



Marc T.

Gaspard Bolin





musician/scholar

Grammy-nominated musician, jazz scholar,
photographer, filmmaker

Lecturer at the

University of California, Los Angeles:

Jazz in American Culture (50A+B),
Women in Jazz, and
Introduction to Ethnomusicology

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Marc T. Gaspard Bolin

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CONTACT

✉ marc@brassopera.com

📞 (415) 368-2720

🌐 www.brassopera.com

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filmmaker

Education

Ph.D., Ethnomusicology
UCLA, 2021

M.A., Ethnomusicology
UCLA, 2018

M.M., Tuba Performance
UCLA, 2014

**B.M., Tuba and Trombone
Performance**
UCLA, 2012

BRIEF BIOGRAPHY

I am a performer/scholar who has enjoyed a nearly three-decade-long career as a professional musician, arranger, and educator. Marc's performing experience ranges across the entire spectrum of entertainment industries and platforms: studio recordings, soundtrack recordings, live concerts, television appearances, radio jockeying and on-air guesting, features in audio recordings and music videos across multiple streaming services, such as YouTube and Spotify, and technical advising for films. I have worked with some of the music industry's most exceptional entertainers, such as Christina Aguilera, Big Sean, the Black Eyed Peas, Aloe Blacc, Kenny Burrell, Neil Diamond, Evanescence, Kamasi Washington, B.B. King, John Legend, Mötley Crüe, Kanye West, and Stevie Wonder, among others.

My arranging experience includes commissions for three-part horn section, big band, wind ensemble, and orchestral formats in a variety of styles, from "pop" to rock, to R&B, to salsa, and jazz. Most recently, I received a commission from the Lexington Philharmonic Society to produce a 15-minute suite of music from Duke Ellington's unfinished opera *Queenie Pie*, which was completed in 2008 for the Oakland Opera Theater. The full opera was premiered in 2008 by OOT and went on to be performed by the Butler School of Music Opera Program at the University of Texas, Austin (2009), the Long Beach Opera (2014), and the Chicago Opera Theater (2014).

I hold a PhD in Ethnomusicology from the University of California, Los Angeles. My work as an ethnomusicologist is grounded in my own jazz practice and deeply informed by my collaborators. I am a Lecturer at the University of California, Los Angeles, where I teach Jazz in American Culture (50A+B), Women in Jazz, and Introduction to Ethnomusicology. I have presented his research on jazz and brass band culture at numerous conferences internationally, including the Society for American Music, Society for Ethnomusicology, and the Rhythm Changes Conference, at the Conservatorium van Amsterdam, the Netherlands.

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UCLA, 2012

LECTURER EXPERIENCE

2022-cont.	Lecturer, Department of Ethnomusicology, UCLA Jazz in American Culture (50A+B) Women in Jazz (M109) Introduction to Ethnomusicology 101
2021	Adjunct Instructor, Longy School of Music of Bard College, Los Angeles, CA 5-week Social Justice Music Research Project/Ethnomusicology Module Master of Music in Music Education Program (Spring term)
2017-19	Professor of Record, Department of Ethnomusicology, UCLA Jazz in American Culture I (50A; summer session)
2017	Principal Lecturer, Department of Ethnomusicology, UCLA Ellingtonia (Spring term)

PUBLICATIONS AND PRESENTATIONS

Publications

2023	<i>Continuities at the Center of the Jazz Universe: The New Orleans Brass Band Tradition, Congo Square, Mardi Gras Indians, and More</i> , manuscript under contract with the University Press of Mississippi.
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Conference Presentations

2023	"The Congo Square Ideology: Congo Square <i>is</i> , not <i>was</i> " Annual Meeting of the Society for American Music, Minneapolis, Minnesota
2022	"The New Orleans Second Line: A Tradition on the Move," seventh Rhythm Changes Conference, Jazz Then & Now, Conservatorium van Amsterdam, the Netherlands; Panel Chair (Jazz Ideologies)
2022	"Black Mardi Gras Indians: Their History, Musical Influence, and Audio Legacy," Annual Meeting of the Society for American Music, Tucson, AZ
2017	"Angeleno Brass Bands and New Orleans Identity: Representations of New Orleans in Los Angeles," Annual meeting of the Society of Ethnomusicology Southern California and Hawaii, Chapter, Irvine, CA.
2009	"Realizing the Duke," Echoes of Ellington Conference, University of Texas, Austin, TX, April 16-19.

