

**UCLA Herb Alpert School of Music
UCLA Center for Musical Humanities
UCLA Department of Ethnomusicology present**

GLOBAL MUSICS AND MUSICAL COMMUNITIES

A two-conference with music workshops and an evening concert at UCLA on May 10-11, 2019

PRESENTER BIOS

Donna Armstrong is an administrative specialist in the UCLA Herb Alpert School of Music Department of Ethnomusicology, where she has worked since 1995. She has B.A. and M.A. degrees in psychology from Stanford University and the University of Michigan, respectively. She studied Congolese and West African dance (from Guinea, Senegal, and Mali) for thirty years. She likes interviewing people about their lives. Her interview with Professor Emerita Jacqueline Cogdell DjeDje is available on the UCLA Center for Oral History website. She is a pianist who studies Bach keyboard music for its beauty and insights into the secrets of the universe.

Padraic Costello is an ethnomusicologist and countertenor based in New York City. In addition to frequent performance work with composers from East Asia and Polynesia, Mr. Costello performs classical music for tours, recordings, concerts, and over 200 services a year in the Saint Thomas Choir of Men and Boys. Costello completed an M.A. degree in Ethnomusicology at the University of Hawaii in 2016. His thesis considered the agency of Japanese composers who create new opera, and how composers, compositions, audiences, and institutions work together to shift the cultural logic of “Western” music into the contexts of Japanese present and past.

Benjamin Court (Ph.D., UCLA 2017) is a musicologist, dancer, musician, and educator. His scholarship focuses on musical amateurism and the politics of musical knowledge, including publications about punk, rap, and experimental music. His current research project explores the global diaspora of Chicago Footwork. He teaches at UCLA and Woodbury University.

Aaron David is a performer, educator, and researcher specializing in Mande djembe and dunun music. He is the creator of the website Konkoni.org, and works as a music clinician internationally.

James Deaville teaches Music at Carleton University, Ottawa. He edited *Music in Television* (Routledge, 2010) and with Christina Baade co-edited *Music and the Broadcast Experience* (Oxford, 2016) and is currently co-editing *The Oxford Handbook on Music and Advertising*. His publications have appeared in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *American Music*, *Sound and the Moving Image*, and *Music and Politics*, and he has contributed to books published by Oxford, Cambridge, Routledge, Chicago and Yale, among others. With Ron Rodman and Siu-Lan Tan he is co-editing an Oxford Handbook on music and advertising.

Shannon Dudley is Associate Professor of Ethnomusicology at the University of Washington, Seattle, where he teaches both graduate and undergraduate courses and directs the UW steelband. He is the author of *Carnival Music in Trinidad* (Oxford University Press 2004), *Music From Behind the Bridge* (Oxford 2008), and numerous articles about Caribbean music. He is also co-author of the bilingual book, *American Sabor: Latinos and Latinas in U.S. Popular Music* (University of Washington Press, 2018). In Seattle he participates in the Seattle Fandango Project, and is active in promoting dialogues between community activists in the U.S., Puerto Rico, Mexico, and elsewhere.

Andre Elias is currently an Assistant Professor at Hong Kong Baptist University specializing in ethnomusicology, performance, and research methods in music. His research has focused on the music of India, Myanmar, Japan, Spain, and the Americas and on theoretical subjects of nationalism, identity, organology, spirituality, cultural exchange, and improvisational performance practices. He is an active performer on sitar and tabla for Hindustani classical music and kathak dance, a guitarist for a variety of Latin, Spanish, and American styles, and a percussionist in a range of dance and drum genres. In Hong Kong, he has worked extensively with the South Asian and Latin community and puts together the bi-yearly performance: A World of Music at Hong Kong Baptist University amongst other event that celebrate diversity and cultural exchange.

Heidi Carolyn Feldman earned a Ph.D. in ethnomusicology from UCLA in 2001. As a Visiting Scholar at UCSD's Center for Iberian and Latin American Studies, she is writing a book about Afro-Peruvian arts matriarch Victoria Santa Cruz (1922–2014). Feldman's other publications include *Black Rhythms of Peru: Reviving African Musical Heritage in the Black Pacific* (2007 IASPM-U.S. Woody Guthrie Book Prize) and articles in *Ethnomusicology*, *Journal of Popular Music Studies*, and *e-misferica*. Feldman's current research has been honored with an AAUW

American Postdoctoral Research Fellowship and grants from Ruth Landes Memorial Research Fund, American Philosophical Society, and Biographers International Organization.

