One of the things I never got round to talking about in our interview was Mark's influence on me, mainly because it was him who was interviewing me! So here's my attempt to correct that imbalance. This is also drawn from the paper I never got to deliver (due to ill-health) at the celebration of Mark's retirement in April 2016.

Mark has been a central part of my Wesleyan-related experience in several ways: teacher, dissertation advisor, and after my time at Wesleyan, mentor and friend.

When I first arrived at Wesleyan, in 1988 I was 22 years old. I was excited about being there: this was something very new (I talked in the interview about the reasons I decided to abandon the plans I had to pursue Music Theory/Composition). There was something about music which I had always felt to be true, but which most of the scholarship I had encountered at that point eschewed - which was the way that sound was itself an interdisciplinary entity, was inherently interdisciplinary. It was more than a feeling, it was my experience: as a person who grew up with a lot of music in my family (including a father who was a professional musician) music had always been the connective tissue for a whole range of experiences. The validation of that experience was part of my attraction to ethnomusicology as an undergraduate.

At Wesleyan, Mark's teaching pushed this further. In Mark's seminars I learnt two very important things (at least!) that had a profound influence on me. The first: if you really, carefully observed/listened to what was going on in people's musical behaviour, and were committed to following wherever this took you, you would generally end up in all sorts of areas that you might not have expected before you began your research. The second: that there were many disciplines and modes of thought that might have incredible insight into your work in music/sound, if you were curious enough (and committed enough) to explore them. And these two complementary approaches opened up the world of scholarship for me in new ways - as something that could be as creative and inspiring as performing, composing, or any other of those music-related activities. I don't think I had ever really appreciated how creative scholarship could be, at that point. And Mark's own scholarship embodies that for me: not only in its entirety and scope, but in each individual piece of work: I can honestly say that have never read anything of his that I haven't found stimulating or provocative - and I really can't say that of many other academic writers I've encountered! Similarly with his teaching while I was at Wesleyan. I remember a seminar he taught on visual methodologies, where he threw many, many different approaches to the visual at us, and then our job was to explore their relevance for ethnomusicological research. I found it to be the most exciting seminar I had ever taken at that point. This was in part because the visual has always had a strong pull on me (see forward) and because I finally had an excuse to read all sorts of non-musical material I had never encountered before (also fascinating). Most of all, it was because the challenge in this seminar was not only to think carefully, but also to think creatively, to consciously make new applications and connections between the material and the ways of thinking about it, and that was very exciting! I definitely took both of these discoveries, and have continued to apply them to my work Which can be very stimulating. And also, very challenging. Attempting to untangle Gordian knots of people and their motivations,
concepts and ideas, histories etc, shot through with contradictions can be very educating, and at times a total nightmare, but - and here's what keeps me going - always fascinating.

Mark also has this knack of placing any research project/piece of scholarship in its larger context, and moreover in the most concise way possible, without pigeon-holing it and limiting its interpretation. It's an incredible skill, and perhaps a unique one, as I've tried several times to approximate this, unfortunately, without much success! His comments on my/all our student papers were generally brief, but nonetheless really thought-provoking, to the extent that, on several occasions, only one or two provocative sentences would send me off on a research direction that would take me several weeks, or months to explore and incorporate, despite being a full-time student.

Sometimes, however, it has taken me much, much longer. For instance, for one of his seminars, I wrote a paper on the use of music in car commercials. (I can't tell you how long it took me to do the research! Aside from reading, I watched SO much TV: commercials on several channels in a specified time slot over days and days, that also involved other grad students taping the channels I'd missed.) Anyway, his comments on the paper were very encouraging, and in the final sentence he mentioned that I seemed to have an aptitude for this kind of work, and that I should take it further. That must have been somewhere around 1990, but I never forgot that comment. Other interests intervened in subsequent years, but here I am, finally following up on that early suggestion to pursue media-related research, editing my first documentary and writing a manuscript on ethnomusicology and film. One provocative sentence, that is having an impact over 25 years later, long after the end of grad school or the completion of my PhD. Thank you, Mark!

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