

CURRICULUM VITAE

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EDUCATION

Wesleyan University, Middletown, CT, Ph.D. Ethnomusicology and World Music, 1986. Dissertation: Blood Drum Spirit - Drum Languages of West Africa, African America, Native America, Central Java, and South India. 1700 pages with 30 audio cassettes

Wesleyan University, M.A. World Music, 1983. Thesis: The Drum: Concepts of Time and No Time, from African, Latin American, and African American Origins

University of Massachusetts, Amherst, MA, B.A. with honors in African American music, 1981

Saint Michael's College, Winooski/Colchester, VT, A.B. cum laude in Philosophy

TEACHING

Full Professor, UMass Dartmouth, World Music, Area studies, African and African American traditions, ensembles; fall 2009 – fall 2018; Associate Professor, fall 2003 – fall 2009; Assistant Professor, fall 2000 – fall 2003; Full time visiting lecturer, fall 1999 - fall 2000, world music, western music, theory / fundamentals, area studies, African and African American traditions, ensembles, UMass Dartmouth (MA)

Visiting Professor, Centre for Culture and African Studies, Kwame Nkrumah University of Science and Technology, Kumase, Ghana, West Africa, 2013-14, and as a J. William Fulbright Scholar, 2014-15

Healey and Whiting Awards, for research in traditional Maguindanaon Kulintang and Kalinga Gangsa music, and teaching, Collegio ng Musika, University of the Philippines Diliman, June – September 2010

Asian Cultural Council Fellow, teaching African music and dance and conducting research in traditional Maguindanaon Kulintang and Kalinga Gangsa music, Collegio ng Musika, University of the Philippines Diliman, June – September 2009

J. William Fulbright resident faculty, visiting professor in African American traditions, world music and ethnomusicology, University of the Philippines, Quezon City, Philippines, 1 October - 30 December 2006

Faculty, Graduate Liberal Studies program, Wesleyan University (CT), world music, fall 1989, summers 1993, 1998, 1999, 2000, 2002

Part time visiting lecturer, San Jose State University (CA), world music, area studies, African and African American traditions, ensembles; fall 1993 – spring 1999

Part time faculty, world music survey, world percussion ensemble, and drumset lessons, the New School University (formerly the New School for Social Research), Jazz and Contemporary Music Program, (NY) fall 1991 - spring 1993

Adjunct teacher, drumset and percussion, Wesleyan University, spring 1990 - spring 1993

Teacher, piano and choir, Hartford Public High School, Hartford, CT, fall 1986 – spring 1989

Graduate Teaching Assistant, world music and jazz, Wesleyan University, 1981 - 1986

Teaching world percussion as volunteer, jazz drumset, piano at the Harambee Cultural Center, Christian Center, Pittsfield, MA, 1973-74

Teaching of English as Second Language, U. S. Peace Corps volunteer, Malued Elementary School, Dagupan City, Pangasinan, Philippines, 1968-70

COURSES TAUGHT

World Music Survey, Wesleyan University Graduate Liberal Studies Program 1989, 1993, 1998 - 2000, 2002; the New School (NY) Jazz and Contemporary Music Program 1991-93; San Jose State University, 1993-99; UMass Dartmouth 1999 – 2018; Kwame Nkrumah University of Science and Technology, 2013-15

African American Music History /Jazz in America, San Jose State University 1993 – 98; Kwame Nkrumah University of Science and Technology, 2013-15

Area Studies – Asia, India, Africa, the Americas, San Jose State University, 1994 – 99

Ethnomusicology, San Jose State University, 1998 – 99

Survey of Western Music (European tradition), UMass Dartmouth, 1999-2000

Introduction to World Music, UMass Dartmouth, 1999

Theory/Fundamentals of Music, UMass Dartmouth, 1999

Large and small jazz ensembles, San Jose State University, 1993 – 99; UMass Dartmouth 2000 – 03; Kwame Nkrumah University of Science and Technology, 2013-15