Shannon Garland is a Postdoctoral Fellow in Ethnomusicology at the University of California, Los Angeles. She holds a Ph.D. in ethnomusicology from Columbia University. Examining media circulation, band touring, and live performance in the context of emerging music industry organizations, Dr. Garland's work addresses affect, aesthetics and sociality in the production of differential economies of value. Her book project, *For the Love: Independent Music, Affect, and Labor in Brazil and Beyond*, traces the interrelationships between cultural finance, social networking, and live performance, to show how aesthetic judgement forms through both global political economy and the intimate politics of social relationships.

Marc Gidal is Associate Professor of Music (Musicology) at Ramapo College of New Jersey, a public liberal arts college, where he currently chairs the Music Program. He is the author of *Spirit Song: Afro-Brazilian Religious Music and Boundaries* (Oxford, 2016) and articles in the journals *Ethnomusicology*, *Ethnomusicology Forum*, *Latin American Music Review*, and *American Music*. He earned his Ph.D. in music/ethnomusicology from Harvard and M.A. in music/ethnomusicology from Tufts University. His current research focuses on Brazilian-jazz fusions in contemporary New York City as expressions of a localized network of cosmopolitan/transnational musicians in a changing music industry and economy.

Adriana Helbig is Associate Professor of Music and Assistant Dean, Humanities at the University of Pittsburgh where she teaches courses on world music, global hip-hop, music and disability studies, and prison sounds. Her book *Hip Hop Ukraine: Music, Race, and African Migration* was published by Indiana University Press in 2014. A 2018-2019 recipient of a fellowship from the American Council of Learned Societies, she is completing a book titled *Re-Sounding Poverty: Romani Music and Development Aid*, which analyzes the impact of foreign funding on musical repertoires of impoverished Roma in Ukraine.

Jonathan Kay graduated in 2004 with Honours in Jazz Studies from Humber College in Toronto. Inspired to cultivate a cross-cultural voice in contemporary composition and improvisation he then studied Northern Indian classical raga music through the voice and saxophone with his guru Pandit Shantanu Bhattacharyya, and esraj, a rare bowed Indian instrument with Sri Abir Singh Khangura for ten years in West Bengal, India. He recently started his Ph.D. in the Department of East-West Psychology at California Institute of Integral Studies in San Francisco under the supervision of Dr. Debashish Banerji. Jonathan has been cultivating a worldly aesthetic and his art explores an integral cross-cultural philosophy of music and Eastern spirituality.

Donna Lee Kwon is Associate Professor of Ethnomusicology at the University of Kentucky (PhD, University of California, Berkeley). She is the author of *Music in Korea: Experiencing Music, Expressing Culture*, published as part of the Global Music Series on Oxford University Press (2011). Her research interests include North and South Korean music, East Asian and Asian American popular and creative music, gender and the body, issues of space and place, and ecomusicology. Many of these interests are addressed in her second book in progress, entitled "Stepping in the Madang: Embodying Space and Place in Korean Drumming and Dance."

Gabriel Lavin is a fourth-year Ethnomusicology Ph.D. student at UCLA. Before coming to UCLA, he lived and studied for over three years in the Arab world including in Morocco, Egypt, Oman, and Kuwait. His research interests include history of technology, recording industry, musical exchange, and law in the Arabian Peninsula and Indian Ocean arena during the early twentieth century. He also plays the oud, which he studied in Cairo with Nasser Shamma and later at the Oud Hobbyists Association in Muscat, and continues to perform throughout the Arab world and the Los Angeles area.

Dr. Jorge N. Leal is an urban and cultural historian whose research focuses on how youth culture producers and participants have reshaped the urban space in Southern California transnational Latina/o/x communities. Previous to pursuing his doctoral training at UCSD, Leal was an active participant in the L.A. Latina/o music scene both as rock critic and concert producer. Leal is now a Postdoctoral Teaching Fellow in the History and the American Studies and Ethnicity Departments at the University of Southern California. He is also the curator of The Rock Archivo LA, an online repository that collects, shares, and examines youth cultures ephemera.

Shanna Lorenz is an Associate Professor at Occidental College in Los Angeles where she teaches courses on music and Latino/a and Latin American studies. She holds a Ph.D. in ethnomusicology from the University of Pittsburgh and a Ph.D. in performance studies from NYU. The focus of her research is music and migration in the Americas, particularly in Brazil, Mexico, and the United States.