Other Invited Presentations and Screenings

2023	Pre-concert talk, "Tchaikovsky and Adès," LA Philharmonic's UPBEAT LIVE! Los Angeles Philharmonic, Walt Disney Concert Hall; Elim Chan, conductor; Leila Josefowicz, violin; Los Angeles, CA
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UCLA, 2012

PRESENTATIONS

- 2022 Pre-concert talk, "Tchaikovsky & Ellington," LA Philharmonic's UPBEAT LIVE! Los Angeles Philharmonic, Walt Disney Concert Hall series
- 2021 Ethnographic film, My Brother's Keeper, selected for participation at the Muestra de Antropología Audiovisual de Madrid (MAAM), National Museum of Anthropology Madrid, Spain
- 2021 Ethnographic film, My Brother's Keeper, selected for screening at the 7th Festival of Student Ethnographic Films (ETNOFF 7), Skopje, Macedonia
- 2021 Panel discussion, "Queenie Pie, Ellington and Colorism," CONNECT Series, Lexington Philharmonic Society, Lexington, KY
- 2019 "African American Music: From the Middle Passage through the Civil Rights Era," Music Appreciation, Pierce College
- 2018 "The New Orleans Second Line as a Site for Analysis of Globalization," Theories of Culture, World Arts and Cultures, UCLA
- 2017 "The Jazz Funeral: Second Line, Ritual, and the Spectacle of New Orleans in Los Angeles," Music, Religion, and Popular Culture, Ethnomusicology, UCLA
- 2017 "Jug Band, Old-Time, and Bluegrass Musics," for Sphere Project, Monk Institute, Los Angeles

Clinics

- 2022 Clinician, Florida Atlantic University, Boca Raton, FL
- 2020 Clinician, University of Southern California, Los Angeles
- 2019 Clinician, Preservation Hall Foundation, ReNEW Dolores T. Aaron Academy, New Orleans, LA
- 2019-present The Hollywood High Steppers, Second Line Brass Band Marching Ensemble, Silverlake Conservatory of Music, Hollywood, CA
- 2018 Clinician, Florida Atlantic University, Boca Raton, FL
- 2016 Clinician, California State University, Stanislaus, CA
- 2016 Improvisation Workshop, Instructor, Pluralistic School I, Santa Monica, CA
- 2015 Clinician, "Wind-bass: The Bass Player's Role and Creating Bass-lines on the Tuba," UCLA tuba studio
- 2014-2016 Low-brass instructor, Santa Monica Youth Orchestra, Santa Monica, CA
- 2008-2016 Music Teacher/Mentor, Music Partnership Program, UCLA

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UCLA, 2012

SYLLABI

- Ellingtonia: The Life and Music of Duke Ellington
- Ethnomusicology 495A: Teaching Apprentice Practicum
- Introduction to Ethnomusicology
- Jazz in American Culture:
 - Late 19th Century through 1940s
 - 1940s to the Present
- New Orleans Brass Bands: Tradition in Motion
 - Hybrid, two-part course:
 - A: Lecture/Seminar/Lab
 - B: Ensemble
- Social Justice Music Research Project: Ethnomusicology & Education
- Women in Jazz
- World Music

GRANTS, HONORS, AND AWARDS

2021	"My Brother's Keeper (2021), selected and screened at ETNOFF, Macedonian Student Ethnological Society, Skopje, Republic of Macedonia, 7th edition
2021	"My Brother's Keeper (2021), official selection, Society for Visual Anthropology Film and Media Festival Muestra de Antropologia Audiovisual de Madrid
2017-2018	Graduate Research Mentorship Grant, Graduate Division, UCLA
2015	Graduate Summer Research Mentorship Grant, Graduate Division, UCLA
2013	Name engraved on the SFJAZZ Center's Franklin Street wall, recognizing contributions of select San Francisco area jazz musicians.
2013	Claudia Mitchell-Kernan Award for Contributions to Scholarship and Education in the Field of Jazz, Friends of Jazz, Los Angeles, CA
2012-2016	Graduate Division Award, Music Department, UCLA
2008-2015	Gluck Fellowship for Music Outreach, Music Department, UCLA
2006	Named as Tourism Goodwill Ambassador for Israel, presented by Isaac Herzog, Minister of Tourism

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Research Statement

My research is motivated by what I see as a misunderstanding of jazz, as both a musical style and a musical culture. Jazz has long been considered "America's classical music," but for most, their understanding of jazz is superficial, at best, and firmly planted in the past. In their chapter, "Why Jazz Still Matters," Gerald Early and Ingrid Monson state that "jazz itself is a mystique wrapped in an enigma, an essential or inescapable unknowingness that makes this music attractive for its audience" (Early and Ingrid 2019:5). This is due, in no small part, to the narrow perspectives and overt racism found within early jazz scholarship that linked jazz immediately to Africa and slavery, excluded any claim as a serious musical genre, and bolstered America's fascination and fetishization with Black American culture. I believe that the NOLA brass band tradition offers valuable insight into race relations in the U.S., American politics, the creation of American identity, and the meaning of the term "jazz" itself. But, brass bands are largely lacking in jazz scholarship. Thus, the primary purpose of my research is to critique the existing literature that perpetuates European hegemony, obfuscates the presence and importance of non-Europeans within jazz, discounts the collective beliefs of New Orleans community members in favor of data-driven research, and fails to recognize brass band as a living, continuing jazz tradition.

