

JOHN BEHLING

2024 W. Berwyn Ave., 3A
Chicago, IL 60625

behlingj@uic.edu
johnbehlingmusic.com
734-478-8972

EDUCATION

DOCTOR OF PHILOSOPHY IN MUSICOLOGY

University of Michigan, April 2010

Ethnomusicology emphasis

Dissertation: *Musical Practices as Social Relations: Chicago Music Communities and the Everyday Significance of Playing Jazz*

Committee: Mark Clague (chair), Paul Anderson, Kelly Askew, Charles Hiroshi Garrett

Abstract: This dissertation explores how jazz performance shapes and is shaped by the face-to-face interactions in communities of jazz musicians and listeners in Chicago between September 2004 and March 2006. I argue that considering jazz in terms of local practices uncovers meanings often neglected when jazz is considered as a national music and a canon of central works, recordings, and musicians.

MASTER OF MUSIC IN GUITAR PERFORMANCE

University of Arkansas (Fayetteville), June 1999

Thesis: Two recitals of jazz and classical guitar music

GRADUATE STUDY IN PHILOSOPHY

Tulane University (New Orleans), 1986–1987

BACHELOR OF ARTS

St. Olaf College (Northfield), May 1984

PUBLICATIONS

- “John Edward Hasse and Tad Lathrop, Discover Jazz and Thomas E. Larson, History and Tradition of Jazz,” *Journal of Music History Pedagogy*, Vol. 5, No 1: (Fall 2014).
- “Chicago Jazz” and “Sammy Davis, Jr.” in *The New Grove Dictionary of American Music*, 2nd edition, Ed. Charles Hiroshi Garrett, 2013
- “Al Benson,” “Lester Bowie,” “Eddie Harris,” “Ahmad Jamal,” and “Johnny St. Cyr.” In *African American National Biography*. Ed. Henry Louis Gates. Oxford University Press. February 18, 2008
- “The Importance of Jazz: Library’s Tribute to Jazz Ends This Week,” *The Chelsea Standard*, March 8, 2007
- Review of *Bobby Darin: Beyond the Song*, in *American Music* 24:3, 2006

PUBLICATIONS, CONTINUED

- “Notes on a Theme,” Program notes for “Shades of Blue: The Music of Miles Davis, presented by the Detroit Symphony Orchestra Paradise Jazz Series, January 27, 2005
- “Making Sense of Crazy Melodies: Listening for Form in Jazz,” *Kaleidoscope* 2:3, November 1999
- “Innovation and Tradition: The Jazz Dialogue,” *Kaleidoscope* 2:1, September 1999
- “Experimentation and Emotion: Understanding the Evolution of Jazz,” *Kaleidoscope* 1:12, August 1999
- “The Lost Art of ‘Serious’ Music: Interview with James Greeson, Composer, Musician, Educator,” *Kaleidoscope* 1:10, June 1999

PRESENTATIONS

- “The American Songbook: Its Sound, History, and Future,” Road Scholar Adventures in Lifelong Learning, April 8, 2011
- “The American Songbook: Its Sound, History, and Future,” Road Scholar Adventures in Lifelong Learning, October 29, 2010
- “Sitting In: Musical Practices as Social Relations in Chicago Jazz Communities,” Midwest Chapter Meeting of the Society for Ethnomusicology, April 2010
- “Playing and Selling Jazz in Chicago,” National Conference of the Society for American Music, Chicago, March 2006
- “‘I Gotta Be Me’: Performing Sammy Davis, Jr.,” American Musicological Society National Conference, Seattle, November 2004
- “The Performance of Individuality and Intimacy in the Music of Sammy Davis, Jr.,” Interdisciplinary Studies in Popular Music Conference, Center for the Interdisciplinary Study of Music, University of California, Santa Barbara, January 2004
- “Performance and Identity in the Music of Sammy Davis, Jr.,” invited speaker, Music of the Americas Study Group, University of Michigan, December, 2003
- “Understanding Improvised Performance: New Issues for Jazz Scholarship,” Criss Cross: Conversations about America’s Music, University of Michigan, April 2003

TEACHING

- Columbia College, Chicago, 2011-2015
- University of Illinois, Chicago, 2011-2015
- DePaul University School of Music, Lecturer, 2010–2012
- University of North Dakota Honors Program, Instructor, 2006–2008
- Harold Washington College, Guitar Instructor, Chicago, 2005
- University of Michigan, Graduate Student Instructor, 2001–2004
- Northeastern University, Guitar Instructor, Oklahoma, 2000

TEACHING, CONTINUED

- Northwest Arkansas Community College, Guitar Instructor, 1999–2000
- WestArk College, Guitar Instructor, 1999-2000

RESEARCH AND EDITING

- MUSA – University of Michigan, Free Lance Editor MUSA 25, Mary Lou Williams, Selected Works for Big Band, 2010
- Center For Black Music Research, Researcher, Columbia College, Chicago, 2005-2006