Eve McPherson is Associate Professor of Music at Kent State University at Trumbull. Her research has primarily focused on the “beautiful voice” in Turkish call-to-prayer recitation. Recent publications on this topic have appeared in the *Oxford Handbook of Voice Studies and Singing: The Timeless Muse*. Additionally, Dr. McPherson is interested in Turkish art song as both a performer and as a scholar and has performed such works frequently in recital. She can also be heard on Istanbul-based AK Records' release of Ertuğul Oğuz Fırat's *Gerçek, Simge, Oyun*, the premiere of which was broadcast on Turkish National Radio (TRT) in 2006.

Maria Mendonça is an ethnomusicologist who teaches in the music and anthropology departments at Kenyon College, OH. Her research interests include Indonesian music (particularly gamelan traditions of Java and Bali), circulation of culture, music and prisons, film, and ethnomusicology and the public sector. She has worked as an ethnomusicologist in a variety of settings in Britain and the US, including Ethnomusicology Editor for *The New Grove Dictionary of Music and Musicians*, and as a gamelan project consultant and facilitator for Southbank Centre (London), Hallé Orchestra (Manchester), St David's Hall, Cardiff, and other UK-based arts organizations.

James B. Morford is a freelance writer, performer, educator, composer, and scholar specializing in music and dance in Guinea, West Africa and its diasporas. His current research interests include analytical approaches to evolution within participatory music contexts, music and representation, dance and mobilities, sound-based media studies, and music pedagogy. James

earned an M.M. in Music Education from West Virginia University and a Ph.D. in Ethnomusicology from the University of Washington.

Rachel Peacock has recently completed her Master of Arts in Composition at York University, Toronto. Rachel holds a BFA in Music from York University and an FRSA in Dramatic Arts from Rosebud School of the Arts. Winner of the 2016 York University Concerto Competition, Rachel has performed as a lever harpist in Canada and USA. Rachel is an active flutist with the Toronto based flute ensemble Flute Flight. Rachel has worked as a composer, musical director and sound designer for numerous theatre companies in Western Canada. Rachel works to promote and highlight the lever harp through her compositions.

Tony Perman is an Associate Professor of Music at Grinnell College. His book *Signs of the Spirit: Music and the Experience of Meaning in Ndau Ceremonial Life* is forthcoming from the University of Illinois Press. Research interests include music in religious experience and spirit possession, emotion and affect, issues of musical ethics and aesthetics and the role of popular music in shaping African identity. He has multiple publications on these topics in various ethnomusicology and African Studies journals. He has performed and taught the mbira from Zimbabwe for nearly twenty years.

Tiffany Pollock is a Postdoctoral Researcher in the Children, Childhood and Youth Program, York University, and is part of the cross-cultural applied ethnomusicological project, Connecting Culture and Childhood. Tiffany holds a Ph.D. in Gender, Feminist and Women's Studies and an M.A in Ethnomusicology. Her work has examined how contemporary mobilities – of cultural practices, people and capital – are grappled with through musical practices. Tiffany's current project examines how the (re)embodiment of musical heritages by young people who have undergone forced displacement is a way through which they maintain connections to communities of origin and generate feelings of belonging in new contexts.

Amandine Pras is an Assistant Professor of Digital Audio Arts at University of Lethbridge in Alberta and an Associate Researcher at The School for Advanced Studies in the Social Sciences (EHESS) in Paris. Her research examines the impact of globalized digital technologies on worldwide audio and music practices from esthetic, cultural, and political perspectives. She started conducting an ethnography of Bamako recording studios with Dr. Emmanuelle Olivier last July. Dr. Pras completed her Ph.D. thesis at McGill about best practices for studio recording in the digital era in 2012 and she graduated from the Advanced music production program (FSMS) of the Paris Conservatoire in 2006.

Rumya S. Putcha, Ph.D. is a scholar of postcolonial ethnomusicology and critical race/gender studies. She is Assistant Professor of Performance Studies at Texas A&M University. Her first book, *Mythical Courtesan | Modern Wife: Performance and Feminist Praxis in South Asia* examined the colonial and postcolonial cultural logics by which the female performer has come to stand for India. Her current project, *Namaste Nation: Yoga Industries and American Imperialism* studies how yoga became a consumer product in contemporary fitness cultures in the United States.

