Dialogue in Music Project: Africa Meets North America
3rd International Symposium and Festival

www.amna.ethnomusic.ucla.edu

presented by
The UCLA Herb Alpert School of Music,
Department of Ethnomusicology

October 22-25, 2009
Schoenberg Music Building

University of California, Los Angeles (UCLA)
Contents

General Information ..........................................................................................................................3
Conference Schedule .......................................................................................................................5
Thursday, 22 October 2009 .............................................................................................................5
Friday, 23 October 2009 ....................................................................................................................7
Saturday, 24 October 2009 ..............................................................................................................9
Sunday, 25 October 2009 ..............................................................................................................11
Monday, 26 October 2009 ..............................................................................................................13
Festival Concerts Program ..............................................................................................................14
  Thursday, 22 October 2009: Art Music, Blues, and Drumming ..................................................15
    Concert 1: Laura Falzon (flute), with Janise White (piano), Wilson Moorman (percussion) ...15
    Concert 2: “A Tribute to Blueswomen: Beauty and the Blues” Blue Wave West featuring
              vocalist Karen Wilson .........................................................................................................18
    Concert 3: O’dyke Nzewi (African drums and iron bell) .......................................................19
  Friday, October 23 2009: Art Music Soloists ............................................................................19
    Concert 4: Maxine Franklin (piano) .......................................................................................19
    Concert 5: Dawn Padmore (vocal, soprano), with Richard Thompson (piano) ..................19
    Concert 6: Girma Yifrashewa (piano) ..................................................................................20
  Saturday, October 24 2009: Drumming, Jazz, and Art Music ...................................................21
    Concert 7: UCLA Philharmonia conducted by Neal Stulberg ..............................................21
    Concert 8: Jason Squinobal (Jazz) .......................................................................................23
    Concert 9: Obo Addy (Ghanaian drums) ............................................................................24
  Sunday, October 25 2009: Art Music .......................................................................................24
    Afro-American Chamber Music Society Orchestra directed by Janise White ......................24
Biographies of Presenters and Performers ...................................................................................26
Abstracts of Paper Presentations .................................................................................................57
Campus Maps ..............................................................................................................................70
General Information


The Dialogue in Music Project focuses on intercultural relations between Africa and North America through performances, lectures, workshops by composers and performers, and scholarly papers and panels on the music of Africa and the African diaspora.

The Dialogue in Music Project was established in 1990 as a biennial international symposium and festival at The Center for Intercultural Musicology at Churchill College, Cambridge, UK (CIMACC), under the direction of Akin Euba, Nigerian composer, musicologist, and pianist. Symposia and festivals have been held in several locations around the globe, including Beijing, China (“Dialogue Between China and Africa in Music”) and India (“Africa Meets Asia in Bangalore, India”).

Each symposium and festival contributes to Euba’s idea of “intercultural musicology,” which encourages creativity between cultures and within all musical expressions. As UCLA Professor of Ethnomusicology, Jacqueline Cogdell DjeDje states, the Dialogue in Music Project in Los Angeles provides an opportunity for “different cultures and people performing and discussing various musical traditions—roots music, blues, jazz, gospel, art music, and popular music—to come together and create something new, something innovative.”

Program Committee

Akin Euba
Andrew W. Mellon Professor of Music, Department of Music, University of Pittsburgh

Cynthia Tse Kimberlin
Executive Director, Music Research Institute (MRI), Point Richmond, California

Local Arrangements

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Conference Schedule

Thursday, 22 October 2009

8:00 am – 4:30 pm
REGISTRATION
Gamelan Room Lobby. 1659 Schoenberg Music Building (SMB)

8:00 am – 9:00 am
Continental breakfast (complimentary)
Gamelan Room SMB 1659

8:30 am – 8:50 am
OPENING SESSION: Announcements by Kathleen Hood, Events Coordinator, UCLA Department of Ethnomusicology

9:00 am – 10:30 am
Scholarly Session 1: Music Performance and Technology in University and Studio Environments
Gamelan Room SMB 1659
Chair: Sister Marie Agatha Ozah (Duquesne University, Pittsburgh)

9:00 Willie Anku (University of Ghana): “How Much Can Two Singings Differ and Still Be Singings of the Same Tune?”: Structural Essence in African Drumming: Lessons From the Blues
9:30 George Dor (University of Mississippi): West African Drumming and Dance in U.S. Universities: The Resurrection of a Suppressed Genre
10:00 Peter Hoesing (Florida State University): Welding Tradition and Technology: Ugandan Sounds in the American Studio

10:30 am – 11:00 am
Break (complimentary coffee, tea, pastries)

11:00 am – 11:45 am
Choral Room SMB 1325
Chair: Nolan Warden (UCLA)
Presenter: Jean Kidula (The University of Georgia)
This workshop explores how the British colonial government and the Christian missionary enterprise encouraged the modeling of musical styles in Kenya to those arising from the Great Awakenings, and the Pentecostal and Holiness expressions of both African Americans and European Americans.

12:00 noon – 12:45 pm
Workshop 2 (Video): Video and Live Commentary on Gospel Music Performance by Dr. Margaret Pleasant Douroux
Choral Room SMB 1325
Chair: Kimasi Browne (Azusa Pacific University, Azusa, California)
Presenter: Birgitta Johnson (UCLA)
(Thursday, continued)

1:00 pm – 2:30 pm
Lunch (on your own)

2:30 pm – 4:00 pm
Free block
UCLA Ethnomusicology Archive Open House

4:00pm – 6:00pm
WELCOME CEREMONY AND RECEPTION (with refreshments)
Jan Popper Theater SMB 1200
Libation
   Performed by Kobla Ladzekpo

“Adzogbo/Adzohu”
   Zadonu African Music and Dance Company with the UCLA Music and Dance of West Africa
   Drummers and instruments:
      **Kobla Ladzekpo (atsimevu), **Kevin O’Sullivan (sogo), **John Price (idi),
      *Jun Reichl (kaganu), **Mark Sims (gankogui), *Ayanna Heidelberg (axatse)
   Dancers:
      **Yeko Ladzekpo-Cole, **Cody Remaklaus, *Lara Diane Rann,
      *Melissa Sanvicente
      *UCLA
      **Zadonu

Opening remarks:
   • Akin Euba, Director, The Centre for Intercultural Musicology at Churchill College,
     Cambridge (CIMACC); Andrew W. Mellon Professor of Music, University of Pittsburgh
   • Roger Bourland, Chair, UCLA Department of Music
   • Jacqueline Cogdell DjeDje, Chair, UCLA Department of Ethnomusicology

“Troubled Water” by Margaret Bonds (1913-1972)
   Sanaz Rezai (piano)

"All Blues" by Miles Davis
   Arranged and adapted by Cheryl L. Keyes for String Quartet
   Joshua Addison (violin 1), Pablo Hopenhayn (violin 2),
   Lindsey Strand-Polyak (viola), Christopher Ahn (cello)

“Ladybird” and “Straight No Chaser”
   UCLA Jazz Combo, directed by Clayton Cameron
   Andrew Martin (piano), Forrest Mitchell (drums), Owen Clapp (bass), Rachel
   Woods Robinson (trombone), Kim Brueckner (tenor sax)

UCLA African American Performance Ensemble, Directed by James Roberson
   Program to be announced from the stage
(Thursday continued)

7:30 pm – 10:30 pm
Festival Concerts: Art Music, Blues, and Drumming
Jan Popper Theater SMB 1200
Introduced by: George Dor (University of Mississippi)

7:30  Concert 1: Laura Falzon (USA/Malta), flute; Janise White (West Los Angeles College), piano and Wilson Moorman, percussion
8:30  Concert 2: Karen Wilson (University of California, Riverside), vocalist: Blues Women and the Blues; Richard Thompson (San Diego State University), piano
9:20  Intermission
9:40  Concert 3: O’dyke Nzewi (The Centre for Indigenous Instrumental Music and Dance Practices of Africa, South Africa), drum and quadruple bell; the concert features his own compositions, including an intercultural duo for drum and saxophone

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Friday, 23 October 2009

8:00 am – 4:30 pm
REGISTRATION
Orchestra Room Lobby. 1343 Schoenberg Music Building (SMB)

8:00 am – 9:00 am
Continental breakfast (complimentary)
Orchestra Room SMB 1343

9:00 am – 10:30 am
Scholarly Session 2: Religion, the Sacred and the Secular
Orchestra Room SMB 1343
Chair: Jean Kidula (The University of Georgia)

9:00  Paul Humphreys (Loyola Marymount University, Los Angeles): Timeline Counterpoint: An Alternative Compositional Style for the Post-Vatican II Mass
10:00 Clarence Henry (The Henry Center of Multicultural Research and Global Education, New Jersey): The Sacred and the Secular: The Spirits of African Ancestors in North American Jazz

10:30 am – 11:00 am
Break (complimentary coffee, tea)
(Friday continued)

11:00 am – 11:45 am
Keynote Lecture 1: Representing Creativity in Scholarship
Orchestra Room SMB 1343
Speaker: Mosunmola Omibiyi-Obidike (Institute of African Studies, University of Ibadan, Nigeria)
“GIVING AND TAKING: The Intercultural Musical Exchange Between Africa and North America”

Introduced by Akin Euba (Director, The Centre for Intercultural Musicology at Churchill College, Cambridge, U.K.; Andrew W. Mellon Professor of Music, University of Pittsburgh.)

12:00 noon – 1:30 pm
Scholarly Session 3: Crossing the Divide: Hiphop, Blue Notes, Diversity, and Unity
Orchestra Room SMB 1343
Chair: Cheryl Keyes (UCLA)

12:00  Catherine Appert (UCLA): Transatlantic Hip Hop: Producing Diasporic Music in Senegal
12:30  Guangming Li (China Conservatory/UCLA): The Aesthetic Effect and Cultural Significance of Blue Notes
1:00  Anicet Mundundu (Independent Scholar, Democratic Republic of the Congo and Pittsburgh): Diversity and Unity in African Music Performance Practice in the U.S.

12:00 noon – 1:30 pm (concurrent session)
Workshop 3: Performance of African Classical Ensemble Concert Pieces, Including Intercultural Pieces for African and Western Musical Instruments
Gamelan Room SMB 1659
Chair: Münir Beken
Presenters: O’dyke Nzewi (The Centre for Indigenous Instrumental Music and Dance Practices of Africa, South Africa), with Meki Nzewi (University of Pretoria, South Africa)

1:30 pm – 2:30 pm
Light lunch (complimentary)

2:30 pm – 4:00 pm
Composer’s Session 1: The Music of Olly Wilson: A Retrospective View
Orchestra Room SMB 1343
Chair: Willie Anku (University of Ghana)
Presenter: Olly Wilson (University of California, Berkeley)

4:30 pm – 5:30 pm
(Tour open to Special Dinner participants; others on a first come, first serve basis as space permits – please sign up at the Registration table.)

5:30 pm – 7:00 pm
SPECIAL DINNER (only for those who have pre-paid)
(Friday continued)

7:30 pm – 10:30 pm
Festival Concerts: Art Music Soloists
Schoenberg Hall SMB 1100
Introduced by: Cynthia Tse Kimberlin (Music Research Institute, Point Richmond, California)

7:30 Concert 4: Maxine Franklin (Jamaica), piano
8:30 Concert 5: Dawn Padmore (Liberia), soprano; Richard Thompson (San Diego State University), piano
9:20 Intermission
9:40 Concert 6: Girma Yifrasheva (Ethiopia), piano

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Saturday, 24 October 2009

8:00 am – 4:30 pm
REGISTRATION
Jan Popper Theater Lobby. 1200 Schoenberg Music Building (SMB)

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8:00 am – 9:00 am
Continental Breakfast (complimentary)
Jan Popper Theater SMB 1200

9:00 am – 10:30 am
Scholarly Session 4: Melding Traditions: West Africa, USA, China, and Cuba
Jan Popper Theater SMB 1200
Chair: Anicet Mundundu (Independent Scholar, Democratic Republic of the Congo and Pittsburgh)

9:00 Barbara Taylor (University of California, Santa Barbara): The Ghosts of Banjos Past: The Gourd Banjo in the Early Banjo Revival
9:30 Bode Omojola (Mount Holyoke College/Five Colleges): Òshùn Òshogbo: Power, Song and Performance in a Yoruba Festival

9:00 am – 10:30 am (concurrent session)
Workshop 4: Rituals of Rhythm and Community: The African Invitation to North American Diversity
Orchestra Room SMB 1343
Chair: Beto Gonzalez
Presenters: Joshua Levin (College of Southern Nevada) and Michael Wall (New World Rhythmatism)

10:30 am – 11:00 am
Break (complimentary coffee, tea)
(Saturday continued)

11:00 am – 11:45 am
Keynote Lecture 2: Representing Scholarship, and the Scholar as Composer
Jan Popper Theater SMB 1200
Speaker: J. H. Kwabena Nketia (The International Centre for African Music and Dance, University of Ghana), “Integrating Scholarship: Creative Imagination and the Shaping of Style”
(With a Computer Programming and Demonstration of J.H. Kwabena Nketia’s Instrumental Works by Andrews K. Agyemfro-Tettey, Musical Assistant to Emeritus Prof. J.H. Kwabena Nketia)

Introduced by Jacqueline Cogdell DjeDje (UCLA)

12:00 noon – 1:30 pm
Scholarly Session 5: The Art of Composition: Joshua Uzoigwe, Mande Griots, and Jamaican Reggae
Jan Popper Theater SMB 1200
Chair: Paul Humphreys (Loyola Marymount University, Los Angeles)

12:00 Sister Marie Agatha Ozah (Duquesne University, Pittsburgh): Understanding the Pre-Compositional Resources in Joshua Uzoigwe’s “Egwu Amala”
1:00 Jason Robinson (Amherst College, Massachusetts): Enacting Diaspora: Musical Improvisation and Experimentalism in Transdiasporic Collaborations

12:00 noon – 1:00 pm (concurrent session)
Orchestra Room SMB 1343
Chair: Jacqueline Cogdell DjeDje (UCLA)


1:30 pm – 3:00 pm
Lunch (on your own)

3:00 pm – 4:00 pm
Composer’s Session 2: Joyce Moorman
Jan Popper Theater SMB 1200
Chair: Mosunmola Omibiyi-Obidike
Presenter: Joyce Moorman (Borough of Manhattan Community College, New York)
Excerpts from her compositions: Dream Variations and Elegies for the Fallen
(Saturday continued)

3:00 pm – 3:45 pm (concurrent session)

_Workshop 5: Observations on Ghana50 at OleMiss in Oxford Mississippi_
Orchestra Room SMB 1343
Chair: Karen Wilson (University of California, Riverside)
Presenter: George Dor (University of Mississippi)

3:45 pm – 4:30 pm
Break (complimentary coffee, tea, and cookies)

4:30 pm – 6:00 pm
Jan Popper Theater SMB 1200
Chair: Steve Loza
Panelists: CC Smith (The Beat Magazine), Viola Galloway (Amoeba Music), Nnamdi Moweta (DJ and Host, Radio Afrodicia, KPFK 90.7 FM, North Hollywood, CA)

6:00 pm – 7:30 pm
_Dinner on your own_

7:30 pm – 10:30 pm
_Festival Concerts: Drumming, Jazz, and Art Music_
Schoenberg Hall SMB 1100
Introduced by: Kimasi Browne (Azusa Pacific University, Azusa, California)

_The performance by the UCLA Philharmonia tonight is dedicated to the memory of Daniel Pearl._

7:30 Concert 7: UCLA Philharmonia, directed by Neal Stulberg (UCLA) performing Essay for Orchestra (William “Bill” Banfield); members of the UCLA Philharmonia along with Girma Yifrashewa, piano, featured in My Strong Will for Quartet (Yifrashewa)
8:20 _Intermission_
8:30 Concert 8: Jason Squinobal (Performer and Independent Scholar, Connecticut), jazz concert
9:40 Concert 9: Obo Addy (Lewis and Clark College, Portland, Oregon), drums, vocals

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Sunday, 25 October 2009

8:00 am – 12:30 pm
_REGISTRATION_
Jan Popper Theater Lobby. 1200 Schoenberg Music Building (SMB)

8:00 am – 9:00 am
Continental Breakfast (complimentary)
Jan Popper Theater Lobby SMB 1200
(Sunday continued)

9:00 am – 10:30 am
**Scholarly Session 7: The Music of Akin Euba, Obo Addy, and Randy Weston**
Gamelan Room SMB 1659
Chair: Franya Berkman (Lewis and Clark College, Portland, Oregon)

9:00  John Robison (School of Music, University of South Florida): Akin Euba’s “Chaka” and Intercultural Opera in Africa
9:30  Franya Berkman: “From Bebop to Marvin Gaye”: Obo Addy’s Musical Reference Points During the Nkrumah Years
10:00  Eddie Meadows (Professor of Music, Emeritus, San Diego State University, California): Randy Weston and Africa: Continuity of Thought and Music

10:30 am – 11:00 am
**Break (complimentary coffee, tea)**

11:00 am – 12:30 pm
Jan Popper Theater SMB 1200
Chair: Barbara Taylor (University of California, Santa Barbara)
Presenter: Sule Greg Wilson (Edu-Tainer, Percussionist, Author, Teacher and Storyteller, Arizona)
(Sunday continued)

12:30 pm – 2:00 pm
**Lunch (on your own)**

2:00 pm – 3:30 pm
**Workshop 7: African-American Responses to Contemporary Popular African Music: Perceptions, Reactions, and Interactions**
Jan Popper Theater SMB 1200
Chair: Peter Hoesing (Florida State University)
Presenter: Richard Donald Smith (United Nations International School, New York)
   This paper + discussion/workshop will feature Richard Donald Smith on flute, accompanied by Janise White (West Los Angeles College) on piano.

