

Documenting Intercultural Arts Practice: Sue Miller

- Motivations, Relations and Power Dynamics

My inspiration: Richard Egües and Orquesta Aragón

<http://www.youtube.com/watch?v=RXqdBy4v608>





Research into Cuban popular music since 1997: Round 1: Ethics and Relationships

- **A Performer's Perspective**– the ‘guru-shishya approach (independent research) and intercultural Charanga del Norte in the UK
http://www.youtube.com/watch?v=WufWKpPZniE&feature=player_embedded#t=29
- **The ‘How’ – Process:** PhD Practice-led research – fieldwork in Havana, Paris and New York
Havana: <http://www.youtube.com/watch?v=FTrB4CFzhJY&feature=c4-overview-v1&list=PL8CBAF907641BFA78>
- **The ‘What’-** Monograph 2013: *Cuban Flute Style: Interpretation and Improvisation*. This book includes the cultural context and history of the Cuban flute style, profiles of key performers, performance practice, improvisation analysis and black cultural studies perspectives.





Representation: Intraculturality

- Including different perspectives
 - ‘As outsiders looking in, scholarly linguists are professional interculturalists. They do not simply ‘interpret’ between monocultures that need to ‘converse’: they actually are the conversation.’ (Looseley, D., 2013)
- Becoming part of the tradition – adding to it in a small way not replacing or misrepresenting it
- Performers at the heart of my work with interviews, advice, audio – they have also commented on my work in progress (thesis and book) to ensure accuracy (in addition to permissions) – reflexivity and inclusiveness were central approaches. Not a ‘smash and grab!’
- An example of a ‘transformed’ intercultural project
http://www.youtube.com/watch?v=AE4IcYxM8jA&feature=player_embedded





Communicating Our Stories:


Some examples of my documentation to date



Academic:

1. A practice-led research PhD including a full written thesis, transcriptions, audio and video recordings.
2. A book entitled Cuban Flute Style: Interpretation and Improvisation (Scarecrow Press 2013)
3. Journal articles and Conference papers
4. Invited talks: I gave a 1 hour lecture in Spanish on my research and the history of Charanga del Norte in Havana (coals to Newcastle were well received!). Audience was a mix of musicologists, dancers and musicians.

5. Outside Academia:

1. YouTube videos, Social Networking and online resources on my own website www.charangasue.com
 2. UK-wide Performances of Cuban music and Salsa: in my own bands Charanga del Norte and Trombanga del Norte – these are often preceded by pre-concert talks
 3. Radio interviews: UK, New York and Havana
 4. Pedagogical: lectures and practical courses on Cuban music at the University of Leeds, Anglia Ruskin and independently in the community (e.g. Latin Music Summer Schools).
 5. Writing for non academic publications e.g I have written articles on Cuban Flute for the British Flute Society
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Collaboration and Homage

