

Benjamin J. Harbert

Curriculum Vitæ as of November 2009

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EDUCATION

- 2008 C.Phil., University of California, Los Angeles, CA, Ethnomusicology
Dissertation: "The New Work of Prison Music: Investigations into How Louisiana Prisoners Experience Music."
Advisor: Anthony Seeger (expected date of completion: May 2010)
- 2007 M.A., University of California, Los Angeles, CA, Ethnomusicology
MA Paper: "Prometheus Sings: The Mythology of Prison Music."
Advisor: Anthony Seeger
- 1997 B.A., Wesleyan University, Middletown, CT, Anthropology and Music, with honors
Honors Thesis (Anthropology): "Crazy with Allah: Production and Preservation of Knowledge in the Cerrahi Tariqat of Istanbul."
Advisor: Susan Hirsch
Honors Thesis (Music): "Hybrid Structures: Negotiating Plural Musical Forms as a Creative Musician."
Advisor: Neely Bruce
- 1994, 1995 Ali Akbar College of Music, San Rafael, CA, tabla, vocal, and guitar (instrumental)

HONORS AND AWARDS

- 2009-2010 Dissertation Year Fellowship, "The New Work of Prison Music," UCLA
- 2009-2010 Collegium of University Teaching Fellows, "Prison Songs: Music and America's Carceral System," UCLA
- 2009 Archiving and Preservation Grant, "California Prison Music Archiving Project," GRAMMY Foundation
- 2009 Herb Alpert School of Music Student Opportunity Fund Grant
- 2009 Non-Print Publication Subvention, "Follow Me Down: The New Work of Louisiana Prison Songs," Society for American Music
- 2008 Barbara and Sheldon Pinchuk Artistic Development Grant, Music Center of Los Angeles
- 2007-2008 Graduate Research Mentorship Award, "Captive Voices: Prison, Music and Meaning," UCLA
- 2007 Graduate Summer Research Mentorship Award, "Notes off the Bricks: California Prison Arts," UCLA
- 2006 Graduate Summer Research Mentorship Award, "Fade to Black: Cairo's Lost Heavy Metal Scene," UCLA
- 2005 Graduate Summer Research Mentorship Award, "Lost Impressions: A Recovery of Early Orientalist Music Literature," UCLA
- 2004, 2005 Quality of Graduate Education Supplemental Award, UCLA
- 2003-2007 Departmental Fellowships, UCLA
- 1997-1998 Thomas J. Watson Fellowship, "Cross-Cultural Pathways through Musical Expressions: Egypt, India, Spain"
- 1997 Leavell Memorial Prize (for outstanding work in music), Wesleyan University
- 1996 Anthropology Department Research Grant, "Sufi Mystical Music: Istanbul, Turkey," Wesleyan University

PUBLICATIONS

- forthcoming “I’ll Keep on Living After I Die: Musical Manipulation and Transcendence at Louisiana State Penitentiary.” Special Issue on Criminal Justice and Music. *The International Journal of Community Music* 13. 6,000 words.
- forthcoming “Reading ‘Little Boy Blue’: Autopsychomusicology in a Maximum Security Prison.” *SEM Newsletter* 44 (1). 913 words.
- forthcoming *The Arab Avant Garde: Musical Innovation in the Middle East*. Edited by Thomas Burkhalter, Kay Dickinson and Benjamin J. Harbert. Middletown, CT: Wesleyan University Press.
- forthcoming “What Lies in the Dark Bourn: Locating the Avant Garde in Egypt’s Extreme Metal Scene.” In *The Arab Avant Garde: Musical Innovation in the Middle East*. Edited by Thomas Burkhalter, Kay Dickinson and Benjamin J. Harbert. Middletown, CT: Wesleyan University Press. 9,000 words.
- forthcoming “Introduction: Metal in the Middle East.” In *Continuum Encyclopedia of Popular Music of the World*. Edited by John Shepherd, David Horn, Dave Laing. London: Continuum. 811 words.
- forthcoming “Metal in Egypt.” In *Continuum Encyclopedia of Popular Music of the World*. Edited by John Shepherd, David Horn, Dave Laing. London: Continuum. 1,538 words.
- 2008a “Rocking the Cradle of Civilization: The Logic and Poetry of Mesopotamian Black Metal.” *Bidoun* 15: 166-167.
- 2008b “Of Their Knowledge in Musick: Early European Musical Encounters in Egypt and the Levant as Read within the Emerging British Public Sphere, 1687-1811.” *Pacific Review of Ethnomusicology* 13: 1-15.
- 2005 Review of *Alan Lomax: Selected Writings, 1934-1997* (New York: Routledge, 2005). *Pacific Review of Ethnomusicology* 11: 1-5.
- 2004 “Zakir Hussain: Interview by Benjamin J. Harbert.” *World Percussion & Rhythm* 6 (1): 8-9.