African drumming and song/ performing ensemble, San Jose State University, 1994 – 99

African drumming, dance, and song/ performing ensemble, UMass Dartmouth, 2000 – 2018

World Percussion/ African drumming, dance, and song/ performing ensemble, the New School (NY) Jazz and Contemporary Music Program, 1991-93

Experimental/ combined arts music/ dance/ vocal/ literary/ video/ electronic music ensemble, San Jose State University, 1998 – 99

Assistant with Javanese gamelan, UMass Dartmouth, 2004 – 2018

AWARDS

Teaching/Performance residency at UMass Dartmouth, April 2019

Teaching/Performance residency at the University of the Philippines Diliman, Quezon City, Philippines, February 2019

Teaching/Performance residency at the University of Santo Tomas, Manila, Philippines, February 2019

Teaching/Performance residency at the Tago Performance Space, Quezon City, Philippines, February 2019

Teaching/Performance residency at Mt. Makiling Festival, Tagaytay, Philippines, February 2019

Teaching/Performance residency at St. Michael's College (VT) November 2018

Teaching/Performance residency at UMass Dartmouth, November 2018

Teaching/Performance residency at the 3 R's Educational Youth Camp, West Cousta, Trinidad and Tobago, August 2018

Screening of my *We Are One* film/Performance Grant for American musical and cultural outreach to indigenous communities and universities, Ghana., West Africa, August 2017

Teaching/Performance Grant for American musical and cultural outreach to indigenous communities and universities, the Philippines, February 2017

Teaching/Performance Grant for American musical and cultural outreach to indigenous communities and universities, the Philippines, August 2016

J. William Fulbright Senior Scholar, February 2016-2021. Administered through the U.S. Department of State

J. William Fulbright Lecture/Research Award for Ghana, West Africa, October 2014-August 2015. Administered through the U.S. Department of State and the Council for the International Exchange of Scholars

West African Rhythms for Drumset book and CD selected by peer review as one of the top 25 publications in the history of percussion/ drumset studies by *Modern Drummer* magazine, December 2011 issue

UMass Dartmouth Provost's Travel Grant for Society for Ethnomusicology Conference Presentation, San Francisco, CA, March 2011

UMass Dartmouth Healey Research Grant for the Philippines, April 2010, for June-August 2010

Marion and Jasper Whiting Travel Grant for the Philippines, April 2010, June-August 2010

UMass Dartmouth Travel grant for presentation in San Francisco State University, March 2010

UMass Dartmouth Chancellor's Colloquium Award, March 2010

Asian Cultural Council Research Grant for the Philippines, 11 June–29 August 2009

J. William Fulbright Lecture/ Research Award for the Philippines, 1 October-30 December 2006. Administered through the U.S. Department of State and the Council for the International Exchange of Scholars

New School University (NY) Dean's Resident Artist Award, during UMD sabbatical, November 2005 and April 2006

Endorsee, Vic Firth Sticks and Mallets Company, Dedham, MA, 2003-present

Endorsee, Istanbul Cymbals USA, Chatsworth/Los Angeles, CA, 2007-present

Endorsee, Remo Drum Co. Valencia, CA, 2006-present

UMass Dartmouth Innovations in Teaching grant for digital technology aspect of book/DVD on African music and culture, summer 2004

UMass Dartmouth Chancellor's Public Service grant for community workshops in African music, dance, and culture, spring 2004

UMass Dartmouth Provost's Travel grant for world music workshops and presentations in Beijing, China, spring 2004

UMass Dartmouth Provost's Travel grant for workshops and presentation in African Music, Oakland, CA, summer 2004

UMass Dartmouth SACHEM grant for visiting artist in African music, dance, and culture, spring 2003

UMass Dartmouth Innovations in Teaching grant for research in Africa, summer 2002
Korean Foundation fellowship for study at the National Center for Korean Traditional Performing Arts, summer 2001

