father played violin and that is how I started. Also there was a string program at the elementary school so I got into that and did not like it very much. I practiced but I just did not enjoy it that much. Very early on I wanted to play drums, but it took my parents a while to be convinced that it was something I should be allowed to do. Finally they relented after three years. I got a practice pad first, just a little rubberized drum that does not make any noise but you can practice the rudiments and techniques. I had to practice on that for nine months or a year before I actually got drum, and then I got a drum set. I was taking lessons from a jazz drummer in Houston.

N:Do you think that the difficulty you had convincing your parents to allow you to have drums, to follow this desire you had, did the difficulty wind up focusing you more or

making you want it all the more because they did not just turn you a drum set right over and you had to wait?

C:It might have, I mean I do not know. At that point I wanted one and I have not really thought in retrospect whether that increased my desire, a forbidden fruit kind of thing. I had several friends in the neighborhood playing and starting their own rock bands and things like that. I wanted to do that and once I got a drum set, I immediately started a band with friends: a couple of guitarists and a bass player and myself. I moved straight into it that way and started playing in the band at school as well. Those things went hand in hand. I learned to play by ear and by reading at the same time.

N:Well, there again is more that we have in common and we are from about the same point of time, in the 1950s. I started a little earlier in life, but not too much, than you did. My parents decided when I was eight that I wanted to play the accordion. An accordion was provided and I started in. I actually liked it a lot, but what I really wanted, once the Beatles came out, was a guitar. My dad would not let me have a guitar. It took me probably two or three years to finally get hold of a guitar. That is another whole story and since we are not interviewing me I have to remember to keep my comments short. I wanted to ask you, what was it you did not like about violin and the string program in school?

C:I did not particularly not like the program, it was just that the music was not something that aesthetically connected very well. I mean, I never really heard that much music in it. So the instrument, at least the way it was approached in terms of the way it was taught, like a lot of time spent on just learning to bow and things like that and getting terrible sounds out of it and you cannot immediately get some kind of rapport. Maybe it should have been taught in maybe a different way, it could have been more interesting. My father played violin but he was not really actively playing so I did not have a model in the home that I could say "Oh, that is what it is going to sound like". So it just never was in the category in my own brain of interesting music. I was hearing popular music, all different types of music, that I liked that had drums in it and seeing groups live as well, and that made more of an immediate impact.

N:I understand, and particularly when the Beatles and all the English groups and there were some good American groups, and I too, I have to say, was playing guitar for a number of weeks or perhaps months and then I started my first band, too. Is the drum set that is upstairs, I think it is an old **Woodwig** set, is that one of your first drum sets?

C:Yes, 1965 set, I think.

N:That is something that you will always hang on to probably?

C:Yes, hopefully. Unless it the house burns down. I do not plan on selling it.

N:Right, that is just too valuable in lots of ways. We were talking about college and as an undergraduate you were a percussion major, correct?

C:Yes.

N:As a percussion major, what was the repertoire that you played?

C:It was primarily on the one hand learning to play in the orchestra and learning to play tympani and a few auxiliary percussion instruments mainly nineteenth century, late eighteenth century repertory standard literature. On the other hand, playing in wind ensemble and percussion ensemble which programmed more contemporary music, twentieth century.

I really enjoyed playing the twentieth century stuff a lot more. It was much more interesting for the percussion. So playing percussion ensemble where you would have some kind of multiple percussion set up and then mallets, the xylophone and maybe tympani in there and all different types of things in different arrangements, more chamber music. I also played contemporary new music ensembles with all different kinds of instruments just depending on what was being programmed at that point. All basically things that have been written since about 1940. That was the school gig and then on the side I was always playing in jazz groups and rock groups and Latin groups.

N:The real stuff.

C:Yes.

N: This is a topic that will come up again, I believe, in this interview with Dr. Crook is the world of art music and pop music. A definition that I got myself from Dr. Crook, a very simple working definition, art music being music that has enjoyed traditionally the patronage of either the ruling classes or the wealthy industrial classes. Pop music being music that is distributed via various media and for mass consumption. To me there is only two kinds of music, good and bad. Music that is played well and music that is not, music that moves me and music that does not. I will be asking you probably again referring to pop or art, these kinds of things. It sounds as if your experience has encompassed both.

C: Yes, because I was always interested in playing things that were outside of the school that were not sanctioned by the university or the institutionalized music. Both from the standpoint of needing to earn money, because my parents would have paid for my entire education if I did not earn any money. It was important to me to pay part of it, and I always liked performing as well so I was always in groups and playing gigs at night and earning a lot of my spending money and some of my rent money through that way. So I was always playing in those groups and I always saw that that was something that once I got out of school would probably be as much, if not more, useful than a lot of the things I was learning in school in terms of making music a profession.

N:I have had similar experiences. In fact at one point in college I had \$1,000 saved up from money that I made from gigs and once I got out of college it was many, many years until I ever had \$1,000 of disposable money to my name. It was also great fun to get out and play jazz, R & B and Latin.

C:To be creative, I was writing pieces for groups that I was playing in, doing arrangements, that kind of activity. When I was going to the University of Texas they started a program where you could take alternative theory, they called it Jazz Theory. I was just a basic theory track in all the fundamentals that you learned in regular theory class, although it was more geared towards jazz repertoire. So I was applying that pretty much to what I was doing on the side as well, writing tunes, listening to tunes, transcribing them, essentially figuring them out, changing the instrumentation or whatever.

N:Very interesting. Again, a lot of commonality here. I taught myself that kind of theory because I was not in music school at the time. My parents again, like the accordion, decided that engineering would be a good pursuit for me so I began an undergraduate degree in engineering. What I did there was really learn to master the guitar during that time. So my next question is, about what time did you decide to pursue music as a profession, that you thought it would work as a livelihood for you?

C:Already in high school I had played some gigs and earned money from that and I was convinced that I wanted to do that as a career. Probably in high school is when I decided that. When I went to college I continued that and music became more of a money making activity that I did. All during my undergraduate career I saw that as something that I wanted to do. I also started teaching younger students to play. I actually first started teaching when I was in high school, teaching just a few students. In my second year of college I started having six or seven students, by the time I was a senior I had twelve students. I could earn money that way as well and that is how I wanted to earn my money. Once I got out of my undergraduate degree, I was fed up with school and was earning money that way as well as doing carpentry. I started making instruments, devising my own designs for certain kinds of percussion instruments, and making and selling them. Then I started with a friend of mine whose shop I was using, essentially, who was a carpenter getting pick-up gigs doing basic construction. It was a kind of specialized construction, actually, doing commercial add-ons to buildings, finishing carpentry and some houses that he was renovating.

N:It is very interesting to see how you have incorporated these seemingly disparate threads and you have incorporated that all into your livelihood now with what you do at the University. You are building instruments, you are teaching percussion, and you are playing and leading ensembles. We

will get into that more as we go and the way you have combined so many of these things.

C:I try to mold my job to what I want to do. That is what most people try to do.

N:In other words, you can get paid for what you would be doing anyway. You are getting paid to do what you love. That is a worthy pursuit. That is the method of my madness too. It seems like a couple of years passed once you had your bachelor's in music percussion from UT, and then a few years later, you began the master's of music program in ethnomusicology at the University of Texas. Tell me how you came to make that decision to go into ethnomusicology.

C:Maybe halfway through my undergraduate degree I started taking courses from the ethnomusicologist at the University of Texas who was a Brazilian scholar and piano player named Gerard Behague. He got me real interested primarily in Latin and Brazilian music. I had already played with bossa nova trios and things like that with Latin musicians actually in Houston and in Austin. So I already had that exposure and had already listened to a lot of recordings, but that kind of got me to see the possibilities of doing academic ethnomusicology within school. That kind of got me into that and I basically decided I wanted to go back and get a master's with ethnomusicology because it would give me some freedom to do some studies in music that I thought had always been lacking in my training, at least from a school standpoint. So that is how I got back into that. I did a

number of different things. I took Indian music. We had an Indian music specialist so I took tabla. We had a Middle Eastern specialist so I took dumbak and **tuang** Middle Eastern drums. I used to play in belly dance troops and all kinds of things like that. I started also hanging out with earlier music people playing in Renaissance and Medieval bands. I was doing all kinds of nontraditional percussion professional work at that point. I was playing in the Austin Symphony as well, so I was just doing a range of things.

N:Really. You had all the bases covered. You could play in jazz bands, rock bands, rhythm and blues, or Latin.