CONFERENCE PAPERS

- 2010a “I Am Not a Number: Musical Responses to Custodial Techniques at Angola Prison, Louisiana.” Accepted for presentation at the Society for American Music Annual Meeting, Ottawa, Ontario, Canada.
- 2010b “Little Boy Blue: Formal Analysis as a Means for Critical Self-Reflection, A Case Study.” Accepted for presentation at the Academy of Criminal Justice Sciences Annual Meeting, San Diego.
- 2008a “Ethnomusicological Vérité: Filming Musicians in Louisiana and California State Prisons.” Society for Ethnomusicology Annual Meeting, Middletown, CT.
- 2008b “Musical Investigations of Carceral Aporia: Testimony of the Musicians of Two California State Prisons.” American Comparative Literature Association Annual Meeting, Long Beach, CA.
- 2007a “Until Our Ears All Bleed: Poetics of the Grotesque in International Extreme Metal.” Society for Ethnomusicology Annual Meeting, Columbus, OH.
- 2007b “Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal.” International Association for the Study of Popular Music Annual Conference, Mexico City, Mexico.

- 2007c “Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal.” International Association for the Study of Popular Music (U.S. Branch) Annual Conference, Boston.
- 2007d “Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal.” Society for Ethnomusicology Southern California Chapter Annual Meeting, Riverside, CA.
- 2006a “Prometheus Sings: Mythology, Metaphor, and Meaning in Prison Music.” Society for Ethnomusicology Annual Meeting, Honolulu.
- 2006b “Prometheus Sings: Mythology, Metaphor, and Meaning in Prison Music.” Society for Ethnomusicology Southern California Chapter Annual Meeting, San Diego.
- 2005a “Lost Impressions: A Recovery of Early Orientalist Music Literature.” Society for Ethnomusicology Annual Conference, Atlanta.
- 2005b “Myths, Metaphors, and Existential Crises: A Scholarly Redefinition of American Prison Music.” American Folklore Society Annual Meeting, Atlanta.
- 2005c “Shakedown: Redefining Music in American Prisons.” International Council for Traditional Music World Conference, Sheffield, UK.
- 2004 “The Hyper-Sama`i: Use of Multimedia Technology for Transcription and Analysis.” Society for Ethnomusicology Annual Conference, Tucson, AZ.

 FILM / VIDEO

- in production *Follow Me Down: The New Work of Louisiana Prison Songs*. Producer/director.
- in production *Qin: The Seven-String Zither of China*. Director of photography/audio engineer.
- 2008a *The Mouse Ceremony*. Editor. Companion DVD for Anthony Seeger’s *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Urbana, IL: University of Illinois Press, 2004.
- 2008b *John Filich: Life in the Circle Dance*. Editor/co-producer. South East European Film Festival, Los Angeles (2008).
- 2007 *In a Day’s Time: Music from the California Men’s Colony*. Producer/director/editor. Northwest Film Center’s Reel Music Festival, Portland, OR (2008) & San Luis Obispo International Film Festival (2008).

 TEACHING EXPERIENCE

- Spring 2010 Teaching Fellow, “Prison Songs: Music and America’s Carceral System,” UCLA.
- 2004-present Workshop Artist, “America Seen Through Folk Music,” Performing Arts Center of Los Angeles County.
- 2006-2007 Teaching Associate, UCLA.
 “Development of Jazz” for Gerald Wilson.
 “Music and Religion” for Ankica Petrovic.
 “Music of the Near East” for Ali Jihad Racy.
 “Traditional North American Indian Music” for Tara Browner.
- Fall 2006 Teaching Assistant Consultant, “Teaching Apprentice Practicum,” UCLA.
- Spring 2006 Technology Teaching Assistant Consultant, “Teaching with Technology,” UCLA.
- 2004-2006 Teaching Assistant, UCLA.
 “Cognitive Psychology of Music” for Roger Kendall.
 “Development of Jazz” for Gerald Wilson.
 “Music of the Near East” for Ali Jihad Racy.
 “Psychology of Film Music” for Roger Kendall.

