

George Blake
Postdoctoral Scholar, Case Western Reserve University
Baker-Nord Center for the Humanities
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Recent Technology Training _____

CWRU Coding Boot Camp, Full Stack Summer 2020
HTML5, CSS3, JavaScript, jQuery, Bootstrap, Express.js, React.js, Java, Node.js, Database
Theory, Bookshelf.js, MongoDB, MySQL, Command Line, Git.

Delta Sound Labs, Cleveland, OH Fall 2019
Ableton Live Basics and MIDI Sequencing (Beginner)

Humanities Education _____

University of California, Santa Barbara, Santa Barbara, CA September 2017
Ph.D. in Ethnomusicology
*Haunted Changes: How Cleveland's Segregated Landscape Shapes Aesthetic Agency and the
Social Life of "Real Jazz"*
Exam Fields: American Popular Music; Music, Space and Race; Global Jazz; Global Hip-Hop
Dissertation Advisors: George Lipsitz (co-chair), Timothy Cooley(co-chair), Gaye Johnson, Dick
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University of California, Santa Barbara, Santa Barbara, CA Summer 2011
Music Master of Arts
*A Strictly American Institution: Neil O'Brien, Blackface Minstrelsy, and Inventing White Catholic
Identity*
Thesis Advisors: David Novak, George Lipsitz, Timothy Cooley

Wesleyan University, Middletown, CT May 2007
Bachelor of Arts with Double Major in African-American Studies and Music

Awards _____

Dean's Prize Teaching Fellowship 2014-2015
Excellence in Ethnomusicology for Scholarly Activity Award 2010-2011
Excellence in Ethnomusicology for Scholarly Activity Award 2008-2009
University of California, Santa Barbara Regents Central Fellow 2008-2013
Center for Black Studies Research Grant 2018-2019
Project Title: "The Blues Epistemology and The Great Migration"

Courses Taught _____

CWRU SAGES

Mapping Music Through the Digital Humanities: A Cleveland Atlas Spring, 2020

UCSB Department of Black Studies

Music in African American Cultures

	Lecturer	Winter 2019, Winter 2018, Spring 2017
Hip Hop	Lecturer	Fall 2018, Fall 2017
Black Popular Music in America	Lecturer	Summer 2018, Summer 2017
Gender and Sexuality	Lecturer	Fall 2017
Music of the African Diaspora	Lecturer	Spring 2017
Black Film Production	Lecturer	Spring 2017
History of Jazz	Teaching Associate	Winter 2017
	Teaching Assistant	Winter 2015, Winter 2016
Blacks and Western Civilization	Teaching Assistant	Spring 2016
Civil Rights Movement	Teaching Assistant	Spring 2011
Critical Introduction to Race and Racism	Teaching Assistant	Winter 2011
Introduction to African-American Literature	Teaching Assistant	Fall 2010, Fall 2014, Fall 2015
UCSB Department of Music		
The Ethnomusicology of Improvisation	Teaching Associate	Spring 2015
Music and Popular Culture in America	Teaching Associate	Summer Session B 2014
	Teaching Assistant	Summer 2009 - Winter 2010, Fall 2012
World Music	Teaching Associate	Spring 2012, Summer Session B 2012
	Teaching Assistant	Spring 2010, Fall 2011, Winter 2012, Summer Session A 2012

Other Relevant Experience _____

Faculty Work-in-Progress, Baker-Nord Center for the Humanities February 2020
Presented work that links a digital humanities approach to ArcGIS with archival and ethnographic research on music and place in Cleveland, Ohio.

- Guest Lecture, Oberlin College** October 2018
Presented my work on race, music and geography in Cleveland at a seminar taught by Professor Ian Macmillan at Oberlin College.
- Coordinator, Ethnomusicology Forum, UCSB** Fall 2015- Spring 2016
Organized bi-weekly conversations and events for the ethnomusicology department.
- Participant, Summer Institute for Critical Studies in Improvisation, Memorial University** Summer 2014
Engaged in courses and performances on improvisation as practice based research.
- Website Manager, *Women Singers in Global Contexts: Music, Biography, Identity*** Winter 2012-Summer 2013
Edited by Ruth Hellier-Tinoco, University of Illinois Press,
<http://www.music.ucsb.edu/projects/womensingers/>
- Participant, Berkeley Advanced Oral History Summer Institute, UC Berkeley** Summer 2011
Engaged in courses and workshops regarding oral history.
- Student, Baobab Center, Africa Consultants International in Dakar, Senegal** Summer 2011
Studied French, Wolof language and salsa music in Senegal.
- Participant, ICASP Summer Institute, University of Guelph** Summer 2010
Engaged in courses and workshops regarding gender and the body in relation to improvisation, community and social practice.
- Employee, Special Collections at Davidson Library, UCSB** Fall 2008-Spring 2009
Processing blackface minstrelsy collection.
- Workshop Facilitator, Wesleyan Prison Resource and Education Program, Wesleyan** Spring 2005
Designed curriculum on African-American music in a historical and cultural perspective.
Facilitated a series of 6 workshops with 15 inmate participants at Gates Correctional Institute in Niantic, CT