C:Yes, for a while I was working six nights a week at the big hotel, a kind of resort hotel, [with] just a cover band, which was a good paying gig. I went on the road with that as well. I did that for about a year and got pretty much fed up with that because I just hated to have to play the same thing night after night, for drunks essentially.

N:And the days get long. You play from nine to one or whatever it is, but then its all day hanging out by the swimming pool if there is one and living out of suitcases.

C:What we always did was link up with a local health club and get temporary memberships so we could go workout and do saunas and that kind of stuff during the day. We would always rehearse.

N:So what is basically a pretty unhealthy lifestyle, at least from my experience being on the road with similar type

groups, you made it as healthy as possible, working out and getting exercise.

C:Yes, I guess so.

N:And rehearsing. By the time you are in the masters program in ethnomusicology, had you really in your mind focused on becoming a professor and wanting to further your background in ethnomusicology so you would have the credentials?

C:I was not really sure at that point whether I wanted to go into academic life or just utilize that and still be a performer.

I went back with the idea that I could go in either direction. In fact, I went through and got my master's and again got kind of fed up with being in school. I guess I got my master's in 1979, or something like that. I took off for about four years, during which time I worked professionally again. At that point is when **Sylvia** and I met and we got married. It was after that that I really decided that I wanted to be a professor, be in academics, and make a career out of that.

N:A little more conducive to a family kind of life also, correct?

C:Right. I decided that I wanted to have a family and that it would be a little bit better than waiting for the phone to ring, or playing gigs six or seven nights a week.

N:Two or three in the morning dragging home. I can well relate to that. So at that point you thought yes, maybe the academic path would be [best for you].

C:Yes. I still thought that I could combine performance and do scholarly work. I was always interested in doing both anyway. I always enjoyed either doing library work or working with musicians, interviewing them, and doing that kind of stuff. That seemed like a viable way to combine those activities.

N:In my experience, I was groomed all throughout my childhood to be a good student. The premium in my family was if you could get good grades and be a good student. So I have those skills because I wanted those pats on the back, and besides, I liked it. I combined the scholarly and the academic with the performing. I think that one really does not form the other. Do you feel that way?

C:Sure, I think it is kind of an artificial separation of creative work versus academic work. If you think about that as just writing about what your studying, then yes, that is fine. Performance really informs different kinds of knowledge as well. If you are in a field that is about performing arts, then I think you really need to spend time doing that. I think that is a very valid activity in a university.

N:Then you actually know how to do what you are teaching. You are teaching what you know.

C:You cannot know how to do everything that you are teaching, but you know how to do some of it.

N:So you decided to stay in ethnomusicology, staying at the University of Texas at Austin.

C:Yes, because I was interested in Latin America, Brazil in particular. I did my master's thesis on the Cuban rumba. I never went to Cuba because it was really hard to get any funding to go there and it was not very much of a possibility at that point. The other area I was really interested in was Brazil, so I decided to then focus on Brazil. I was working with a Brazilian ethnomusicologist anyway. The guy that I was studying with was the top dog in the field, so I just decided to stay there. I got financial support from the university as well, so that was good. That is why I stayed in Austin, plus I really loved living there. It was a comfortable place to live. My wife was from there, and she liked it. She was doing historical renovations of homes, so we moved into a place that she had restored. It was a good situation.

N:I know there are a lot of good guitar pickers in Austin. Also, in my own experience I am becoming very interested in the Latin American Music Review of which Dr. **Bayog** is the editor. We will get back to the Latin American Music Review because I noticed in your vita you published extensively in that journal. Did you continue span the worlds of art music? Did you play some symphonies as well as the Latin?

C:By the time I was doing my Ph.D work, I stopped playing the symphony and played just a few gigs with classical music. I was still playing in an early music group--historically European things. The group that I played in specialized in early Spanish music from the twelfth through about the

sixteenth century. I was primarily performing with several Brazilian bands. I had a group that played Andean music. I was in a lot of different groups like that. Then I started leading an Brazilian ensemble at the University of Texas. I had my own group as a graduate student.

N:Was the Brazilian ensemble that you lead at the University of Texas fairly similar to what your doing? I know from experience, having played in the Brazilian ensemble last semester, was it pretty similar?

C:Except in reparatory. I was just getting it started at that point. We mainly played a samba, a Rio style samba. We always had accordion players there for some reason. It was similar, maybe a little bit smaller--maybe fifteen to twenty people.

N:Was it an assistantship or did you get paid? Was it just voluntary?

C:Yes, I had an assistantship to do that. Then I had a fellowship to help edit the Latin American Music Review for a couple of years. It was like a university fellowship, graduate fellowship to do that.

N:Working under **Bayog's** supervision there?

C:Yes, editing things. I was also in charge of the reviews.

N:Record reviews? Concert reviews?

C:Record reviews and book reviews.

N:Do you recall any of the Spanish composers from the early music group you played in?

C:A lot of the Cantigas de Santa Maria--who knows who really composed them. A lot of the stuff we did was anonymous. Really none of the other composers really stand out in my mind because a lot of the stuff was anonymous.

N:What percussion instruments did you play in the early music groups?

C:I played dumbak, skin-headed drum, but mainly Middle Eastern Arabic percussion instruments like the tambourine, little side tabors, double-headed snare, triangle, and the dulcimer.

N:The Arabic influence in Spanish music is interesting, that being a good 30 to 40 percent, and maybe more, 50 percent, particularly southern Spain. The Arabic invasion of 711 and the Arabic presence in Spain merged the African, the Oriental, and the Western European into Spanish culture.

C:I had studied Arabic drumming before, with a guy from Sudan and some North African things and just applied that to a lot of the pieces that we did. You have at best just these little charts of what the melody is. Most of the rhythmic aspects are even ambiguous. They are usually mis-metered in terms of the way that they have been presented. So I would just kind of creatively listen to them and figure out what I thought metrically should be happening. That is how we approached our arrangement. We had about a five or six piece group with specialists in winds that had played recorders and reeds, shawms, and also the corneto. He also played sackbuts and a number of different things. He was an

excellent musician. Another couple of string players played gambas, viols, gittern, and mandolin instruments. It was a lot of fun. It was a real fun group to play with. We actually got a lot of work. We played these Renaissance festivals, and I would always play those with the group. In fact at some point, I was playing in two different early music groups at Renaissance festivals, and playing for belly dancers. They always had belly dancers. I was able to pull in \$1,000 on a weekend. It was a pretty good money maker for this profession, playing early music.

N:As a musician, do not go into music because you would not be able to make a good living. You get a \$1,000 a week. Plus there are worse jobs than accompanying belly dancers, I am sure.

C:Yes. It is a lot of work, but there are lots of tips.

N:**Michelle Tabor** (Tabor sounds almost like the Middle Eastern name for a drum), who publishes in the Latin American Music Review, wrote an intensive article on **Henasteras** music. It was about twenty pages. I copied half of it, but then I ran out of money on my copy card. I have to go back and get the other half. She (Tabor) has worked closely with _____. At a recent conference where I gave a paper on Vihuelan music (actually it was on the guitar and Spanish nationalism which included the vihuela), Michelle came up afterwards and corrected me on my pronunciation. She said, H's are silent in Spanish. It is not vihuela; it is vihuela. I said, oh, thank you, I stand corrected. Michelle feels as well as

other people in the early music field that Renaissance music, early music, is just early jazz because there is so much improvisation. I can relate to that very much.

C:A lot of it is. Some of it is not, but yes, a lot of it is.

N:Of course that improvisation, spontaneous music created now, and vocabulary is something that I think continued into the baroque [period]. Mozart was a superb improviser, but by the time we got to the nineteenth century in western art music, that capability to improvise got lost in a lot of musicians. To me that is a real shame because it is something I love. Do me a favor if you would, I am very curious the Cuban rumba that you studied--could you just tap that on the table? Could you just tap that out?

C:Some of the patterns?

N:Yes. Just like a typical rumba pattern?

C:Well, it is a matter of three or four parts that interlock together. There are two low drums [sounding out the pattern] the **tonga** and the _____. They go [sounding out], where the low note is the lowest drum and the higher note is the other drum. So those are the kind of the sounds you will hear maybe [sounding out]. Then on top of that there is a smaller pitched quinto drum that improvises around, but then kind of higher pitched than that are a couple of different instruments. One is the claves, two hard wood sticks that are going [sound out]. These two

other sticks are usually played against the side of a drum or sometimes they put it a bamboo piece up on a stand and hit it with the two sticks [sound out]. So all of those of four parts are interlocking together. They are just repetitive, and they stay fairly set with slight variation.