3:30 pm – 4:00 pm
**Break (complimentary coffee, tea)**

3:45 pm – 5:15 pm
**Workshop 8: GREENOTATION: The System for Writing African Music**
Jan Popper Theater SMB 1200
Chair: Clarence Henry
Presenter: Doris Green (Fulbright Scholar, US State Department Cultural Specialist to Ghana, New York)
(Sunday continued)

5:30 pm – 6:00 pm
CLOSING SESSION – Remarks by Akin Euba (Director, The Centre for Intercultural Musicology at Churchill College, Cambridge)
Jan Popper Theater SMB 1200

6:00 pm
Dinner on your own

7:30 pm – 8:20 pm
Festival Concert: Art Music
Schoenberg Hall SMB 1100
Introduced by: Kimasi Browne (Azusa Pacific University, Azusa, California)

7:30  Concert 10: Afro-American Chamber Music Society Orchestra, conducted by Janise White  
(West Los Angeles College); Yolanda White, soprano

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Monday, 26 October 2009

LOCAL SIGHTSEEING

12:00 noon – 6:00 pm
Central Avenue Tour (purchase tickets online)
Festival Concerts Program

Thursday, 22 October 2009: Welcome Ceremony

Libation
Performed By Kobla Ladzekpo

Libation, in propitiation of the deities and ancestral spirits, is a longstanding and widely practiced tradition among the peoples of Africa. At performances such as this, the gods and the deceased patrons, members of the community, composers, drummers, and dancers are called upon to witness and bless the occasion. Among the Ewe speaking people, water mixed with cornmeal is first offered to ancestors followed by any brand of imported gin or a locally distilled gin called “Akpeteshie.” The significance of cornmeal, as we know it in today’s world, is you do not take any kind of alcoholic beverage on an empty stomach. As with tradition, the libation will be said in the Ewe language:

Almighty God, Kitikata, the great craftsman who has made hand and feet, we invoke you. The great Anlo war god, Nyigbla, we call you to be here.
We invoke all the gods of this land. We call all the gods of Native Americans.
We call all the elders of Native Americans, their drummers, dancers, and singers.
We call all the founders of the United States of America:
musicians, composers, and dancers. We are not here for any malevolent cause,
it is rather for a good cause. We call all the pioneers of the program in Ethnomusicology:
Jaap Kunst, Klaus Wachsmann, Alan Merriam, Percival Kirby,
Gerhard Kubik, John Blacking, William Bascom, Hugh Tracy, A. M. Jones,
Willard Rhodes, Nicholas England, Curt Sachs, J.M Herskovits, Mantle Hood,
Hewitt Pantaleoni, Peter Crossley-Holland, Abraham Schwadron,
Seth Dzagbe Cudjo, Philip Gheho, Togbe Amu, Atta Annan Mensah,
Ben Aning, Nazir Jairazbhoy and others.

Mantle Hood you are the founder of the program in Ethnomusicology at UCLA. We call you with your colleagues and your first batch of students to be here. We call the first three drummers you brought from Ghana to start this program: Robert Ayitey, Robert Bonsu, and Kwasi Badu. We call all the gods of North, South and East Africa. We gather here to celebrate Africa meets North America. We have water and liquor from UCLA to offer you. We call on you for your blessing. We call Nazir Jairazbhoy. Nazir, come and be spokesman for your Guru’s, professors and colleagues. We have assembled to perform. We want you to be here and guide us. Let everything go on smooth. Let the drummers play well, singers sing well, and the dancers dance well. Here is a drink. Take it and serve everybody. Those who do not drink with you, let them come and get their share over here.

Zadonu African Music and Dance Company
With the UCLA Music and Dance of West Africa

Adzogbo/Adzohu
Traditionally, Adzogbo is done in two parts: the first part, “Kadodo,” is done for women only. The second part, “Atsia” is for men. Because the ensemble does not have enough male dancers, we have trained women to do the men’s part. This is in the tradition of the old Amazon, the women battalion
of the ancient Kingdom of Dahomey. Adzogbo was originally a cult dance associated with one of
the war gods of Benin (Dahomey). Before going to war, the warriors lived in a shrine for fourteen
days or more to be spiritually prepared by the gods for the war. The dance leader, possessed by the
spirits of the gods instructs the warriors in tactics and maneuvers of the coming war. He transmits
the message of the gods to the assembled army in the form of a dance. After the conclusion of the
message the army will join in by performing the steps that have been presented to the
accompaniment of the drums.

~The word Adzogbo is in reference to the actual deity or god. The word Adzohu specifically refers
to the music that is played for Adzogbo.

Drummers and instruments:
**Kobla Ladzekpo (atsimevu), **Kevin O’Sullivan (sogo), **John Price (kidi),
*Jun Reichl (kaganu), **Mark Sims (gankogui), *Ayanna Heidelberg (axatse)

Dancers:
**Yeko Ladzekpo-Cole, **Cody Remaklaus, *Lara Diane Rann,
*Melissa Sanvicente

*UCLA
**Zadonu

**Thursday, 22 October 2009: Art Music, Blues, and Drumming**

**Concert 1:**
**Laura Falzon** (flute), with **Janise White** (piano), **Wilson Moorman** (percussion)

1. **Big Tooth Aspen**, for flute and *derabucca* (*darbukka*), was composed by Egyptian composer
Halim El-Dabh in 1995 for Liana and Blake Tyson — Imbaté duo. Laura Falzon gave the
New York premiere of the work in 2006. The work is named for a deciduous tree, the big
tooth aspen (*Populus grandidentata*), which is a member of the willow family and poplar
genus. The tree, which is native to the United States and Canada, is so named for the large,
irregular "teeth" on the edges of its leaves. The composer first became acquainted with the
big tooth aspen in the early 1950s, while at the Aspen Music Festival in Aspen, Colorado,
where he saw a large number of beautiful aspen trees with their striking white trunks.

The work's three movements ("Twigs," "Drooping Flowers," and "Hairy Seeds in the
Wind"), representing life, death, and rebirth, explore the life cycle of the aspen tree and the
evolution of its numerous flowers and seeds (a single big tooth aspen tree may produce more
than 1.5 million light seeds, which are dispersed long distances by wind, hence the title of
the final movement). It is interesting to note that, coincidentally, the main motive of the
second movement ("Drooping Flowers") -- which represents death -- is a transposed version
of the DSCH motive used by Russian composer Dmitri Shostakovich (a conversion of the
composer's initials into the musical notes D E-flat, C, and B natural), whose music often
focused on death (particularly his String Quartet no. 8 in C Minor, Op. 110 (1960).

Big Tooth Aspen is one of El-Dabh's many works for the Egyptian goblet-shaped
ceramic hand drum called *derabucca*, an instrument that El-Dabh learned during his
childhood in Egypt, and played throughout his life. The *derabucca* part uses a notation
system of the composer's devising, and the flute part incorporates a number of extended techniques, including bending tones, multiphonics, and singing into the flute.

2. *Two Venetian Frescos* for flute and piano by Mohammed Fairouz is one of Laura’s latest collaborations and commissions. This is the beginning of a collaboration that brings together, in one Mediterranean spirit, the inventiveness of this young Egyptian composer and this flutist’s passion for new music. Barcarolle is like a miniature that inaugurates a wider horizon of music making and performing, where it is hoped that Falzon and Fairouz will collaborate on new works. One goal is for Fairouz to write a flute concerto for Falzon, thus enhancing the contemporary flute repertoire with a music gem by this brilliant young composer. Although Mohammed is still very young, he already has many fabulous works to his name, including large works. Furthermore, his work is “outstanding”, to use the words of composer Halim El-Dabh—a mutual friend and colleague.

Fairouz’s work represents not only an insight into the aesthetic needs of contemporary society, but also injects a degree of criticality into how form carries within it a narrative whose insight offers a commentary about ordinary life. Canzonetta and *Barcarolle* embodies this insight. It presents itself in miniature form, but promises the same magnitude of a longer piece. The way Fairouz composes for flute gives the impression that he does not simply settle for modernist ethereality but regales his music with a certain *groundedness* that does justice not only to the flute’s register and timbre, but also invites the performer to take ownership of the work and participate in the process of music through the means of interpretation.

3. *Argoru III* (Alvin Singleton) for flute is the third in a series of solo pieces for various musical instruments. It was written for Sara Miranda Vargas and premiered in May 1971. This short piece, like all the *Argoru* compositions (piano, cello, viola, marimba, bass clarinet, alto flute), provides a musical platform for sheer virtuosic display. The title *Argoru* comes from *Twi*, a language spoken in Ghana, and means “to play.”

4. *Study in Polyrhythm No. 3* (Akin Euba), flute and piano

   Polyrhythm is an important feature of traditional music in sub-Saharan Africa and is marked by extended repetition. For instance, in a West African drum ensemble, there are secondary instruments, each of which plays the same pattern repeatedly throughout a piece or section thereof, and a master drum that supplies variation. The secondary parts are almost invariably different from one another and doubling is not typical. As with other aspects of sub-Saharan music, in which a fine balance is maintained between the occurrences of a given feature and its opposite, good polyrhythm means that there is a fine balance between the coincidences and non-coincidences of the points of attack in the various parts that form the polyrhythmic structure.

   In explaining the piece, Nigerian composer Akin Euba states: “*Studies in Polyrhythm*” is a series of works that I am writing for various combinations of instruments (and/or voices, perhaps), and in which he explores concepts of African polyrhythm. The first study, completed in December 2004, is for brass quintet and was premiered in Calgary in February 2005 by the Foothills Brass Quintet. The second study, completed in January 2005, is for bass clarinet and piano and was premiered by the distinguished British clarinetist, Ian Mitchell, with Tim Jones at the piano, at the convention of bass clarinetists in Rotterdam in October 2005. This work, *Study in Polyrhythm No. 3* is the third in the series. I have written this for flutist Laura Falzon, whom I have known for the past fifteen years and who has
performed my music and collaborated with me on various projects. The world premiere was given by her in New York City in May 2006.”

The three studies are based on the same three pentatonic pitch sets. All twelve notes of the chromatic scale are contained within the sets, with C, D and G-sharp repeated, in order to have a total of fifteen notes. All transpositions are available for use. The present work includes several quotations from an Igbo folk song, Omunkwu, mostly in call and response between the two instruments.

5. **Jazz Sonatina** (Joyce Moorman) for flute, piano, and percussion
   **World Premiere**
   Although *Jazz Sonatina* is a new piece that is being premiered this evening, it is drawn from instrumental sections of a 9 movement work entitled *Dream Variations* written for soprano soloist, chorus, flute, piano, and drumset and commissioned and premiered by Rejoicensemble, a vocal group dedicated to the performance of vocal works by African American composers in 2007. In that work, as requested by the director of Rejoicensemble, Carl Maulitsby, Moorman incorporates elements of the jazz tradition with quartal harmony and twelve-tone melodic construction. In the *Jazz Sonatina*, the rhythm of the first and last movements is that of the bossa nova. The second movement was inspired by the blues and is in the form of a theme and variations. The form of the first and last movements is ternary. Moorman’s compositional style can best be described as a mixture of techniques drawn from both classical and jazz music. *Jazz Sonatina* typifies this compositional style.

6. **Sama’i** (Charles Camilleri), flute solo
   **US Premiere**
   Camilleri is a Maltese composer whose works are now widely performed all over the world. His compositions vary from instrumental chamber works to operas. Laura Falzon’s cooperation with Camilleri started in 1985 when she performed his *Sama’i* (for solo flute) in Greece and France at the Mediterranean Arts Festival, Rencontres de la Mer and Musiques de la Mediterranee International Festivals respectively. This collaboration evolved into a number of works that Camilleri composed for Falzon — including two flute and piano works, three works for flute and orchestra, five flute solos and other works with clarinet and guitar. *Sama’i* can be translated to English meaning “to listen.” In 5 movements, it is based on the idea of meditation and ritual.

7. **Fantasia on “Kilo Lese Olorun Mi”** (Dwayne Smith) for flute and piano,
   **World Premiere**

8. **Switched-on-Ashanti** (Roy Travis, UCLA Professor Emeritus) for flute and tape
   **AKOM—TACHEMA CHEMA—SIKYI**
   The rhythms for each of the three movements of this piece were derived from a different Ashanti dance. Using authentic instruments, Ghanaian master drummer Kwasi Badu recorded the dances on tape in successive polyphonic layers. The tape provided the basis for the score which was realized at the UCLA electronic music studios. Against the Afro-electronic music, the composer wrote a concertante flute part, equally faithful rhythmically to its Ashanti sources, which the flutist plays live with tape. The composer states that according to A.M. Opoku, “AKOM” is the general name given to series of dances performed by “fetish priests.” This dance is used mainly as a means of releasing priests from trances into which they must fall in order to act as mediums. TACHEMA CHEMA is one of a series of KETE dances reserved for the private entertainment of Ashanti Royalty. SIKYI is
an elegant and flirtatious dance of the 1920s, which has recently been enjoying a revival of popularity among the Ashanti.

Concert 2:
“A Tribute to Blueswomen: Beauty and the Blues”
Blue Wave West featuring vocalist Karen Wilson
Karen Wilson (vocal, poetry), with Richard Thompson (piano)

What is a Blueswoman? Often she writes, sings or plays the blues. Always, she stands solid, talks straight and lives with her whole heart. She has the courage to feel joy and the strength to feel pain. Her love is deep and real. But, Lord, don’t let her get mad at you! “A Tribute to Blueswomen: Beauty and the Blues” pays homage to the women composers, lyricists and performers “who put the genre of the blues on the cultural map of the United States. This presentation not only honors the artistic and intellectual contributions of Blueswomen from the 1920s through the 1950s, it also tells stories of women who live the strength, autonomy and truth of the blues in their everyday lives. Every song in this show reflects some form of blues.

1. “Big Mama’s Hound Dog” (Lieber and Stoller) based on performances by Willie Mae “Big Mama” Thornton and Buddy Guy
   Rooted in a woman’s truth, the lyrics reflect Big Mama’s sensibilities. The drummer’s use of a clave-like figure causes subtle changes in all the melodic interactions, of which Big Mama’s vocals are the most pronounced. The result is a song that is markedly different from the more popular version as recorded by Elvis Presley.

2. “Wild Women Don’t Have No Blues” (Written and introduced by Ida Cox)
   This song might be considered a paean to womanist autonomy. Ida Cox explains that the best way to respond to “lying husbands and no good friends” is not to get angry, but to get “wild” and to beat the man at his own game.

3. “Why Don’t You Do Right” (Kansas Joe McCoy and introduced by Lil Green)
   One of few minor blues, this song is written for a woman who is in a relationship with a man who will not pull his financial weight. He had money some years ago but other women spent it and now he is penniless and apparently confused about how he got that way and what to do about it now. Each stanza explains the situation to him, asking that he “do right, like some other men do. Get out of here, and get me some money, too.”

4. “Hittin’ On Me” (Buddy Johnson and introduced by Ella Johnson)
   This up tune by master songwriter and storyteller Buddy Johnson was introduced by his sister, Ella. It speaks to a woman’s refusal to be beaten, stating “the last man that hit me been dead since 1943.”

5. “C C Rider” (Traditional blues)
   A traditional, twelve-bar, AAB blues about seduction, betrayal and flight.

6. “Seeline Woman” (Traditional/Simone)
   Collected along the upper reaches of the Mississippi River, Nina Simone’s words tell the story of a woman whose beauty, sensuality, and ambition make her dangerous.
7. “You’ll Be Surprised At What You Find Out” (Koko Taylor)
   “Keep your mouth shut and your eyes open: you’ll be surprised at what you find out.” Koko Taylor’s tune filled with a wise woman’s advice.

8. “Old Woman Built on a Young Woman’s Frame” (Koko Taylor)
   In the tradition of the Voudou Queens of New Orleans, Koko Taylor uses car metaphors to talk about how “bad” she really is.

9. “Now, Baby, or Never” (Billie Holiday and Curtis Lewis)
   A blues, one of Billie Holiday’s favorite tunes, with an up-tempo and an interesting structure. A woman tells her lover that she’s tired of waiting for him to make up his mind.

10. “Candy” (Johnny Mercer)
    A beautiful, blues-infused ballad introduced and made famous by Mabel “Big Maybelle” Smith.

Concert 3:
O’dyke Nzewi (African drums and iron bell)

1. Ogene Anuka Bell Orchestra: Two duo Pieces
2. Igba Classical Drum Solo: Solo Works Written for African Single Membrane Drum
3. Intercultural Duos: Drum and Saxophone Duos

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Friday, October 23 2009: Art Music Soloists

Concert 4:
Maxine Franklin (piano)
1. Waters of the Ganges 1936 (Rachel Eubanks)
   First published work (a childhood composition)
2. Theme and Variations on an Aborigine Bora Tune no date (Rachel Eubanks)
   Rich harmonies developed from this theme based mostly on one note
3. Sonata (2 movements work) 1992 (Rachel Eubanks)
   The second movement is a vivid cinematic portrayal of the Los Angeles riots

Concert 5:
Dawn Padmore (vocal, soprano), with Richard Thompson (piano)

1. Song and arias (Akin Euba)
2. Ive Maka (Joshua Uzoigwe)
3. Igbo Songs (Joshua Uzoigwe)
4. Because of You (Fela Sowande)
5. Songs from the African Diaspora (TBD)
Concert 6:  
Girma Yifrashewa (piano)

The pitch and dynamic range of the work is wide. Although there are few themes as such,  
similar intervallic cells are employed in all five movements. Changing meters prevail  
throughout. The first interlude (*Moderato*), the shortest at one page long, is expressively  
tranquil. Gently dissonant, its quartal harmonies are presented in a soft dynamic level and  
*legato* articulation and suggest pensiveness rather than confrontation. The intervallic cells  
are mostly melodic rather than harmonic and are widely spread by octave displacements.  
This piece has a more open and relaxed feeling than the subsequent movements, while  
presaging what is to come in the intervals of its melody (combination of fourths and fifths  
with half-steps). The fifth and final piece (*Larghetto*) is a contrast in texture and mood to all  
the others, particularly the fourth, climactic interlude. The intervallic cells… are now spread  
out in an expansive song-like melody in the right hand over a wide-ranging 16th-note  
accompaniment that meanders dreamily and mysteriously over most of the keyboard. Near  
the end, the melody shifts to expressively undulating triplet eights before a quiet, mysterious  
close (from a description by Helen Walker-Hill).

This piece was composed in 2001 and is based on a melody found in a composition Kwami  
composed in 1973 titled “Yanuari 13” for SATB plus a drum ensemble in traditional  
Highlife – *borborbor cum kpanlogo* – style. Kwami describes the 1973 piece: “…the  
melody followed the inflections of the tonal language…As I wanted the piece to have an  
upbeat dance feel, and as kpanlogo was a popular dance I liked of the time, I made sure that  
its distinctive bell pattern was incorporated into the melody of Yanuari 13… Structurally  
Yanuari 13 is symmetrically organized into four 4-bar units in a strophic form… In  
reflection, Yanuari 13 is one that I would gladly like to forget, in the light of the things that  
the Acheampong military government did to the Ghanaian economy…Secondly, because  
Yanuari 13 is topical, its utility was limited. However, I liked the melody and wanted to use  
it again; hence, I have created a piano piece based on it with the January Dance, composed  
in 2001, which alludes to Yanuari 13 and the kpanlogo dance (from “The Compositional  
Style of Robert Mawuena Kwami: 1973-82” by R. M. Kwami, in *Composition in Africa And  

3. **Preludes II and I** (George Gershwin 1898-1937)  
Gershwin was not only influenced in general by the popular music in the early part of the  
20th century, but was strongly influenced by black music and the African American jazz  
traditions. His *Three Preludes* (1926) are short piano pieces in which each is in a style of  
early 20th century music. He originally planned to compose twenty-four preludes but was  
reduced to three when they were first published in 1926.
   
a. **Prelude II: Andante con moto e poco rubato**  
The second Prelude, in C sharp minor, begins with a melancholy melody situated  
above a smooth, steady bassline. The harmonies and melodies are built on thirds,  
emphasizing the interval of the seventh and the major/minor duality of the blues  
scale. In the second section, there are changes in key, tempo, and thematic material  
but the similar style connects the two sections. The opening melody and bass return  
in the final section in a more succinct form, and the piece ends with a slow keyboard  
ascent.
b. **Prelude I: Allegro ben ritmato e deciso**
   The first prelude, in B flat major, begins with a five-note blues motif, a theme heard throughout most of the piece as well as syncopated rhythms based on the Brazilian *baião* and chords containing flattened sevenths. Structurally in ternary form, the piece gives the impression of a fantasia by using snippets of various techniques such as repeated notes, octaves, scales, and crossed hands.