UMass Dartmouth Dean's Discretionary Grant and Healy Grant for research in China, summer 2001

San Jose State University, CA, Grant for research trip to China, summer 1999

San Jose State University Grant for research trips to Ghana, summer 1994-97

Middletown, CT, Commission for the Arts, annually, 1989-1993

National Endowment for the Arts for study with Edward Blackwell, 1986

Pittsfield, MA, Arts Council for concert of world music, 1986

Wesleyan University, CT, Music Department assistantship, 1981-86

University of Massachusetts Amherst Music Department scholarship, 1979-81

RESEARCH

Research with master artist Kwabena Boateng of Ghana on the *adinkra* visual designs of the Asante people, their philosophical meaning and linguistic expression, and adaptation on the Asante *atumpan* master drums and African American drum set, September 2018-present

Research trip with UMass Dartmouth students in a study trip to Mampong Asante, Ghana, West Africa, on spiritual music and dance of the Ga People of Ghana, June 2018

Research with master drummers Attah Poku and Eric Owusu at the Centre for National Culture, Kumase, Ghana, on traditional Asante *Fontomfrom* music, July-August 2017

Research with Professor Emeritus J. H. Kwabena Nketia on the meanings of the *adinkra* designs and their musical adaptation into the African American Jazz performance styles; at the University of Ghana, Institute of African Studies, Legon, Ghana, August 2015

Development of a series of films with my *blood drum spirit* ensemble and master artists, on the connections between Ghanaian and American cultures through music and dance, for global online access and public broadcast in the United States and internationally, entitled *sumsum: the african pulse of jazz*. Work began in December 2014 and continuing through the present, Ghana, West Africa, and the United States. The first of these is the film *We Are One: blood drum spirit* (please see below). Others will include global music cultures from Asia, West Asia, South Asia, and the Americas.

January 2012-December 2013; at Kumase, Mampong Asante, and Ntonso, Asante Region, Ghana, January 2013-August 2015

Study of Asante music, dance, and culture at Mampong Asante, Ghana, June-July 2011, January and June-July 2012, and Kumase, Asante Region, Ghana November 2013–August 2015, July 2017 in Kumase; June 2018 with Ga music and dance;

Through my Whiting and Healey Foundation awards, research with videography on traditional Philippine music dance, and culture, summer 2010

Through my Asian Cultural Council award, research with videography on traditional Philippine music and dance, Philippines, summer 2009

As part of my Fulbright fellowship, research and videography on Maguindanaon kulintang ensemble music with Aga Mayo Butocan and Kanapia Kalanduyan, Manila, Philippines, October-December 2006, and Northern Luzon Kalinga gong music with Alex Tumapang, Manila, December 2006

Field trips to Ghana, West Africa, research and videography of culture, traditional drumming and dance with a focus on the Eve People: June 2002, May-

June 2005, May-June 2006, May-June 2007; and with a focus on the Asante people: January 2009, May-June 2010

Field Trip to West Hunan, P.R. China, to study traditional Daliuzi and Wei Gu music and dance, May 2006

Field trip to China, performances and workshops for Chinese jazz musicians and students at the Beijing Midi Contemporary Music School and the China Conservatory, July 2001

Field trip to Seoul, South Korea, study and research with master artists at the Center for Korean Traditional Performing Arts, June 2001

Field trip to China, research/lessons with Chinese percussion masters in Nanjing and Beijing; presented clinics for Chinese jazz musicians and students at the Beijing Midi Contemporary Music School, August 1999

Field trips to Ghana, West Africa, focusing on culture, traditional and highlife drumming, song, and dance, with audio and video recordings, March 1991, July-August 1994, July-August 1995, June-July 1996, August 1997

Associate at Atlantic Center for the Arts, New Smyrna Beach, FL, Korean drumming and dance, March 1993