Conference Presentations (Selected)

“Minstrelsy is to Slavery as Rap as to the Prison Industrial Complex: Gangsters, White Jokers and the New Jim Crow.” Society for Ethnomusicology, Southern California and Hawai’i Chapter, Los Angeles CA. March, 2016

“Smooth Jazz as Self and Other: Art, Entertainment and the Everyday Contestation of Musical Value in Cleveland, Ohio.” Society for Ethnomusicology, Southern California and Hawai’i Chapter, San Diego CA. February, 2015

Panelist “What are the Rules of the New Game? Habits, Habitus and Histories in the Improvisational Space.” Forum on Improvisation as Practice-Based Research. St. Johns, NL July, 2014

“Geographically Distributed Improvisational Resources: Race, Space and the Ethics of White Suburban Jazz.” Colloquium “Improvisation and the Politics of Everyday Sounds: Cornelius Cardew and Beyond.” Montreal, QC June, 2014

“Singing ‘Today’s Answer for Tomorrow’s Community’: Ella Fitzgerald and Performing a New Social Warrant of Integrated Suburban Living.” The Santa Barbara Global Studies Conference, Santa Barbara, CA. March, 2014.

“Jazzing the Suburban Racial Dilemma: Ella Fitzgerald Sings and Swings for Integrated Living.” SEMSCHC Conference, Santa Barbara CA. February, 2014

“Music as Work, Music as Play: Identity, Immaterial Labor and Jazz as a Way of Life.” COMMA Conference, Santa Barbara CA. May, 2012

“‘I’d Rather Be a Minstrel Man Than a Multi-Millionaire’: Race, Money and Value in the Declining Years of Blackface Minstrelsy.” Experience Music Project Pop Conference, Los Angeles CA. February, 2011

“Modernity, Nostalgia and the Paradox of ‘Progressive Minstrelsy’: Full Form Minstrel Shows in the Age of Vaudeville and Cinema.” Society for Ethnomusicology, Los Angeles CA. November, 2010

“A New Rhythm to an Old Form: Tradition, Innovation and the Trope of Syncopation in ‘Late Minstrelsy.’” Guelph Jazz Festival Colloquium, Guelph, Ontario. September, 2010.

“‘The Celt Who Makes a Hit in Ethiopian Parts’: Neil O’Brien’s Blackface Minstrelsy as a Negotiation of American Catholic Identity.” Society for Ethnomusicology, Southern California and Hawai’i Chapter, Claremont CA. February, 2010

Publications

Blake, George, (forthcoming: accepted 01/03/20) “A Tale of Two Cities (and Two Ways of Being Inauthentic): The Politics of College Jazz In “Official Cleveland” and the ‘Other Cleveland.’” *Ethnomusicology*

Blake, George. 2019. “A Strictly American Institution: Neil O’Brien, Blackface Minstrelsy, and the Invention of White Catholic Identity.” *Popular Music* 38 (3).

Contributor to Tomie Hahn’s “Banding Encounters: Embodied Practices in Improvisation.” In Siddall, Gillian, and Ellen Waterman, eds. *Negotiated Moments: Improvisation, Sound, and Subjectivity*. Duke University Press, 2016

Service

Student Representative, Society for Ethnomusicology, SCHC.
Winter 2012-
Winter 2014

Winter 2012-
Winter 2014

Community Work

Board Member at Roots of American Music

July 2020-Present

Literature and the Mind Reading Group on Improvisation

Winter 2015-Spring 2017

Research Assistant for Stephanie Batiste on Race, Representation and American Politics

Fall 2015-Spring 2016

Art in Society Panel, Idyllwild Arts Academy

February 2015

Arts Enterprise Laboratory Master Class on Improvisation, Idyllwild Arts Academy

February 2015

Reaching Heights Summer Music Camp

June 2014, 2016