

ANGSUMALA TAMANG

email: atamang@usf.edu

Education

- 2008-2012 Ph.D. in Ethnomusicology, University of California, Los Angeles.
Dissertation title: “Music from the Margins: Performing and (Re)defining Gorkha Cultural and Political Identity at India’s Borderlands”
- 2006-2008 M.A. in Ethnomusicology, University of California, Los Angeles.
Paper: “Negotiating Cultural Traditions – Promoting Hindustani Music in Los Angeles”
- 2002-2004 Non-degree course-work in Western music theory, sight-singing, fiction writing, and sociology at California State University, East Bay.
- 2000-2001 North Indian classical music lessons at Ali Akbar Music College, San Rafael, California.
- 1999-2000 Junior Research Fellow, Bangalore University, Bangalore, India
- 1998-1999 Non-degree course-work in D. Music at Banaras Hindu University, Varanasi, India
- 1997 M. Music, Banaras Hindu University, Varanasi, India (with distinction in performance and course-work)
- 1995 B. Music, Banaras Hindu University, Varanasi, India (with distinction in performance and course-work)

Professional Employment

- 2023 – Present Assistant Professor of Instruction, Dept of Humanities and Cultural Studies, University of South Florida, Tampa
- 2017– Present Adjunct Instructor, Judy Genshaft Honors College, University of South Florida, Tampa
- 2019 – 2020 Visiting Instructor, Dept. of Humanities and Cultural Studies, University of South Florida, Tampa
- 2014 – 2015 Visiting Lecturer, University of Tennessee, Knoxville
- 2012 Assistant Professor, Sikkim University, India
- 2008 – 2009 Graduate Teaching Assistant, Department of Ethnomusicology, UCLA

Honors, Awards, and Grants

- Fall 2020 Proposal titled “East-West Music and Dance Festival” submitted to Florida Humanities Community Project Grant in association with Shruti Music Foundation, Tampa, as co-advisory panel scholar (\$5000) (not awarded).
- Fall 2018 Proposal titled “*Vistaar* – An Evening of North Indian Classical Music” submitted to Judy Genshaft Honors College, USF, in collaboration with Students of India Association, USF, and Hindu Association For All, USF (\$2500) (awarded).
- 2011-2012 Dissertation Year Fellowship Award, UCLA (\$20,000 + tuition and fees) (awarded).

- 2010-2011 Taraknath Das Foundation Award, South Asia Institute, Columbia University (\$8500) (awarded).
- 2009-2010 Graduate Research Mentorship Program Fellowship, UCLA (\$20,000 + tuition and fees) (awarded).
- 2000-2001 All India National Research Fellowship, University Grants Commission for research at Bangalore University (\$9000) (awarded).
- 1997 Gold Medal and Pt. Omkarnath Thakur Memorial Award for highest grade in M. Music, Banaras Hindu University, Varanasi, India.
- 1997 Lata Mangeshkar Award for highest grade in M. Music, Banaras Hindu University, Varanasi, India.
- 1997 Gold Medal for 1st position at the Inter-University National Youth Festival organized by Association of Indian Universities at University of Mumbai, Mumbai, India.
- 1996 Gold Medal for 1st position at the Inter-University East Zone Youth Festival organized by Association of Indian Universities at University of Kalyani, Kalyani, India.
- 1995 Gold Medal and Pt. Omkarnath Thakur Memorial Award for highest grade in B. Music, Banaras Hindu University, Varanasi, India.

Publications

Journal:

- (work in progress) “Any art is automatically a part of the democratic process of asking questions:” (Post)coloniality and Decolonizing Indian Classical Music of *Hindutva* under Modi.”