4. **Ambassel** (G. Yifrashewa)
   Ambassel is the mountain in the northern part of Ethiopia (Wollo), the name also given to one of the four scales (modes) of Ethiopian music. Through this composition, Girma shows his admiration of mountains and the very peaceful surroundings.

5. **Chewata** (G. Yifrashewa)
   Chewata means fun times, friends gathered round the table and exchanging their views on a story, which made them all very sad. But even though the story is sad, everyone is trying to make fun out of the story and trying to make each other laugh. So in this composition we find different personalities with an expression of their own under the blue cover.

6. **Sememen** (G. Yifrashewa)
   Sememen means half asleep, half awake, half dead, half conscious. It utilizes one of the four basic modes of Ethiopian music called *Anchihoyew lene*. This mode is widely used during the fasting period of the Ethiopian Orthodox Church and is said to embody a strong spiritual power.

7. **Elilta** (G. Yifrashewa)
   Elilta is the vocal custom by which Ethiopians express their deepest joy. It is usually used during celebratory occasions such as weddings and other such social events. It is also widely used during church festivities. Elilta in this composition is an amalgamation of a popular wedding song and Girma’s personal interpretation of this unique sound on the piano.

8. **The Shepherd with the Flute** (G. Yifrashewa)
   Girma composed this short piano piece in such a way as to reflect the serene, simple rural life in Ethiopia. It also reflects Girma’s personal wishes to our world for love, hope, and understanding. The theme is taken from a very popular and beloved composition “The Shepherd Flutist” by the late Professor Ashenafi Kebede (1938-1998). The piano piece is dedicated to Ashenafi Kebede, who also has made immense contributions to the growth of Ethiopian Music.

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**Saturday, October 24 2009: Drumming, Jazz, and Art Music**

**Concert 7:**
**UCLA Philharmonia** conducted by Neal Stulberg

*The performance by the UCLA Philharmonia tonight is dedicated to the memory of Daniel Pearl.*

1. **Essay for Orchestra** (William “Bill” Banfield)
   In describing his *Essay for Orchestra*, a 1995 composition premiered by the Detroit Symphony Orchestra, Banfield wrote: “In short, while the materials were taken from an
existing percussion concerto, it is an attempt to explore in sonorities, colors, and ensemble rhythms a journey in sound structures. It is meant for enjoying orchestral colors like a multi-textured painting.” The rendition incorporates a West African percussion ensemble performed by members of the UCLA West African Performance Ensemble.

2. **My Strong Will** (Girma Yifrashewa)

This quartet is based on a very well known song called “Tenkaraw Menfese” (My strong Will) composed by the late Lieutenant Nuru Wondafrash. Apart from rearranging the song in a classical style, Girma added his own professional life by remembering the difficulties he overcame in order to become a musician. Musicians include Girma Yifrashewa (piano) with members of the UCLA Philharmonia Luke Santonastaso (violin), Jonathan Sacdalan (clarinet), and Jennifer Li (cello).

**UCLA PHILHARMONIA** is UCLA’s flagship orchestra. Its music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger, and Jon Robertson. Since 2005, the UCLA Philharmonia has been led by Neal Stulberg, who has greatly expanded the scope of the ensemble’s activities. Recent highlights have included performances of Beethoven’s Symphony No. 9, Stravinsky’s "Petrushka," Duke Ellington’s “Harlem,” an evening-long exploration of Berlioz’ "Symphonie Fantastique" with commentary by UCLA Professor Robert Winter, Messiah’s "Oiseaux Exotiques" with Grammy Award-winning pianist Gloria Cheng, Mahler’s "Songs of a Wayfarer" with baritone Vladimir Chernov, a 70th birthday celebration of UCLA composition Professor Paul Chihara, UCLA Opera productions of Verdi "Falstaff," Weill’s "Threepenny Opera," and Mozart’s “Le Nozze di Figaro,” annual appearances at Royce Hall and the "Sundays Live" series at the Los Angeles County Museum of Art, a special Getty Center revival of the groundbreaking 1914 silent film "In the Land of the Head Hunters," directed by famed photographer Edward Curtis with a restored original score by John Bramah, and an acclaimed Royce Hall Halloween concert titled “One Foot in the Grave.” This season, Philharmonia highlights include Mahler’s Symphony No. 5, the world premiere of UCLA Professor David Lefkowitz’ cantata, “Lincoln Echoes,” a Royce Hall performance of Handel’s “Messiah,” and the West Coast premiere staged production of Jonathan Dove’s “Flight.” If you wish to receive information about the Philharmonia’s activities, please contact us by e-mail at uclaoorch@gmail.com

**UCLA Philharmonia Roster**

**Violin I:** Ji Young An (Concertmaster), Joshua Addison, Ambroise Aubrun, Ben Bartelt, Ivana Jasova, Sion Kim, Boryana Popova, Alex Regalado, Margaret Wu, Tim Yip; **Violin II:** Luke Santonastaso (Principal), Jacqueline Chen, Eliott Ephrat, Mai Kurosawa, Kris Najarian, Richard Silvers, Dorothy Wang, Ellery Weiss; **Viola:** Michael Chang (Principal), Paula Karolak, Johnny Ng, Kristen Nomura, Tiffany Ou, Danny Sheu; **Cello:** Jennifer Li (Principal), Eunice Heo, Suji Kang, Phoebee Ping, Rachel Sexton, Bryan West; **Double Bass:** Ian Sharp (Principal), Jessica Jones, Ben Pendergrass; **Flutes:** Eve Banuelos, Julia Barnett, Sandra Chien (3rd/picc), Natalia Kaminska-Palarczyk; **Oboes:** Ali Gilroy, Theo Roussos (2nd/Eb); **Clarinet:** Lauren Stone, Sarra Hey, Jonathan Sacdalan (bass); **Bassoons:** Sumner Arano, Justin Takamine; **Horns:** Robert Lee, David Rowland, Natalie Higgins, Shawn Hanlon; **Trumpets:** David Sedgwick, Jack Kent; **Trombones:** Adam Korynta, Joey Muñoz, Will Baker; **Tuba:** Joe Aguas; **Tympani and Percussion:** Pat Weber, David Goodman, Alex Kim, Chris Parise; **Harp:** Simone Salmone; **Piano:** Christopher Lade
Concert 8:
Jason Squinobal (Jazz)

1. Horizon
There are two traditional African sources that I draw as influences for “Horizon.” The first is the Adowa dance rhythm. The second source is a recording of Baka Pygmy children from Cameroon singing a coehut song. This recreational song is sung in an African village and the children use the echoes of the forest to entrance the song. The A section of the song is a reinterpretation of that melody, which can be heard quite clearly in the introduction and again in the coda. The B section is an exploration of the six over four polyrhythmic nature of Adowa.

2. Ghanaian Waltz
This piece plays with the perception of a West African ¾ meter. Although a three beat pulse is not commonly found in the traditional music of West Africa, it can be drawn out of the six-against-four cross-rhythm found in many West African dance rhythms. Therefore, “Ghanaian Waltz” is written as six-beat pulse, and emphasizes the six side of the six-four cross-rhythm. I investigate the relationship of the six-four cross-rhythm in the independent lines of the horns, and guitar.

3. Lalay
The call and response Interplay between the two horns in “Lalay, Lalay” is drawn from Fulani childrens’ song in which the one child leads a group in a call and response with a distinctive repeating figuration. The rhythm section employs elements of Ghanaian dance rhythm, Sikyi.

4. Aquariun
Aquariun uses two common West African musical techniques, ostinato and hemiola in the context of five and ten beat meter groups.

5. Moonshine
With song “Moonshine,” I wanted to explore the consequences of independent line writing. In the introduction and A section of this song each instrument plays an independent line. As a result, while the A section was conceived of modally, there is an incidental moving harmony that occurs due to the interaction of the independent lines. This type of incidental harmony is also common in polyphonic vocal music of West Africa.

6. 24/7
Like Aquariun, 24/7 explores the relationship between ostinato and odd time signatures. 24/7 is written in a 7/4 meter, but because of the ostinato and deceptive melodic line there is a perception the song is composed in 4/4.

7. Acra A fira nA-jA ekAn, A fira
This song was written for Dr. Akin Euba. It is an example of African pianism transferred to a jazz quartet setting. The melody features Yoruba praise text and the rhythm section parts are based on music from the Yoruba Dundun drum ensemble.
Concert 9:
**Obɔ Addy** (Ghanaian drums)

1. *Dagomba Suite: Takai and Bambaya*
   
   Takai is a music played during Dagomba festivals. It is usually danced by older people who hold iron rods, which they hit against each other while they dance, almost as though they are swords. It is a traditional piece featuring the music and dance of people from the northern part of Ghana where the Dagbon people live. Bambaya is a social dance of the Dagomba ethnic group in the Northern Region of Ghana. Bambaya, which originated as a result of drought, is performed by men only. The story is told that when there was a drought, the people prayed and were told that men should dress up like women and do a dance. They did and it rained! Since then, the men dress in women’s costumes whenever they dance Bambaya. Obo will play the *brekete*. Traditionally the brekete, donno, flute and rattle are the instruments that provide music for this music.

2. *Sunshine* (Hulu) is an original composition in the old highlife style. It says, “When it’s hot, the music goes faster.” Sunshine demonstrates the way highlife music used to be played before the British influences. It features the gyil and is a bright, happy song, capturing the sounds of the outdoors.

3. *The Singing Drum* is an original composition and refers to the *donno* (talking drum). Obo uses the tones from the drum to create a melody for the western instruments.

4. *Wawshishijay* is the original composition Obo wrote for the Kronos Quartet. It is adapted here for solo instrument: the gyil. The title means “Our beginning.” When Obo first composed this song it didn’t have a title. After meeting with David Harrington, the leader of Kronos, they talked about starting to work together. David asked how would you say that in Ga; hence the title.

5. *Oge*
   
   This music originated from Liberia. A long time ago, Liberian settlers who came to Accra brought this music with them. It was adapted by the Ga people. It is music for social gatherings, outdoorings, weddings, and funerals.

6. *Oshi*
   
   Obo has taken a traditional music and adapted it to a more modern sound. The words say, “Pound your foot to the beat.” When we pound our feet, we will wake our ancestors to come and dance with us.

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**Sunday, October 25 2009: Art Music**

Afro-American Chamber Music Society Orchestra (USA) directed by Janise White; Yolanda White, Soprano

1. *African Suite* (Fela Sowande)
2. *Grand Slam for orchestra and piano* (Ed Bland)
3. *Quit Dat Fool'nish for orchestra and piano* (William Grant Still)
4. *Motherless Child for orchestra and piano* (Janise White)
5. *The Sugmad is Dreaming* (live concert version) (Stephen James Taylor)
6. *Wry Fragments for soprano, percussion, and piano* (Olly Wilson)
Biographies of Presenters and Performers

Obo Addy, master drummer, is a repository of Ghanaian music history, a brilliant musician, and an innovative original composer—a man of rhythm, deeply rooted in the musical traditions of Ghana, West Africa where he was born.

A professional musician by the age of 18, Obo has played in Europe, Australia, America, Japan, Israel and many other countries. His life-long experience of playing every kind of music—from the ceremonial music of his father, a Wonche or medicine man, to the big band sounds of the Joe Kelly Band, to the traditional sounds of the world renowned Oboade—makes him unique. He has been touring the United States since the mid 1970s performing and teaching in colleges and universities and at community centers and festivals. In 1972, Obo performed at the Olympics in Munich and in 1974 spent three months touring Aboriginal settlements in Australia.

He received a Governors Award for the Arts in Oregon in 1993 as well as a Masters Fellowship from the Oregon Arts Commission and the Regional Arts and Culture Council. In September of 1996, Obo received the National Heritage Fellowship Award from the National Endowment for the Arts, the highest honor given to traditional artists in this country. Along with being a master traditional artist, Obo also has the gift of pulling two worlds together into a new fusion. He uses his African background to write jazz music for his African Jazz Band, Kukrudu, and has also written orchestral pieces for Kronos Quartet, Saxoforte, Chintimini Music Festival, Third Angle New Music Ensemble and modern dancer Mary Osland. His works have been performed by chamber orchestras all over the U.S. Obo is an adjunct faculty member at Lewis and Clark College in Portland and conducts a one-month residency at Williams College in Massachusetts every year.

Andrews K. Agyemfra-Tettey is a computer music technologist specializing in Computer Applications to Research and Composition in African Music, at the International Centre for African Music and Dance (ICAMD), Institute of African Studies, University of Ghana, Legon. He served for many years as a choral conductor and church organist before being appointed Personal and
Musical Assistant to Emeritus Prof. J.H. Kwabena Nketia in 2001. He has digitally transcribed, programmed, recorded, engineered and performed his music in Ghana, Nigeria and the USA. He served as Specialist-in-Residence in three Nigerian universities: University of Ibadan, Ibadan, Obafemi Awolowo University, Ife, and the University of Lagos, Lagos in 2004. He has also attended conferences in the USA, Netherlands, France and Mali, and received US Government travel and research grants. He is also studying orally and literally at the feet of Professor Nketia the traditional African way, and digitizes his ideas for all posterity.

Willie Anku holds a PhD and MA (Ethnomusicology) from the University of Pittsburgh (1988, 1986) and MME (Music Education) from the University of Montana, Missoula (1976). He is currently an associate professor and the immediate past director of the School of Performing Arts, University of Ghana. He was also head of the Music Department at the same institution between 1997 and 2003. He has been visiting professor at Simon Fraser University, Burnaby, BC (2002), Portland State University in 2003, and California State University, San Marcos (1994-1997) and yearly summer session visits since 1998. His research focuses on the acquisition of reliable digitally aided transcriptions of African Music, which are analyzed, systematized and presented as rules of procedure for composition, analysis and better performance interpretation. His research is concerned with structural elements, and attempts to identify distinguishing features of rhythm in African music for the purpose of devising an efficient analytical framework and ultimately a theory of African rhythmic structure. Professor Anku has contributed to a number of journals and book chapters. He was a member of the production team and music director for the Ghana 2008 African Cup soccer tournament opening ceremony and in 2009, African Hockey Federation, Hockey African Cup for Nations, opening ceremony in Accra, Ghana, also as music director. He composed the theme song for Ghana 2008 and has a number of other compositions to his credit. He operates a home recording studio in Accra, Ghana.
Catherine Appert received her M.A. in Ethnomusicology from UCLA and her B.Mus. in piano performance from Rutgers University. Currently a Ph.D. student in the Department of Ethnomusicology at UCLA, her dissertation will examine the dynamic between traditional and popular cultural production as expressed and negotiated through hip hop performance in Dakar, Senegal, exploring simultaneous processes of indigenization and identifications with a transnational hip hop community. Her research interests include African traditional and popular musics, popular music and globalization, and the intersections of music and gender.

William (Bill) C. Banfield serves as Professor of Africana Studies, director of the Center for Africana Studies and programs, Berklee College of Music. Prior he served as the Endowed Chair of Humanities, Professor of Music, Director of American Cultural Studies, University of St. Thomas, and Assistant Professor, African American Studies/Music, Indiana University. He received his Bachelor of Music from the New England Conservatory of Music in Boston, a Master of Theological Studies from Boston University and a Doctor of Musical Arts in composition from the University of Michigan.

In 2002, Dr. Banfield served as a W.E.B. Dubois fellow at Harvard, and was invited by Toni Morrison to serve as visiting Atelier Artist 2003. Banfield’s works have been performed and recorded by orchestras including; the national symphonies of Atlanta, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Akron, Richmond, Toledo, Savannah, Indianapolis, Sacramento and San Diego. In addition, his works are featured on Atlantic, TelArc, Collins Classics (London), Centaur, Albany/Visionary and Innova recordings.

He is author of Landscapes in Color: Conversations with Black American Composers (2002), Black Notes: Essays of a Musician Writing in a Post Album Age (2004), and Black Codes: The Makings of a Black Music Philosophy (2009). Currently he is chair of Black Music Culture for the Association of American Culture and the Popular Culture Association of America conferences. In 2005, Dr. Banfield joined Scarecrow Press as its contributing editor of Cultural Studies and Jazz Publications.
Franya Berkman is an Assistant Professor of Music at Lewis and Clark College in Portland, Oregon. She received her Ph.D. in Ethnomusicology at Wesleyan University in 2003. Her publications thus far focus on jazz and American culture: *Monument Eternal: The Music of Alice Coltrane* [Forthcoming Wesleyan Press], and “Appropriating Universality: The Coltranes and Sixties Spirituality” in *American Studies*, Spring 2005. She is currently working on her second book, *Obo Addy: Ga Master Drummer, Global Musician*. Overarching scholarly interests include spiritual, cultural, and musical hybridity in the 20th century; and life history in the study of music-culture.

Kimasi L. Browne joined the Azusa Pacific University faculty in fall 2001. He established the APU Gospel Choir and was its conductor until 2005. He developed APU’s first ethnomusicology course in 2002 (Introduction to World Music). To this, he added Soul Music, Music of Africa, Music of Latin America, and Music of Asia. Along side the soon-to-be implemented BA in Music, Ethnomusicology Emphasis, Dr. Browne is developing an ethnomusicology graduate program (MA in Ethnomusicology). Under his leadership the World Music at APU series has hosted traditional master-musicians from around the world and have included native specialists from Bulgaria, India, Hong Kong, Mediterranean Italy, and China. Browne also oversees and hosts the School of Music’s international scholars programs: the ‘World Music Scholar-in-Residence’ and the ‘Short Term International Student Visitors.’ As a member of the Graduate Faculty Dr. Browne teaches the Seminar in Music History II (19th, 20th, and 21st Centuries).

A well-known American Ethnomusicologist, Browne’s domestic field research has been concentrated in Los Angeles, California, and Detroit, Michigan. He has also conducted fieldwork in Toronto, Canada; Beijing, China, Sofia, Bulgaria, and in the Southeast, Midlands, and Northwest United Kingdom (Lincolnshire, Bedfordshire, Cheshire, Oxfordshire, and Yorkshire, England, Wales, Scotland); and in the Republic of Ireland (Limerick and Cork). His research has been supported by grants from the Institute of American Culture, the UCLA Center for African American Studies, and, he has overseen a project supported by a grant from the National Endowment for the Humanities.

Browne is a specialist on British underground youth culture, African American soul music, and gospel music. His recent research has focused on the budding nexus between American popular culture and Chinese higher education. He regularly presents lectures at international conferences on
Interculturalarity (a term that he coined in 2007 to assist in his articulating his discoveries on the intercultural journey of soul music across international borders). Browne is currently making a series of national and regional presentations about pedagogical strategies that he employed to impart African American culture within the Chinese music conservatory in 2008.