My long-term goal is to synthesize the now termed "new jazz studies" with community voices and practitioner's beliefs to situate the brass band within a broader perspective of cultural histories and analytical lineage of jazz studies. My dissertation takes a step towards this goal. Drawing from nearly seven years of ethnomusicological fieldwork and archival research in two vastly different urban landscapes, my dissertation explores the brass band milieu and its central ritual, the second line, through an examination of the communities that sustain them in New Orleans and Los Angeles. In it, I argue the second line is a deeply rooted, multi-faceted, and community-based tradition, from which practitioners gain strength, healing, and spiritual renewal that transcends the mundane and crosses the boundaries of time, space, culture, and domain.

I anticipate that my primary research trajectory will expand the focus on the jazz second line (brass band culture's central ritual). There are many potential places this research may lead me, and many potential topics I may explore are:

- religion within the second line;
- effects of tourism on jazz musicians' music and lives that the industries and institutions proffer;
- brass band and gender;
- the brass band as labor;
- and the effects of drugs, violence, and mass incarceration on second line culture.

Because the brass band is so firmly rooted in the visual, sonic, and narrative stereotypes of amateurism, essentialized notions, and poverty, I have recently begun utilizing filmmaking throughout my dissertation as an integral component and sensorial mode of inquiry as a means to construct new visual and sensory ways of knowing second line culture.

Religion is a common theme throughout my work. Nonetheless, there is so much more to be done. I entered the field with the idea of studying the second line as a trance-based ritual. But, while in the field, I found that practitioners did not identify with second line practice in this way, even though they did express a deep-seated spiritual significance. Speaking about emotions and meanings—spiritual or otherwise—requires more time than I was allotted. I hope that others will study the second line ritual in NOLA, perhaps augmenting my arguments herein or in research of ecstatic states during the second line. Moreover, my analysis of the second line as secular religion stands as an example for further study within the jazz and brass band milieu and other musical communities.

Scholars from within the multidisciplinary field of tourism studies propose that tourism's sociocultural dimensions continually (re)shape tradition, arguing that individuals within a culture endow a landscape with value and identity. Due to the heterogeneous and changing nature of societies, multiple landscapes are created simultaneously. These landscapes are being created and re-created all the time to serve the needs of ever-changing societies. There is still a wide range of issues intersecting with jazz and tourism, such as heritage-based cultural tourism, landscape and change, human mobility, destination planning and development, the creation of stereotypical tropes in advertising, and the response to tourist expectations. I would like to further investigate the ways musicians negotiate the influence of the tourist industry.

While the demands of performing effectively constitute a full-time job, many musicians do not earn enough through this labor alone to make a living. Many members have "side hustles," all the while busking and performing Sunday and impromptu second lines and regular club gigs. I would like to better understand the toll this sort of labor exacts on brass band musicians' mental and physical health.

The available scholarship on brass bands has thus far focused almost exclusively on racial identity. The NOLA brass band scene a patriarchal and hyper-masculine environment where gender is a central element in the construction and consolidation of power relationships. Due in part to the relative absence of women in brass bands, gender is an often-overlooked category of analysis. Moreover, jazz and brass band studies perpetuate this bias of the male-dominated scene en masse. I believe it is time that we grapple with our current understanding of gender in the New Orleans brass band community.

Black New Orleanians are often subject to urban violence, poverty, and racial and economic marginalization. For some brass band musicians, music serves as an escape from the world of drugs and violence. For others, selling drugs was a means of quickly earning money. I also want to study the effects of drugs, violence, and mass incarceration on second line culture.

Ultimately, I aim to contribute to the fields of African American studies, anthropology, Atlantic studies, ethnomusicology, history, jazz studies, religious studies, and tourism studies.

Dissertation:

["The Second Line: A \(Re\)Conceptulization of the New Orleans Brass Band Tradition"](#)