Summer 2005	American Folk Song Specialist, Institute for Educators, Performing Arts Center of Los Angeles County.
2003-2005	Private Guitar Instructor, Los Angeles Music and Art School, Los Angeles.
2003-2005	Guitar Instructor, community program outreach at Estrada Courts Public Housing, Los Angeles.
2003-2004	Private Guitar and Tabla Instructor, Claremont Community School of Music, CA.
2003-2004	Guitar and Tabla Instructor, Claremont Community School of Music, CA. “Guitar I & II.” “North Indian Tabla I & II.”
1998-2002	Private Guitar Instructor, Old Town School of Folk Music, Chicago.
1998-2002	Guitar, Tabla and Theory Instructor, Old Town School of Folk Music, Chicago. “Classical Guitar I & II.” “Ear Training.” “Fundamentals of Lead Guitar.” “Guitar I, Guitar I Repertoire, Guitar II, & Guitar IV Repertoire.” “Guitar Fingerboard Theory: Levels I & II.” “International Fingerstyle Guitar.” “Music Theory: Level II.” “Music Theory around the World.” “North Indian Tabla I, II, & III.” “Understanding Modes.”

INVITED LECTURES & MEDIA APPEARANCES

2009a	“The Tradition of Looking Beyond Tradition.” Teaching Our World Through Music, Skirball Center, Los Angeles.
2009b	“Nuts and Bolts of Lesson Planning.” TA Conference, UCLA.
2009c	“Musical Influence in the American South.” Teaching Our World Through Music, Skirball Center, Los Angeles.
2009d	“Video Production.” Field and Laboratory Methods, UCLA.
2008a	“Bringing Arabic Music to America.” Marketplace, American Public Media, Los Angeles.
2008b	“Video Production.” Field and Laboratory Methods, UCLA.
2008c	“Filming Prison Music.” Ethnographic Film in Ethnomusicology, UCLA.
2007a	“Ethnomusicological Perspectives on Prison Music.” Bass Clef Method Association, Los Angeles.
2007b	“Video Production.” Field and Laboratory Methods, UCLA.
2007c	“Music of the Cerrahi Dervishes.” Music and Religion, UCLA.
2006a	“Heavy Metal in Egypt.” Music as Communication, University of Southern California, Los Angeles.
2006b	“Lomax the Songhunter.” Torrance Public Library in association with POV, Torrance, CA.
2006c	“Music in Prison.” Music as Communication, University of Southern California, Los Angeles.
2006d	“Video Production.” Field and Laboratory Methods, UCLA.
2002	“Introduction to North Indian Tabla.” Claremont Folk Music Center, CA.
2001	“Theme and Variation in Indian Music.” Francis Parker High School, Chicago.
2000a	“Traditionalism and Fusion in World Music.” Panel moderator, Chicago Cultural Center.

- 2000b “Theme and Variation: Anatomy of a Kaida Composition.” Guest Lecture, Kent State University, Kent, OH.
- 1999a “World Percussion at the Old Town School.” WGN Morning News, Chicago.
- 1999b “Time in Music.” Eight-Forty-Eight, WBEZ, Chicago.
- 1996 “Hindustani Music.” Introduction to World Music, University of New Haven, CT.

 FIELDWORK

- 2007-2009 Louisiana, twenty-four months, music in state prisons.
- 2006 Cairo & Alexandria, Egypt, one month, Egyptian heavy metal.
- 2004-2005 California, sixteen months, music in state prisons.
- 1998 Madrid, Spain, four months, nationalist music, from 19th century to the present.
- 1997-1998 Calcutta, India, four months, tabla, nationalism in music.
- 1997 Cairo, Egypt, four months, ‘ud, nationalism in music.
- 1996 Istanbul, Turkey, three months, Sufism and national identity.

 ADDITIONAL PROFESSIONAL EXPERIENCE

- 2008-2009 Graduate Student Researcher for Dean Chris Waterman, School of Arts and Architecture, UCLA.
- 2006-2008 Research Assistant for Dr. Roger Savage, Associate Professor of Ethnomusicology, UCLA.
- 2004-2005 Graduate Student Researcher, Ethnomusicology Laboratory, UCLA.
- 2004-2008 Music Typesetter: *Talk and Social Theory: Ecologies of Speaking and Listening in Everyday Life*, by Frederick Erickson (Cambridge: Polity Press); *Songs from “A New Circle of Voices”*: *The Sixteenth-Annual Pow-Wow at UCLA*, by Tara Browner (Madison, WI: MUSA); *Hermeneutics and Music Criticism*, by Roger W. H. Savage (New York: Routledge).
- 1998-2001 Adult Program Associate, Old Town School of Folk Music, Chicago.