Professor Browne’s scholarly work has been published by the University of California Press, MRI Press, Fowler Museum of Cultural History, University of Granada (Spain) Foundation for Science and Technology, and in peer-reviewed journals including *Intercultural Music, Selected Reports in Ethnomusicology* and the *Pacific Review of Ethnomusicology*.

Prior to joining APU’s full-time faculty Browne taught at the University of California, Riverside, Whittier College, California State University, Long Beach, and at the University of California, Los Angeles (UCLA). From 2000-2004 he concurrently directed the Gospel Choir at APU and the Pomona College Gospel Choir in Claremont, California. In the local church for more than three decades, Browne has directed choirs and ensembles in a wide variety of African American choral traditions. A composer, arranger, vocalist, and pianist, Browne has performed throughout the United States, in Western and Eastern Europe, Asia, and in Africa. He has worked with Smokey Robinson, Brenda Holloway, Carlton Pearson, Darryl Coley, Kim Weston, and V. Michael McKay. As a baritone-bass, he has recorded several albums with the National Mass Choir of the Gospel Music Workshop of America.

During his Spring 2008 sabbatical, Dr. Browne established a new choral ensemble, taught a graduate seminar in gospel piano accompaniment, and a theoretical course on American Popular Culture--Soul Music at the Central Conservatory of Music (CCOM) in Beijing, China. As an invited Visiting Professor and a certified Foreign Expert, he also trained three advanced choirs of future Chinese music teachers to understand and perform African American-style gospel music. Browne directed two choral concerts in June 2008—one of which was in the Beijing Fengtai Church. While visiting Beijing’s Temple of Heaven, he initiated his current research on the roles of vocalists and aerophonists in the prayer rituals of the Ming and Qing Dynasty Emperors.

![Johannah Bowers](image)

**Jacqueline Cogdell DjeDje** has been on the UCLA faculty since 1979. She teaches theoretical area courses in African and African-American music and was director of an African-American vocal ensemble. Much of DjeDje’s research has focused on performance practices as they relate to the one-string fiddle tradition in West Africa. In recent years her research has extended to the study of fiddling in African-American culture and its inter-connections with Anglo-American music. In addition, she has conducted investigations on African-American religious music. She is particularly interested in how the dynamics of urban life give rise to change and other musical activity. She has conducted fieldwork in several countries in West Africa (Ghana, Nigeria, Cote d’Ivoire, The Gambia, and Senegal), Jamaica, California, and the southern United States (Georgia, Florida, North Carolina, Virginia, Kentucky, and Louisiana).
George Worlasi Kwasi Dor (M.M., University of Ghana; Ph.D., University of Pittsburgh), an ethnic Ewe, is the Sally McDonnell Barksdale Chair in Ethnomusicology and associate professor of music at the University of Mississippi, where he teaches in the Department of Music and the Sally McDonnell Barksdale Honors College. Dor is also the founder and director of the Ole Miss African Drum and Dance Ensemble, and co-editor (with Bode Omojola) of *Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions: A Festschrift Honoring Akin Euba*. Dor has published articles in journals including *Ethnomusicology, Intercultural Music, and African Studies Review*. Aside from his research interests in African music theory, creative processes, and other subjects, he has distinguished himself as a performer and composer of contemporary Ghanaian art music.

Akin Euba is a Nigerian composer, musicologist, and pianist. He studied composition with Arnold Cooke at the Trinity College of Music, London, obtaining the diplomas of Fellow of the Trinity College London (Composition) and Fellow of the Trinity College London (Piano). He received B.A. and M.A. degrees from the University of California, Los Angeles, where he studied with Mantle Hood, Charles Seeger, J. H. Kwabena Nkетia, Klaus Wachsmann, and Roy Travis. He holds a Ph.D. in ethnomusicology from the University of Ghana, Legon (1974). While at Legon Euba’s doctoral work was supervised by J. H. Kwabena Nkетia, and his dissertation is entitled “Dundun Music of the Yoruba.” He was former Professor and Director of the Centre for Cultural Studies at the University of Lagos, and has also served as a Senior Research Fellow at the University of Ife (now Obafemi Awolowo University)) in Nigeria. He served as Head of Music at the Nigerian Broadcasting Corporation for five years. Since December 1986, has served as a research scholar and artist in residence at IWALEWA House, the African studies center of the University of Bayreuth in Germany. He currently serves as Andrew Mellon Professor of Music at the University of Pittsburgh. He is the founder and director of the Centre for Intercultural Music Arts, London (founded in 1989), and currently serves on the Board of Management of The Centre for Intercultural Musicology at Churchill College (CIMACC). Euba’s scholarly interests include the musicology and
ethnomusicology of modern interculturalism. He has organized regular symposia on music in Africa and the diaspora at Churchill College, Cambridge, as well as the Central Conservatory of Music in Beijing. These events have featured such notable composers and scholars as J. H. Kwabena Nketia and Halim El-Dabh. With his Elekoto Ensemble, he has brought together musicians from Nigeria, China, India, Germany, Malta, and the United States. His compositions involve a synthesis of African traditional material and contemporary classical music.

Flutist **Laura Falzon** has been featured as soloist during recitals and concerts across Europe, Asia and the USA with performances in India, England, Scotland, Italy, France, Malta, Finland, Greece, and the Channel Islands amongst others. A graduate of Columbia University, she also studied in England with Royal Academy flute professor and principal flutist of the London Sinfonietta Sebastian Bell, with Kim McCormick in the United States, as well as with flautists Susan Milan and Julius Baker.

The recipient of numerous awards including the British Arts Council, Rotary, and The Rockefeller Foundation as well as grants from Cambridge University and Columbia University’s Teacher’s College, Laura has done residencies through the Rockefeller Foundation and represented England in the US as a Rotary Ambassadorial Scholar.

Laura has commissioned and premiered many new works including *Padma Phool* by the Anglo-Indian composer John Mayer (mostly known for his *Indo-Jazz Fusion* and, in the flute world, for his flute Concerto for Sir James Galway); and other composers such as Akin Euba, Geoff Poole, Shirish Korde, Eddie McGuire and Charles Camilleri.

Described in the London-based magazine *Music & Musicians* as “an excellent instrumentalist,” her performances include concerto appearances with orchestras and ensembles including London’s Spectrum, St. Martin in the Fields Sinfonia, the British Rasmovksy quartet and the National Orchestra of Malta.

Up until 2004, she was based in the UK, previous to which she was co-principal flute with the National Orchestra of Malta. She is now based in NYC where she performs as a soloist, recitalist and in various chamber ensemble. Laura is a founding member and artistic director of *Id-Dinja* ensemble and *ISSA Sonus* ensemble both of whose missions are to perform and promote 20th century and new music by composers from all over the world. Ms. Falzon is also active as a music educator and teaching artist. She has taught in various institutions in the UK and the US. As well as teaching at her own private studio she presently also teaches at Teachers College, Columbia University. Website: [www.laurafalzon.com](http://www.laurafalzon.com)
Jamaican-British pianist **Maxine Franklin** has received acclaim for her sensitivity as an artist and individuality and authority as a performer. Bringing a committed approach to interpretations of music from Bach to Prokofiev and beyond, and more recently to her focus on composers from Africa and the African diaspora.

Her recital in the London Horniman Museum series ‘Shades of Africa’ (1998) led to an invitation to the International Symposium and Festival on African Pianism (1999), University of Pittsburgh, USA. Since then recitals were presented biannually at Symposia in Cambridge, UK from 2001-2007, at the Central Conservatory of Music in Beijing, Gateshead, UK, Oakland University, Detroit, USA, and at various venues across the UK and Europe.

**Viola Galloway** has a varied background in the world music arena. Currently she is the world music buyer for Amoeba Music. Previously she was the world music buyer for the Virgin Megastore and prior to that worked for Sterns Music as sales representative. She also worked at the well-known Los Angeles institutions, Aaron’s Records and Rhino Records. She also worked for the small French record label Celluloid Records, one of the early record companies to distribute African music in the United States. In addition, she had a world music radio show on KCSN FM in Northridge. Finally, she had a brief stint as the road manager for Senegalese superstar Youssou N’Dour, which took her to Senegal.

**Benjamin Grahl** is an Adjunct Professor in the Azusa Pacific University School of Music, where he teaches music theory. He has been involved in the web industry for nearly ten years, including the Azusa Pacific website.
Doris Green is a retired Fulbright scholar to Africa, creator of Greenotation, certified teacher of Labanotation, and U.S. State Department Cultural Specialist to Ghana. She is publisher of *Traditions* Journal. Doris earned her undergraduate degrees at Brooklyn College AA 1968 and BS 1969. She was awarded a NDEA Doctoral Fellowship to study at NYU and passed the doctoral certifying exams and graduated in 1972 with a Masters.

Her system, Greenotation, attracted the attention of a number of legends of African culture, primarily The Timi of Ede Oba Adetoyese Laoye of Nigeria, Duro Ladipo of Nigeria, Washa Ng’Wanamashalla of Tanzania, and the legendary Maurice Sonar Senghor, creator of the National Ballet of Senegal. Mr. Senghor applauded the work and personally promoted it in Senegal and in French territories of Africa and in Europe. Her writings have appeared across the board in newspapers, scholarly journals, radio, television, the Internet, books, magazines and in exhibits as an author, critic, and reporter. She is the creator of *Traditions*, a journal dedicated to the preservation of African music and dance. Please see the following link:
http://www.freewebs.com/onlyonlineexhibitions/greenotation.htm


Clarence Bernard Henry is an independent scholar. He completed a doctorate in ethnomusicology at UCLA in 2000. His primary areas of research include Afro-Brazilian, Africa American, and African musical and religious traditions. Henry has taught at Indiana State University and University of Kansas. He has recently published a book with the University Press of Mississippi titled, *Let’s Make Some Noise: Axé and the African Roots of Brazilian Popular Music* (2008).
Peter Hoesing is a Ph.D. Candidate in Musicology with emphasis in Ethnomusicology at the Florida State University College of Music. His dissertation, “Music and Fruition: The Social Reproduction of Health Through Musical Spirit Mediumship,” is supervised by Frank Gunderson. Hoesing held the 2008-2009 FSU International Dissertation Research Fellowship for his field research in Uganda. He has been awarded a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship to continue his field studies. He has served as Curatorial Photographer for the FSU Center for Music of the Americas and as a courtesy research consultant to the Maggie Alleeve National Center for Choreography. Hoesing currently directs the FSU African Music and Dance Ensemble. You can follow his research interests and other creative pursuits at http://artclecticacademic.wordpress.com/.

Kathleen Hood received her Ph.D. in ethnomusicology from the University of California, Los Angeles and specializes in the music of the Near East and Africa. She has taught ethnomusicology courses at the University of California, Los Angeles, the University of California, Riverside, and Pomona College. She is also a professional cellist, performing both Western classical and Arab music. Her book, Music in Druze Life: Ritual, Values, and Performance Practice, focuses on the music of the Druzes, an Arabic-speaking people of the Near East, who are members of an Islamic sect that began in Cairo in the eleventh century as an offshoot of Isma’ili Shi’ism. Currently, she is the Publications Director and Events coordinator at The UCLA Herb Alpert School of Music, Department of Ethnomusicology.
Paul W. Humphreys is an Associate Professor at Loyola Marymount University and is active as a teacher, performer, ethnomusicologist, and composer. His published articles and paper presentations have addressed such topics as non-western compositional practice, music and religion, and comparative music theory. Humphreys has composed a number of original works that reflect his involvement as a performer in traditional music from Indonesia, West Africa, East Asia, and Native North America. He has also been active—as a pianist and violist—in bringing these works to performance. His teaching reflects a commitment to integrating an awareness of world music within studies in traditional theory. Humphreys currently serves as a member of the Music Standards Committee of the National Board for Professional Teaching Standards and as a member of the Advisory Board of the National Association of Composers USA, Southern California Chapter. He is also a Past President of the Southern California Chapter of the Society for Ethnomusicology and continues as an active member of the society. He received his B.M. from Cincinnati College-Conservatory of Music and his M.A. and Ph.D. from the University of California, Los Angeles.

Birgitta Johnson has a Ph.D in ethnomusicology from UCLA, specializing in African-American music and culture. Her dissertation “Oh, For a Thousand Tongues to Sing: Music and Worship in African American Megachurches of Los Angeles, California,” examines musical preferences and adaptation in three urban megachurch congregations. Her academic and performance interests include soul/nu-soul, gospel music, praise and worship music, hip-hop, and Afro-Cuban music. In addition, Birgitta plays piano, violin, West African and Afro-Cuban percussion. She has performed with master conguero Francisco Aguabella, and recorded with the Gospel Music Worship of America Mass Choir (GMWA Live in Kansas City 2004 and GMWA The Tampa Experience) and the Faithful Central Bible Church Mass Choir (Live from Faithful Central Zion Rejoice!). She has been a visiting lecturer for the Claremont Colleges (Pomona, Pitzer, and Scripps) for the past year.
Cheryl L. Keyes is the author of Rap Music and Street Consciousness, which received a CHOICE award for outstanding academic books in 2004. Her areas of specialty include African American music, gender, and popular music studies. Keyes has conducted extensive fieldwork on rap and hip-hop culture in Mali, West Africa, New York City, Detroit, Los Angeles, and London. Her research has been published in major journals such as Black Music Research Journal, Ethnomusicology, Folklore Forum, Journal of American Folklore, Journal of Popular Music Studies, The World of Music, and has appeared as book chapters, reference articles, and as reviews. Her recent research includes a study on the legendary New Orleans piano player, Henry “Professor Longhair” Byrd and a socio-cultural history of contemporary female jazz instrumentalists of Los Angeles. In the areas of leadership, Keyes became the first woman as well as the first African American to serve as the president of the International Association for the Study of Popular Music, US Chapter (IASPM-US) from 2007-2009. She is also a former member of the Board of Directors for the Society for Ethnomusicology and the past-chair of the Faculty Executive Committee for the School of Arts and Architecture at UCLA. In addition to her teaching, research duties, and service, Keyes’ musical creative works have been performed by the Women's Jazz Orchestra of Los Angeles at noted venues such as the Hollywood Bowl and the John Anson Ford Amphitheatre, where she made her debut as Musical-Artistic Director for the “Blues in the Summertime” Instrumental Women® Project’s Lady Jazz concert series. As a performer, she is a former member of trumpeter Clark Terry’s All-Girl All-Star Jazz Band, and she has recorded with New Orleans rhythm-blues pianist sensation Eddie Bo of New Orleans and with the late jazz-clarinetist-educator Alvin Batiste. Most recently, Keyes released her debut CD, Let Me Take You There (Keycan Records) in October 2008, which received an NAACP Image Award in the category of “Outstanding World Music Album.”

Jean Ngoya Kidula is Associate Professor of Music at the University of Georgia in Athens, GA. Kidula’s teaching and scholarship are in ethnomusicology with a focus on the music of Africa, specifically, religious, ritual, and popular music. She therefore has research interests and writing in music in the African Church, the African Academy, the African music industry, the African diaspora, and the dialogic impact of African and African diasporic musics on the musics of European and Eurogenic conception. Jean Ngoya has written a number of articles in journals and books. She is currently working on a book manuscript on music in Kenyan Christianity. Apart from
her academic involvement, she is active as a singer pianist, worship seminar coordinator and conductor both in the U.S., Kenya, Tanzania, and Sweden.

Cynthia Tse Kimberlin is Executive Director of the Music Research Institute and Publisher at MRI Press in Richmond, California. She received her Ph.D. in ethnomusicology from the University of California, Los Angeles where she studied with Mantle Hood, Charles Seeger, Klaus Wachsmann, and David Morton. She received two Fulbright awards, an American Council of Learned Societies Grant, Deutsche Forschungsgemeinschaft Grant, and a Beyond War Award given to former American Peace Corps volunteers (1987). She was an official USA observer for the 1991 Ethiopian elections in Tigre and 1992 Eritrean referendum in the Sahel. She has taught at San Francisco State University, University of California at Berkeley, University of Ife, Nigeria (currently Obafemi Awolowo University), and Addis Ababa University, Ethiopia.


Kobla Ladzekpo is founder and director of Zadonu African Music and Dance Company and co-director of the Cal Arts African Music and Dance Ensemble where he also teaches West African music and dance. He comes from a family of composers and dancers who have served for many generations as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana. In recent years, Ladzekpo and other members of the Ladzekpo family have become much in
demand as lecturers and performers in Ghana and other parts of Africa, Europe, Australia, and the United States. In California, he and his brothers have become well known for their annual production of *The Africans Are Coming*, a music and dance concert presenting groups representing several African cultures. Ladzekpo also has his own recording label, Zadonu Records.

![Photo of Levin and Michael Wall](image)

**Joshua Levin** is a professor of anthropology in the Department of Human Behavior at the College of Southern Nevada. His current academic interests revolve around the use of art and music in non-traditional rites and rituals. He has been studying, performing, and teaching a variety of rhythm instruments and methods (doumbek, darbouka, frame drum, South Asian tabla, and various idiophones) for twenty years. His work on music and ritual has been the subject of television and film documentary, and has been integrated in a range of public workshops, performances, and festivals in North America and abroad. Together with his wife, Deborah Nervig, he is the co-creator of the Sacred Arts Circle, a practice for local community building, and New World Rhythmatism, a collaborative approach to community drum, dance, and chant.

![Photo of Olasumbo Omolara Loko](image)

**Olasumbo Omolara Loko** studied music at the University of Nigeria Nsukka and University of Ibadan, where she obtained a Diploma in Music Education, B.A. (Honors) and M.A. in African Music respectively. She is currently a Ph.D. student at the Institute of African studies, University of Ibadan, Nigeria with Professor Omibiyi-Obidike Mosumnola as her supervisor. She lectures at the Adeniran Ogunsanya College of Education (AOCOED) Otto-Ijanikin Lagos, Nigeria. She has contributed to journals and presented papers at local conferences. She also has several music compositions to her credit, namely Anthem for Women in Colleges of Education (WICE); AOCOED School Anthem, to mention but few. She is a member of Association of Nigerian Musicologists (ANIM), Conference of Music Educators of Nigeria (COMEN), and Pan African Society for Musical Arts Education (PASMAE). She also studied flute with Richard Donald Smith (see bio below) while he was teaching in Nigeria.
Steven Loza is a professor of ethnomusicology at UCLA, where he has been on the faculty for twenty years, and adjunct professor of music at the University of New Mexico, where he formerly directed the Arts of the Americas Institute. He has conducted extensive research in Mexico, the Chicano/Latino U.S., Cuba, among other areas. He has been the recipient of Fulbright and Ford Foundation grants among numerous others, and has served on the national screening and voting committees of the Grammy Awards for many years. Aside from UCLA and the University of New Mexico, he has taught at the University of Chile, Kanda University of International Studies in Japan, and the Centro Nacional de las Artes in Mexico City. Loza has performed a great amount of jazz and Latin jazz, has recorded two CDs, and has produced numerous concerts and arts festivals internationally, including his role as director of the UCLA Mexican Arts Series from 1986-96 and co-director of the Festival de Musica del Mundo in Mexico City in 2000.

