

# Whitney Jesse Slaten

## Curriculum Vitae

### Education

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Ph.D.	Ethnomusicology	Columbia University	New York, NY	May 2012
Academic Advisor: Professor Aaron Fox				Expected Graduation Date
M.Phil.	Ethnomusicology	Columbia University	New York, NY	May 2010
M.A.	Ethnomusicology	Columbia University	New York, NY	May 2007
M.A. Thesis Entitled: " <i>Sounding the World: The Live Sound Engineering of World Music in New York City.</i> "				
B.Mus.	Sound Engineering Arts/ Jazz Performance	William Paterson University	Wayne, NJ	May 2005
Academic Advisor: Professor David Kerzner				
Bachelors Thesis Entitled: " <i>The History, Design Criteria, and Application of Loudspeakers in the Context of Sound Reinforcement</i> "				

### Publications

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<u>Complexities in Meta-Representations of Recording Studios: A Review Essay</u>	<i>Current Musicology</i> .
Department of Music, Columbia University.	Forthcoming/2011
Book Review <u>Dub: Soundscapes and Shattered Songs in Jamaican Reggae</u>	Michael Veal
<i>SOULS</i> Journal Dr. Manning Marable Ed.	4/2008

### Professional Memberships

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Columbia University Faculty Fellowship	2005
Society for Ethnomusicology Member	2005-present
Audio Engineering Society Member	2000-present
National Systems Contractors Association Member	2000-present

### Awards and Honors

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Columbia University Summer Teaching Fellowship	2011
IAJE Outstanding Soloist Award at State Competition	2000
Congressional Appointment to West Point Military Academy	2000
Eagle Scout	2000

## Work Experience

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Instructor of Music <i>Instructor for one section of the “Masterpieces of Western Music” course that is required for undergraduate students in Columbia College, School of General Studies, and School of Engineering and Applied Sciences</i>	Dept. of Music, Columbia University, NY	2009-present
Adjunct Professor of Music <i>Instructor of the “Music and Civilization” course that is required for undergraduate students, instructor and author of the “Music and Audio Technology” elective course, and private instructor of saxophone performance.</i>	Seton Hall University, South Orange, NJ	2008-present
A/V Technician <i>Designed and converted two storage rooms into a project recording studio and assist in the development of classroom technology</i>	Center for Ethnomusicology, CU	2007-present
A/V Technician <i>Installed and maintained audio playback and video projection systems in music department classrooms</i>	Dept. of Music, Columbia University, NY	2005-present
Archivist <i>Responsible for converting analog sound recordings into digital formats</i>	Center for Ethnomusicology, CU	2005-present
Live Sound Engineer <i>The occupation entails the installation, rentals, and operation of professional public address systems</i>	Audio International, Scotch Plains, NJ	1996-2009
Private Instructor <i>Students learn the fundamentals of saxophone technique, music theory, and jazz history</i>	Saxophone/jazz improvisation, NJ	1996-2003
Music Theory Tutor <i>Reviewed the basic concepts of music theory for freshmen music majors</i>	Hampton University, Hampton, VA	2000-2001

## Internship

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Studio Intern <i>Gaining experiences in one of the music industry’s leading studios in Hip Hop production</i>	Daddy’s House Recording Studio, NYC	Nov-07
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## Performances

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The Whitney Slaten Project	Kavehaz, NYC Satalla, NYC	2002-2005
Anansi World Music Ensemble	Crossroads, Garwood, NJ The Dancing Goat, South Orange, NJ	2005-2007
The Clark Terry Big Band	Bern Jazz Festival, Switzerland Birdland, NYC Bluenote, NYC	2004-2009
Afro Jungle Funk Band	Knitting Factory, NYC Sugar Bar, NYC Nigerian Day Parade, NYC	2004-2006
The Lab Addicts (R&B)	New Jersey Performing Arts Center	2005-2007
Kindred Spirits (Gospel/Jazz)	Newark/Paterson, NJ	2000-2006
Babatunde Olatunji	Sounds of Brazil, NYC Esalen Institute, Big Sur, CA	2001-2003
African Brothers Collective	Sounds of Brazil, NYC Satalla, NYC Celebrate Brooklyn Music Festival	2003-2005
William Paterson Jazz Combo	JVC Jazz Festival BBC live world-wide broadcast WBGO Jazz in the Outdoors broadcast	2002-2003