Then the quinto drum improvises on top of that. So that is how the rumba works. There are a bunch of different types of rumbas, but that is a main pattern for it.

N:I see. Another topic I think we will get to when I ask you some questions about some of your more recent activities is that you are a specialist on the African influence on Caribbean and Brazilian music correct?

C:Yes.

N:So in this African rumba, we have a strong African presence, correct?

C:Right. It pretty much flows from Central African Bantu music as it kind of got changed around in Cuba. It directly relates to a whole series of Bantu dances and music forms, but it really kind of congealed in Cuba. You cannot go to Africa and find a rumba. You may find it does not relate to it, but they have gone through their own processes of change. Everything in Africa is constantly changing as well. In Cuba, the early transatlantic slave trade involved groups primarily from Central Africa coming over as early as 1517, which were some of the earliest ones. Maybe by 1530.

N:It did not take them a long time.

C:Yes. The slave quarters, especially on Sunday afternoons, were allowed to have kind of parties. They would get together and have these parties in which various dances were done. The rumba came out of that situation.

N:I had an experience myself in the mid 1980s. I had a roommate, at one point, who was an African American from Cincinnati and had taught percussion for a long time. His wife taught African dance, and he taught African percussion. He showed me a rumba pattern. We would sometimes get together with lots of drummers, claves players, and bell players and play this rumba. [We would] just lock into it, and it would go on and on. Jubal would usually do the improvise part. He would get us beginners playing the locked in part sort of a [drum sounds].

C:[Drum sounds] is the low drum, and that [drum sounds], while the other one is going [drum sounds]. So you go [drum sounds]. That is how those two things work together.

N:I see, I see. Very, very interesting. Okay, so now we have covered some of the activities and influences during your master's and Ph.D work in ethnomusicology at the University of Texas at Austin. Now having completed the Ph.D, what was the job search like? Going from graduate student to your first professorship, what was that process like for you? How long did it take, and what did you have to do?

C:For my Ph.D, I did two years of field work in Brazil. When I came back, I was writing my dissertation and this job announcement came up. So I applied for it and was one of

the finalists. I came here and interviewed, gave a talk, and said what I do and things. I was chosen, so it was really through the efforts of Latin American Studies and African Studies the job that I applied for was created. They really wanted someone who could combine African and Latin American things. Both of those institutes or those centers, I think, jockeyed a little bit whether you would be an Africanist or a Latin Americanist. Those are kind of hard to come by--somebody who can really do both. I had not done anything on continental Africa, although I have taken plenty of courses, but had not done any field work there. I guess I got the job because I could combine African and Latin American things together. I really came here because of those centers. I was not that impressed with the music department, quite frankly. It was not very progressive at all. It seemed like they allowed my position to get created because they got a freebie essentially. I remember going in and having an interview with the chair of the music department, [Joel F. Stegall], and John Grigsby, who was the assistant chair at that point. [I remember] them telling me, "First of all, before we even get started let me tell you what we do not want." He told me that he did not want someone who would come and think that they could teach anthropology or something. So I told them that half of my course work had been in anthropology, and if you want an ethnomusicologist, then that is what you are getting. Essentially, that is what I told them. I was pretty sure

that I would not want to be here after that. I told that to other members of the search committee who were in Latin American Ethnic Studies, and they were real pissed off that that would have been mentioned. What I understand is after that meeting, they basically went to the people in music and said that if that is the way that it is going to be handled, they were going to pull their support, and we just would not get an ethnomusicologist. I think that at that point that it was Stegall, [who was chair]. I am not sure exactly what happened, but they [said], "Oh no, that is not what we really meant." He was going through a lot of problems at that point. I think he had just received a vote of no confidence, and was denied tenure. All kinds of things were embroiled in this whole thing. Anyway, African Studies and Latin American Studies kind of smoothed things over. Maybe David Kushner [David Z. Kushner, Professor of Music] also helped smooth things over. I think he might have been pissed off at that situation too. At any rate, they offered me the job. I decided, after consulting with _____ and other people, that it would be good to go ahead and take the job. I was really drawn to the strong center activity here--first with Latin American Studies, but then with African Studies right away because they were very progressive in wooing me. They gave me plenty of support. The first year I was here they paid for me to go to Africa and do some research. I have always had a very good

relationship them, so I have always do a lot of work through the centers. **[[end of this side]]**.

I went to Nigeria for six weeks, and we were just starting a linkage program through African Studies through International Studies with a university, awololo of Ife University at _____, Nigeria. So I told the director at that time, Peter Schmidt [Peter R. Schmidt, Associate Professor of Anthropology and Director of African Studies], that I really wanted to go to Nigeria because that was always key in a lot of the work I had done in diaspora studies on Cuba and Brazil. Nigeria is a big link with the **Umba**, the Ewe **[[please identify these terms]]**, and other groups. That kind of just fell right into place there. I started getting more into African continental studies.

N:You mentioned the importance of the Central African influence in Caribbean music. If I know my geography at all, I am placing Nigeria at about midway through the continent, just under the big head of the continent on the Atlantic coast?

C:Right.

N:That is the location of it?

C:Yes. Central Africa and West Africa were the big areas for the transatlantic slave trade to the new world. Early on, it was mainly from Central Africa and later mainly from the slave coast--Nigeria, Ghana, and even over into Senegal and Sierra Leone. The Yoruba from Nigeria, extending over into Togo and Benin, were brought fairly late so there was a big

infusion from the late eighteenth and early nineteenth centuries of the Yoruba. It was really the last wave of African influence. They became very influential in the formation of some religious traditions that are still going on, for instance, in Brazil and Cuba.

N:I am taking a class of Dr. Arthur White's [Arthur O. White, Professor of Education] who teaches the History of Education in the foundations department. He did a lecture on education in the American South, and of course, a whole lot of it involved the years of slavery as background. One thing he told us, which I did not know, was that the Caribbean was used sort of as a weigh station. Slaves were brought over there before they were distributed either to the South or to South America.

C:So they already had that kind of connection with the Caribbean and all the different types of traditions that were going on there, exactly.

N:So if I understand you, this is one of the first places you applied for?

C:I applied for three jobs--I think University of North Carolina, Wesleyan [**College or University**], and here. This is the only one that I made the final cut on. There were a bunch of other jobs; I just did not apply for them because I just did not want to go to _____.

N:Yes, right. Or downtown L.A. How instrumental, no pun intended, was Dr. Kushner in seeing that this department needed to address the music other than what is in art music,

or that we needed an ethnomusicologist here to do that? Did he see that and promote that?

C:I am not really sure, to be quite honest with you. I do not think that was one of his interests per se, but I think that as a musicologist he saw the real need. If not need, I think he saw it as something that could really add to what he was doing. So I think he was always pro getting the position created. I do not know what else to say, other than that. He definitely never threw roadblocks up in the way, which I think some historical musicologists might be inclined to do for some bizarre reason. They feel like we cannot have that here, or will that interfere of my turf. I felt he was always very supportive of it, so from that stand point he was really a good senior colleague to have. As the only musicologist here, it could have been terrible if he had been someone who was just putting road blocks in the way. He was pretty open-minded and so forth.

N:I think that it is a fine line between the word myopic and the word focused. I was discussing that with the Dean of the Conservatory of Cincinnati who was recently here. We were talking about some of the **AMS** and some of the musicologists. He said, "Oh, they are just so very, very focused." There is a lot of music in the world besides western art music. Actually referring to your vita, I want to talk about your family a little bit, but before we do that, teaching and research specialties. We see here ethnomusicology. I have had an intro to ethnomusicology with you on the graduate

level, which I really enjoyed. You have here musics of Africa, Brazil, and the Caribbean; transnational popular musics; music of social movements; and music of social identity, Brazilian, and African percussion. Now to use this strange terminology, art versus popular music, when you say musics of Africa, Brazil, and the Caribbean, does this fall into folk, popular, art music, or all of the above? Perhaps some of the above?

C:Pretty much all of the above. There are plenty of art music traditions, depending on how you want to define that term, in Africa and Latin America. The European Western classical traditions are all over Latin America. In Africa, there are all kinds of art music traditions that have little to do with Western Europe--things that are patronized or that were patronized traditions. There are very specialized classic musicians that perform that music, and I am interested in that. I am also interested in things that developed in conjunction with mass media. That is where they define popular traditions. All kinds of music spread via mediated forms, but forms that really evolved in conjunction with media. I think that is where popular music comes in to play.