 PERFORMANCE STUDY

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| <i>Classical guitar:</i> | | <i>North Indian tabla:</i> | |
| 2003-2007 | Peter Yates, (Los Angeles) | 1994-1998 | Swapan Chaudhuri (Calcutta) |
| 1998 | José Luis Rodrigo (Madrid) | 1994-1995 | Zakir Hussain (Berkeley) |
| 1995-1997 | Sue Burkhart (Middletown) | <i>Javanese gamelan:</i> | |
| 1995 | Philip Rosheger (Berkeley) | 1995-1997 | Sumarsam (Middletown, CT) |
| 1987-1994 | Benjamin Bolt (Knoxville) | 1995-1997 | I.M. Harjito (Middletown, CT) |
| <i>Near East ensemble:</i> | | <i>Music composition:</i> | |
| 2003-2007 | Ali Jihad Racy (Los Angeles) | 1995-1997 | Alvin Lucier (Middletown, CT) |
| <i>Middle Eastern ‘ud:</i> | | 1995-1997 | Neely Bruce (Middletown, CT) |
| 1997, 2006 | Hussein Labib Saber (Cairo) | <i>North Indian vocal & instrumental music:</i> | |
| 1995 | Cinuçen Tanrıkorur (Istanbul) | 1994-1995 | Ali Akbar Khan (San Rafael, CA) |

 DISCOGRAPHY

- under review Los Angeles Electric 8. *Imagined Overtures*. Works by Johann Sebastian Bach, Olivier Messiaen, Giovanni Gabrieli, Giovanni Taeggio, Peter Yates, and Frank J. Oteri. Electric guitar chamber octet.

- 2008 Los Angeles Electric 8. *Los Angeles Electric 8 plays Shostakovich, Mendelssohn, Braddock, Siegel, and Kohl*. Self-produced. Electric guitar chamber octet.
- 2005 OX. *Barnparty*. Chicago: Polyfidelic Records. Improvised Art-Rock. Performed modified electric guitar. Produced by Andrew Martin.
- 2002 *Ce qu'a vu le Bordel d'Sud*. Chicago: Polyfidelic Records. Original compositions. Performed guitar, cello, tabla, bass guitar, voice, organ and drumset.
- 1999 Mezodigm. *With a Bullet*. Chicago: Spoonfed Records. Performed bass guitar. Produced by Mike Hagler.

 MUSICAL PERFORMANCE

Classical, acoustic and electric guitar: electric guitar chamber octet, Los Angeles Electric 8 (founder and director); Tibetan pop, Dadon Dawadolma; Chicago rock band, Mezodigm; and many solo and chamber groups. Styles include classical, rock, American folk, and non-idiomatic (1988-present). *North Indian tabla*: accompanying Aashish Khan, Pranita Jain, and Pallavi Raisurana (1995-2003). *Middle Eastern 'ud*: Marketplace focus on the Middle East (American Public Media radio program), A. J. Racy's orchestra, various takht groups (1998-present). *Javanese gamelan*: Wesleyan University Gamelan Ensemble (1995-1997). *Selected venues and festivals*: Carnegie Hall (New York), Symphony Space (New York), Microfest (Los Angeles), Santa Barbara Guitar Festival, World Festival of Sacred Music (Los Angeles), Links Hall (Chicago), Metro (Chicago), & Spaceland (Los Angeles).

 LANGUAGES

Modern Standard & Egyptian Colloquial Arabic: basic speaking, reading, writing
 Spanish: basic speaking, reading, writing

 SERVICE

- 2009 Co-chair, Local Arrangements Committee, Society for Ethnomusicology Southern California and Hawaii Chapter Annual Meeting, Los Angeles
- 2009-present Board Member, Zambaleta (nonprofit music school), San Francisco
- 2008-present Board Member, William James Association (community arts organization), Santa Cruz, CA
- 2007-present Board Member, Poetic Justice Project (re-entry program for formerly incarcerated artists), Santa Maria, CA
- 2006-2007 President, Ethnomusicology Graduate Student Association, UCLA
- 2006 Faculty Executive Committee Student Representative, UCLA
- 1998-1999 Member, Arab Arts Council, Chicago

 PROFESSIONAL MEMBERSHIPS

Academy of Criminal Justice Sciences	International Council for Traditional Music
American Folklore Society	Society for American Music
International Association for the Study of Popular Music	Society for Ethnomusicology