Kevin Romero studied with flamenco master guitarists from Spain in the Mecca of Flamenco in the United States, Albuquerque, New Mexico from 1998 until 2005. In 2006 he returned to graduate school in pursuit of a Ph.D. in ethnomusicology at the University of Colorado at Boulder. A non-traditional student, he worked while also attending school. Personal matters requiring attention led to a break at the ABD stage. In 2018 he reapplied to finish the dissertation process. He continues to attempt a balance between scholarly pursuits and flamenco practice.

Juan David Rubio Restrepo is a Colombian artists/scholar. As a drummer/percussionist, improviser, composer, conductor, and multimedia artist, his work goes from the acoustic to the electronic in traditional, non-traditional, and multisite-telematic collaborative settings. His current academic research deals with issues of alterity, industry, and nationhood in Latin America and their intersection with the technological and the aural. He holds a B.M. with an emphasis on Jazz/Drum performance from the Pontificia Universidad Javeriana (Bogotá, Colombia), an MFA in music in Integrated, Composition, and Technology from UC Irvine, and is currently a PhD music candidate in the Integrative Studies program at UC San Diego.

Simone Salmon is a doctoral student in Ethnomusicology at UCLA. She received her bachelor's degree in music with concentrations in Music theory and harp performance from UCLA (2011) and her master's degree in Musicology from the University of Oxford (2014). She specializes in Sephardic Jewish music from the late-Ottoman Empire and is a co-author of the Oxford Annotated Bibliography entry on Sephardi and Mizrahi Music and has forthcoming articles in Ethnomusicology Review and the Sephardic Archive Project. Simone is the recipient of the Graduate Research Mentorship, the Graduate Summer Research Mentorship, the Foreign Language and Area Studies Fellowship, the Bluma Appel Research Grant, the Maurice Amado Research Grant, the Rotter Research Grant, the Y&S Nazarian Center for Israeli Studies Grant, the Center for Near Eastern Studies, the Stephen Wise Scholarship, the American Research Institute in Turkey, and others. Simone's current focus is recordings of her family from Sephardic Turkey and historiography of Sephardi and Mizrahi music. She attempts to play the Turkish oud and she hosts a radio show called Los Bilbilikos, in Santa Barbara, California, about music in Judeo-Spanish from lands that were once part of the Ottoman Empire.

Laurie Semmes earned the B.M. at Lawrence University (1983), and the M.A. at the Eastman School of Music of the University of Rochester (1985), both in music education. After directing bands for grades 6-12 and performing as a contract French hornist in South Florida, Laurie began master's level studies at The Florida State University and continued on to complete the Ph.D. in ethnomusicology at FSU in 2002. In 2003, she was offered the newly-created assistant professorship in ethnomusicology at Appalachian State University (Boone, NC). Recently promoted to Professor, she still works at ASU, happily doing research and teaching undergraduate students.

Stephen Slawek is Professor of Ethnomusicology in the Sarah and Ernest Butler School of Music at The University of Texas at Austin. He specializes in the musical traditions of South Asia and has secondary interests in Southeast Asian music and American popular music. His publications draw upon extensive field experience and personal studies of performance practice in India. A senior disciple of the late Pandit Ravi Shankar, he has an international reputation as an accomplished performer on the Indian sitar. In addition to teaching undergraduate academic

courses and graduate seminars in ethnomusicology, Professor Slawek directs the Indian Classical Music Ensemble and the Javanese Gamelan Ensemble.

Henry Spiller (BA, UC Santa Cruz; MM, Holy Names University; MA and PhD, UC Berkeley) is an ethnomusicologist whose research focuses on Sundanese music and dance from West Java, Indonesia. His books include *Gamelan: The Traditional Sounds of Indonesia* (ABC-CLIO, 2004), *Erotic Triangles: Sundanese Dance and Masculinity in West Java* (Chicago, 2010), and *Javaphilia: American Love Affairs with Javanese Music and Dance* (Hawaii, 2015). Spiller is Professor of Music at University of California, Davis, where he teaches world music classes and graduate seminars, and directs the Department of Music's gamelan ensemble.

Thalea Stokes is a classically trained double bassist and a PhD student in ethnomusicology at the University of Chicago. They recently returned from an extended dissertation fieldwork trip in Mongolia and China, where they conducted research on Mongolian hip hop culture broadly, and specifically the particular dynamics fostered through hip hop culture between Mongols in Mongolia and Mongols in China. Stokes is currently in Atlanta, GA, where they are laying the groundwork for their prime aspiration of establishing their own world music middle-high school, as they move through the final stages of their doctorate.