Investigation with master artists, percussion traditions of West Africa, South India, Java, Sumatra, Philippines, China, Japan, Korea, Ireland, Persia, Turkey, Brazil, Dominican Republic, Haiti, Native America, and the African American diaspora, 1981-present

PUBLICATIONS

Peer-Reviewed:

Article, 'The Evolution of the Drum Set in the African American Tradition' for the Percussive Arts Society's peer-reviewed hard copy and online magazine, *Percussive Notes* issue, March 2019

Article, 'Adapting Three Asante Spiritual Music Styles for Drumset' for the Percussive Arts Society's peer-reviewed online magazine, *Percussive Notes* issue, May 2017

Article, a *Fulbright Scholar Story*, 'Thinking Critically and Creatively: Teaching, Researching, and Performing Jazz in Ghana,' J. William Fulbright Program, U. S. State Department, selected as one of top 10 Scholar Stories for 2016

Article, 'The Pulse of World Music: Fontomfrom Drumming for Drum Set' for the Percussive Arts Society's peer-reviewed online magazine, *Rhythm! Scene* issue, December 2016

Article, "The American Drum Set: Black Musicians and Chinese Opera along the Mississippi River," in *Afro-Asia: Revolutionary Political and Cultural Connections Between African Americans and Asian Americans*, Eds. Fred Ho and William Mullen, Duke University Press, Durham, NC, June 2008

Articles, "The Beijing Midi School of Music's Modern Music Festival in May 2006 and royal hartigan's blood drum spirit Ensemble Tour in Southern China" and "A Field Trip to West Hunan Province, P.R. China: Daliuzi and Wei Gu Percussion Music," with Ethnomusicologist Weihua Zhang, in the online periodical *Music in China*, Los Angeles, CA, November 2007

Article, "Ongoing Report from Beijing," with Weihua Zhang, *Music in China*, Vol. 3 No. 2 Oct. 2001

Book review, "Thinking in Jazz - The Infinite Art of Improvisation," by Paul Berliner, *The Annual Review of Jazz Studies* 9, 1999

Article, "Ghanaba and the Heritage of African Jazz," *The Annual Review of Jazz Studies* 9, 1999

Book Review, "New Musical Figurations – Anthony Braxton's Cultural Critique," by Ronald M. Radano, *World of Music*, Vol. 37(2) 1995

Article, "The Heritage of the Drumset," *The African American Review* Spring 1995

Articles, "Let Me Play My Drums," transcription and article; and "The Role of Drumset in Ghanaian Highlife," transcription and article, *Percussive Notes*, Vol. 31

No. 4, April 1993

Non Peer-Reviewed:

Book with DVD, *Sense of Sound*, indigenous philosophy, musical expression and adaptation to African American music and jazz drum set, West Africa and the U.S. (pending 2019-20)

Double CD *time changes* with my *blood drum spirit* ensemble related to my film, *we are one: blood drum spirit*; publication (2019)

Inclusion in the Percussive Arts Society Online Archives of my 1700-page Ph.D. Dissertation, *Blood Drum Spirit: Drum Languages of West Africa, African America, Native America, Central Java, and South India* (1986)

Release of *We Are One* (1:07; June 2017), a feature-length movie with my *blood drum spirit* ensemble, directed by Sara Pettinella (www.weareonethemovie.com). The film has won numerous awards, including *Best Feature Documentary* (Jukebox, 2018), *Best Musical Score*, (Moscow, Russia, 2018), and finalist in the Calcutta, India, *International Cult Film Festival* (2018)

Video archives of my original concepts, performances and educational demonstrations in African American Jazz and world music cultures, including sections with a focus on percussion and drum set, at www.youtube.com/royalhartigan; see playlists; begun 2011 and ongoing.

Book and digital video disc, *West African Eve Rhythms for Drumset*, 365 pages of text, notations, pictures, and adinkra symbols, Print Tech Publishers, Burlington, VT, September 2010

Interview / article on my life as a world musician in *Traps*, a drumset magazine, San Francisco, CA, fall 2008 issue.