Eddie S. Meadows is professor emeritus of ethnomusicology and jazz studies and former graduate advisor of the School of Music and Dance at San Diego State University (SDSU). He received the B.S. degree in Music from Tennessee State University, the M.S. degree in Music from the University of Illinois, and the Ph.D. in Music Education from Michigan State University. In addition, he did postdoctoral work in ethnomusicology at UCLA, specializing in African music, and studied Atentebe and Ewe drumming at the University of Ghana, Legon (West Africa). He has held visiting professorships at the University of Ghana, Michigan State University (Martin Luther King Visiting Scholar), UCLA, and the University of California, Berkeley (four times). From January to June of 2007, Dr. Meadows was a visiting professor of Jazz Studies at USC, and joined the department as adjunct professor in Fall 2007. His publications include the following books: *Jazz Scholarship and Pedagogy: A Research and Information Guide* (Routledge Publishers 2006), *Bebop to Cool: Context, Ideology, and Musical Identity* (Praeger Publishers, 2003; Named a Choice Outstanding Academic Title of 2004), *California Soul: Music of African Americans in the West* (co-edited with Jacqueline Cogdell DjeDje, University of California Press, 1998), *Jazz Research and Performance Materials: A Select Annotated Bibliography* (Garland Publishers, 1995), and *Jazz Reference and Research Materials* (Garland Publishers, 1981). Other publications include numerous articles, encyclopedia entries and reprints, and book/record reviews. In addition to his publications, Dr. Meadows has given papers and lectures at colleges, universities, and meetings of scholarly societies.
Joyce Solomon Moorman was born in the campus hospital of Tuskegee Institute in Tuskegee, Alabama. Her childhood was spent in Columbia, South Carolina, where she attended segregated public elementary and high schools. She earned her B. A. degree from Vassar College, M.A.T. degree from Rutgers University, the M.F.A. degree from Sarah Lawrence College, and the Ed.D. degree from Columbia University. In 1990, she was a finalist in the first Detroit Symphony African-American Composers’ Competition. She has been a recipient of the ASCAP Standards Panel Annual Award from 1990 to 2007. Her compositions have been performed by Lilan Parrot, Triad Chorale, Wilson Moorman, LonGar Ebony Ensemble, the Woodhill Chamber Ensemble, the Brooklyn Philharmonic Chamber Ensemble, After Dinner Opera Company, Sandra Billingslea, the Plymouth Chorus and Orchestra, the Cygnus Chamber Ensemble, and Moravian Philharmonic. She has been commissioned by the Plymouth Chorus and Orchestra of Minneapolis, Minnesota, the Cygnus Chamber Ensemble and Rejoicensemble of New York City. Ms. Moorman was a winner of the Vienna Modern Masters 1998 Millennium Commission Competition. The awards included a concert performance, recording and publication of an orchestral work for international distribution. She received honorable mention in the International alliance for Women in Music Competition for the Year 2000 Women of Color Commission. And she received a performance award in the Andy Warhol Composers’ Competition sponsored by the Pennsylvania Academy of Fine Arts in August 2000. In 2004, her opera, Elegies for the Fallen, received a special commendation from the Nancy Van de Vate International Opera Competition for Women Composers. She is included in Helen Walker-Hill’s Black Women Composers: A Century of Piano Music (Hildegard, 1992), Piano Music by Black Women Composers: A Catalogue of Solo and Ensemble Works (Greenwood Press, 1992), and Music by Black Women Composers: A Bibliography of Available Scores (Center for Black Music Research, 1995). Also she is in Evelyn White’s Choral Music by African-American Composers (Scarecrow Press, 1996). As a pianist/accompanist she has performed with the Brooklyn Philharmonia Chamber Ensemble, the Woodhill Players, LonGar Ebony Ltd., Boys Choir of Harlem, Melissa Fenley Dance Company (BAM Next Wave Festival, 1986), Zaida Coles (actress/singer), Elwyn Adams (violin), Wilson Moorman (percussion) and others. In 1997 she was appointed by the Governor of New York to the Advisory Music Panel for the New York State Council on the Arts, which she served on for three years. Pen and Brush, Inc. presented her with the June Jordan Award in 2003 for excellence in the field of arts and performance and the perpetuation of African American culture. Currently she is an Assistant Professor in the Music and Art Department of Borough of Manhattan Community College in New York City.

Wilson Moorman, III, originally from Newark, New Jersey, was inspired by the musical example of an uncle, pianist Clement Moorman, two of whose children include pianist Dennis Moorman and singer/actress Melba Moore. He attended public elementary and high schools in Newark. Extensive
private instruction led to admission at the Juilliard School of Music where he studied with Saul Goodman, who was then tymanist of the New York Philharmonic, earning the Bachelor and Master of Science degrees in music. He has since accumulated a wide range of experience performing with symphonic, chamber music, rock and jazz groups, including the North Carolina Symphony, the New Jersey Symphony, the Staten Island Symphony, the Brooklyn Philharmonic, Symphony of the New World, the Harlem Festival Orchestra, the Long Island Singers Society, the New York Pro-Arte Chamber Orchestra, the Santa Fe Opera Company, the Goldowsky Opera Company, the Queens Opera Company, Alvin Ailey Ballet Company, and Dance Theater of Harlem. Broadway credits include *Stop the World* with Sammy Davis, Jr., *Porgy and Bess* with Houston Grand Opera Company, *Dancin’*, and *Sophisticated Ladies*. Rock and jazz credits include Lloyd Price, Marvin Gaye, Tom Jones, *Jesus Christ Superstar*, Sam Rivers Ensemble, Larry Young Trio, Butch Morris Ensemble, Wilberforce, Glass Shadows, M’Boom Re Percussion, and the Vibration Industrial Park. In addition, recording credits include Blue Note, RCA Victor, Ethnic Folkways, Sound Aspects, Silhouette, India Navigation labels. In June 2005, he performed and recorded, at the 10th Annual Visions Series, a festival of avant garde and “new” music Jazz, with the percussion ensemble STRIKEFORCE. In February 2007, his accomplishments were recognized by the University of Michigan where he was accorded the title of Visiting Professor and invited to perform with the Sphinx Competition Orchestra, an annual competition for minority classical string musicians. He also is a teacher who is presently on the faculty of Borough of Manhattan Community College in New York City.

Originally from Nigeria, **Nnamdi Moweta** is the founder and current host of “Radio Afrodicia,” a weekly show covering music from Africa and the diaspora on KPFK 90.7 FM in Los Angeles. Nnamdi is also a regular contributor to the program “Network Africa” on the BBC World Service. He also produced the “African Village Music Festival” at the historic John Anson Ford Theatre in Hollywood for nine years. Nnamdi co-produced four albums for the late King of Highlife, Chief Stephen Osita Osadebe, including *Kedu America*. Most recently, Nnamdi has been in the studio with King Sunny Ade for his upcoming album.

![Anicet Mundundu](image)

**Anicet Mundundu** is a performer and scholar of African music with particular expertise in Congolese traditional and contemporary musical practice. Upon receiving his B.A. in music education from the *Institut National des Arts* of the *Université Nationale du Zaïre* (now Congo), he joined the faculty as an assistant professor. During his tenure career in Congo, he received a B.A. in music education from the National Institute of Arts at the University of Zaire (now Congo), a M.A. and a Ph.D. in music/ethnomusicology from the University of Pittsburgh. He taught music and was Director of Music Studies at the National Institute of Arts where he played an important role in the development of the music curriculum in Congo. Mundundu is in demand as lecturer and workshop
leader, has presented lectures and workshops on African music at various universities including Carlow, Chatham, Carnegie Mellon, Duquesne, Eastern Arizona College, Mt. Holyoke College, St. Francis College, the University of Michigan, and the University of Pittsburgh where he taught classes and directed the African Music Ensemble. A recording artist, he has recorded with several renowned musicians. As a consultant of African music, he has worked with various institutions including the Pittsburgh Ballet Theater, the Pittsburgh Symphony’s Pop, the River City Brass Band, the Pittsburgh Cultural Trust, and the Afro-American Music Institute. His research interests include contemporary trends in African Choral music, the globalization of Congolese popular music, and the recontextualization of African music.

[J. H. Kwabena Nketia](image) joined the staff of the University of Ghana in 1952 and is currently Emeritus Professor and Director of the International Centre for African Music and Dance. He is also Emeritus Professor at UCLA (University of California at Los Angles) and Andrew Mellon Professor Emeritus at the University of Pittsburgh. He has more than 200 publications to his credit. In Ghana, Nketia is not only known as a scholar but also as a musician and composer. He has composed several choral pieces, including *Monkamfo No* and *Monna Nase*, several solo songs with piano accompaniment such as *Yaanom Montie*, *Onipa Bfyff Bi* and *Wonya amane a, na wohu wo dofo*, and also several instrumental works, including piano pieces, works for flute and piano, flute, oboe and piano, violin and piano, cello and piano and atenteben. His awards include the Grand Medal (Civil Division), ASCAP Deems Taylor Award for his book on the Music of Africa which has been translated into German, Italian, Chinese and Japanese), IMC-UNESCO Prize for Distinguished Service to Music, and the Prince Claus 1997 Award “for his outstanding contribution to the dissemination and advancement of knowledge about African music and the cross fertilization of traditional and contemporary musical forms and techniques.” In the year 2000, he was presented the Distinguished Africanist Award of the African Studies Association of the U.S. for life long contribution to African Studies.

[Meki Nzewi](image) is an African musical arts theorist, composer, music-dramatist, performer and creative writer. He is also Professor of African Music, University of Pretoria, and Director, Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), Research, Education &
Performance for SADC, which is based in Pretoria. As a cultural scientist, he has undertaken an interactive study of the creative theory and performance practice underlying African traditional musical arts for over 36 years. He has written copiously on all musico-philosophical aspects of African music, and has published four books and 34 articles and philosophical essays on African music, dance and drama. He has written, composed and produced 5 music-theatre works, 7 musicals, 3 operas and 3 poetic-dance theatre works. His other compositions include works for orchestra, choir, solo voice, drums and other ensembles. In 2001, the English Chamber Orchestra gave the world premiere of his newest orchestral work during a tour of South Africa. Professor Nzewi has also published literary works, including three plays, a novel and poems, and has written and produced works for TV and radio. As master drummer, he has performed and given workshops throughout Europe and Africa. He is the founder and co-director of the Ama Dialog Foundation for African traditional arts in Nigeria. His creative philosophy and practice aim at continuing the traditional multi-disciplinary approach to creativity, performance and presentation.

O’dyke Nzewi is an African classical drummer, composer, and choreographer. His works include solo African classical music compositions and classical ensemble pieces. He performs on a range of indigenous African music instruments, including the membrane drum, bell orchestra; twin slit drum orchestra, the notched flute amongst others. His presentation will consist of the quadruple bell performance, classical drum solos, and intercultural duos on the drum and saxophone. He is currently running a Centre for Indigenous Instrumental Music and Dances Practices for Africa, which advocates the use of African indigenous musical arts resource materials for classroom music education in African Schools. He is based in Pretoria, South Africa.

Mosunmola Ayinke Omibiyi-Obidike received her Ph.D. from UCLA. She is former Director of the Institute of African Studies, University of Ibadan, where she currently teaches African music,
and became Research Professor Musicology in 1989. Omibiyi is a strong advocate of the use of traditional African music as the basis of education of music specialists in Nigeria and Africa as a whole.

**Bode Omojola** is on the faculty of the Mount Holyoke College and the Five Colleges. His research focuses on African music, with emphasis on Nigerian and Yoruba traditions. His work has explored indigenous and modern musical traditions, and addressed themes like performance practices; music, identity and social dynamics; music and politics; and intercultural aesthetics. Omojola has held fellowship positions at Harvard University and at the University of Cologne in Germany. His book *The Music of Fela Sowande: Encounters, African Identity and Creative Ethnomusicology* (2009) was recently published by the MRI Press.

**Sister Marie Agatha Ozah**, HHCJ, Ph.D, from Nigeria, is an assistant professor of ethnomusicology at Duquesne University, Pittsburgh, Pennsylvania. She holds a Diploma (NCE) in Education and Music from the then College of Education, Uyo, Nigeria; Bachelor degrees in Sacred Music and Gregorian Chant; Licentiate (*Licentia*) and Masters (*Magisterio*) degrees in Gregorian Chant from the Pontificio Istituto di Musica Sacra, Rome, Italy; a PhD Certificate in Cultural Studies and a Ph.D. in Music (Ethnomusicology) from the University of Pittsburgh.

She has published in the journals, *The World of Music* and *Encounter: A Journal of African Life and Religion*. Ozah is a Recipient of Andrew W. Mellon Pre-Doctoral Fellowship, University of Pittsburgh, 2005 and the Hewitt Pantaleoni Best Student Paper Award, Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM), 2004. Presently, she is an executive committee member of the African Musics Study Group of the International Council for Traditional Music (ICTM).

Ozah’s research interests include traditional and contemporary African music and dance cultures, with specific focus on gender perspectives, African continuities in the diaspora,
particularly Haiti, and religious/sacred music with a focus on Gregorian Chant. Marie Agatha has recently been awarded a Grant from Duquesne University to conduct research in Haiti. Özah has presented several engaging papers at annual meetings of the Society for Ethnomusicology, and the International Council for Traditional Music (ICTM).

Dawn Padmore, Liberian-born soprano, a versatile classical artist, is known for presenting diverse concerts to listeners internationally, performing art songs and arias by African composers as well as those from the standard repertoire. Referred to as “a resonating soprano” by Bernard Holland, music critic of The New York Times, Ms. Padmore has performed in acclaimed venues such as the Kennedy Center (Washington DC) where she made her debut in 2007, and the Miller Theater (New York City), renown for its presentation of music by contemporary composers, where she was featured performing the works of acclaimed young South African composer, Bongani Ndodana-Breen. Her Toronto debut recital was reviewed by the Toronto Star as a “series of musical confections smartly wrapped in a silky soprano.” As a featured soloist in the world premiere of Akin Euba’s opera, Orumila’s Voices, with the Jefferson Performing Arts Society Orchestra, Ms. Padmore’s performance was considered “a highlight of the evening” (New Orleans Times-Picayune). Ms. Padmore was invited to sing at the inauguration of the Republic of Liberia’s President, Ellen Johnson-Sirleaf, the first female African president, and in 2008 will perform for Nobel Peace Prize Laureate Bishop Desmond Tutu in Minneapolis as part of the annual National Youth Leadership Council’s conference.

She has performed internationally -- in Africa, Europe, the Caribbean and North America. Festivals include the Festival of Sacred and Profane Music in Martinique and the annual New Music Indaba Festival in Grahamstown, South Africa. Ms. Padmore has also performed as a soloist with the Minnesota Orchestra, St. Paul Civic Orchestra (Minnesota) and the Delaware Symphony. She was a young studio artist with the Des Moines Metro Opera Company. Operatic roles performed include the Countess (Marriage of Figaro), Lady with the Cake Box (Postcard from Morocco), Elettra (Idomeneo) and Sister Angelica (Sister Angelica). New operas include the Radical Woman (No Easy Walk to Freedom) and Orumila (Euba). Ms. Padmore has collaborated with notable musicians including pianist Darryl Hollister, Glen Inanga (of the Micallef/Inanga piano duo), and Canada’s groundbreaking music group Ensemble Noir/Musica Noir. She has worked with a number of composers including Akin Euba, Kwabena Nketia, Haleem El-Dabh, Bongani Ndodana-Breen, Sean Noonan, and Chandler Carter. She is a member of the New York based contemporary “world” classical group, Id-Dinja, with flautist Laura Falzon and pianist Jihea Hong. Competitions won include the Austrian American Society Competition (DE), the Metropolitan Opera Guild Competition Midwest District Winner, and the Delaware Symphony Concerto Competition.
David Racanelli is Instructor of Music and Chair, Department of Music and Director of the Dowling College World Music Ensemble, School of Arts and Sciences at Dowling College, Rudolph Campus, Oakdale, New York. He received his B.A. from American University and his B.A. and M.A. from CUNY Queens College. For the 2008 African American History Month, the College presented an original adaption of the West African the *Epic of Sunjata* that featured live music, under the direction of Dowling faculty member and guitarist David Racanelli, and world renowned West African singer/griot, Abdoulaye “Djoss” Diabate, one of Africa’s most notable singers and accomplished guitarists. The *Epic of Sunjata* is a 13th century oral folktale and is still sung in Mali and around the world, and recounts the miraculous coming of age of a seemingly crippled boy, Sunjata.

Jason Robinson is a saxophonist and scholar whose work explores the relationship between improvised music, popular music, experimentalism, and cultural identity. Much of his work focuses on music of the African diaspora. He has performed with Anthony Davis, George Lewis, Muhal Richard Abrams, the San Francisco Mime Troupe, Toots and the Maytals, and many others. Robinson is Visiting Assistant Professor in Music at Amherst College, where he teaches courses on improvised music, jazz, and popular music. He received his Ph.D. in Music (Critical Studies and Experimental Practices) from the University of California, San Diego. Robinson is member of the Trummerflora Collective and artistic director of Circumvention Music, an independent record label dedicated to improvised music.

John Robison received his doctorate in musicology/performance practice from Stanford University in 1975, and has been a member of the School of Music faculty at the University of South Florida since 1977. His publications span a wide range of research interests, including Renaissance lute music, German Renaissance composers, the development of the fugue, performance practices, and contemporary composers from African, Asian and Latin American cultures. A versatile musician who performs professionally on Renaissance lute, viola da gamba, Renaissance winds, Baroque oboe, and oboe/English horn, his presentations as a scholar/performer have taken him to parts of
Africa, Asia, Australia, and Europe. He created the world music survey at USF, and also teaches a unique course on modern intercultural composers. He is currently completing a scholarly edition of the works of Jacob Meiland, a book on Indian composer John Mayer, and a book on contemporary Korean women composers.


Musician, educator, and scholar, Richard Donald Smith received his Ph.D. from Temple University in Philadelphia, writing a dissertation titled “Music Education in Sub-Saharan Africa: Nigeria and Beyond - A Case for African Development,” aimed toward assisting in the development of musicians and music education in Africa. He is currently a member of the music faculty at the United Nations International School in New York City.

Visually impaired, but not totally blind, at birth, his initial education occurred in schools for the visually impaired, but he was later mainstreamed into regular schools. After becoming totally blind in 1976, he auditioned for, and was accepted, as a student of internationally renowned flutist
Jean Pierre Rampal of France, with whom he studied at the Academie Internationale d’Eté. The following year, he was accepted to be a student in James Galway’s master class in Switzerland.

