SOCIETY FOR ETHNOMUSICOLOGY
SOUTHEAST AND CARIBBEAN CHAPTER

PEAKS AND VALLEYS
MARCH 13-14, 2015
NATALIE L. HASLAM MUSIC CENTER
UNIVERSITY OF TENNESSEE, KNOXVILLE

web.utk.edu/~musicol/

keynote
Jonathan Ritter
Associate Professor
University of California, Riverside

featuring
Dom Flemons
“American Songster”
The conference theme — “Peaks and Valleys” — signifies a wide range of scholarly and poetic meanings. It evokes the geographical specificity of the Appalachian region that surrounds Knoxville, and of other mountainous regions like the Andes and Himalayas. The theme also alludes to the visual representation of sound on an oscilloscope — the peaks and valleys of amplitude and frequency. As such, we seek creative interdisciplinary interpretations of the theme that draw together scholarly practices in ethnomusicology, historical musicology, sound studies, and other disciplines.

Find more information and “Call for Proposals” at web.utk.edu/~musicol.

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Dom Flemons is the “American Songster,” pulling from traditions of old-time folk music to create new sounds. A multi-instrumentalist, Dom plays banjo, guitar, harmonica, fife, bones, bass drum, snare drum and quills, in addition to singing. He incorporates his background in percussion into his banjo playing.

As a founding member of the Carolina Chocolate Drops, an African-American string band, Dom was able to explore his interest in bringing traditional music to new audiences. The band won a GRAMMY for its 2011 album Genuine Negro Jig and was nominated for its most recent album, Leaving Eden, in 2012.

Jonathan Ritter is an ethnomusicologist whose research focuses on the indigenous and Afro-Hispanic musical cultures of Andean South America. His work, as both a scholar and a teacher, addresses broad questions of how musical expressions are implicated in the work of cultural memory and political activism, particularly during times of political violence.

His book, We Bear Witness With Our Song: The Politics of Music and Violence in the Peruvian Andes (Oxford University Press, forthcoming) explores these themes as they emerged within the traditional and folkloric music of Ayacucho, Peru, in the context of the Shining Path guerrilla insurrection and ensuing conflict that took place in that country.