Book and digital video disc, *Dancing on the Time*, on layers of coordinated independence for drumset, Tap Space Publications, Portland, OR, October 2006

Editor and producer, percussion book by Clifford Adams of Pittsfield, MA, *Rudiments on Parade*, June 2004

Book and compact disc, *West African Rhythms for Drumset* published by

Manhattan Music/Warner Bros., Miami FL, 1995; Alfred Publishing, Los Angeles, CA. 2004. This work was chosen as one of the top 25 books in the history of percussion publications by *Modern Drummer* Magazine (December 2011)

Ph.D. Dissertation, *Blood Drum Spirit: Drum Languages of West Africa, African America, Native America, Central Java, and South India* (1986), 1700 pages with 30 audio cassettes; and M.A. thesis, *The Drum: Concepts of Time and No Time, from African, Latin American, and African American Origins* (1983), 400 pages with 21 audio cassettes, published by UMI/ProQuest, Ann Arbor, MI; www.proquest.com

SELECTED PRESENTATIONS

Presentations and performances at the Yilan International Art Festival, Yilan, Taiwan, October 2019

Presentations and workshop/demonstrations in world music and jazz at the arts conferences at the 50th anniversary of the Cultural Centre of the Philippines, 20 September

Lectures, master classes, workshops, video screenings, open rehearsals, and concerts in a residency at UMass Dartmouth, Dartmouth, MA, USA, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drum set, April 2019

Lecture, master classes, workshops, and video screening, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drumset, in a residency at the University of the Philippines Diliman, Quezon City, Philippines, February 2019

Lectures and workshop on traditional West African music at the University of Santo Tomas, Manila, the Philippines, February 2019

Workshop, demonstration, and concert on traditional West African rhythms and time cycles from India for jazz ensemble and drumset, at the Tago performance space, Quezon City, Philippines, February 2019

Lectures, master classes, workshops, and concert on the history, styles, and adaptations of for jazz ensemble, in a residency at the Mt. Makiling Festival, Tagaytay, Philippines, February 2019

Lectures, master classes, workshops, video screenings, open rehearsals, and concerts in a residency at St. Michael's College, Colchester, VT, USA, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drum set, November 2018

Lectures, workshops, video screening, open rehearsals, and concert at UMass Dartmouth, Dartmouth, MA, USA, on the history, styles of traditional West African music, November 2018

Lectures, master classes, workshops, video screenings, open rehearsals, and concerts at the Jukebox International Film Festival, Carson City, NV, USA, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drum set, August 2018

Lectures, master classes, workshops, video screenings, and concerts in a residency at the Ayurvedic Educational Program Residency, Couva, Trinidad and Tobago, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drumset, August 2018

Lectures, master classes, workshops, video screenings, and concerts in a residency at UMass Dartmouth, MA, USA, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drumset, March-April 2018

Lectures, master classes, workshops, video screenings, and concerts across Ghana, West Africa, on the history, styles, and adaptations of traditional West African music for jazz ensemble and drumset, August 2017

Workshops and performances on African music and Jazz, De Anza College, Cupertino, CA, San Francisco state University, the Art Boutiki, San Jose, CA, and the Pink House Saratoga, CA, March 2017

Lectures, master classes, workshops, and performances at the University of the Philippines Diliman, Ateneo University, University of Santo Tomas, and the Philippine High School for the Arts, February 2017

Master class, clinic, and workshop at the Midi School for Music at Haidan, Beijing, China, 12 September 2016.

Lectures, master classes, and workshops in world music and jazz at Cento Escolar, Philippine High School for the Arts, Philippine Women's University, and Santo Isabel College, Metro Manila region, 21-31 July 2016.