N:The tape recording itself, you might say, or now the digital recording is as much a part of the art as the actual notes themselves.

C:Yes. It is the same way with technology, and the past instrumental music is part of what is going on. It is not

just some kind of abstract idea of what the notes are, and that that is the music. I think the physical relationship to technology is instruments and instructions. The development of the piano had a great effect on what Beethoven could write for and [also on] later pianists.

N:Let us just turn to your family for a minute here. So you are married and your wife's name is?

C:**Sylvia**.

N:You have two children.

C:**Vanessa**, who is nine and a half and **Alexander**, who is six, almost seven. He will be seven in a couple of weeks.

N:I remember your children from three or four years ago when we used to jam with **Reebee** and some of the parties over at his girlfriend's house

C:Yes, **Debbie**.

N:Then I saw your kids again last semester when I was over at your house. I said, "Wow, they have changed." Kids change so fast. They have really gotten huge.

C:Yes. My son is active in sports, soccer, and he also likes to drum. He drums with me some. He also dances some. My daughter is into dance and she takes voice lessons. She takes voice lessons from **Linda DiFiore**. She really enjoys that, and she dances a lot. She also plays soccer and sports.

N:Sports and music.

C:Performing arts.

N:Yes. I also have a big history with baseball myself, so there is another commonality we share. To me getting ready for a baseball game was a lot like now getting ready for a gig, getting myself focused and relaxed, a good meal, and just focusing on the task on hand. Hopefully I was going to hit the ball. It was a lot like going out and gigging now. You were just recently (it has been maybe nine months or so) awarded tenure, correct? Your vita is very fulsome and pretty much a record of the activities that lead to your tenuring once you arrived here.

C:Right.

N:I would like to ask you some questions from your vita. Under courses taught, introduction to world musics [is listed]. What exactly is that and how would that differ from introduction to music literature, the famous MUL 2010, in the music department?

C:In introduction to world musics, I try to focus on a range of sociomusical types. [These types of music include all types of communities:] small scale, not egalitarian, those that have no class stratification, and peasant communities. The different kinds of music that are more industrialized, popular music, and art music traditions that exist in different areas [are also explored]. So I try to teach a geographical spread as well as sociomusical types of differences. I have a section on Europe which is distinguished from 2010 in terms of being the West versus the rest or something. I focus much more on social issues

and try to position what art is in relationship to those social issues, what some people call social function. I deal plenty with sound structure and with aesthetic properties and how those relate to specific locations and have specific histories. I think probably in 2010 the basic idea is to treat it as a music appreciation of mainly fine art traditions from the West and to develop that kind of aesthetic in students. I try to be a little bit broader in pushing different aesthetics on students, and try to kind of get them to connect that with their own musical biography. So I have them go out and do concert reports on club scenes in town, or a Gator football game if they want to and report on that as a musical event. They can go out to hear a recital. I get plenty of reports on recitals or the local symphony. So I try to position all those things together. I put them on an equal playing field. I think that is how that course is distinguished from 2010.

N:I see.

C:Plus, it is not a Gordon Rule course. I have them write plenty but they do not have to write with the idea that they are getting Gordon Rule credit, which I think definitely has some drawbacks.

N:That puts a lot of pressure on them too, six thousand words of acceptable "pros". I myself, coming from a rock and jazz background and now in this basically musicology track, see the western art music as rounding out the picture for me. I am glad not to be strictly limited to just the rock

tradition or just the jazz tradition. I think the western art music tradition is very beautiful. There is a lot of good music there. It is very interesting study to take it from the Middle Ages up to the present. For me it rounds out the picture. I do not say that it is better than Eric Clapton, the Beatles, or John **Coletrain**. They are all musicians.

C:Yes, but just look at the way that the book that you use in there is structured. It basically does say that is better. Just look at the amount of time and space that is covered on Western European art music traditions versus something else that is marginalized at the very end. Within that, [look at] how much is devoted to the standard repertoire. The name of the course, Introduction to Music Literature. That is kind of a problem to me, appropriating the term music and then you focus on that. I think it really should be renamed to something like Western Traditions, Western European Traditions of Music, which I have absolutely no problem with. I do not think you could be fully educated in music and not know about a lot of that stuff. Not everyone has to appreciate [it], just like everyone does not appreciate all different types of music. That is not the point. If you get really educated in music, I think you need to have a more balanced approach. So if you look at what our curriculum mandates for music majors, it is really heavily loaded on valuing that tradition over other things. What we really need is a more open, broader based education that

allows students to get more information and then choose their own specialties, so that they definitely have that track as one of the options to excel in. They have a number of other possibilities as well.

N: That would be one way to cover the bases. In the first two years you give them a good survey of all these musics, all these different music traditions, musical languages, and then you give them the opportunity to select what they are really going to specialize in detail. Correct?

C: Yes. It is not that you have to provide everything. I do not think we can have a specialist in Peking opera. If a student decides, oh, I want to do Peking opera because I have Chinese in my background. That is not the point. There is no way financially that you can do that, but you have to have some way to expose and instill some different kinds of aesthetics in students, and then provide certain selected ways if you are here. These are the traditions that we have specialties in. Even within western art music, we do not have an opera program. We cannot have all this stuff. We have to prioritize and decide what we are going to be unique about. From that stand point, especially at the undergraduate level, history courses and theory courses are classes that every student has to take. It should be rethought in terms of what we are actually teaching students. We do not teach them enough about technology. There is a real reaction against that, which is a concern.

N: You get your degree in hand. How are you going to pay the rent? There is a lot of public music education, but as far as making a living as a musician, I have a lot of that knowledge by direct experience myself. Are we preparing people to do anything with or to make money with this degree?

C: The false assumption in the fine arts is that what we are really involved in paying homage to music, this god of music, this goddess, and to me that is just completely false. There is not this entity out there that everyone has to live up to. That is something that human beings relate, working together. I think we have to deal with each other. Music is a way to have communion with people. To falsely think that you have to reify it in that way just all turns into a commodity and a product. That to me is the falsehood of humanities to begin with. You have this idea that there is this universal aesthetic beyond us. I get real turned off with that approach to music as opposed to a more **processional** kind of thing. It is a way that people can deal with life. Art is something that artists and audiences in concert imagine what could be possible in society. It leads at the forefront of a social movement a lot of times. That is why more of my interests are in music and politics, music and social movements, and the way that it links up with other social processes. It is at its best a way for other people to construct and imagine ideal societies. Playing music, listening to music, dancing with music, and

participating with music is creating a certain special relationships and social relationships. I think it is a warm, fuzzy feeling which people will attack as being unscientific. I think there really is something to be said that artistic things, especially performance based, can lead to better society. Doing good music is doing good for society. In a music department, to institute this idea that we are trying to really just live up to some of the great masters is pretty uninteresting to me. It is very easy to argue that we have got to maintain standards, but what does that mean? Standards according to whom? Values according to whom? Certain people say well you have to because that is our heritage. Think about it. Yes that is fine. Maybe that is maybe your heritage. I did not grow up really until I was in high school doing symphony music and things like that, so that is not my heritage. My heritage is playing in a lot of groups that were very strongly influenced by African-based music. Why should that not be supported? Why do we spend all our tax dollars on one as opposed to the other?

N:Yes. I am with you on that coming from that background myself.

I do not think there is a lot of resolution. One of the current questions in the **CMS** is this idea of world musics. The **CMS** in general is open to that idea that we should teach more than just western art music. We do not know exactly what or how. I talked to Dr. Kushner about this a lot. Of course, he has his background, his tradition in western art

music himself, and the generation he grew up in. He has his feelings about it. One thing I do feel is that if you are going to teach, I think you really need to have courses in both. I think if you are going to teach western art music, teach the evolution from the Middle Ages to the present the way they do in this department and probably everywhere, I guess. Teach that evolution and show the students the evolution of western art music. There is a tradition. There it is in a pretty complete form. Do not spend fifteen weeks doing that and then one week compressing sub-Saharan, Indian, and a little bit of Japanese koto in there. On the other hand, have a course that gives adequate time to the non-western traditions. It is kind of tough now as they are shortening the degree. They want to shorten it to a 120 hour degree to get these kids in and out of this place. You do not have too many credit hours to work with, so what do you allocate to what? There seems to be a big problem there. What is your take on all that?