After embarking on an African tour in 1974, with sight, he began to develop a strong closeness with that continent, eventually being considered a continental African as well as an African-American. He has traveled alone to many African countries, doing research, teaching at universities and secondary schools, giving classical and African music concerts, and engaging in various humanitarian activities. Some of his Nigerian students are now studying for their Ph.D. He is a personal friend or colleague of many well-known and not-so-well-known African musicians, scholars, government officials, and educators.

In 2007, Dr. Smith presented a paper and workshop on developing an African interdisciplinary arts curriculum at the International Conference on New Perspectives in African Performing Arts and Visual Arts at Ohio University. He also presented a paper titled “How Contemporary Popular African Musicians Learn To Do What They Do” at the biannual conference of the International Association for the Study of Popular Music in Boston. He is a composer or arranger of many musical works (ASCAP member), and the author of scholarly and other writings. He has served as a United States Fulbright Research Scholar in Nigeria and is a member of many professional organizations. He recently completed a book (unpublished) on the understanding of African music, with special incentives for African-American readers, and is currently writing a book titled, “Travelogue of a Blind African-American Musician,” which details his travel, research, and interactions over a 20-year period in Africa, a blind witness to African history and cultural change. Dr. Smith is a member of the board of Arts Education for the Blind.

Jason J. Squinobal is a professional musician, educator, and scholar. He performs internationally with his group J.S.Q. and as a freelance musician; Jason specializes in jazz and plays saxophone, clarinet, and flute. He resides in Northwest Connecticut and performs regularly in the New England area. He has been teaching saxophone, clarinet, and flute privately and in public school systems for over ten years. Squinobal has had the opportunity to attend some of the world’s finest performing arts schools including the Greater Hartford Academy of the Performing Arts, Interlochen Arts Academy, and Berklee College of Music. While attending Berklee, Squinobal studied jazz improvisation with Jerry Bergonzi, George Garzone, Billy Peirce, Shannon LeCleare and Dino Govoni. He graduated Magna Cum Laude with a B. M. in Music Education. At the same time, he formed the Jason Squinobal Quartet (J.S.Q.) and performed in Boston, New York City and throughout New England. Upon graduation, Squinobal accepted a position with the Shelton Public School where he directed the concert band and jazz ensembles for two years. In addition, he developed and implemented new curriculum for a music technology course for Shelton Intermediate School. For his efforts within the public school system, Squinobal was recognized with an Exemplary Educator Recognition Award. In 2005 Squinobal received a teaching scholarship to attend the University of Pittsburgh, Graduate Program in Ethnomusicology. At Pitt, Squinobal acted
as Dr. Nathan T. Davis’ Assistant aiding him in multiple aspects; from teaching undergraduate lectures and directing the Pittsburgh jazz ensemble and small combos, to arranging jazz compositions for the Annual University of Pittsburgh Jazz Seminar and managing both the William R. Robinson Digital Recording Studio and Sonny Rollins Jazz Archives. At this time, Squinobal has completed all of the course work for his Ph.D. in Ethnomusicology and has written his dissertation entitled, “The Use of West African Musical Traits and Techniques in the Music of Art Blakey, Yusef Lateef, and Randy Weston and the Influences That Encouraged its Use.” It explores the social and cultural influences that encouraged those three musicians to incorporate elements of West African music into their compositions and jazz performance. Squinobal’s research is focused on projects concerning African American music, jazz, and music of the African diaspora. He has presented his research internationally at the Guelph Jazz festival and Symposium at Guelph University, Guelph Canada; the Society for Ethnomusicology Annual Conference at Wesleyan University in Middletown, Connecticut; and the New Jazz Histories Symposium, University of Salford, Manchester England. Jason’s current projects include composing and performing original jazz compositions that merge elements of West African music with elements of Jazz for both Big Band and Jazz Combo. Many of these compositions have been performed and recorded by the University of Pittsburgh Jazz Ensemble and the Jason Squinobal Quintet. Additionally, Squinobal has arranged a collection of jazz standards for Quintet and vocalist.

Heralded by the Los Angeles Times as "...a shining example of podium authority and musical enlightenment," Neal Stulberg garners consistent international acclaim for performances of clarity, insight and conviction.

In North America, Mr. Stulberg has led the Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta, Houston, Indianapolis, Milwaukee, National, New Jersey, New World, Pacific, Saint Louis, San Francisco, Utah and Vancouver symphonies, St. Paul Chamber Orchestra and Los Angeles Chamber Orchestra, among others. He is a recipient of the Seaver/National Endowment for the Arts Conductors Award, America's most coveted conducting prize, and has served as assistant conductor of the Los Angeles Philharmonic under Carlo Maria Giulini and music director of the New Mexico Symphony Orchestra.

Mr. Stulberg's European career was launched in September 1997 when he stepped in on short notice to conduct the Netherlands Radio Symphony Orchestra and Chorus in a program of Bartok and Kodaly. He was immediately re-engaged by that orchestra to conduct on the prestigious VARA series in the Amsterdam Concertgebouw and has subsequently appeared in Holland with the Netherlands Radio Chamber Orchestra, North Holland Philharmonic, Gelders Orchestra, Netherlands Ballet Orchestra and Nieuw Sinfonietta Amsterdam. Engagements in Germany include the WDR Rundfunkorchester Köln and the orchestras of Augsburg, Bochum, Dortmund, Herford, Freiburg, Muenster, Nürnberg, Oldenburg and Rostock. In September 2000, he made his Scandinavian debut with the Stavanger Symphony Orchestra, and subsequently led performances
with the Athens State Orchestra, London Royal Ballet Sinfonia, Barcelona Liceu Orchestra and Norwegian National Opera Orchestra.

A frequent guest conductor in Asia, Israel and Russia, Mr. Stulberg has appeared with the Hong Kong Philharmonic, Seoul Philharmonic, Korea Philharmonic (KBS), Taipei Symphony, Haifa Symphony Orchestra, Israel Sinfonietta, St. Petersburg Symphony Orchestra and Moscow Chamber Orchestra, among others. In July 1999 he made his Australian debut, conducting the Queensland, Adelaide, and West Australian symphonies and in November 2002 led debut performances with the Mexico City Philharmonic.

Neal Stulberg is also an acclaimed pianist, appearing regularly as recitalist, chamber musician and with major orchestras and at international festivals as pianist/conductor. His performances of Mozart concertos conducted from the keyboard are uniformly praised for their buoyant virtuosity and interpretive vigor.

Mr. Stulberg has given premieres of works by Steve Reich, Dmitri Smirnov, Joan Tower, Peter Schat and Peter van Onna, led the period-instrument orchestra Philharmonia Baroque in a festival of Mozart orchestral and operatic works, and has brought to life several silent movies from the early 1900s, including the Russian classic New Babylon, Shostakovich’s first film score. In 2001, he conducted Philip Glass’ opera Akhnaten at the Rotterdam Festival and Thomas Adès’ Powder Her Face with Long Beach Opera in Los Angeles. He has recorded for West German Radio, Donemus and the Composers Voice label.

A native of Detroit, Mr. Stulberg is a graduate of Harvard College, the University of Michigan and the Juilliard School. He studied conducting with Franco Ferrara at the Accademia Nazionale di Santa Cecilia in Rome, piano with Leonard Shure, Theodore Lettvin, William Masselos and Mischa Kottler, and viola with Ara Zerounian. He currently serves as Professor and Director of Orchestral Studies at the University of California, Los Angeles, and Director of Chamber Music at the Elizabeth Mandell Music Institute of the Crossroads School in Santa Monica.

Barbara Taylor is a graduate student in ethnomusicology at the University of California, Santa Barbara. As a musician, she has been playing American vernacular musics since the early 1990s, focusing on old-time fiddle and banjo playing. Her musical interests led to her curiosity about the history and traditions behind the music she was playing, particularly the African and African American history, which in turn led to graduate school. She has been following the development of the Early Banjo revival at key workshops, gatherings, music camps, and conferences since 2005, when she attended the first Black Banjo Then and Now Gathering in Boone, North Carolina. She is just completing her Master’s thesis, “The Ninth Life of the Banjo: Black String-band Revival and the Remapping of America’s Racial Terrain,” this fall. Next spring she plans to continue fieldwork for her dissertation, “The Ghosts of Banjos Past: The Early Banjo Revival and Remapping America’s Racial Terrain,” which will use the theoretical lenses of hybridity and memory to explore the longing to recover and reenact a collective cultural heritage through a more whole and truthful telling of the banjo’s trajectory from West Africa to North American vernacular musical practices in the twenty-first century. She has presented papers on this project at the Society for Ethnomusicology’s and the Society for American Music’s national meetings.
Richard Thompson is a performer and composer whose work resists a single stylistic category. His compositions combine European and African-American styles, so that the formal structures of European classical music develop ideas, which are essentially jazz in nature. Originally from Aberdeen, Scotland, Mr. Thompson made his debut at the Purcell Room, in the Royal Festival Hall in London. In 1999 Mr. Thompson was awarded the first Individual Artist Award for classical music composition from The Brooklyn Arts Council. The winning piece, Legend Of The Moors, is a musical depiction of the presence and influence of the Moors in Spain during the Middle Ages. A discussion of some of his compositions appears in the 1998 textbook entitled, *African-American Music, An Introduction* by Dr. Earl Stewart, published by Simon and Schuster Macmillan/Prentice Hall International.

Michael Wall has been studying, performing and teaching a variety of traditional percussion instruments (conga, djembe, dundun, frame drum and various idiophones) and contemporary rhythm methods for almost 20 years. He has served as a Music Mentor for the Hawai’i Arts First Institute, and his Playful Percussion programs are presented in elementary, middle and high schools across Hawai’i through the SFCA Artists in the Schools Program. Michael has received the Kennedy Center and Reflective Teaching Artists certifications and is one of the Hawaii Artistic Teaching Partners, trained to integrate and reinforce the HCPS III standards and GLO’s through his musical offerings. He also presents teacher trainings, a teambuilding workshop titled “Rhythms of Change” and the “Authenticity” presentation skills program. Michael is the author of the book “Live Your Dreams” and is the lead facilitator of the 10-day Discovery life skills and leadership program.
Percussionist and ethnomusicologist Nolan Warden is versed in a variety of musical styles including Afro-Cuban, Shona, Ghanaian, Jazz, and Orchestral. Currently, he is a Ph.D. student in Ethnomusicology at UCLA having earned a Master of Arts degree from Tufts University while studying under David Locke. He is also a Magna Cum Laude graduate of Berklee College of Music with a double major in Hand Percussion Performance and Music Business. Before Berklee, Nolan studied orchestral percussion at Indiana University School of Music. His work has been published in Latin Percussionist, Percussive Notes, and World Percussion and Rhythm. In 2001, he produced a CD by Grupo Cuero y Cajón that he recorded during his first trip to Cuba. Nolan’s own recorded playing can be found on many CD’s such as those by Marimbira (a Boston Afropop band) and percussionist N. Scott Robinson. Recently, he has performed internationally in La Pasion Según San Marcos by Osvaldo Golijov. Nolan has taught at Malcolm X College in Chicago and College of Lake County in Waukegan, Illinois. He has also facilitated courses for Boston University’s online graduate program in music education. Between teaching, performing, and doing research, Nolan manages the Latin Percussion Yahoo! Group and occasionally writes biographical paragraphs about himself in third-person.

Janise White, pianist, serves as Professor of Music at West Los Angeles College in Culver City, California and the Founder and Director of the Afro-American Chamber Music Society Orchestra. She began playing piano at age 3 upon returning from a church meeting with a recital of hymns, spirituals and anthems. At age 4, Janise began formal training at Mills College Music Training School under the tutelage of James Beall, Director. She first recorded at age 9 after winning first prize in the Musicolorama Competition. White attended the San Francisco Conservatory of Music (B.M., piano) on full scholarship; University of Southern California (M.M., piano); and Oberlin Conservatory on full scholarship. She studied piano with Stanford University Professor Adolph Baller, USC Professor Daniel Pollack, Oberlin Conservatory Professor Frances Walker, and master classes from 1982-85 with Karl Ulrich Schnabel of the Manhattan School of Music. After winning first place in the National Association of Negro Musicians Competition in 1975, White debuted with the Oakland Symphony Youth Orchestra under Dr. Denis DeCoteau. She has since appeared as guest soloist with conductors, Kermit Moore, Leroy Hurter, John Schroeder, Frank Fetta, Dr. John Dennison and Michael Morgan. Additionally, she has performed as chamber musician and recitalist throughout the United States, Europe, and Canada and for live broadcasts on classical radio stations: KKHI, and KUSC. White is listed in American Black Women in the Arts and Social Sciences by Ora Williams; African American Music, A Chronology by Hansonia Caldwell; The Bibliography of Black Music by Dominique Rene de Lerma; the International Dictionary of Black Composers by Samuel Floyd, Jr.; and The Magic of Music by Leroy Hurte.
Karen Wilson is Assistant Director of the Gluck Fellows Program at UC Riverside. She holds a Ph.D. in history from UCR. She is a singer-storyteller, scholar and teaching artist who was born in Harlem, New York. Karen sings music across the spectrum of the African Diaspora in the United States including spirituals, calls, hollers, jazz, blues and rhythm and blues. She collected and premiered “A Tribute To Blueswomen: Beauty and the Blues” with her group, Blue Wave-New York. With Blue Wave-West, she created and premiered, “The Cool Intellectualy of Wise Women’s Blues: Ida Cox and Friends.” Recognition: Presidential Fellow and a member of a Mellon Foundation Interdisciplinary Workshop in the Humanities on Intellectual Activity Outside of the Academy: Self-Trained Thinkers, Activists, and Artists in the African Diaspora. She has traveled and performed with Pete Seeger and was a member of the Edward Boatner Chorale. Her performance of Paul Laurence Dunbar’s poem “The Party” was broadcast on PBS as part of the “Favorite Poem Project.” As a member of Blue Wing Dance Co. she premiered “Haunted Red” with them at the Merce Cunningham Studio in New York City during their 1999 season. She has spoken and presented on the intellectual and cultural life in the African American Slave Quarter Community on college campuses across the United States. Karen has told stories at Clearwater’s Hudson River Revival, New York’s Metropolitan Museum, Lincoln Center for the Performing Arts and it’s Central Park Zoo and the Museum of Fine Arts in Ponce, Puerto Rico. She pioneered the teaching of African-American Vocal History for the Symphony Space Arts-in-Education Program in the New York City public schools, was Artist-in-Residence at the Elizabeth Morrow School in Englewood, New Jersey and has held residencies in public and independent schools across the United States. Her Ph.D. work identified African intellectual and cultural presence in the United States and Caribbean in US History and linked it to World History. She also writes on African American women and their beautiful blues.

Olly Wilson is the recipient of numerous awards for his creative work as a composer including awards from the Guggenheim, Koussevitzky, Rockefeller, Fromm and Lila Wallace Foundations; the National Endowment for the Arts and the Chamber Music Society of Lincoln Center. His works have been commissioned and/or performed by the Boston, Chicago, New York Philharmonic, Moscow Philharmonic, Cleveland and San Francisco symphonies as well as many others in the
United States and abroad. In 1995 he was elected to the American Academy of Arts and Letters. He has published scholarly articles on African and African American music and conducted numerous concerts of contemporary music. Recordings include Sinfonia by the Boston Symphony; Akwan by the Baltimore Symphony; Cetus, electronic sound; Sometimes, William Brown, tenor and electronic sound; Trio for violin, violoncello and piano, Francesco Trio; A City Called Heaven, recorded by both the Boston Musica Viva and the Thamyris Ensemble. After teaching at Florida A&M University and the Oberlin Conservatory of Music, he joined the University of California, Berkeley faculty in 1970. At Berkeley he served as Assistant Chancellor for International Affairs from 1986 to 1990 and Chair of the Department of Music from 1993 to 1997. He is currently Professor Emeritus of Music.

Sule Greg Wilson has been involved in cultural programming since Junior High School back in Washington, DC, where he studied drumming and folklore with Tunda, Baba Ngoma and Baile McKnight. After two years at Oberlin College, where he studied Western, Indian and Indonesian percussion, performing with such noted players as John Jang, Wendall Logan and Abraham Laboriel, Wilson moved to New York City and continued his education at New York University, receiving a Bachelors in TV Production and MA (History) and a Certificate in Archival Management, Historical Editing and Manuscript Conservation. His archival career took him from the New York Stock Exchange to the World Bank to the Smithsonian Institution's National Museum of American History to Phoenix, AZ's Pueblo Grande Museum.

On the cultural front, Wilson performed with Babatunde Olatunji, the International African American Ballet, Boston's Art of Black Dance and Music as well as studies with Charles "Cookie" Cooke of the Copasetics, Mama Lu Parks' Lindy Hop Ensemble, capoeira with Jelon Viera and Loremil Machado in New York and Cobrinha Mansa in D.C., and cultural studies with Raymond "Pata Larga" McKeithan Wilson has also worked with banjoist Tony Trischka, Children's music makers Cathy Fink and Marcy Marxer, Native American artists R. Carlos Nakai, Keith Secola and Brent Michael Davids. His work as an "edu-tainer" has taken him from Ghana to Hawaii, Mexico to Ireland, Mississippi to Minnesota and Seattle to Miami Beach. Wilson' has recorded with Fink and Marxer, Cloud Dance, Pastiche, and has produced two CDs of his own music. His writings have graced Sing Out! magazine, the Village Voice, Rhythm Music magazine, and Banjo Newsletter.
Girma Yifrashewa is a pianist and composer from Addis Ababa, Ethiopia and where he obtained his performance degree after four years of study at the Yared School of Music. He studied music at the State Conservatory of Music in Sofia, Bulgaria and received his Masters degree. He performed at Rome’s Sala Baldini in Italy before returning home in 1995. Girma’s artistic emphasis has been on the interpretation of romantic and impressionist repertoires, especially the piano works of Schumann, Schubert and Debussy. He also demonstrates a special relationship with the works of Bach, Mozart and Beethoven. Awarded scholarships from the British and German governments, he was able to study at the Royal Academy of Music in London in 1997 and at the Felix-Mendelson-Bartholdy University for Music and Theater in Leipzig in 1999. Between 1995 and 2001, Girma was the piano instructor at the Yared School of Music. His special concern is to disseminate both Ethiopian and classical music throughout the African continent and beyond. He continues to teach piano to students from all age groups. Girma composed numerous compositions and wrote several musical arrangements, among them “The Shepherd with the Flute,” based on the composition of Professor Ashenafi Kebede. To this day he has recorded three CDs: “The Shepherd with the Flute” (2001), “Me Ieya Keleme” (2003), and “Elita” (2006). He has given concerts in Ethiopia as well as numerous other countries (among them Egypt, Djibouti, Rwanda, Burundi, Kenya, Uganda, Mauritius, Mozambique, Zimbabwe, Namibia, Lesotho, South Africa, the Seychelles, Zambia, Malawi, Bulgaria, Italy, Germany, England, France and Australia).
Abstracts of Paper Presentations
(Alphabetical by author)

Willie Anku (University of Ghana)
How Much Can Two Singings Differ And Still Be Singings of The Same Tune?
In the performance of blues, the blues structure is of essence in maintaining structural identity and form, even where there are versions and variations of the same performance. African drumming on the other hand appears to be structurally volatile and irrational in terms of its overall formal structure, particularly where different master drummers perform what might be considered the same musical type. This paper demonstrates generative processes for establishing a schema in African drumming where there appears to be none. It highlights a system of performance mapping—a useful paradigm for facilitating performance analysis and large-scale compositional structure.