Musical Life

Professional Musical Experience

Selected Performances

- 2019 New Orleans JazzFest, Glen David Andrews (sousaphone)
- 2018 Kanye West, Sunday Service at the Mountain (sousaphone)
- 2017-2018 Evanescence, *Synthesis Live*, tour (bass trombone)
- 2017 Martha & Snoop's Potluck Dinner Party (sousaphone)
- 2016 Delton 3030, "alternative hip-hop super-group" (bass trombone)
- 2014 Mötley Crüe, second-line band for press conference and Jimmy Kimmel LIVE (sousaphone)
- 2013-pres. Los Angeles Jazz Orchestra Unlimited, co-directors: Kenny Burrell, Charley Harrison, and Dr. Bobby Rodriguez (bass trombone)
- 2013 Tuba soloist *Concerto for Bass Tuba*, composed by Ralph Vaughan Williams, UCLA Symphony Orchestra, conducted by Dean Anderson (tuba)
- 2013 Delton 3030, "alternative hip-hop super-group" (bass trombone)
- 2013 All-Star Brass, under the music direction of Jens Lindemann (bass trombone)
- 2013 MONK'estra, under the music direction of John Beasley (bass trombone)
- 2013 Eco Ensemble, *Concerto for Bass Trombone: Plum Blossom Warm Gentle Wind Shimmering Stillness*, composed by Jason Levis, conducted by David Milnes (bass trombone soloist)
- 2005 Carla Bley Big Band, Monterey Jazz Festival, *Appearing Nightly at The Black Orchid*, composed by Carla Bley (bass trombone)

Selected Discography

- 2023 *The R-SHO! The Robin Simone Hollywood Orchestra*, studio recording (bass trombone)
- 2022 Joseph's Bones, *Nomadic Pulse/Pulse in Dub*, studio recording (tuba)
- 2020 Big Sean, "Still I Rise," *Detroit 2*, studio recording, produced by DJ Khalil, Def Jam Recordings and GOOD Music (tuba and sousaphone)
- 2019 John Legend, *A Legendary Christmas: Super Deluxe Edition*, studio recording, produced by Raphael Saadiq, Grammy nominated (bass trombone)
- 2019 NOFX, *The Decline – LIVE at Red Rocks Amphitheatre 2019*, DVD (tenor and bass trombones, tuba)
- 2018 Kamasi Washington, *Heaven & Earth*, studio recording (tuba)
- 2018 Urban Renewal Project, "Shake Those Hips" studio recording, "L.A.-based soul, jazz, & hip-hop big band," (featured sousaphone soloist)
- 2017 Christina Aguilera, "Behind Every Man is a Good Woman," studio recording (sousaphone)
- 2017 Urban Renewal Project, *21st Century Ghost*, studio recording (featured sousaphone soloist)
- 2015 Neil Diamond, *Melody Road*, studio recording, Capitol Records, produced by Don Was and Jacknife Lee (tenor and bass trombones)
- 2013 All-Star Brass, *All-Star Brass LIVE 2013*, live recording, under the musical of Jens Lindemann (bass trombone and percussion)
- 2013 *Plum Blossom /Warm Gentle Wind /Shimmering Stillness*, live recording, comp, Jason Levis (bass trombone, soloist)
- 2007 Doug Beavers Rovira Jazz Orchestra, *Jazz Baby!*, studio recording, Grammy nominated (bass trombone and tuba)

Film/Television/Radio/YouTube

- 2020 On-screen performer, *B-sides of Hip Hop #4 - Los Angeles' daKAH Symphonic Orchestra*, Directed by Yoann Le Gruiec & Benoit Pergent Produced by Why So Serious Productions (tuba)
- 2017 On-air performer, Martha & Snoop's Potluck Dinner Party, MTV, live video taping (sousaphone)
- 2017 Postmodern Jukebox, "It Ain't Me," YouTube music video (sousaphone)
- 2015 Soundtrack recording, *Empire*, studio recording (sousaphone)
- 2015 Soundtrack recording, *Somm: Into the Bottle*, music composed by Brian Carmody, studio recording (tuba)
- 2014 On-air interview, "Duke Ellington's Lost Opera, Forever A Work In Progress," NPR's *All Things Considered*, host Robert Siegel, segment written by Priska Neely.
- 2013 Featured Interview: "An Interview with Marc T. Bolin, by David William Brubeck, 'The Jazz Bass Trombone'" Published by David William Brubeck
- 2013 On-screen performer, *Live from YouTube LA*, Aloe Blacc, live studio recording (sousaphone)
"The Man," 1.6 million views
"Love Is the Answer," 131 thousand views
"Wake Me Up," 103 thousand views
"Can You Do This," 90 thousand views
- 2007 Segment, "Appearing Nightly at The Black Orchid," featuring Carla Bley and the Carla Bley Big Band, NPR's *JazzSet*, host Dee Dee Bridgewater

Audio/Visual Media Links

On my website, www.brassopera.com, there are nearly seventy audio links of me performing tuba, sousaphone, tenor and bass trombones—many are my own compositions or arrangements:
<https://www.brassopera.com/media>

YouTube Links: over 5 hours of viewing and 3+ million views (cumulatively)

Marc's Videos (YouTube): <https://youtube.com/playlist?list=PL8vEvm79UdK2B2tRrEb6Lr2oDppuEPXaJ>

Aloe Blacc Live from YouTube LA, November 4, 2013, is among them:

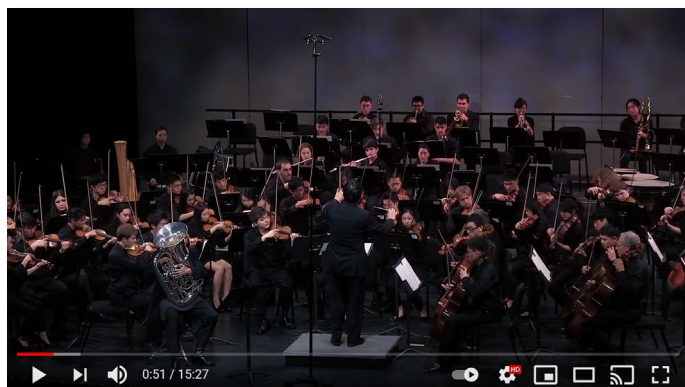
"The Man," by Aloe Blacc, 1.6M views,
https://www.youtube.com/watch?v=IGcA9OQT3pk&feature=emb_title



"My People," Mudbug Brass Band, 1,411 views, May 10, 2018.



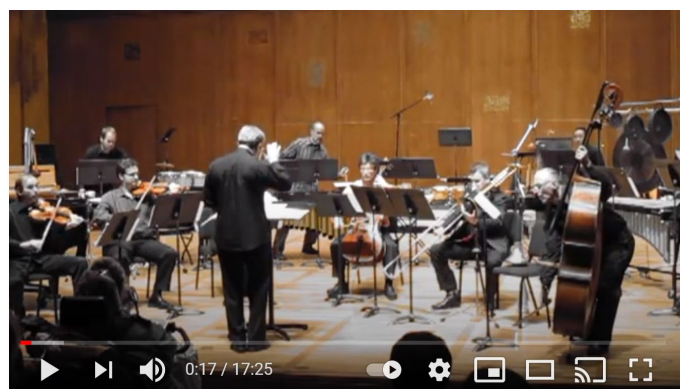
"Are You With Me," Mudbug Brass Band, 6,023 views, April 14, 2015.



Concerto for Tuba by Ralph Vaughan Williams with the UCLA Symphony Orchestra, 5,525 views, Dec 12, 2013.



RV BURST: Matty D, Marc Bolin and Johann Stein live on Radio Venice 24 views, July 12, 2019



"Plum Blossom / Warm Gentle Wind / Shimmering Stillness" for bass trombone and ensemble (Jason Levis), 619 views, January 31, 2013.



"It Ain't Me - New Orleans Brass Band-Style Kygo / Selena Gomez Cover ft. Emily Braden," Postmodern Jukebox 928,751 views, May 25, 2017.



"Kids are Pretty People," (Thad Jones), Bugaboo Big Band, 952 views, Aug 27, 2010



"Theme from Silverado" (Bruce Broughton), Eastman-Shires All-Star Tuba Euphonium Ensemble, 1,247 views, Jun 8, 2021.

Other Skills

SELECTED COMPOSITIONS, ORCHESTRATIONS AND ARRANGEMENTS


- 2021 *Queenie Pie Suite*, commissioned by the Lexington Philharmonic Orchestra, comp. Duke Ellington, arranged and orchestrated by Marc T. Gaspard Bolin
- 2016 *Rhapsody in Blue' for solo tuba and piano*
- 2015 *Rise and Fall of the City of Mahagonny*, fully staged "wrestling opera," Oakland commissioned by Opera Theater, comp. Kurt Weill, arranged and orchestrated by Marc T. Gaspard Bolin
- 2014 *Queenie Pie*, fully staged opera, co-production, Long Beach Opera and Chicago Opera Theater
- 2014 Brass band arrangements, commissioned by Mötley Crüe and performed by a second-sine brass band for press conference and Jimmy Kimmel LIVE
- 2012 *Caprice on Ice: for Unaccompanied Bass Trombone*
- 2012 "Schizophrenia Rules," commissioned and performed by the Los Angeles Trombone Collective
- 2011 *Elsa's Procession to Cathedral* by Richard Wagner, performed by the CSU, Bakersfield Wind Ensemble, Bakersfield, CA, comp. Richard Wagner, arr. Marc T. Gaspard Bolin
- 2008 *Queenie Pie*, fully staged opera, Oakland Opera Theater, realization of Duke Ellington's unfinished opera

My arranging experience includes commissions for three-part horn section, big band, wind ensemble, opera, and orchestral formats in a variety of styles, from "pop" to rock, to R&B, to salsa, and jazz. Most recently, I received a commission from the Lexington Philharmonic Society to produce a 15-minute suite of music from Duke Ellington's unfinished opera *Queenie Pie*, which was completed in 2008 for the Oakland Opera Theater. The full opera was premiered in 2008 by OOT and went on to be performed by the Butler School of Music Opera Program at the University of Texas, Austin (2009), the Long Beach Opera (2014), and the Chicago Opera Theater (2014).