Lecture and performance on the music and culture of West Africa from my Fulbright research during my sabbatical and Fulbright leaves 2013-15 in Ghana, West Africa, for the *here and elsewhere* exhibit reception at the College of Visual and Performing Arts Gallery, UMass Dartmouth, North Dartmouth, MA, October 2015.

Presentations at the Centre for Cultural and African Studies International Conference on Science, Technology, and the Arts, at the Kwame Nkrumah University of Science and Technology, Kumase, Ghana, 19 March 2015. The two presentations with performance demonstration and video documentation were entitled the *pulse of adinkra* and *vugbe, the rhythmic heartbeat of the eve people*.

Master classes in African American music and Jazz history for students, faculty and artists, as part of my work as a Visiting Professor, Centre for Culture and African Studies, Kwame Nkrumah University of Science and Technology, Kumase, Ghana, West Africa, 2013-14, and as a J. William Fulbright Scholar, 2014-15

Master classes in African and African American and Jazz history as part of my *blood drum spirit* ensemble residency at the Cultural Center of the Philippines Jazz Festival, 13, 17, 19-21 September 2013.

Lecture / demonstration on African music and jazz at the Jazz in July Festival, UMass Amherst, 9 July 2013

Master classes, lectures, workshops, and concerts in week-long residencies at UMass Dartmouth with my blood drum spirit ensemble, April 2010, 2011, 2012, and the David Bindman Ensemble April 2013

Master classes, lecture / demonstrations, and concert focusing on world music and jazz in residency at UMass Amherst with my blood drum spirit ensemble, 12 February 2012

Master classes, workshops, and concerts with my blood drum spirit ensemble on African American Music History as featured ensemble at the Cultural Center of the Philippines' inaugural Jazz Festival, Manila, Philippines, on 23, 25, 26, 27, and 28 August 2011

Master classes and performances with my blood drum spirit ensemble in World Music and African American traditions at the University of the Philippines Diliman, Quezon City, Philippines on 17 and 18 August 2011, and at the University of Santo Tomas, Manila, Philippines, on 18 and 19 August 2011

Lecture/Demonstration-Workshop/Performance, *Connecting the Voices of the Philippine Magindanaon Kulintang and African American Jazz Ensemble* at the Northern California Chapter of the Society for Ethnomusicology 2011 Conference, San Francisco State University, CA

Demo/Workshop in African music and dance and jazz drumset adaptations at in Nagoya, Japan, at the Groovin' Blues Studios, 1 August, and the Japan Percussion Association/Yamaha Music Conference Center (Nagoya, Japan) on 2 August 2010

Lecture/Demo/Workshop/Performances in world music, African American traditions, African music and dance, and contemporary jazz styles as part of my 2010 Whiting and Healey Grants, at the University of Santo Tomas, Manila, on 22 July and 19 August, the University of the Philippines, Quezon City, Philippines, on 12, 17, and 20 August, and the Ayala Museum, Manila, on 26 August

Lecture/Demo/Workshop/Performances in world music, African American traditions, African music and dance, and contemporary jazz styles as part of my 2009 Asian Cultural Council Fellowship, at the University of Santo Tomas, Manila, on 30 July and 13 August, and the University of the Philippines, Quezon City, Philippines, on 18 and 28 August

Lecture/Demo/Workshops in world music, African American traditions, African music and dance, and contemporary styles in 2008 at the Midi School for Music, 31 May and 23 June, Central Conservatory, 2 June, and China Conservatory, 3 June, Beijing, China

Lecture/Demo/Workshop/Performances in world music, African American traditions, African music and dance and contemporary jazz styles as part of my 2006 J. William Fulbright Award, at Ateneo University of Santo Tomas, Manila,

on 9 December, and the University of the Philippines, Quezon City, Philippines, on 22 December

Lecture/Demo/Workshops in African, African American, Afro-Latin, and Native American Music cultures as part of my Fulbright residency at the University of the Philippines: 13 October, 8, 9, 11, and 15 December; 18 December at the University of Santo Tomas, Manila, Philippines