Catherine Appert (UCLA)
Transatlantic Hip Hop: Producing Diasporic Music in Senegal
As hip hop moves throughout the globe, its music, language, and ideologies are reworked and reframed in varied contexts. A striking example is Dakar, Senegal, where youth engage this music in ways that, partially due to perceived continuities between Senegalese and African American histories and cultures, create a music that is at once local and transnational. My preliminary fieldwork in Dakar indicates that Senegalese youth construct hip hop as an indigenous cultural expression, drawing on cultural figures such as the griot (bard) and incorporating indigenous musical elements into hip hop. At the same time, they self-consciously align themselves with African Americans as mutually imbricated in a transnational relationship based in discourses of racial unity. This is expressed through discursive claims to continuities between West African and African American musics as well as similar experiences of socio-economic and spatial marginality. This paper examines the specific ways that Senegalese rappers position themselves in a transnational network of hip hop culture while grounding themselves in localized identifications with Senegalese music and culture. Placing individual and communal narratives of membership in Dakar's hip hop culture in a historicized socio-political context characterized by processes of colonization, decolonization, and urbanization, it asks how hip hop speaks to the lived experiences of Senegalese youth in a way that traditional cultural production may not. Focusing on Dakar hip hop artists' discursively constructed relationship with African American youth, this paper examines Senegalese hip hop as a transatlantic form of cultural production strategically positioned in relation to the African diaspora.

Franya Berkman (Lewis and Clarke College, Portland)
“From Bebop to Marvin Gaye”: Obo Addy’s Musical Reference Points During the Nkruma Years
Obo Addy (born 1936) is a Ga master musician, educator, and composer of neo-traditional music, highlife, African jazz, and contemporary art music. Long before emigrating to the U. S. in 1974, he performed a wide array of American popular music in Ghana with Joe Kelly's Orchestra, as well as in two CPP state sponsored ensembles: Farmers Band and Brigade Band. He also performed in several traditional music and dance ensembles for Ghana's Arts Council, with the Ghana Broadcasting Band and in the Soul to Soul Concert. Fronting bands as a singer and playing bongos and congas, Obo frequently performed music made famous by Dizzy Gillespie, Nat King Cole, and Ray Charles, among others. Based on personal interviews and research comprising a life-history project, this paper explores how Obo Addy and his band members accessed and studied
“American Negro Music,” appropriating a musical “Afro-modernism” void of local ethnic tensions for their own nationalist struggle.

George Dor (University of Mississippi)

*West African Drumming and Dance in US Universities: The Resurrection of a Suppressed Genre*

Since Mantle Hood's introduction of world music ensembles into the ethnomusicology program at the University of California at Los Angeles in 1961, West African drumming and dance have gradually become part of the soundscapes and cultural lives of other institutions including Berkeley, Wesleyan, North Texas, West Virginia, Brown, Tufts, Ohio University, Bowling-Green State, Florida, MIT, Pittsburgh, University of Mississippi, to mention a few. After situating the paper within the historical landscapes that explain the suppression of West African drumming and dance during the period of slavery in the United States, I explore the factors that have enabled the strong presence and resurrection of the same genre, but now in the academy during the past five decades. While theoretical perspectives of Anthony Giddens will inform this paper in terms of how social structures and their emergent systems prescribe and circumscribe individual and collective socio-cultural actions and practices, I will privilege human agency (Bourdieu), vis a vis processes and new transcultural landscapes that have shaped West African drumming and dance in the American academy. Yet I will draw on the Ewe conception of "planting" of musical genres (*Wudodo*) as my primary interpretive framework. This conceptual metaphor implicates how "natural and physical environments are always and partly controlled and navigated or manipulated by man" (Dor 2006:359). This paper is based on my on-going research project involving selected ensemble directors, students, audiences, and administrators.

Doris Green (Fulbright Scholar, US State Department Cultural Specialist to Ghana, New York)

*Greenotation: The System for Writing African Music*

Bass. Tone, and Slap. Fifty-five years ago, these were the only sounds a drummer could identify. These were palm drummers or Congo drummers, who only played drums with their hands. But in Africa more than hands are used to play drums. There are sticks, feet and other implements used to strike the drum. Therefore there are many more sounds a drum can emit.

African music is part of an oral tradition that is passed down from one generation to the next by a mouth to ear process. Any system that is totally dependent upon oral communication for its transmission is doomed to partial failure because of the fragility of human memory, and outside interpretation. Each time a musician dies, he literally takes archives of African music to the grave with him. How can Africa stop the loss of centuries of culture? It is simple: write it down. Western musical notation accommodates music of the western world, and Greenotation does the same for African music.

Greenotation is an innovative musical system specifically designed for writing music of African percussion instruments. Greenotation gives African music the scientific basis it formerly lacked making it accessible on a global basis. With different shadings and designs within the rectangle music for African drums, bells, rattles, castanets, stamping tubes, xylophones and even water drums can be written. The size of the rectangle gives precise timing representation--rhythm of the selection. Greenotation can be aligned with Labanotation to include dance in a single integrated score.

Clarence Henry (The Henry Center of Multicultural Research and Global Education, New Jersey)

*The Sacred and the Secular: The Spirits of African Ancestors in North American Jazz*

In this paper I will examine some influences of African and African diaspora music, religion, and culture in North American jazz. Particularly, the paper will include several music examples and present discussions of how the African and African diaspora heritages have
influenced jazz musicians such as Dizzy Gillespie, Art Blakey, and Randy Weston. In the paper I will discuss how these jazz musicians incorporated sacred elements (e.g. drumming, chants, special rituals) in jazz. I will discuss aspects of the Dizzy Gillespie/Chano Pozo innovations of Afro-Cuban jazz, a style that was very much inspired by Yoruba ancestral spirits and sacred drumming. Also included will be a discussion that details how Art Blakey traveled to West Africa and was greatly inspired by Yoruba religion and drumming. My paper will present a discussion of Blakey's recording of *Holiday for Skins* (1958) that includes a composition titled "Dinga" that features a chant dedicated to Elegua, the Yoruba deity of the crossroads, the messenger that mediates between the African ancestral spirits and the human world. In my paper I will also include a discussion of Randy Weston's recording (with arrangements by Melba Liston) of *The Spirits of Our Ancestors* (1992) that was innovated by Weston's African experiences.

**Peter Hoesing** (Florida State University)

*Welding Tradition and Technology: Ugandan Sounds in the American Studio*

This paper focuses on the formation of a Ugandan recording artist’s solo sound with reference to the technologies of his American collaborations. Before Damascus Kafumbe left Uganda in 2004, he recorded a CD of folk songs and original compositions with his brothers. He has spent the last five years in the U.S., where he has continued to perform folk music and compose original music. I compare Kafumbe’s recent recordings during this time to those from other European and African-based Ugandan musicians to illustrate that Kafumbe’s sound bears the sonic imprint of a distinctive American influence. I argue that Kafumbe has adapted traditional instruments for popular appeal, using technologies and idioms uncommon to the Ugandan popular soundscape.

This self-conscious welding of Ugandan tradition and American studio technology has shaped Kafumbe’s sound as a solo artist, but living in the U.S. has also placed him in a difficult position to influence Ugandan popular sounds. An insular and thoroughly corrupt Ugandan popular music market has produced a homogenous radio soundscape dominated by what I call frozen Ugandan pop. Even if Kafumbe’s brand of innovation appealed to Ugandan listeners, his residence in the U.S. would leave him ill-equipped to meet payola demands for Ugandan DJs. However, the increased mobility of Ugandan musicians, recordings, and listeners, along with changes in Ugandan copyright consciousness, point toward a sea of change in the near future. The Ugandan popular market is poised to embrace a soundscape shift, even if it cannot happen from within the country.

**Paul Humphreys** (Loyola Marymount University, Los Angeles)

*Timeline Counterpoint: An Alternative Compositional Style for the Post-Vatican II Mass*

Among the outcomes of efforts by the Catholic church to democratize the liturgy of the mass since the 1965 pastoral constitution “Gaudium et Spes” (commonly known as Vatican II), perhaps none is more striking than those which pertain to music. While the basic sense of ancient Latin texts survived in translation, the musical legacy of a millennium was set aside in favor of a more vernacular approach. Because popular music the world over is largely shaped by direct or indirect influence from Africa, the music of the Catholic liturgy today demonstrates a considerable measure of that distilled influence in turn. (The Catholic churches of Africa present a special case that is not addressed here.)

**Jean Kidula** (University of Georgia)

*Dialogue and transformation in Christian religious music: Kenya and the American nexus*

The musical link between African Americans, European Americans, and Africans in Kenya is more historically profound than meets the eye. In this workshop, I explore how the British colonial government and the Christian missionary enterprise encouraged the modeling of musical
styles in Kenya to those arising from the Great awakenings, and the Pentecostal and holiness expressions of both African Americans and European Americans. These developments were first formalized through the Phelps Stoke report that set up Jeannes schools in Kenya modeled after the American Negro project that led to the creation of such institutes as Tuskegee and Hampton colleges. I will explore how imported hymns were ‘Africanized’ and how African folk hymns, songs and spirituals were legitimized. Using the hymn “My hope is built on nothing less” and the gospel/spiritual “Wan Wadhi Ka Yesu,” I will demonstrate how the resulting repertoire reflects religious beliefs and doctrines, and affirms ritual identity. The music, however, is also performed as concert “spirituals,” as gospel industrial product, and as cultural song.

**Joshua Levin** (College of Southern Nevada) and **Michael Wall** (New World Rhythmatism)

*Rituals of Rhythm and Community: The African Invitation to North American Diversity*

Over the last thirty years, there has been rapid growth in the use of African drums in a range of North American social and performance contexts. These include facilitated drumming for community groups, corporate team building, medical rehabilitation, elementary education, professional performance, and a variety of festivals. This discussion and workshop will address some of the social and musical challenges created by the transplantation of these instruments into North American situations with limited or no technical and contextual knowledge of their original uses. Once we have surveyed some of the key issues, challenges, and opportunities, we will lead a hands-on exploration of New World Rhythmatism. This is a creative solution to many of the issues that will have been raised. New World Rhythmatism is an approach to community drumming, dancing, and chanting, that draws from the inspiration of Africa while attending to the practical challenges of the North American context.

This presentation/workshop will be co-led by Dr. Joshua Levin and Michael Wall. These two musicians and scholars have been working on the issue of bridging traditional rhythmic sensibilities with North American social, particularly ritual contexts, for about a decade. This work has been applied and integrated in events ranging from a few individuals to several hundred. Please come prepared to participate and have fun in a rhythmic experiment that will be new and provocative.

**Guangming Li** (China Conservatory/UCLA)

*The Aesthetic Effect and Cultural Significance of Blue Notes*

Many have pointed out that the blue notes (i.e. ramified thirds, flatted fifth, and minor seventh) in African American music have their roots in traditional African music cultures. However, it seems little attention has been given as to why the African counterparts of the blue notes do not evoke “blue feelings” as they do in African American music and the cultural implications of this phenomenon. Stylistic analysis suggests that the particular expressive effect of the blue notes in African American music relate to the melodic contour style in which they occur, the interactions between the spectra of those notes with the tonal function of accompanying instruments, and the unavoidable influence of European harmonic concept that are not imperative to African music. The distinctions in the aesthetic effect of the blue notes appear to correspond to the distinction in social status between Africans in Africa and Africans in North America. The practice of pitch-play and development of the blues notes are distinct conceptions of the social and cultural experiences of African diasporas and their descendants in North America.
Olasumbo Omolara Loko (Adeniran Ogunsanya College of Education, Lagos, Nigeria)  
Cultural Nationalism in the Music of African Indigenous Churches: The Church of the Lord (Aladura) in Nigeria as a Case Study

The main objective of this paper is to examine the ways in which cultural nationalism manifests in the music of the Church of the Lord (Aladura) in Nigeria. In the paper I argue that the Christian church, one important medium through which Western (European and American) musical practices had earlier been introduced to the country, was to later provide the context for an emerging movement of cultural nationalism in the period beginning from the early decades of the 20th century. I explained that Nigerian nationalist leaders, many of whom were Christians and had initially imbibed Western musical practices, later embraced traditionally-derived cultural practices, especially music, having realized that the struggle for political freedom must be rooted in a deep awareness of indigenous culture. The Aladura church, a leading African Independent Church [AIC] formed by former members of the Anglican church, became a model Africanist church within which African musical compositions, in combination with Western elements, and performance practices were fully integrated into Christian liturgy. In addition to discussing key historical issues, I analyze representative examples to illustrate the use of Yoruba and Yoruba-derived music practices and their integration with Western elements in Aladura church. My paper should generate further insights into the history and structure of indigenous as employed in the Christian church in Africa.

Eddie Meadows (Professor of Music, Emeritus, San Diego State University, California)  
Randy Weston and Africa: Continuity of Thought and Music

Throughout its evolution, jazz history has been chronicled through the various deeds and accomplishments of star performers. In turn, these “stars” were chosen and grouped within the cyclic approach to history, specifically birth, growth, development, and decline, and represented as “the” creative geniuses of a specific style or period. Yet, such an approach often omits the contributions of many excellent exponents of jazz, including Kid Punch Miller, Billy Taylor, and James Newton, who are seldom chronicled in jazz publications. The aforementioned is especially true of performers who by deed and accomplishments, rather than by one-time associations and collaborations, remained true to their creative and ideological beliefs. It is within this context that Randy Weston’s quest to keep the African presence in jazz alive in contemporary times is very important, but seldom acknowledged or discussed. Long a creative artist who has remained below the “star” category of Louis Armstrong, John Coltrane, and Miles Davis, Weston is the personification of a person who has refused to capitulate to stylistic changes at the expense of both artistic and ideological purity. To this end, Weston’s commitment to, and infatuation with African culture, including music and religion, from the beginning of his career to the present is unique among jazz artists, past and present. Using research and information gleaned from an interview with Weston at the University of Cambridge in 2005, my purpose is to both situate Weston’s commitment to Africa within an ideological framework, and to discuss the continuity of his commitment through performances with and promotion of Gnawa culture and music.

Nnamdi Moweta (DJ and Host, Radio Afrodicia, KPFK 90.7 FM, North Hollywood, California)  
From Swapping Tapes to Friend ing Colleagues: A History of Long-Distance Collaboration in African and North American Music (part of the Panel African Popular Music: Marketing, Publishing, Distributing, Programming, which will include this and other topics)

Starting with ethnographic recordings in the early twentieth century, African music was brought to North America as a cultural curio. As time progressed, inspired American artists would pay a visit to Africa to find new elements for their own works. At the same time, networks of tape trading and long-distance treks throughout the continent allowed African artists to integrate new styles into their own music. This discussion will focus on the impact of recording and the social
networks it created throughout the last century. We will also explore the impact of emerging collaboration technologies on both African and American music, particularly on the leveling effect online social networking has on musicians’ access to listeners and opinion leaders.

Anicet Mundundu (Independent Scholar, Democratic Republic of the Congo and Pittsburgh)

_Diversity and Unity in African Music Performance Practice in the United States_

This paper is about the opportunities and challenges posed by the presentation and interpretation of African music performances by African immigrants in Western contexts in general and the United States in particular. It focuses on the experience of the Umoja African Arts Company, a Pittsburgh based repertory dance ensemble that performs music and dance from various parts of Africa, with the emphasis on Congo. Although much has been observed on the contribution of Africa to the development of the American music and dance experience, there is a growing interest among African scholars to question the relevance, impact and the analysis of the emerging efforts of new African immigrants in the promotion of African music in changing contexts overseas where creative individuals have to reconfigure new ways of interpreting and presenting cultural resources to diverse audiences. Traditional music from the African continent has been embedded in the American culture for many years, and has become part of the American cultural fabric. Therefore, this study on the recontextualization of African music in America investigates not only the rationale and the justification for the creation of African performing groups such as Umoja, but also the choices in performance practice in light of their knowledge and understanding of the norms of African traditions as well as the manner in which they transcend the boundaries of ethnicity in their presentation.

Joyce Moorman

_Excerpts from her compositions: Dream Variations and Elegies for the Fallen_

I am an African American composer who has for the past twenty-five years collaborated with a Nigerian poet, Dr. Rashidah Ismaili. My relationship with Dr. Ismaili began in 1979 when I found in the Columbia University Teachers College bookstore a book of poems by African poets. I chose Dr. Ismaili’s poem “Dance of the Streets” to set for a composition class. But I needed her permission to set her poem. When I contacted the editor of the book through the publisher, he told me he had no idea where she was at that time. Five years later we met through a singer I worked with, who was employed part-time by a lawyer who was then representing Dr. Ismaili. At our first meeting at Small’s Paradise in Harlem, she handed me the libretto for an opera, “Elegies for the Fallen,” which is about the Soweto uprising.

She was born in Benin and I in Alabama. Yet her reaction to New York City when she first arrived, the subject of her poem “Dance of the Streets,” was pretty much the same as mine, when I first arrived. I will talk about the musical compositions that have resulted from our relationship. I will also play recordings of some of the compositions.

J. H. Kwabena Nketia

_Integrating Scholarship, Creative Imagination and the Shaping of Style_

Beginning with a brief note on “the scholarly task” of ethnomusicology and the various contexts of application of its methods and findings, I go on to endorse the importance of broadening the goals of the discipline to include those of humanistic scholarship, since these are already implicit in the terms of ethnomusicological fieldwork.

The initiative already taken by some scholars to engage in other areas of specialisation in music such as composition, hitherto considered as a peripheral area in ethnomusicology, is
something I also endorse, for it was composition that led me to my modest beginnings in ethnomusicology which I sustained as a life-long career.

As the praxis of composition is sustained in the present, not only by on-going cultural and intercultural processes, but also by tradition and the legacies of the past that are of interest to humanistic scholarship, I go on to discuss some of the issues and challenges I encountered in the process of integrating or transforming findings from my research or field experience of varieties of African music in my compositions, drawing not only on the creative processes and experience embedded in tradition, but also new ways of shaping its style and expression in my contemporary African context, which I hope to discuss and illustrate. My book, *The Music of Africa*, was an early compendium of my scholar-composer’s notes on “cultural alternatives” that I wanted to share with others.

Although I sustained my interest in composition throughout my active period in academia, I did not publicize what I was doing in this area abroad. First, because applying my materials in the above manner was in itself a continuous learning process that led to the accumulation of various techniques and forms I derived from my African sources, and which I continued to apply in new works. It is my hope that this will be taken up by younger generations of scholars and composers, as the scores of my legacy of original compositions will be available in some form. Second, I did not publicize my compositions abroad because I believed that the time was not ripe for African varieties of new music. The music was ready for ethnomusicological information of all sorts, but not for post-colonial realities in creativity and its assertions of cultural identity endorsed by protagonists of cultural freedom like Jean Paul Satre.