C:I think you have to prioritize and cut out things. To me what you cut out in terms of music history is a lot of the early music history. Yes, it is interesting stuff knowing the Gregorian chant was around and all this stuff. Let us face it, that is not as relevant as a lot of other things. In terms of the two undergraduate music history courses that you have to take, on the first one we cover the time period through the baroque to the height of Bach's music. Then we cover after that to the present. Maybe you need to condense

a lot of that information and focus more. I have no problem with focusing a lot on the classical and romantic, but also give a lot of time to the twentieth century. Then approach that from the standpoint of not just the high art traditions. Twentieth century means popular music. When historians deal with music from the twentieth century two centuries from now, they are not going to be talking so much about Schoenberg [composer] and the way that tonality broke down so much. They are going to be talking about how all over the globe, different types of popular musics started forming, and that got widespread audiences. That is the history of the twentieth century, the history of popular music. We have to deal with that in some way and not just how certain kinds of jazz influence crept into Stravinsky. We have to really deal with that as a fundamental issue. Mainstream may be the way that we teach the history of music. If we are really going to teach the history of music, I think it needs to be broadened in a number of different ways. What I would do is cut out a lot of the early stuff, condense it, and summarize it. You could still have two semesters of music history, but you would have to do it in a more global way. I am not saying we have to cover the whole globe, but our society is strangely multiple in terms of different lineages. There are tons of different music histories we have to come to some agreement of how we incorporate those all from our perspective. You grew up with certain sets of music. Other people grew up with other

kinds of things. That has to be incorporated much more fundamentally into the required courses for music majors. We need to instill some type of aesthetics into the audiences which is what music appreciation is suppose to do.

N:Suppose to. Have you thought about any ideas for non-music majors? Non-music as a Gordon Rule requirement are forced to take or can choose to take MUL 2010. They get this survey of 99 percent western art music and 1 percent everything else in the history of humankind's music. Is there a way for non-music undergraduates to get exposure to both?

C:Even though I do not have it as a Gordon Rule course, a lot of students take my Introduction to World Musics. I think I have about eighty students in there. If we put more resources into graduate students being able to teach that [course], then we would be able to fill up as many as 2010 courses or course in the history of rock and roll. It would be very easy to have a thousand students in a course like that. The department has not been very receptive to those kinds of interests because that is old. Why should we put resources in there when we do not have whatever? We do not have a bassoonist now. Well, ask yourself, what kind of music makes more impact on our society. For some people that incorporates bassoon. There are ways around it, but as a department you have to make some decisions. A lot of people are really afraid to change things. They are much more interested in cloning what they grew up with. They are

afraid fundamentally that they are letting this great goddess of music down in some way because they are just so influenced by the idea that they are conserving. [They think we] are a conservatory. We are a repository of these traditions and we have got to maintain that. They are just appalled that something else could happen. They take themselves so seriously from that standpoint. They think that they are doing something like brain surgery. If you change it, people are going to die. They are [very] afraid to try something different. That is the same thing that goes on in literature departments. It is a very conservative approach to letters, and all this kind of stuff. It is pretty much ingrained.

N: Things change slowly in the academy, correct? From the exposure I have had basically through the CMS **[[please identify]]** (some of the regional conferences and one national) Florida seems conservative? Is that the right word? Reactionary?

C: You mean the University of Florida?

N: The University of Florida--this music department.

C: In some ways, yes. There are plenty of other places around that are just as conservative.

N: In my case, you take a guitar player, who knows the history of rock and roll. That is the stuff that I eat, sleep, and breathe--at least I did until through the 1970s. I still follow it. I read all these magazines on guitar gear. I have a big jazz background. I am also approaching this

western art tradition through Spanish music because of the guitar tradition. That is why I applied for that one job even though it is way premature in my path. They wanted someone to teach pop music, different world musics, and some western art music because I would like to get that in there.

They wanted someone who could perform and could teach improvisation. I said, wow! This sounds like this would be fun. I never did hear from them, but it was worth going for. We will see if there is a job. If not, I will go back to what I did before I came to school here and have my own guitar school anyway. I am getting very involved in the Arts and Medicine Program too. In that case, it is very interesting. In that case you are taking music into the hospital and trying to brighten up peoples lives who may not have a whole lot to feel great about. Maybe they have only a few months to live. You are taking in music. Whether it is a classical guitar piece, a folk tune, or a Beatles tune, you are taking the music in and doing some good with it. That feels really good to me. It is not the concert hall and it is not selling records. It is somewhere in the middle. Now turning back to some of your accomplishments, what is Zabumba music? I cannot even say it. You will have to pronounce it.

C:Zabumba.

N:Zabumba from?

C:**Caruaru**, Brazil.

N:Yes. Could you tell a little bit about the geographical location and the type of music that is?

C:I did my dissertation work on a type of fife and drum tradition in Northeast Brazil on pseudo-peasant community musicians that were in all different types of situations. It was really prevalent in rural areas of Northeast Brazil. It still is, but after World War II there was a lot of urban migration into the cities. These musicians started moving in. So I did work with a number of groups that were in a small urban center in _____ that has maybe 250,000 people in it and how they bring the traditions in, modify them, and how it kind of relates to what is going on in those urban areas. I also worked on how they maintain relationships with their older communities in the rural areas. So it is fife and drum, a couple _____ flutes, an ensemble of drums (three drums), and actually a pair of hand cymbals. They play for religious ceremonies, **Folk** Catholicism, as well as for secular social dancing.

N:So the music itself has kept the tradition alive and kept the connection alive between the urban areas and the rural areas?

C:Music and its use in certain neotraditional celebrations and rituals **[[please finish thought]]**. Lots of the Caboclo or Mestizos population do all different types of informal Catholicism. It does not involve priests. It is not the official Roman Catholicism. It is mixed with native American Indian traditions, South American Indian

traditions, as well as African practices. There are a lot of spiritual things mixed into it. They do all of the different types of ceremonies. They do novenas, nine day celebrations in which an individual gives a celebration for the year's activities that went well to their patron saint, or to a patron that is not recognized as a saint by the Catholic church. They informally designate this person a saint. Part of those celebrations involves the use of this musical group. It is fundamental. They really need the group to play a certain type of religious repertoire to honor the saint. Women do a certain kind of singing and men do praying. It just accompanies that as religious things. Then they have a secular party afterwards which links up a lot of other issues. Those kinds of celebrations (that is one of several) carried from the rural areas to the urban areas, and then sprawled in squatter settlements. They are important for maintaining their sense of identity and their connection to rural areas, as well as their emergence in these new urban areas. They modify the tradition, vocalize it, and put it on stage. It is not just the music. It is the music as it is incorporated as a part of larger issues and larger celebrations.

N:I can see that. I am just very curious. When you say Catholicism, you do not mean Roman Catholicism. Can you just give a simple definition of Catholicism as you are using it?

C:Let us see. [I would define it as] an adherence to a system of saints, or as an idea that there is a holy trinity that rides over that. The saints are in an intermediary position to gain access to the ultimate being. [They] focus in different areas on Mother Mary, Cult of Mary.

N:Then the common people down below reach up through the saints for this divine experience?

C:Yes.

N:Dr. Crook, there are some questions I have for you about your actual practice of your career which are very interesting to me since I seriously consider going into an academic world myself. Beforehand though, I noticed in some of your articles, books, dissertation, that you are addressing this phenomena of migration from the rural areas to the urban areas.

C:Or across borders creating diasporas.

N:Diasporas. Can you define diaspora?

C:It is usually defined as a that a certain group of people cross political boundaries, in some sense, and get established and spread out all over the place. I think the term was first applied to the Jews, the Jewish dispersal, and then hence diaspora. It vaguely applied to people of African descent as well, dispersed via the transatlantic slave trade. The African diaspora is a term that is used. It is the idea that the people are connected in ways that transcend borders, which can be a geographical location or political border.

N: You have mentioned to me in the past, having worked on my thesis being on my committee, the Spanish diaspora. Certainly you have the Latin American world.

C: Latin America. That is what that term really implies. Although it is problematic in a lot of ways. Yes, why do they call it Latin America as you put it? Latin languages and culture spread out because of the colonization of territory south of the United States, primarily the southeast, which was done mainly by the Spanish and Portuguese. Hence, that is Latin America.