Heather Strohschein is a graduate from the University of Hawai'i at Mānoa where she received a PhD in ethnomusicology. She teaches both online and land-based courses through the University of Hawai'i West Oahu and Bowling Green State University in Ohio. While her eclectic interests have resulted in paper topics ranging from glocalization to Wagner and feminism, her dissertation and current research focuses on Javanese gamelan use outside of Indonesia as well as the performance of affinity and community. She is particularly interested in the dynamic creativity involved in establishing and maintaining community music ensembles far from their country of origin.

Patricia Tang is an Associate Professor in the Music and Theater Arts Section at the Massachusetts Institute of Technology. A specialist in Senegalese music, she is the author of *Masters of the Sabar: Wolof Griot Percussionists of Senegal* (Temple University Press, 2007). She serves as the faculty advisor for Rambax, MIT's Senegalese drum ensemble. Tang's current research focuses on immigration and the global circulation of African popular musics. In 2016, Tang was named a Margaret MacVicar Faculty Fellow. As a violinist, she has performed and recorded with African artists Nder et le Setsima Group, Positive Black Soul, Balla Tounkara, Balla Kouyate and Lamine Touré & Group Saloum.

Michael Tenzer's writings include *Gamelan Gong Kebyar: The Art of Twentieth Century Balinese Music* (University of Chicago, 2000; winner of the ASCAP-Deems Taylor and Society for Ethnomusicology's Merriam awards), two edited volumes of *Analytical Studies in World Music* (Oxford 2006, 2011 with John Roeder), *Balinese Gamelan Music* (3rd edition, Periplus 2011) and diverse chapters and articles on topics ranging from aesthetics and comparative musicology to composers Steve Reich and Jose Maceda. A student of Balinese music since 1977, he co-founded Gamelan Sekar Jaya in Berkeley California in 1979, an organization still vital today and about to celebrate its 40th anniversary. A recipient of Koussevitzky and Canada Council commissions for chamber and orchestral scores, Tenzer's gamelan compositions since

1982 have been cited in the Balinese press as a “significant contribution to our cultural heritage.” These and other works are available on New World Records. Tenzer is Professor of Music at the University of British Columbia, where he teaches ethnomusicology, music theory, composition, and performance, and directs Gamelan Gita Asmara.

Vivek Virani is Assistant Professor of Ethnomusicology and Music Theory at the University of North Texas College of Music. His research explores connections between music and spirituality in diverse religious and cultural traditions, with a particular focus on religious music's role in the constructions of community, nation, and self. His current book project discusses the relevance of mystical folk songs to contemporary cultural tensions in India. As a theorist, Vivek is also interested in developing new analytical paradigms for North Indian tabla solo composition and improvisation. As a performer, Vivek is fluent in several instruments and styles ranging from South Asian devotional, folk, and classical music to global percussion

Kate Walker is a Ph.D. student in music at the University of Sheffield and is supported by the UK's Arts and Humanities Research Council via the White Rose College of the Arts and Humanities. Her research examines how players in the United Kingdom contribute to the international landscape of taiko practice. Kate performs taiko and has undertaken research consultancy focused on the impact of taiko among particular cohorts for bodies such as the Arts Council England and the California-based Taiko Community Alliance.

Deborah Wong is a Professor at the University of California, Riverside. She specializes in the musics of Asian America and Thailand and has written three books: *Louder and Faster: Pain, Joy, and the Body Politic in Asian American Taiko* (forthcoming September 2019, University of California Press), *Speak It Louder: Asian Americans Making Music* (2004), and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* (2001). Wong is a past President of the Society for Ethnomusicology. Very active in public sector work, she is the Chair of the Advisory Council for the Smithsonian Institution's Center for Folklife and Cultural Heritage.

Audrey Wozniak is a violinist and Ph.D. student in ethnomusicology at Harvard University. After graduating from Wellesley College, she was awarded a Thomas J. Watson Fellowship, which enabled her year-long study of musical traditions in China, Indonesia and Turkey. She received a Master's in Politics and Communication from the London School of Economics, and a Master's of Music Performance from Trinity Laban Conservatoire. She has been conducting fieldwork since 2015 in London and Istanbul on identity-formation and belonging-making processes in Turkish classical music choirs, and also has an ongoing project exploring fantasies of kinship and state surveillance in Northwest China.