Time may not allow me to elaborate on this. I am certainly grateful to the organizers of AMNA for inviting me to share a few thoughts with you.

**Meki Nzewi (University of Pretoria, South Africa)**

*Unpacking the Soft Science Underpinning of African Indigenous Instrumental Music Theory for Global Literacy and Therapeutic Application – The African Drum Paradigm*

North American scholars have so far been most visible in researching and interpreting African indigenous cultural arts knowledge systems, the musical arts field in particular. Also a number of institutions of higher learning in America engage in African instrumental music studies centered primarily on the instrumental (particularly drumming) styles of Africa. Authoritative perception, interpretation and advancement of the indigenous philosophical, theoretical and practical rationalizations of drum music as much as other instrumental/vocal music practices will be attained when precedence is given to the culture owners’ perspectives. The above argue for the relevance of the Africa meets North American dialogue to center the health and humanity management imperatives of indigenous creative and deployment intentions of the musical arts in informed contemporary education and practice globally.

This contribution relies on the original conceptualization of indigenous instrumental music practice as soft science of psychical-physiological health and system management, to outline how meaning (humanity objectives) underpins sense (theoretical configurations); how sense and meaning regulate formal presentation; how presentation transacts values and virtues imbedded in sense and meaning; and how virtues and values imbue humanity/community consciousness. The science of materials and technology of construction of indigenous music instruments have yielded purposive/healing acoustics. The science of structures, form and presentational dynamics accomplishes overall societal management as well as psychical health (stress management and spiritual wellbeing).
**O’dyke Nzewi** (The Centre for Indigenous Instrumental Music and Dance Practices of Africa, South Africa), with **Meki Nzewi**

*Performance of African Classical Ensemble Concert Pieces, Including Intercultural Pieces for African and Western Musical Instruments*

The workshop will be on the playing of African Classical Ensemble Concert pieces. The pieces have been composed for indigenous African instruments and western concert instruments. The pieces have an ensemble theme that would be played by at least four basic African instruments, and then a solo line, which can be played by one or more players on the single membrane drum. There would be need to have students who can read written music and will only then need to interpret the score for the indigenous African instruments for the workshop. There are intercultural pieces for African instruments and western music instruments, as well as pieces for a full African ensemble. These works demonstrate advancement in indigenous African musical arts practices and an intercultural relationship between western classical instruments and African instruments. It might be necessary to send the music scores before hand, so some students can already start to look at the pieces. The final production would happen during the symposium, when the African and western music inputs will be rehearsed for a presentation, after which the production can be discussed in terms of content. The participants will be taken through a practical demonstration of African indigenous ensemble music practice, where they would be taken through African music philosophical concepts such as “individuality within conformity,” “theory of duality,” and “minimality in profundity” as is observed in African indigenous musical arts practices. A performance of any of the African classical ensemble pieces will be expected as part of the outcome of the session.

**Mosunmola Omibiyi-Obidike** (Institute of African Studies, University of Ibadan, Nigeria)


The Black cultural nationalism, that began in the late 19th century and most of the 20th century, stimulated interdisciplinary studies which established beyond reasonable doubt the unity of Black cultural civilization. Further more the transplantation of aspects of African musical culture into North America through large population movements between the 16th and 19th century has also been established by several interdisciplinary studies.

This paper discuses the musical interaction and exchange between African and North America termed "the giving " of African musical culture to North America as a result of the historic contact. The interaction led to the emergence of the corpus of music now referred to as "African-American music" which represents the "taking". The wheel has turned full circle in the various re-interpretation and fusion of all musical forms of African origin in contemporary Africa.

While the method of studying and reporting the interaction as been mainly descriptive, the paper concludes with a suggestion to seek a more analytical approach.

**Bode Omojola** (Mount Holyoke College/Five Colleges)

*Oshun Oshogbo: Power, Song and Performance in a Yoruba Festival*

This paper focuses on Oshun Oshogbo, a festival celebrated annually in Oshogbo, a Yoruba city in Western Nigeria. Oshun festival has traditionally been an important forum for the Atáója [king of Oshogbo] to assert his royal authority. But the dynamics of power that is performed during the festival has become complicated in recent history as federal and state political leaders now compete with the royal king to assert their authority and promote their political interests. In exploring the sociality and performativity of Oshun festival, my discussion focuses on the ways in which music and song-text are deployed to articulate specific social and political agenda and power
relations as shaped by the dynamics of recent democratic politics in Nigeria. I discuss how ancient musical material and performances are reworked for new and contingent purposes, and how relatively modern ones are incorporated in a manner that matches the expanding political topography of institutional power in Nigeria.

Marie Agatha Ozah (Duquesne University, Pittsburgh)

*Understanding the Pre-Compositional Resources in Joshua Uzoigwe's “Egwu Amala”*

The idea of investigating and using elements of folk music in western art composition can be traced back to Bela Bartok. This notion has been popularized by Akin Euba in his theory of Creative Ethnomusicology. These ideas of the above mentioned scholars have underscored the compositions of many African art music composers including Joshua Uzoigwe from Nigeria. Among his many piano compositions in this category is “Egwu Amala,” whose sonic and rhythmic structures are derived from *Egwu Amala*, a popular women’s dance genre of the Ogbaru people of southern Nigeria. By implication, Uzoigwe is then one of the leading proponents of African Pianism, another concept developed by Akin Euba.

Although composed by a British trained scholar in Nigeria, Uzoigwe’s “Egwu Amala” has been popularized in North America by the Ghanaian American pianist, William Chapman Nyaho, in his *Senku: Piano Music by Composers of African Descent*. With this transcontinental exchange, African art music composers are creating awareness of African culture and sensibilities in North America.

In this paper, I discuss briefly the dance, “Egwu Amala,” as performed by Ogbaru women. Additionally, I focus on the rhythmic organization of the dance, emphasizing those aspects that form the basic structure of Uzoigwe’s piano composition. I contend that in as much as this work reconstructs the Ogbaru/Nigerian identity in the diaspora, it is also pertinent to provide the visual dance component of this music; for when African art music meet the American audiences, they deserve a deep understanding of what makes the music African.

David Racanelli (Dowling College, New York)

*Diasporic Jeliya in New York: A Study of Mande Griot Repertoire and Performance Practice*

Beginning in the late 1980s, many hereditary professional musicians (griots) from Francophone West Africa began moving abroad, first, to France, and then, to North America. In my study, I explore the ways in which Mande griots’ experiences in the most recent African diaspora in New York have affected their trade, which embraces some of the most significant musical traditions in sub-Saharan Africa. I examine the degree to which their collaboration with Western musicians has reshaped the parameters of both their repertoire and performance practices; traditional *jeliya*, which is conceived as a verbal art in the Mande sphere, has been recast as groove-based “jam music,” to use Van Buren’s term, in which the instrumentalist reigns supreme and “the guitar is king.” My work entails a detailed view of their music from the vantage point of a close collaborator with extensive professional experience working with griots and their Western associates. Collaborators learn the tools of the trade through “intensity of contact,” which is not bound by race, ethnicity, gender, or the color of one’s skin. Diasporic *jeliya* inspires the Western milieu to respond, act, and reflect in spite of its inability to understand the words of the griot, which are lost or neglected in transit. Musicians strive to dial into the aural kaleidoscope that griot music creates for vocalists, instrumentalists, and listeners and determines *jeliya*’s marketability in the urban marketplace.
Jason Robinson (Amherst College, Massachusetts)

*Enacting Diaspora: Musical Improvisation and Experimentalism in Transdiasporic Collaborations*

Analyzing the dramatic shift in Jamaican popular music from roots to dancehall reggae in the early 1980s, Louis Chude-Sokei argues that “the cultural practices of memory assert ‘Africa’ as both multivalent signifier and historical legacy still central to black modernity.” However, it is true that the echoes of Africa that are new world black cultures have now bounced back, creating a complex scenario. A similar transformational ethos and exchange is at work in a variety of African diasporic collaborations that use improvisation and experimentalism as principle working methodologies. This paper focuses on African American pianist Randy Weston’s collaboration with Gnawa musicians from Morocco and the discourse surrounding African American blues musician Taj Mahal’s collaboration with Malian griot musician Toumani Diabate titled *Kulanjan*. Among many other examples, these collaborations illustrate the complex ways that “Africa” serves to structure certain contemporary musical practices.

Drawing upon current trends in the fields of transnationalism, interculturalism, postcolonialism, and hybridity theory, I develop the term “transdiasporic” to map the ways that these musicians (re)theorize diasporic identity through face-to-face (intercorporeal) interaction and improvisatory musical practices. I move past the prevailing definitions of transnationalism that focus primarily on migration and national belonging. Instead, transdiasporic collaborations tend to exist on a more symbolic terrain less buoyed by actually existing nation states. The Weston/Gnawa and Majal/Diabate collaborations demonstrate how hybridity, difference, and conjuncture may be articulated through musical experimentalism and how such projects reflect the desire to forge new linkages across social, cultural, political, and geographic boundaries.

This paper draws attention to another sort of musical influence from Africa that is evident in one movement of a recently-composed work for Western chamber chorus and Balinese gamelan angklung. Analysis of the “Agnus Dei” movement of Karuna Agung, A Buddhist Requiem reveals significant influence of rhythmic principles that inform the music of the Ewe-speaking peoples of southwestern Ghana, West Africa. As the composer of Karuna (Sanskrit: “compassion”) Agung (Bahasa Indonesia: “great”), I argue that this example offers an alternative paradigm for enlivening the liturgy of the mass. Provisionally designated as “timeline counterpoint,” this style integrates two living musical traditions “one oral, one written” in a way that respects both its origins in West Africa and Western Europe as well as the ecclesiastical intention of Gaudium et Spes.

John Robison (School of Music, University of South Florida)

*Akin Euba’s Chaka and Intercultural Opera in Africa*

For the past fifty years, Akin Euba has distinguished himself as one of the most significant composers, scholars and performers from the African continent. Born in Nigeria, Euba’s training in England, the United States, and Ghana in composition, ethnomusicology and piano placed him in a position to become one of the true pioneers of modern intercultural composition. A leading advocate of the concept of African pianism, Euba’s compositional style changed significantly, with complex atonal works giving way to simpler tonal compositions. Throughout all style periods, Euba has continually experimented with unique ways of blending contemporary European practices with the instruments, melodic ideas and rhythmic practices of diverse West African cultures.

This paper will focus on Euba’s opera *Chaka*, which places equal emphasis on the positive and negative sides of a great Zulu warrior. One of the most noteworthy aspects of Chaka is Euba’s ability to combine two languages (Yoruba and English) with a variety of vocal styles (speech, chant, and song modes). Making frequent use of African instruments (*atentebe*, *agogo*, *gudugudu*, etc.), he creates novel sonorities by often having these instruments coexist with Western ones. Euba’s skills as an intercultural composer are shown throughout an opera that can be tonal or atonal, twelve-tone or freely composed, prescribed or improvised, and extremely polyrhythmic with
multiple layers of independent activity. A dramatically effective work, Chaka deserves recognition as one of the most significant twentieth-century works by any African composer, and as a model for the intercultural composers of the twenty-first century.

**Richard Donald Smith** (United Nations International School, New York)

*African-American Responses to Contemporary Popular African Music: Perceptions, Reactions, and Interactions*

New York City has become home to Africans from many African countries. As an adopted member of the expatriate African music/creative community, the result of my many trips to Africa, I have gained insight from these Africans regarding their reasons for being here. Because I am blind, yet considered as a humanitarian and researcher, Africans on the Continent became my protectors, mentors, sisters, brothers, and children. In terms of musical activity, some African regions are notably represented, especially the Manding regions. The Public Radio International program Afropop Worldwide recently presented two programs about New York’s Manding community. Many of these Continental African communities are within, or very close to, African-American communities, but somehow culturally irrelevant to them. The African-Americans know they are there, but limit their social and cultural involvement with them. This of course is a generalization; there are exceptions. As a native African-American, I have always harbored a love and longing for African-American music of all types. As a Continental African, I know that Africans share my love of this music. With so many African musicians being based in New York, contemporary popular African music can be heard regularly. It occurs to me that African-Americans are not adequately represented at most of the contemporary events.

In a city like New York, which has become a Mecca to African, as well as Latin, musicians, how can we get African-Americans to become more involved with the contemporary forms of African music? What are some rewards available to African-American musicians through involvement with African music?

**Barbara Taylor** (University of California, Santa Barbara)

*The Ghosts of Banjos Past: The Gourd Banjo in the Early Banjo Revival*

Until roughly the 1830s, the banjo in North America was an African American instrument; over the next century, through complex processes of appropriation and representation, mediation and commodification, occlusion and rearticulation, the 5-string banjo came to be widely understood as a signifier of rural, working class, southern white culture. Today the 5-string banjo is a key constituent of the sound and mythos of the old-time string band revival; while the African origins of the banjo are increasingly common knowledge, its singular association with white culture persists.

In this paper, I discuss the recent initiative to put Africa, slavery, and the Black banjo player back on the map of the American imagination by building and playing gourd banjos that replicate or reference slave-trade era instruments. This initiative is part of a larger revival of Early Banjo which includes a re visitation of the minstrel-era banjo, a renewed search for the West African antecedents of the banjo, and a revival of Black banjo and stringband music. The Early Banjo revival, which has been gaining momentum since the mid-1980s, is in the process of a multifaceted fruition in the 2000s. Here I discuss building a gourd banjo with Pete Ross at The Augusta Heritage Center in 2007, and analyze the rise of interest in gourd banjos as objects of memory (after Pierre Nora’s *lieux de mémoire*) in a contemporary intervention into the public imagination of the roots of American music.
Nolan Warden (UCLA)
Crossing Diaspora's Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music

Over the past two decades, Euro-American (i.e., “white”) men have become a growing percentage of musicians hired to perform Afro-Cuban religious ceremonies in the United States. Understanding such a phenomenon is obstructed if we are overly dependent upon the concept of the African diaspora. Though conceptualizations of the African diaspora have changed as a result of anti-essentialist and constructivist formulations, they remain grounded in the concept of race. For practitioners of Afro-Cuban religion, however, what matters more than a drum ensemble’s racial identity is its ability to create an atmosphere conducive to possession. Because of this, Euro-Americans in Afro-Cuban music are becoming less novel for practitioners and, in some U.S. locations, necessary in order to meet the demand for competent musicians.

In order to circumvent the conceptual border related to race in the African diaspora, I draw from extensive interviews and personal experience to suggest an alternative way to understand the presence of Euro-Americans in Afro-Cuban religious music. By introducing the concept of a “musical roots experience,” I argue that this presence is a logical result of a search for musical sincerity, self-realization, and a historicizing of one’s own musical upbringing. Paradoxically, it is not unlike the musical experience of African-Americans who, a generation earlier, took up Afro-Cuban drumming as their own roots experience. The concept of a musical roots experience may allow us to understand the presence of anyone, regardless of racial or ethnic identifiers, in the music and culture of the African diaspora.

Karen Wilson (University of California, Riverside)
Embodied Spirituality/Embodied Intellectuality: The Pan-African Complex of Politics, Religion and Celebration in Colonial North America

Although enslaved Africans and their descendants were ubiquitous in eighteenth century planters’ lives, their spiritual and intellectual lives seem to have gone on beneath the awareness of those planters who had enslaved them. In a few cases, Africans and their descendants attended religious services with planter families or attended mandatory services that planters themselves had organized with the Africans professing a conversion that sometimes was genuine and sometimes was not. Planters seemed seldom, if ever, to speculate that enslaved Africans might have spiritual and intellectual lives of their own. How could so many planters have completely missed the actual spiritual lives of the Africans in their midst? Possibly, in part, because such spiritual practice and the intellectuality that accompanied it was embodied in ways that Euro-Americans could not recognize and certainly not expect. The actualization of this activity took place within a particularly African complex of politics, religion, and celebration, which did not look at all like spiritual practice or intellectuality to European eyes. What did the Europeans see? At times they saw Africans and their descendants singing and dancing again. At other times, they saw nothing at all.

This presentation explores this complex of politics, religion, and celebration in New York in the Pan-African cultural negotiation of Pinkster. In North Carolina, it will examine the connections between Junkanoo and Yoruban Egungun. It will also reveal the hidden practices thought to have taken place in South Carolina and portrayed in the anonymous painting, The Old Plantation.

Olly Wilson (University of California, Berkeley)
The Music of Olly Wilson: A Retrospective View

In this session, I undertake a retrospective view of my recorded compositions emphasizing works that reflect, consciously or unconsciously, musical concepts that are rooted in African musical practices.
Sule Greg C. Wilson (Edu-Tainer, Percussionist, Author, Teacher and Storyteller, Arizona)  
*Drumpath Rhythms: an African American Onomatopoeic Method for Teaching Percussion and Dance; Banjo Dreams: African Precedents and Continuity in “New World” String Band Music*

When one thinks of string band music, Africa is not the first thing that comes to mind. Cowboy Stetsons and string ties, or overalls and brogans are the usual stereotypical images. Add a jug player to the ensemble, and the apparition shifts again, conjuring a vision of someone reminiscent of the Grateful Dead’s Jerry Garcia, wearing suspenders and a fedora askew. Where is Africa in this? Actually, Africa is well woven through this music’s warp and weft.

One key instrument of string and jug bands is the banjo. Thomas Jefferson’s oft-quoted statement that "the instrument proper to them is the Banjar, which they brought hither from Africa" makes that particular lineage clear. The banjo, descendant of such African instruments as the jail *n’goni* and *ekonting* of Mali and Gambia, respectively, is a piece of material culture that helps us to visually and intellectually bridge that gap between Africa and North America. However, the banjo is not the only aspect of U.S. music that can be seen as being linked to African traditions. In truth, the string band/jug band tradition of the United States draws not only from the fiddle and guitar brought over from Europe and Africa’s skin headed lutes—but also upon the fiddle, percussion, and vocal bass traditions of West and Central Africa.

On Sunday, September 9th, 1739, the silence of the South Carolina night was shattered by the sounds of war, of voices raised in rebellious song, and of beating drums and metallophones. By the time the Stono Rebellion was put down, dozens of European lives were taken, and many of the African perpetrators had been destroyed or sold away; only a few managed to retain their freedom. Out of this war came the colonies-wide prohibition on Africans playing hand drums. So, the tradition went underground, giving rise to pattin’ Juba, to the Ring Shout and to tap-dance. Tradition was transmitted in new forms, in a new language, in the sounds of the master’s tongue. “If you can say it, you can play it.”

This presentation by Sule Greg Wilson, percussionist/banjoist of Sankofa Strings, will discuss the history, perception and orchestration of New World string bands/jug bands, find precedents in the aesthetics and traditions of West and Central Africa, and demonstrate the application of those traditions in North American music.
Campus Maps
Schoenberg Music Building: 1st floor
Schoenberg Music Building: basement