Other Skills

SELECTED CONDUCTING EXPERIENCE

- 2019 Hollywood High Steppers, brass band/marching ensemble, Silverlake Conservatory
- 2009 *Queenie Pie*, non-staged, Duke Ellington's 110th Birthday Anniversary Festival Concert Oratorio, comp. Duke Ellington, realized and arranged by Marc T. Gaspard Bolin, Los Angeles, CA
- 2009 *Carmen Fantasy*, UCLA Trombone Ensemble, dir. James Miller, comp. Georges Bizet, arr. Marc T. Bolin, UCLA, Los Angeles, CA
- 2008 "On A Turquoise Cloud," UCLA Brass Ensemble, directors Jens Lindemann and Patrick Sheridan, comp. Duke Ellington and Lawrence Brown, arr. Marc T. Bolin, UCLA, Los Angeles, CA
- 2008 "Here's That Rainy Day," UCLA Trombone Ensemble, comp. Jimmy Van Heusen, arr. Marc T. Gaspard Bolin, UCLA, Los Angeles, CA
- 2009 *Elsa's Procession to Cathedral by Richard Wagner*, performed by the UCLA Wind Ensemble, comp. Richard Wagner, arr. Marc T. Gaspard Bolin
- 2008 *Queenie Pie*, fully staged opera rehearsals, Oakland Opera Theater, realization of Duke Ellington's unfinished opera



I have conducted big bands, wind ensembles, opera ensembles, and orchestras.

Other Skills

2021

Can't Take Our Spirit. Short film. Venice Beach Mardi Gras Parade. Features the Krewe of Grandview, sister krewes the Krewe of Kenny, Tulane Alumni Krewe, and the Windward Krewe, the Hollywood High Steppers Ensemble.

2021

My Brother's Keeper. Short film. Single Men Social Aid and Pleasure Club Annual Sunday Second Line, featuring My Brother's Keeper Social Aid and Pleasure Club and the TBC Brass Band.

2019

Christina Perez. B-camera man to the great Lily Keber: *Lessons I've Learned* by Cristina Perez."

2018

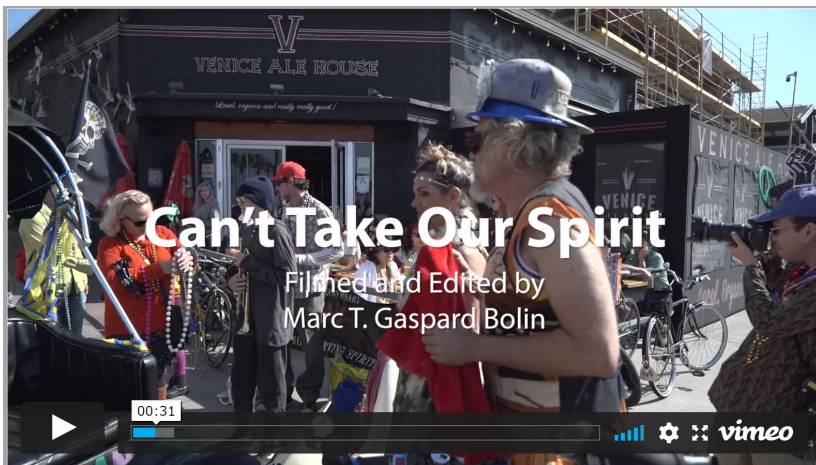
TBC Recording Session for To Be Continued II (2019). Film and photo documentation.

I utilize filmmaking as a rich methodological approach to studying the complexities of the second line: the multi-layered and multi-sensory ways people experience meaning through music and dance; system(s) of symbols; and the inter-personal interactions (social and sociomusical). Inspired by documentary filmmakers David and Judith MacDougall, Frederick Wiseman, Lucien Castaing-Taylor, Sarah Pink, and Aparna Sharma, I am committed to framing the subjects of my study as agents who embody knowledge, reasonings, and experiences. For me, film provides a platform for exploring and articulating the "evolving, intersubjective dynamics shared between all documentary actors," within which I include myself (Sharma 2015:4). Alongside more traditional forms of ethnographic writing, I utilize filmmaking as an integral component and sensorial mode of inquiry to construct new visual and sensory ways of knowing second line culture.

