# Curriculum Vitae

**GUTHRIE P. RAMSEY, JR.**

University of Pennsylvania, Department of Music

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**ACADEMIC EXPERIENCE**

**College**

U of Pennsylvania

Edmund J. and Louise W. Kahn Term Professor of Music, 2009-

U of Pennsylvania

Associate Prof. of Music History and Africana Studies, 2007-

U of Pennsylvania

Associate Prof. and Director of Graduate Studies 2003-2006

Harvard University

Visiting Associate Professor, Fall 2006

Princeton University

Visiting Associate Professor, Spring 2006

University of Pennsylvania

Assistant Professor, 1998-2003

Tufts University

Assistant Professor, 1994-98

Dartmouth College

Thurgood Marshall Dissertation Fellow, 1993-94

University of Michigan

Graduate Teaching Asst., Dept. of Jazz Studies,1989-91

**Elementary/Secondary Education**

Crown Community Fine Arts Academy, Chicago, Ill., 1986-89

Sherwood Conservatory of Music, Chicago, Ill. 1986-89

**EDUCATION**

Ph.D., Music History and Musicology, The University of Michigan 1994  
M.A., Music History and Musicology, The University of Michigan 1991

B.A., Music Education, high honors, Northeastern Illinois University 1986

**HONORS AND GRANTS**

Edwin W. and Louise E. Kahn Term Professor of Music 2009

International Association for the Study of Popular Music, best book 2004

Society for American Music Lowens Award, best article 2001

Center for Africana Studies Faculty Associate Fellowship 2003-04

University of Pennsylvania, Faculty Research Fellowship 2002-03

University of Pennsylvania, DuBois Junior Faculty Fellowship 2002-03

University of Pennsylvania, Community Arts Partnership Course Development 2000

Harvard University, W.E.B. DuBois Institute Fellow and Visiting Scholar 1996-97

Ford Foundation Postdoctoral Fellow 1996-97

Dartmouth College, Thurgood Marshall Dissertation Fellow 1993-94

University of Michigan, Dean's Mellon Candidacy Fellowship 1993

University of Michigan, Rackham Merit Fellowship 1989-1993

University of Michigan, Summer Institute for the Humanities Fellow 1989-91

University of Michigan, Excellence in Graduate Teaching Award 1989-90

Northeastern Illinois University, Illinois Consortium Scholarship 1986-89

**PUBLICATIONS**

**Books and Musical Works**

Race Music: Black Cultures from Bebop to Hip-Hop(Berkeley: University of California Press, 2003).

In Walked Bud: The Amazing Bud Powell and the Modern Jazz Challenge (forthcoming, University of California Press).

The Colored Waiting Room. (Ramsey Records, 2012). 13 original tracks plus one arrangement

"Out of Place and Out of Line: Jason Moran's Eclecticism as Cultural Critique," Whitney Museum of American Art Biennial Catalogue, 2012, 1500 words

"African American Music" in press, *New Grove Dictionary of American Music*, 9000 words, forthcoming

*Art Songs in the Kingdom of Culture*. Multi-media three-part suite. Premiered February

Who Hears Here? Essays on African American Music History, in progress

Y the Q? Dr. Guy’s MusiQologY, (Ramsey Records, 2007)

Denise King, Fever, R.E.D.D. King Records (2001).

Articles/Essays

Foreword, “Singing in the Dark, “ in Moors, Militants, and Minstrels: Representing Blackness on the Operatic Stage, eds., Naomi André, Karen Bryan, and Eric Saylor (Urbana: University of Illinois Press, 2012, ix-x.

"Them There Eyes: On Connections and the Visual" in Kellie Jones, ed. EyeMinded: Living and Writing Contemporary Art (Duke UP, 2011): 349-349-51.

Reprint. "Free Jazz and the Price of Black Musical Abstraction" in Kellie Jones, ed. EyeMinded: Living and Writing Contemporary Art (Duke UP, 2011): 353-61

Blog: MusiQology.com

“The Apollo: A People’s Theater” in Ain’t Nothing Like the Real Thing: How the Apollo Theater Shaped American Entertainment. (Smithsonian Institution Press, 2010).