N: What I love about the Latin American diaspora is at the core of it all is the guitar. You find a very interesting rhythmic sensibility as well as the guitar, perhaps due to the proximity of Africa to Spain. In Spanish music itself, there are very interesting rhythms that you do not find in German music. How do you account for this?

C: They have had an African connection for a long time. Geographically, it touches North Africa. So there has been a long history of African influence there. Arabic culture came across North Africa. There had already been slaving, and there were already black populations in Spain before the new world was discovered by Europeans. There was never a big slave market in Europe as far as I know. There was already a black influence in southern Spain. In fact, certain groups had a hand in the conquest. So that had already influenced Spanish music starting maybe the eighth century, I think maybe earlier. There had already been

Egyptian influence much earlier than that. The Mediterranean was always a world earlier. A lot of the time, people discount the Africanist of Egypt. Whether you want to believe a lot of the controversial Afro-centric histories that were written--that Egypt was a black empire-- [or not does not matter]. It still creates the fact that it was definitely African.

N:Interesting too, that in the world of academia, it seems like in the hierarchy Northern European musics are highest on the totem pole. Spanish music is a little bit lower. It is pretty marginalized. The amount of research and the number of mainstream textbooks is less. People generally know less about it. I guess it occupies a culturally inferior position to the dead, male, German composers. Is that your experience?

C:Sure. You are talking about the history of what musicology was which was very much formed under German precepts.

N:By Germans.

C:Yes, looking at it from one perspective. That is just one that gained a certain amount of validity in certain circles. There is plenty of knowledge about the other stuff, it is just not given privilege status. So when I teach my world music classes, gosh, students know an incredible amount about the histories of all different types of musics. They can rattle off contemporary styles that I cannot keep up with. There are all types of esoteric knowledge about that. It is just not given value-privileged status. It is not

institutionalized as a type of knowledge that should be valued. That is all about the way that ideology works and the way that links up. Traditions link certain specific knowledge with value.

N:Yes, all the "ologies" entering the twentieth century. The German musicology took hold in the early part of the century, right along side all of the scientific and technological "ologies." It was given a valid place. We are still hanging on to it. We still have our claws hanging on to it. I want to change the subject here and ask you some questions that really intrigue me, really puzzle me at my age, completing a Ph.D. program and thinking about doing this kind of work at some level--part time, full time, what have you. Your vita is long and fulsome as we said. You have done a tremendous amount of scholarly and creative activity. How have you managed to find time for all these activities that have lead to your tenure, and to balance with your beautiful family and your own artistic pursuits? Also we have to sleep now and then. I need down time at times, just some time to just be quite and recharge. How have you managed to do all that you have done and keep it all in balance?

C:I guess from my perspective, I am self critical and do not feel like I have done all that much. When I first got my job here, I had not finished my dissertation. That first year, I barely saw my family at all and I hated that. I had to get that done so I would be in place. The first year I was

teaching new courses and writing the dissertation. [[end of
tape A]]

C:I got my dissertation finished, and did not enjoy not having an outside life. I determined that I had carve out an amount of time to do that. More and more I tried not to bring my work home with me as much. I was taking off the weekends, or at least Saturday. I would try to incorporate my performance activities more and more to rewrite my job description and incorporate that. That is the way that it goes.

N:I get a feel for that because I am thinking about that thing already. In fact in my own life, one of the catalyst for change was a nearly deadly accident. One of the bi-products of that terrible experience was about year of down time to really think things over. It changed my approach to some things. My repertoire consists of everything from Bach pieces on classical guitar, **Rodrigo** pieces, and Renaissance pieces. I know a lot of mainstream jazz, Roy Orbison, and a lot of Clapton music. It goes across the board, and I love to do it. It is something I do not want to give up. If I can get paid to do it, that is very important to me. If I cannot get paid to do it, I am going to do it anyway. It is just like breathing. I need it. I love to do it. I need to do it. Now that you are tenured, you can begin to rewrite your job description and reorder your activities. You can essentially put your own signature on what you offer to the University?

C:I really think I started doing it before tenure, but I can just do it more. I have more leeway to not be questioned on it now. I am really involved. I got the African group started. I got money to bring over the African **Ghanian** drummer to be here during fall. I am trying to institutionalize that because I want to learn that tradition, and I think it is important for my students to have that. I just work with that kind of programming aspect more and more to create a situation here at the University of Florida that not only fills a gap, but is also harmonious with my own interests. As long as that articulates something that needs to be done here, that is what I see my role as. I just get evaluated for writing articles or whatever. I have done enough of that to get the basic idea. I still like to write. I think doing those performance things and building programmatic things are equally as valid.

N:In a minute, I want to talk about pre-tenure. Now you are tenured, and I am imaging there is a certain security that goes along with that. Not that you cannot do anything. You cannot go punch Dr. Oliva [Giacomo M. Oliva, Professor and Chair of Music] in the nose in the morning.

C:In the nuts or something--kick him.

N:Yes, but now I forgot my question. That is the trouble with these lengthy questions. Do you have the big brother of the department? Do you have the administration, the political end of things looking over you, breathing over your shoulder

saying, well, Dr. Crook, how many articles are you writing this year? Have you written a book lately? Twenty-four committee meetings a week, all these different responsibilities that take away from your time to do the real creative stuff you want to do. Do you have a lot of that?

C:Some, but everyone does. I think that the dean respects what I do because I have been more involved than most in securing granting, funding, and creating my own stuff. I do not just sit there and demand that you have to support me and get pissed off when I do not get money. I have gone out and gotten plenty of grant monies to support what I do. Since I work through the centers, I am real active in that stuff. There are those gatekeeping things that go on, but no one really says, you did that but you did not write twenty articles this year. That has not been an issue. Maybe since I have done enough in relationship to what other people in the department do, that is not a question.

N:I noticed on your vita here, without actually taking the time to list it all since it is all on your vita, your grants, awards, and honors are enormous. That is TIP Award on top that you won?

C:Yes, teaching.

N:Yes, for teaching. Congratulations. Now, pre-tenure. You got the job. You were hired. How much of your own signature were you able to place on things pre-tenure? I want to do this. I want to specialize in these performance areas. I

need to do a little writing. I need to be on subcommittees.

How was that balance before you were tenured?

C: Pretty much, I was able to put in place a series of courses that I wanted to teach and have an ensemble. I was told I should have a performing ensemble, which is fine. So I turned around and wanted to do the Brazilian. I had complete free reign to do that however I wanted to do it, teaching Latin American and African music courses. I completely created them myself and got the constituency for them. It has been a fight to get those kind of things mainstream within music curriculum because none of them are still required courses or options to fill a requirement in the department. No one tells me how to teach them, what to cover, or what not to cover. I had to teach one semester of 2010. Since then, because no one else does anything like I do, I have been given pretty much free range to teach those courses and do not drop them. I also have a joint appointment with anthropology, so I have access to funds outside the department that other people do not. Really, I can do those things. If I had just basically fucked off and had not done anything, I probably would be called to question. I have been pretty active at a number of different levels creating stuff. That is what is good about academic life--if you can work hard and you have some things on the ball and you get those things going you get kind of more a leash release. You get a longer tether. So right now I am involved in writing. I just applied for some grant

monies to bring different guests artists here for eighteen months to work with music and dance students, and have that kind of a mainstream. I think that will create a very solid base for music majors in ethnomusicology at the undergraduate level. That is where I am going in the next few years. [I am trying] to get that institutionalized. I envision within about five years the activities that are going on in the department will look radically different. Places like the Center for Performing Arts is another area that brings in major guest artists that everyone on campus knows about and is associated with fine art. That is what fine arts is about. It is not just having a symphony orchestra or having something else. That is real high profile stuff.

N:Let me ask you a question of direct importance and curiosity to me. I know you have had some direct experience. You brought the Puerto Rican guitarist whose name is **Louis** a couple years ago. Will this department ever add a guitar program? I think it would generate enormous income and draw great numbers? Will they ever incorporate that as we move into the twenty-first century?

C:I do not know. I think it is basically at this point an administrative executive decision. Although, there are a number of people who would definitely love to have it. It is not that people are against it. Again, we do not have a bassoon player. So it is a matter to me of executive decision saying, well this is just something we have got to

have. If it means we do not get another choral person, if it means we have to have an adjunct on something else, [then] that is just what we have to do. Frankly, I do not know. If I get in a position where I make that decision, then we will have one by hook or crook.