Filmmaking and Photography



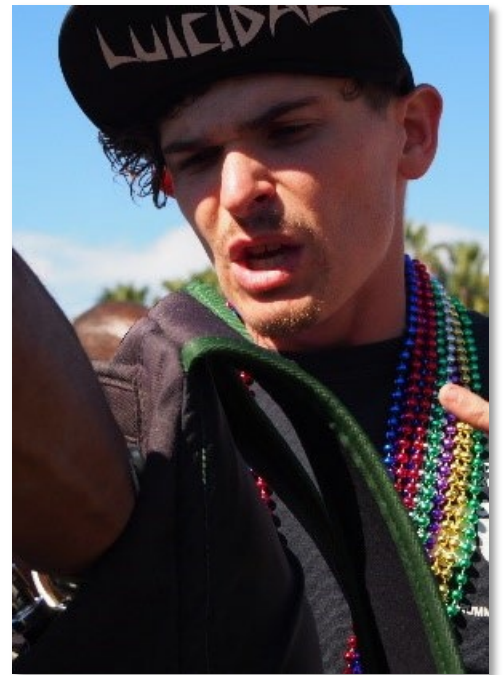
My Brother's Keeper, 2021.



Can't Take Our Spirit, 2021. NO LINK.

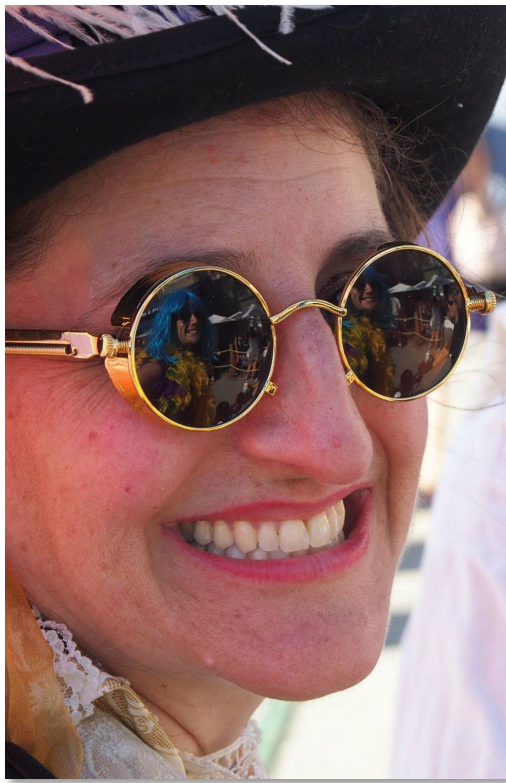


Lessons I've Learned, Christina Perez, 2019.



Visual Story-telling

My interest in photography and documentary filmmaking began in 2014 when I read ethnomusicologist Scott Linford's online article, "Historical Narratives of the Akonting and Banjo" (2014). His illustrated essay served as a model of how to present, in a blog-style, a musical culture. Utilizing a variety of story-telling tools, including text, photography, video, audio, and graphic illustrations that serve to support and highlight salient points, Linford conveys knowledge in ways that an essay published traditionally (e.g., a peer-reviewed journal or manuscript) would not allow. At the same time, I was struggling with this seemingly one-dimensional representation of many music-centered ethnographies. Thus, to gain a deeper understanding of second line culture through the engagement of multiple modes of communicating knowledge, I began studying documentary film as a methodological approach in which to conduct my research.



Photos/Stills

Other Professional Experience

- 2020 Technical Advisor, ensemble music direction, feature film, Paramount, Los Angeles, CA.
- 2008-2012 Artistic Consultant, *Strange Fellowe: a Jazz Opera*. Comp. Nick DePinna and Hitomi Oba

Other Skills

Analysis & Problem-Solving

- Design an experiment, plan, or model that defines a problem, tests potential resolutions and implements a solution
- Define a problem and identify possible causes
- Comprehend large amounts of information
- Form and defend independent conclusions

Interpersonal & Leadership Skills

- Teach skills or concepts to others
- Motivate others to complete projects (group or individual)
- Facilitate group discussions or conduct meetings
- Respond appropriately to positive or negative feedback
- effectively mentor students
- Collaborate on projects
- Navigate complex bureaucratic environments

Project Management & Organization

- Manage a project or projects from beginning to end
- Maintain flexibility in the face of changing circumstances
- Identify goals and/or tasks to be accomplished and a realistic timeline for completion
- Prioritize tasks while anticipating potential problems

Research & Information Management

- Identify sources of information applicable to a given problem
- Understand and synthesize large quantities of data quickly
- Develop organizing principles to effectively sort and evaluate data

Self-Management & Work Habits

- Work effectively under pressure and meet deadlines with limited supervision

Written & Oral Communication

- Explain complex or difficult concepts in basic terms and language
- Prepare concise and logically-written materials
- Organize and communicate ideas effectively in oral presentations to small and large groups
- Write at all levels — brief abstract to book-length manuscript
- Debate issues in a collegial manner and participate in group discussions
- Use logical argument to persuade others
- Write effective grant proposals

Letter of Recommendation

 School of the
ARTS AND ARCHITECTURE • World Arts
and Cultures/Dance

GLOEYKA KAUFMAN HALL
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LOS ANGELES, CA 90095-1008

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FAX 310.825.7507

December 12, 2019

[REDACTED]

Dear Colleagues:

I am writing in support of Marc Bolin's application [REDACTED]. I first became aware of Mr. Bolin when he came to UCLA in 2008 as an already highly-experienced student of trombone and tuba performance. Since then, I have followed his work closely, including his progress through the doctoral program in ethnomusicology, and participant-observation fieldwork in New Orleans.