Lecture/Demonstration, "The History of the Drum Set in the African American Tradition," at the Jishou Song and dance Company's studios, Jishou, West Hunan, P.R. China, 23 May 2006

Lecture/demonstration "Adapting African Rhythms for Drumset" with master artist C. K. Ladzekpo, Percussive Arts Society International Conference, Nashville, TN, November 2004

DVD recording of lecture/demonstrations for Chinese educational distribution "The History of the Drumset," "African and African-Caribbean Rhythms for Drumset," and "Contemporary Styles for Drumset" Midi School for Music, Beijing, China, May 2004

Lecture/performance "Adapting World Music Elements into a Jazz Style" China Conservatory, Beijing, China, July 2001

Lecture/demonstration "Language and Drumming in Musics of the African Diaspora," with master artist C.K. Ladzekpo, National Conference of Teachers of English, New Orleans, LA, March 1995

Lecture/demonstration "Edward Blackwell's Africanization of the Drumset," International Conference of the Society for Ethnomusicology, Milwaukee, WI, October 1994

Panelist and lecture/demonstrator on West African and African American Music, "Traditional Rhythms in Ghanaian Highlife" and "Parallels among African and African American Musics," with master artist Abraham Kobena Adzenyah, International Conference of the Society for Ethnomusicology and International Association for the Study of Popular Music, Chicago, IL, October 1991

PERFORMANCES

My selected list of performances will not fit in the limited space allowed for this submission; please consult websites/about/milestones at www.blooddrumspirit.com and www.royalhart.com, and www.youtube.com/royalhartigan

SELECTED RECORDINGS compact disc unless otherwise noted

As leader:

blood drum spirit double CD (1997) Transparent Records, Albany, NY / reissue (2004) on Innova Records, St. Paul, MN, including a Quick Time video, *Eve* (1997), originally royal hartigan ensemble and the people of Ghana, Virtual Studios, Albany NY; *ancestors* double CD, with numerous master world artists, Innova Records, St. Paul, MN, (2008); *blood drum spirit: the royal hartigan ensemble live in china*, double CD, Innova Records, St. Paul, MN, May (2008); and *time changes*, with *blood drum spirit* ensemble (2019)

With other ensembles:

Brahms Requiem, vocalist with the St. Michael's College Glee Club, William Tortolano, Director, and Boston Civic Symphony Orchestra, Kalman Novak, Conductor, 1967; *In The Dreamtime* (1982 vinyl, 2008 CD) and *The Call* (1980 vinyl, 2008 CD) with electronic music composer Michael William Gilbert, Amherst MA; *Talking Drums* audiocassette (1985); and *Some Day Catch Some Day Down* (vinyl 1987 Shanachie) with African traditional and African Jazz group Talking Drums; *Talking Drums* and *Someday Catch Someday Down* reissued on enhanced CD (2011 Innova); *Look on the Rainbow* record with the Juba ensemble (1987) original compositions in the African American tradition, Juba Records; *We Refuse to be Used and Abused!* (1987) and *Underground Railroad to My Heart* (1994), Black Saint / Soulnote, Milan, Italy; *A Song for Manong* record (1988) AsianImprov, San Francisco, CA; *Turn Pain into Power!* (1997) O.O. discs; *Monkey Epic, Part 1* (1996), *Part 2* (1997), and *Yes Means Yes, No Means No! Whatever She Wears, Wherever She Goes!* (1998), *Warrior Sisters* (1999), *Night Vision* (2000), Koch International, New York; *Voice of the Dragon Part I, Once Upon a Time in Chinese America* (2001)) and *Part II, Shaolin Secret Stories* (2004) Innova Records, St. Paul, MN; *Black Panther Suite* (2003) with Fred Ho's Afro-Asian Music Ensemble, Journey to the West Orchestra, and Monkey Orchestra; *Celestial Green Monster* (2009) Mutable Music, New York, NY; *Deadly She-Wolf Assassin at Armageddon!* (2006) Innova; *Big Red* (2011) Innova; *Year of the Tiger* (2011), *The Music of Cal Massey: A Tribute / Black Liberation Movement Suite* (2011), and *The Sweet Science Suite* (2011) with Fred Ho's