COURSES DESIGNED AND TAUGHT

- “Black Music and American Culture,” University of Illinois Honors College
- “Music, Social Practice, and the Construction of Meaning and Identity,” University of Illinois Honors College
- “World Music and Culture,” University of Illinois, Chicago
- “Popular Contemporary Music,” Columbia College
- “Music, Time, and Place – Jazz,” Columbia College
- “Music, Time, and Place – Popular Music,” Columbia College
- “American Music Since 1900,” DePaul University
- “Improvisation: Jazz Performance and Its Impact on American Art and Literature,” University of North Dakota & University of Michigan
- Jazz Guitar & Improvisation, Jazz Combos, Classical Guitar, Guitar Class, University of Arkansas, Northeastern University, North West Arkansas Community College
- “The History and Culture of American Gospel Music,” DePaul University
- “Graduate Seminar: World Music Cultures,” DePaul University
- “Sophomore Seminar on Multiculturalism—World Music,” DePaul University
- “Music Traditions—World,” DePaul University
- “Discover Chicago: Chicago Music Scenes,” DePaul University
- “Inquiry into the Humanities: Truth and Representation,” University of North Dakota

AWARDS

- One-Term Dissertation Fellowship, University of Michigan, 2009
- Rackham Humanities Research Candidacy Fellowship, Michigan, 2004
- Residential College Graduate Student Instructor Award, Michigan, 2003–2004
- Regents Fellowship, University of Michigan, 2000
- University Honors Recital, University of Arkansas, 1997
- Graduate Fellowship, Tulane University, 1986

MUSIC PERFORMANCE HIGHLIGHTS

- Guitarist, 1984-Present
 - Perform jazz, rhythm and blues, ragtime, American folk and popular music, musical theater, African popular music, South American guitar music, Celtic folk music, and classical guitar repertoire
 - Performed with nationally renowned artists including Jay McShann, Patti Page, Mike Metheny, Gary Sivils, Dalton Reed, Luiz Ewerling, Elaine Dame, James Naughton, Dede Sampaio, Theodis Rodgers, James Greeson, Sam Pilafian, George Freeman, and others
 - Performed at venues including the Kennedy Center for the Arts, Chicago Symphony Center, the Chicago Cultural Center, the Chicago Celtic Festival, the Quad Cities, Minneapolis, and Duluth Blues Festivals, the New Orleans Jazz and Heritage Festival, the Oklahoma Music Hall of Fame, the Scott Joplin Festival in Sedalia, the Walton Center for the Arts; and performances for Barack Obama, Bill Clinton, and Hillary Clinton
- Rio Bamba, Brazilian Jazz, 2012-present
- Jarvis Raymond/John Behling Jazz Duo, 2014-present
- Ana Munteanu, Jazz, Bossa Nova, Fado, 2015-present
- Rob Dorn, Jazz and Cabaret, 2005-present
- II-V-I Orchestra, 2008-2010
- Matt Strand Group, 2006-2008
- Jeremy Kittel, Celtic and Jazz, 2000-2004
- John Behling Trio, 1996-2000
- Clarke Buehling and the Skirt Lifters, Ragtime Orchestra, 1996-2010
- John Behling Quartet, 1992-1996
- Blue Plate Special, R&B, Funk, and Soul, 1990-1996
- Real Free World, World Beat, 1992-1996
- Safiri Safari, Ya Muziki Afro Pop, 1991-1994

RECORDINGS

- *Our Surprise*, Rio Bamba, 2013
- *Thinking of You*, Judd McKinnon, 2008
- *Wonderland*, Rob Dorn Quartet, 2005
- *A Ragtime Episode*, Clarke Buehling and the Skirt Lifters, 2004
- *Roaming*, Jeremy Kittel, 2002
- *Maybe I'll Fall*, John Behling Trio, 1999
- *Regroovable*, Real Free World Band, 1994

MEMBERSHIPS AND AFFILIATIONS

- American Musicological Society
- Society for Ethnomusicology
- Phi Kappa Phi Honor Society
- Pi Kappa Lambda Honor Society

REFERENCES

Dr. Paul Anderson, Associate Professor of American Culture, University of Michigan
paanders@umich.edu
(734) 763-1460

Dr. Kelly Askew, Associate Professor of Anthropology, University of Michigan
kaskew@umich.edu
(734) 764-2337

Dr. Mark Clague, Associate Professor of Musicology, University of Michigan School of Music, Associate Director, American Music Institute
claguem@umich.edu
(734) 649-4972

Dr. Charles Hiroshi Garrett, Associate Professor and Chair of Musicology, University of Michigan School of Music
cgarr@umich.edu
(734) 764-0232

Dr. Hui-Ching Chang, Associate Dean for Academic Affairs, University of Illinois Honors College
huiching@uic.edu

Dr. James Greeson, Professor of Music Composition and Music Theory, University of Arkansas
jgreeson@uark.edu
479-575-4190

Dr. Nathan Bakkum, Assistant Professor of Music, Columbia College
nbakkum@colum.edu
312-369-6193