N: There has to be somebody in a leadership position saying, yes, we are going to do this, because you cannot do everything.

C: Yes. We do not have the vihuela yet. Let us face it--which instrument is more important on our globe? Yes, if we had money, we would have all of that stuff. We would have a fabulous string quartet. We would have a high powered string program. We would have everything covered plus everything else. That is just not reality.

N: Getting back to the five years or so that you were in the tenuring process, how much do committees play a part in academic life?

C: Pragmatically, it plays a very important role. Although, I am not sure if that really amounts to a hill of beans in tenure votes. For instance, right now I am on a committee to hire the new director for the Center for Latin American Studies. So my input will hopefully assure the person we get will see a fundamental role for expressive culture and arts within the mission of Latin American Studies. I am part of that community and I have a vested interest in having someone who is a real interdisciplinary program builder as opposed to someone who just wants to do their own research or maybe just link up with the heart of social sciences. From that

standpoint, it is extremely important to be on committees. You have to balance that out against how much energy you have to do that work. I have been on certain committees where I wanted to have input, but it just came down to very weird situations where people just wanted to hire someone they could keep under their thumb or whatever. In those cases, you wonder what your efforts amounted to.

Nonetheless, being a part of a university committee is just something you need to do unless you want to just say, oh, I do not want to have anything to do with those. I just do my own little thing. You see plenty of professors who take that role. I guess I am just not to that point yet, to where I am that cynical about it. I still feel like I can have an effect. I think throughout the University, there are some people who have energy and some people who do not.

Some people are in positions of power without energy, and others are in positions of power with energy. It is the ones who have the energy that at a certain level you just have to say, I am not always going to get all support that I should get, however you perceive that. As long as you are moving forward, people either wave at the train as it goes by, or they figure out their own way to make something move.

That is how things go forward.

N:So it seems to me, in summarizing the committee life, with some committees there may not be a whole lot of input either because you are too busy with other more pressing priorities, or because of the dynamics of politics of that

particular decision being made. For instance, I was the token graduate student on the Horn Search Committee.

C: You know the dynamics of those things. It is not just who is the best candidate.

N: Right. Then [with] other committees, like this Latin American Studies Committee or the Director Search Committee, you feel you can have a strong input and can put energy into it if you want to.

C: You never know when enter it what different dynamics are going to be involved and how much actual influence you are going to have. It is not a given. Sometimes you can get some inkling. There are all different types of agendas at play. I hope that my being on the committee will have a big input, but you can never say for sure whether things will turn out to your liking or not.

N: Right. When you got your dissertation finished, you decided to take a certain block of your time for yourself and for your family, maybe a Saturday or maybe the whole weekend where you can. Is that balance pretty satisfying for you now?

C: It is satisfying. It is still not balanced as much as I want.

I think it is something that constantly has to be worked at. In the fall, I had the African artist, and he was like an extra thing that I took on. There are different ways of trying to make it work, and trying to plan out scheduling so that those times when you have to be working so hard are not just taking up everything. You have to have some down time.

N:I am particularly interested pre-tenure. Is there a way that you can moderate that kind of thing? In other words, maybe a certain type of person gets an assistant professor, tenure tract position. They are going to be on every committee doing every activity they can possible do eight days a week because they want to really impress people and they really want to get in there. Is there a way that you can moderate that? Maybe you are not going to be on every single committee. Maybe you are going to take a little longer to get tenured, and you are not going to publish at the same rate.

C:There are usually expectations as to when you would come up for tenure. Certain places say you can come up for tenure anytime as soon as you are ready. You have to come up by the end of say, your sixth year. So you can do that. If you work through your chair and through a mentoring system through senior college, you just get a feel for how it is looking, or what you should be doing. [You ask yourself], am I on too many committees? Should I be doing more effort in this area? Am I spending too much time on the teaching or too much time on the review? It just depends on what the job description is and what the expectations are in terms of making tenure. The more you can get that spelled out in your job description, the better you are knowing [about] what is going on. It also depends on where you are. If you are in Chicago, they do not want to hire people. They say, if we hire people, people will think our standards are too

low, so we cannot. Columbia is the same way. There a number of places with a very elitist atmosphere. You can go to Podunk College and get tenured very easily. It is probably in the middle here. You can be in some music departments that have no performance. It is all academic. I did not want to be in a place like that. You have obviously got to have either the book or whatever. In certain fields you have to have history or something. Expectations are different. There is no one way that you are going to get tenure. I really feel the tenure system is going to be abolished at some point, not too far removed. [There is going to be] some kind of phasing out, which I do not have any problem with as long we either have strong unionization or something that [offers] long term contracts. I do not mind moving more to a model that can incorporate some things that go on in corporate world. The idea that it is so great for academic freedom has some real holes in it. To get tenure, you cannot go and just do whatever. You do not have academic freedom. You have to live up to what your senior colleagues want. That is right when scholars and the young people have the energy to do different things. If they step on the senior peoples' toes, they can get denied tenure very easily.

N:It is a real game you have to play.

C:Yes, and I sat in committee meetings where untenured faculty just would not say anything. They say, oh, I cannot because I do not want to and you cannot do this. That is not

academic freedom. The main thing is that it does insulate you from legislatures to a degree, which is a real issue. It breeds a lot of complacency.

N:The front of the question we have already been discussing-- that was can a new junior professor or assistant professor rank approach the tenure process in one's own unique manner? We have been discussing that to an extent.

C:To a certain extent. It depends on who you are and what you do.

N:In this musicology department, the musicology tract in the music department, would Dr. Kushner have a lot of say so? You would really have to please Dr. Kushner?

C:The music department would divide it into performance area, music education, composition theory, and music history. All the other senior faculty are going to look to the senior person in that field to give their stamp of approval. Obviously, that person's opinion is going to weigh fairly heavily. Depending on how he or she is respected by the other colleagues, they will defer to that. It is just natural.

N:Yes, it sure would be natural.

C:It is not that you could not get tenure without that approval, but it just would definitely be harder.

N:When you say the whole tenure notion is coming to an end, do you see a time anywhere in the near future when there would be a contractual type hiring, maybe a five year contract?

C:Sure. I think some places are already starting to do it. That is a distinct possibility. Legislatures are demanding it. Tenure is under review. If you look at the kind of a popular conception of tenure, you just have a bunch of fat cat professors doing nothing. That is not true, but you really have to take that popular perception and the symbolic value that is attached to that popular perception into account. It is an important aspect of universities positions in society. If that is the perception, you have got to do something to change that perception. Whether that means you get out the message more that we are not really that, which I think all universities try to do, or whether you have to modify the system, which means phasing out, changing tenure, or whatever, something has to be adjusted. Then there is some grain of truth to that popular perception as well. There are perception problems. Why universities are much slower moving, like molasses, to change as opposed to say the corporate model, where someone can by executive decree come in and change the entire department around. One is out of a job. They can definitely change or make a shift in position. There are good and bad things about that. I do not think the University can operate at that level, but I think you can definitely learn to incorporate some aspects of that so that you do foster a more dynamics within the structure.

N:I have been hearing about people. **Janice Hayworth** got a one got a one year contract at the University of Arkansas, I

think. I do not know that I would want to relocate to too many one year positions.

C:That is what a lot of people have to do to get going. Then they finally land something that is a little bit longer term.

N:I am not saying I would not do it. Is it possible to put together a pretty strong career of university teaching on a part-time basis and also have other artistic pursuits outside of the university?

C:I think you can do that. It depends on what your expectations are and what kind of place you want to be at. You can teach in community colleges, and supplement that with outside things. That is a distinct possibility. Symphonic players have done that for a long time. They get hired in a major metropolitan area, they play with the symphony, and then they get hired by the local university to be the instructor there. That model has always been in the arts.

N:Generally when you hear the word adjunct, you hear a string of negatives associated with it. Do you see in some cases an adjunct professor or instructor as a positive thing?

C:It depends on the individual. It can be positive. One of the problems is if you are trying to build a program at that university, those adjuncts do not have as much of a vested interest in doing things like committee work. Why does it matter to them? If they are not getting fringe benefits, or if it is just a way to lessen the amount of insurance that the university has to provide, then obviously you are not

going to build much commitment from those people to that institution.

N:The institution is not making that much of a commitment to them.

C:Right.

N:In a full-time position, what is it like in the summertime? I noticed in summer 1996 that the course offerings have really shrunk in the schedule catalog. Is it hard to get teaching work in the summer? Does everyone clamor for what little there is? Are you required to be here during the summer? What if you wanted to take the whole summer off? What would happen?

