# Performing Ethnomusicology

Teaching and Representation in World Music Ensembles

> EDITED BY Ted Solís

UNIVERSITY OF CALIFORNIA PRESS Berkeley Los Angeles London

#### CONTENTS

ACKNOWLEDGMENTS / vii INTRODUCTION. TEACHING WHAT CANNOT BE TAUGHT: AN OPTIMISTIC OVERVIEW Ted Solis / 1

#### PART ONE. SOUNDING THE OTHER: ACADEMIC WORLD MUSIC ENSEMBLES IN HISTORICAL PERSPECTIVE

- 1. Subject, Object, and the Ethnomusicology Ensemble: The Ethnomusicological "We" and "Them" *Ricardo D. Trimillos / 23*
- "A Bridge to Java": Four Decades Teaching Gamelan in America Interview with Hardja Susilo by David Harnish, Ted Solís, and J. Lawrence Witzleben / 53
- Opportunity and Interaction: The Gamelan from Java to Wesleyan Sumarsam / 69
- 4. "Where's 'One'?": Musical Encounters of the Ensemble Kind Gage Averill / 93

PART TWO. SQUARE PEGS AND SPOKESFOLK: SERVING AND ADAPTING TO THE ACADEMY

- 5. A Square Peg in a Round Hole: Teaching Javanese Gamelan in the Ensemble Paradigm of the Academy Roger Vetter / 115
- "No, Not 'Bali Hai'!": Challenges of Adaptation and Orientalism in Performing and Teaching Balinese Gamelan David Harnish / 126
- Cultural Interactions in an Asian Context: Chinese and Javanese Ensembles in Hong Kong J. Lawrence Witzleben / 138

### PART THREE. PATCHWORKERS, ACTORS, AND AMBASSADORS: REPRESENTING OURSELVES AND OTHERS

- 8. "Can't Help but Speak, Can't Help but Play": Dual Discourse in Arab Music Pedagogy Interview with Ali Jihad Racy by Scott Marcus and Ted Solis / 155
- 9. The African Ensemble in America: Contradictions and Possibilities David Locke / 168
- 10. Klez Goes to College Hankus Netsky / 189
- Creating a Community, Negotiating Among Communities: Performing Middle Eastern Music for a Diverse Middle Eastern and American Public Scott Marcus / 202

## PART FOUR. TAKE-OFF POINTS: CREATIVITY AND PEDAGOGICAL OBLIGATION

- 12. Bilateral Negotiations in Bimusicality: Insiders, Outsiders, and the "Real Version" in Middle Eastern Music Performance Anne K. Rasmussen / 215
- Community of Comfort: Negotiating a World of "Latin Marimba" Ted Solís / 229
- 14. What's the "It" That We Learn to Perform?: Teaching BaAka Music and Dance Michelle Kisliuk and Kelly Gross / 249
- "When Can We Improvise?": The Place of Creativity in Academic World Music Performance David W. Hughes / 261

AFTERWORD. SOME CLOSING THOUGHTS FROM THE FIRST VOICE Interview with Mantle Hood by Ricardo Trimillos / 283 WORKS CITED / 289 LIST OF CONTRIBUTORS / 303 INDEX / 307