## Private Study

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James Williams	2001-2005
Don Braden	2001-2005
Kenny Garrett	2002-2003
James Nesbit (classical)	2000-2001
Bruce Williams	1999-2000

## Compositions

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Hope	The New Jazz	2007
Obscurity	The New Jazz	2007
The Arawak Sun	The New Jazz	2006
Her Name is Music	The New Jazz	2006
The Silver Sax	The New Jazz	2002
Diwali	The Afro-Caribbean Suite	2005
On The River Niger	The Afro-Caribbean Suite	2004
Massive	The Afro-Caribbean Suite	2004
Caipirinha	The Afro-Caribbean Suite	2004
Maroon	The Afro-Caribbean Suite	2004
Earthdance	The Afro-Caribbean Suite	2003
Una Reina	The Afro-Caribbean Suite	2003
Allspice Grove	The Afro-Caribbean Suite	2002
Eric	The Afro-Caribbean Suite	2002

## Discography

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Clark Terry and Louie Bellson	Clark Terry Big Band	Percussion Power 2008
Live at The Dancing Goat	Anansi	Whitney Slaten 2007
That Holiday Feeling	Ron Foster & Kindred Spirits	RONFO Music 2006
Live at Salt and Pepper	The Whitney Slaten Project	Whitney Slaten 2006
Live at Trumpets	Kelvin Quince Quintet	CKR Records 2005
Earthdance	The Whitney Slaten Project	Whitney Slaten 2004
Live at Marians	Clark Terry Big Band	Chiaroscuro Records 2004

## Accomplishments

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- 2011 – designed and taught the “Music and Audio Technology” course at Seton Hall University. This course introduces students to the profession of audio engineering, providing an equal emphasis on the social and technological contexts of sound reproduction equipment and techniques.

Designed the “Popular Periods & Genre Study I and II” under the direction of Professor David Kerzner for the newly established B.A. in Popular Music Studies at William Paterson University. This two-semester course introduces students to the relationships between globalization and genres of popular music through analyses of related histories, music theories, and social sciences.

- 2010 – successfully completed the year-long PhD comprehensive examination process, inclusive of the following: an analysis of the technological and social impact of bipolar junction transistors within sound reinforcement amplification systems, an examination of social theories associated with ethnomusicology and the anthropology of music, and an oral examination in the fields of labor studies and music and technology studies.

Winner of the Columbia University Graduate School of Arts and Science Summer Teaching Fellowship, a competition among graduate students for the opportunity to teach an undergraduate course that explores new research at Columbia University. “Music Engineering: Discourses and Techniques” ran in the summer of 2011 and introduces students to social theories associated with sound engineering, as well as specific techniques for sound amplification and recording.

- 2009 – audio contractor for Jazzmobile, a 45-year-old nonprofit organization that presents professional jazz performances throughout New York City’s many local communities. Sound systems were erected at multiple locations, including: city parks, housing developments, block parties, and Grant’s Tomb.
- 2007 - founded SlatenSound, a live sound engineering company that provides public address and recording services for a number of clients in the New York metropolitan area. SlatenSound represents a culmination of studies in sound engineering and live music production. Responsibilities as the owner and operator include the establishment of rental packages and recording fees, the development and maintenance of the company’s web presence, and the management of finances and a small part-time work force.
- 2006 - conducted ethnographic fieldwork among live sound engineers at World Music Institute events throughout New York City. The research explored the extent to which the intercultural encounter and negotiation between American sound engineers and musicians from a diverse set of traditional performance practices, and their different conceptions of sound, both drastically shape the technological mediation of musical sound and further make engineers aware of their responsibilities when amplifying less familiar sound sources for a given audience.
- 2005 - founded Anansi, a fusion ensemble that performs music from the jazz tradition with elements from West Africa, Anglophone Caribbean, and the southern United States. The group frequently performs throughout the tri state area.
- 2003 - led a student group at William Paterson University that met with the Dean of Arts and Sciences and the University’s Provost to expedite the construction of a state of the art recording studio for Sound Engineering Arts majors.
- 2002 - founded The Whitney Slaten Project, a jazz quintet that performed my compositions during my time studying under James Williams, Rich DeRosa, Armen Donellian, and Don Braden. The group maintained monthly performances at Kavehaz Jazz Club for 3 years.