C:If you are on a nine month position, it is at your discretion. Now certain pressures can be applied. I have never really met with that. This summer I am going to be teaching summer school. To a certain extent, a lot of people want to teach because they want to supplement their income. It is like an apple or a carrot that is dangled out there. Why are they chosen? There are different ground rules. We should have exact rotation. We have to match that up against with what courses need to be taught to fulfill degree requirements for students. It is a can of worms. You do not have to teach, not if you are on a nine month appointment.

N:Is yours a nine month appointment?

C:Yes. Almost all the academic faculty are nine month appointments. The administrative things are typically twelve month appointments. So the chair, the assistant

chair, and those kinds of things are around twelve months appointments.

N: Most academic professors [are appointed] for nine months. One other question about our department. Jack Kitts-Turner [John Stewart Kitts-Turner, Professor of Music] is about to retire. If we keep this model, of course you propose a different model for the teaching of music history which I find attractive, but when he [Jack] leaves, there is no one to teach early music. There are a number of other courses in the catalog that I do not think there is personnel to teach right now. Is it possible that this Department of Music would try to satisfy some of those needs with an adjunct instructor, or would they look for a full-time [instructor] who could sort of just fill in the gaps?

C: It depends on what we can already successfully afford. That is always an issue of whether the dean will support that and whether he can then sell that to the provost as getting a line for that or filling a line that has become vacant. My proposal was that we really try to get a guitarist who can teach some early music stuff--someone who has definitely Middle Eastern, early Spanish music, or maybe Latin American and combine that together. I am not sure that person is out there. We definitely have not ever made that commitment. [I also do not know] whether we go for another musicologist. There are some real problems with having somebody do two things. We really need some more specialists. [We need] a musicologist, but I would want it to be someone who is very

open-minded, not just follow this model that art music of Western Europe is the stuff that we have to really focus on.

I think that if you get someone who is an Iberian specialist and Middle Eastern, they obviously have to be a little bit more broad-minded. I definitely would not say that we have to get someone who can just do early music. When I leave, how much of a commitment are we going to have to Brazilian music? It depends on who they get. The idea that we have an early music group now does not mean that we have to have it forever.

N:Dr. Kushner said to me about a month ago, did you know that high on this department's wish list is someone who can teach music history/guitar. Oh really? He says yes, that is about number two on the list now. That is interesting. We talked about also having the early music capability, which spurred me to do something I was about to do three years ago, and did not do which was have a vihuela built. So I have ordered that, the Spanish version of the lute. I have that repertoire already, which to me goes hand in hand with playing jazz too. I see a lot of parallels. It is interesting from my point. I have a lot of work to do just to finish the degree, and I really do not need to be getting too far into the future imagining what could happen. Yet, I do like Gainesville a lot and have a lot of connections here. If there is a possibility of contributing to the department in some way, I would be very interested in that. I also have a family. It is important to me to keep that

balance. I do not want to be in my office twenty hours a day, seven days a week, neglecting **Ian** and my wife. Then I see Miriam Zack and Michelle Tabor who are doing sort of an independent thing. I guess there are just lots, and lots of options. I want to keep my options wide open and just see what comes.

C: Fall into different kinds of things. I think we definitely need guitar here to create the possibility for hiring a guitarist under various different scenarios. To me a perfect fit would be someone who does Latin American stuff, does the most popular music, and has some classical training. I do not think we should hire someone that is just going to create a classical studio and not going to interact with other things. That would be kind of missing the boat a little bit, even though we would have guitar. I would much rather have that than not have guitar, but I think there are a lot of possibilities out there that would argue for someone else. If you have someone who could really intersect with the jazz program which per se means they would be fluent in some Latin styles if they do any contemporary stuff as opposed to older big band white jazz **[[please finish thought]]**. Whether it has to be tied to music history is another [concern]. I just came up with that scenario when I was trying to figure out how to go about getting one here because we had a need in musicology. I thought maybe we will find someone like that. The other great need that we have, as I see it, is a full-time

percussionist. Again I think you need someone who is not just a legit player. There are plenty of my colleagues that would just argue. I think that we need someone who can do either a steel drum band or some kind of thing that intersects with my interests that we can build a huge thriving percussion studio around. Obviously that person has to service all of the other ensembles too, and has to have the classical chops. I do not think that that has to be there. I do not think that we have to hire them just on that capability alone.

N:I think too, when you are talking about people born in the 1950s or later, we have grown up on so much good (for lack of a better word) pop music, Beatles, Stones you name it. Most of us do span both worlds I think. There are some that do not. Then there are some that do span both experiences, but consider everything that is not art music to be like the McDonald's of music. Popular music, of course, is just stamped out which is ridiculous because it is not. People who do not know it think that, oh, yes I love pop music. Yes, every now and then I love to stop by McDonald's. It is a good hamburger. It is ridiculous. Yes, I guess we will just have to see how all that comes out in wash. I played guitar. I played Vihuela pieces and a **Rodrigo** piece at the **CMS** recently in Columbus, Mississippi, at the Southeast conference. Afterwards, I got all of these complements from all of these professors saying, you played so beautifully. I loved this piece. I loved that piece. Now I am getting

in the mail all these full professors of composition, five of them so far, are e-mailing me or sending me pieces saying would you consider playing my piece? Sincerely can. One from Tennessee sent me four of his CD's and said, I am considering writing a concerto for guitar and tape accompaniment or small orchestra, and you have inspired me.

Would you please consider playing it? We will see where that [goes].

C:You could imagine how that could link up someone who plays electric guitar. Composers like **Jim Sane** or **Paul Bazzler** would love to write for something like that. A lot of the other instrumentals would think **[[inaudible]]** that. From the composers stand point, hell yes, why not, sure let us do that. Composers have always kind of followed what is feasible within their own location, [based on] the instrumentalists that are available. Bach did that. his cantatas were for certain, specific sets of instruments that were around. That is how symphony orchestra was devised. It is just that we have come up with this funny idea that there is this one set of instruments that are the ones that are valued and the others that are kind of the unwashed ones. So [there are] all those possibilities. Guitar kind of was very much open for that.

N:I think we will draw things to a close here. When I heard the African drum ensemble and the Brazilian ensemble play a joint gig at the Orange and Brew, I was just really impressed by the precision. I am into that. I am a

perfectionist anyway. Just a very tight crack ensemble. So what seven, eight players? Five? Not too large. The control of the Ghanian drummer just really impressed me.

C:Unless I had two or three ensembles of the Brazilian, it is hard to have that kind of stratification of different talents. I do not have three and four other colleagues that are training people to bring along those specifically. If we had a big jazz program that really had hot instrumental stuff going, I think it would be a lot easier too. Even non-Brazilian stuff.

N:You have the first Brazilian ensemble and the second Brazilian ensemble. The first you take the best of the best and you really rip.

C:So what I am trying to do now is create a situation where we have visiting artists come that can essentially do that. Next year I am going to also have, if it comes through the way that I am planning it, **Welson** will be taking over the day to day operations of the ensemble. I will be doing more with the percussionist and more with the African ensemble. Then I will have other Brazilian artists coming in to give workshops and working with the students to then bring along the level of play.

N:And you need also people that can speak Portuguese.

C:I have got a lot better singers now, but all that stuff takes a long time. I have been here for five years. The quality has increased every year, but it is just something you have to build on. Imagine **Raymond** coming here and there is no

violin instruction. There are just all these people he has to start creating. It takes a long time. You can see even the orchestra, even with a lot of those people in place, you just do not do that overnight. It takes a long term commitment to do something well.

N:Has that been difficult for you? Has it been frustrating? You get everybody lumped in there. You cannot turn 20 percent of them away saying, come back when you really have your **samba chops**. You get them all. Has that been hard for you to deal with?

C:Yes. So I had to institute an audition kind of process. I have to get some kind of feel for how people can play. It is not based on whether they read notes and regurgitate something on that basis. Yes it has been kind of difficult, but I still enjoy doing it.

N:It has been a building process. We have talked about a lot of things and I really appreciate your time. I have learned a lot of particular interest to me. I am sure a lot of this will be very useful to the University. Is there anything that we have left out?

C:I think that we have covered pretty much lots of stuff, so it is probably a pretty good time to end it.

N:Yes. Let us call it quits here. Thank you very much.

C:You are welcome.