Libretto Script, A Proclamation of Hope: A Symphonic Poem, composer, Ramsey Lewis. Ravinia Festival premiere, June 2009.

“Time is Illmatic:” In Naz’s Illmatic: A Retrospective, eds., Michael Eric Dyson and Sohail Daulatzai. New York: Basic Books, 2009, 61-74.

“Becoming: The Black Musical Imagination,” Guest editor’s introduction, Black Music Research Journal 28, no. 1 (May 2008): v-xiv.

“Secrets, Lies, and Transcriptions: New Revisions on Race, Black Music, and Culture,” in Western Music and Racial Discourses (1883-1933), Julie Brown, ed., Cambridge: Cambridge University Press, 2007, 24-36.

“Free Jazz and the Price of Musical Abstraction.” Energy/Experimentation: Black Artists and Abstraction, 1964-80. New York: Studio Museum in Harlem, 2006, 72-77.

Reprint. “The Pot Liquor Principle: Developing a Black Music Criticism in American Music Studies.” Journal of Black Studies 35 no. 2 (November 2004): 210-223.

“The Pot Liquor Principle: Developing a Black Music Criticism in American Music Studies,” American Music 22 no. 2 (Summer 2004): 284-295.

“Eileen Southern: A Tribute and a Mandate,” Institute for American Music Studies Newsletter,” 32 no. 1(Fall 2002): 4.

“Muzing New Hoods, Making New Identities: Film, Hip-Hop Culture, and Jazz Music,” Callaloo 25 no. 1 (Winter 2002): 309-320.

“Who Hears Here?: Black Music, Critical Bias, and the Musicological Skin Trade,” Musical Quarterly 85 no. 1 (Spring 2001): 1-52.

“Blues and the Ethnographic Truth,” Journal of Popular Music Studies 13, no. 1 (Spring 2001): 41-58.

“Blues and the Ethnographic Truth,” Proceedings of the Around the Sound Conference, University of Washington, May 2000, 57-62.

“African Discourse in Black Music Inquiry and Analysis,” Black Scholar 30 no. 3-4 (Fall-Winter 2000):60-65.

“Muze N the Hood: Musical Practice in Hip-Hop Film,” Institute for American Music Studies Newsletter, 29 no. 2 (Spring 2000); 1-2; 12.

“Gospel With Its Eye Toward the Hip Hop Generation,” The New York Times, Arts and Leisure Section (July 11, 1999): 31.

“Cosmopolitan or Provincial?: Ideology in Early Black Music Historiography, 1867-1940,” Black Music Research Journal16 no. 1 (Spring 1996): 11-42.

“Renaissance Man,” Village Voice: Jazz Supplement (June 28, 1994): 3-4.

**Guest Editor**

Black Music Research Journal, Vol. 28, no. 1 (May 2008)

**Curator**

Ain’t Nothing Like the Real Thing: How the Apollo Shaped American Entertainment. National Museum of African American History and Culture, Smithsonian Institution (2008-10, opening April 2010, Washington D.C.)—exhibition will travel three years.

Ramsey Lewis, Master Class, University of Pennsylvania (March 2010)

Jazz and the Word. Series of performances/interviews with musicians and poets, University of Pennsylvania (November 2009).

America Unplugged. Concert of works from the colonial era to the present, University of Pennsylvania (April 2009).

A More Perfect Union. Panel discussion and performance engaging the arts and activism, University of Pennsylvania (October 2008).

Jazz is a Woman. Panel discussion and performances, University of Pennsylvania (March 2007).

The American Avant Garde Jazz Series. Music performance series. University of Pennsylvania (November 2006).

**SERIES EDITOR**

Series Editor, Music in the African Diaspora, University of California Press (2007-)

**EDITOR/FOUNDER**

Blog: http://Musiqology.com