For the committee's information, I am a bassist (B. Mus., Berklee '76) and ethnomusicologist (Ph.D. in anthropology, Illinois '86) who specializes in the study of musics and music cultures of sub-Saharan Africa and the African-Atlantic Diaspora, and the history of American popular music. I served for 13 years (2002-2015) as Dean of the UCLA School of the Arts and Architecture, and before coming to UCLA taught ethnomusicology for ten years at the University of Washington in Seattle (1985-1995). Therefore, I write from the multiple perspective of a former professional musician, a scholar, and an arts administrator.

I understand from Mr. Bolin's cover letter to the committee that he has collaborated with the [REDACTED] in a program of master classes and concerts, which leads me to suppose that there are members of your faculty (and students) who have had an opportunity to observe his pedagogical approach in action. I have seen Marc teach in settings ranging from large humanities-style lecture courses to small ensemble labs, both at UCLA and in New Orleans, and can attest that his combination of musical sensibility, trans-genre technical mastery, organizational clarity, and professionalism—leavened with personal warmth and a quiet sense of humor—allows him to engage and motivate students of diverse backgrounds across a wide variety of teaching situations, both within and beyond the academy.

The aspect of Marc's work that I know best is his research into various aspects of brass band music and its social role and cultural significance in New Orleans, where I myself have recently begun to conduct ethnographic research (2014-15 and 2018-19). It was during the time that we were both living and working in that brilliant and complicated city that I developed my profound respect for Marc's energy, ethical sensitivity, and steadiness as an ethnographer. During his time there, he has been able to gain entrance into a network of musicians that is publicly-oriented in performance, but not always quick to welcome out-of-towner practitioners into its fold. Earning the trust and confidence of musicians who struggle under a variety of structural and informal constraints—racism, economic marginality, the

The UCLA Department of World Arts and Cultures/Dance acknowledges the Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands) and is grateful to have the opportunity to work for the tarasatam (indigenous peoples) in this place. As a land grant institution, we pay our respects to Hanaukwetam (Ancestors), 'Ahihiraam (Elders), and 'nyoahilinkem (our relatives/relations) past, present and emerging.

Marc T. Gaspard Bolin: Portfolio

unpredictability of a tourism-driven economy—is a challenge faced by many ethnomusicologists. I have never seen a budding scholar engage that challenge with greater grace and humanity than Marc Bolin.

His flexible, multi-layered relationships with musicians, and the expansive urban-geographical pathways of his gigs—especially the “second line” brass band-driven processions that traverse diverse neighborhoods of the city on most Sunday afternoons year-round—have encouraged Marc to think and write across the sorts of social and generic boundaries often set up by academic scholarship. His doctoral research in New Orleans has taken into its sweep such diverse but interconnected phenomena as early music education/enculturation; the role of family, schools, and the church in the dynamic transmission of tradition; the cooperative (and sometimes conflictual) relationships among musicians within a competitive urban environment; and the role of the ambulatory African American brass band tradition in representing New Orleans to the world and to itself.

Marc has settled upon the last of these areas as the focus of his dissertation; but the scope of his field research and his many continuing connections in the community—as a scholar and a valued player—seem likely to provide the groundwork not only for multiple scholarly monographs and articles beyond the dissertation, but also cooperative musical projects and community partnerships. Given his self-organization and skill as a writer of lucid, approachable prose, I have no doubt that Marc’s dissertation will be completed on schedule, nor that he will succeed in attracting the interest of academic presses of the first rank, particularly in the fields of ethnomusicology and American studies.

Marc Bolin is an extraordinary musician, to be sure (a virtuoso on the tuba, an instrument popularly conceived as the antithesis of virtuosity). But he is also inquisitive, thoughtful, and drawn to the big questions about making music and being human, culture and consciousness, the social and the moral. In my 35-odd years of working with doctoral students in ethnomusicology, I can think of no one who has more effectively fused the two perspectives—the view from the middle of the band, as it were, and the broader contextualizing horizon of the knowledgeable observer—into a community-oriented, ethically grounded practice of inquiry.

I recommend Marc Bolin to you with genuine enthusiasm and hope that you will take the opportunity to interview him for this key position. If there is any additional information I may provide in connection with his application, please let me know.

Very best regards,



Christopher A. Waterman

Professor of Culture & Performance
UCLA Department of World Arts and Cultures / Dance