Green Monster Big Band, Innova; *Happy Feet* audiocassette (1991) the Happy Feet Orchestra Duke Ellington - Fletcher Henderson style music of 1919-35, Boston, MA; *Contemporary Compositions Recital by Soprano Chen Hongyu: Six Times Solitude* (1994) China Record Corporation; *Strawman Dance* (1994) and *Iliana's Dance* (1996) the Tyrone Henderson-David Bindman Project, Konnex Records, Berlin, Germany; *In Chromodal Discourse* (1993) AsianImprov; *The People's Blues* (1996) and *By Any Mode Necessary* (1999) XDot 25 Music, Berkeley, CA; *The Mystery of Sama* (1998) AsianImprov; *Post Chromodal Out!* (2012) Pi Records, and *Voices Unveiled* (2018) Life Force Jazz, with Hafez Modirzadeh's ensemble; *Strick: Song of the Andoumboulou 16-25* (1995) Spoken Engine, Nashville, TN, with Poet Nathaniel Mackey; *Collaborations with Dead and Living Males and Females from Different Gene Pools; Fishy Scales, Fuji Scaled; Big and Little Instrus, parts 1 and 2;* with Michael Heffley, 1999, 2003, Middletown, CT, (2007), heffleyrecords; *Classical Stretch* with the soundSFound Orchestra, San Francisco, CA (2005); *Suraghati* with Global Phatness, Dan Newman, and Hafez Modir, San Francisco, CA (2006); *Journey* with Paul Austerlitz' Afro-Universal Jazz Merengue ensemble, Innova records (2008); NYFA Music/Sound Fellows *The NYFA Collection: 25 Years of New York New Music* (2010) Innova; *Sunset Park Polyphony* double CD with the David Bindman Sextet (2011); *Ekta Trilogy* by composer Brent Heisinger, San Jose Chamber Orchestra (2018); *Skins*, with the Nana Simopoulos' ensemble, Na Records (2016); *Ten Billion Versions of Reality*, with the David Bindman Sextet (2017); and *Water Prayers for Bass Clarinet* (2018), with the Paul Austerlitz Ensemble

REFERENCES

Prof. John Ramsay, Director of Percussion (retired), Berklee College of Music, Boston, MA

Prof. Abraham Kobena Adzenyah, Professor of African Music (retired), Wesleyan University, Middletown, CT

Prof. Hafez Modirzadeh, Music Department, San Francisco State University, San Francisco, CA

Prof. Wu Wenguang, Director of Graduate Studies, China Conservatory, Beijing, China

Prof. I. M. Harjito, Professor of Javanese Gamelan, Wesleyan University (CT)

Prof. Sumarsam, Professor of Javanese Gamelan, Wesleyan University (CT)

Prof. Emeritus, Frederick Tillis, Department of Music and Dance, University of Massachusetts, Amherst, MA

Dr. Esmeralda Cunanan, Director, Philippine-American Educational Foundation/Fulbright program, Makati City, Philippines

Prof. Martin Mueller, (retired) Director, Jazz/Contemporary Music Program, The New School University, New York, NY

Prof. Martin Adi-Dako, past Director, Centre for Culture and African Studies, College of Arts and Social Sciences, Kwame Nkrumah University of Science and Technology, Kumase, Ghana, West Africa

Dr. Ralph Samuelson, Director Emeritus, the Asia Society, New York, NY

Dr. David Milstone, (retired) Vice Chancellor, Student Affairs, UMass Dartmouth