Book Chapter:

- 2012 Mimicry and the Indian Violin: Towards (Re)representing Image-Identity of “Indianness” and Indian Classical Music. In *Politics of Culture, Identity and Protest in North-east India*, eds. Padam Nepal and Anup Shekhar Chakraborty. New Delhi: Authorspress. ISBN13-9788172736262

Popular Press Coverage

- 2020 “*PataalLok*: A Crime Thriller Provoking Change and Inviting Retrospection.” In *Naachghar*, Darjeeling, Section: Opinion, 1150 words
- 2019 “The Practice of Selective Screening.” In *The Telegraph*, Kolkata, Section: Opinion, 800 words
- 2007 “Ruling the Roost.” In *The Statesman*, Section: Opinion: North Bengal Extra, 1000 words

Conference Papers

- 2021, October 29 “Any art is automatically a part of the democratic process of asking questions’: Decolonizing Indian Classical Music of *Hindutva*.” Society of Ethnomusicology.

- 2021, March 13 “‘Belief That *Carnatic* Music Is For Upper Caste Hindus Is The Greatest Tragedy:’ Interrogating Caste and Indian Classical Music.” Society for Ethnomusicology Southeast and Caribbean Chapter (SEMSEC)
- 2015, March 14 “‘Indian Idol 2007:’ Media and Identity from the Borders of Sub-Himalayan Northeast India.” Society for Ethnomusicology Southeast and Caribbean Chapter (SEMSEC), University of Tennessee, Knoxville, Tennessee.
- 2014, July 3 “Music from the Margins: Gorkha Identity at India’s Borders.” International Conference on Analytical Approaches to World Music, SOAS, University of London, London, UK.
- 2012, November 17 “Darjeeling Music Festival: Mapping and (Re)Mapping Identity at India’s Borderlands.” A Collaborative Student Conference on Folklore and Ethnomusicology, Dept. of Folklore Studies, Ohio State University, Columbus, Ohio.
- 2010, February 21 “Mimicry and Indian Violin: Examining Representation of ‘Indianness’ and Indian Classical Music.” Society for Ethnomusicology – Southern California and Hawaii Chapter (SEMSCH), Pomona College, Claremont, CA.
- 2010, January 15 “Trajectory of the Indian Violin in Examining *Image*-Identity of Indian Classical Music and ‘Indianness.’” Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii.

Teaching

Courses taught at University of South Florida, Tampa

- HUM 1020 – Introduction to Humanities
- IDH 3100 – “Fight the Power:” Politics of Popular Music, Protest, and Resistance
- IDH 4200 – Culture, Music, and Nationalism in South Asia
- IDH 4200 – Nation, Desire, Modernity Through Sounds and Images of Indian Cinema
- HUM 4391 – Culture Works and Nationalism in (Post)colonial South and Southeast Asia
- HUM 4890/HUM 6587 – Bollywood and Nations of Indian Regional Cinema
- IDH 3100 – Music and Identity
- IDH 2010 – Acquisition of Knowledge

Courses taught at University of Tennessee, Knoxville

- History of Western Music: Classical to 21st Century
- Who Needs Identity? – Music, Place, and Space
- A Survey of Western Art Music
- Jazz in American Culture
- Music and Culture of South Asia

Courses taught at Sikkim University, India

- Introduction to Ethnomusicology
- World Musics and Cultures

Mentoring

- Spring 2021 Graduate Committee Member for Gina Lane, School of Art and Art History, University of South Florida – “‘The ‘Dancing Duo:’ Compositions in Mughal Painting and Reevaluation of the History of *Kathak* Dance from North India.’” (graduated)
- Spring 2019 Chair of Undergraduate Honors thesis committee for Kate Lamppert, School of Music, University of South Florida – “The Interplay of Modernity, Traditional Performance Practices, and Anglo-Irish Influences in Ulster Buskers of United Kingdom.” (graduated)
- Spring 2015 Non-committee advisor for M. Music thesis for Robert Alden Clark, Natalie L. Haslam School of Music, University of Tennessee, Knoxville. (graduated)
- Spring 2015 Graduate Committee Member for M. Music thesis for Tim Feverston, Natalie L. Haslam School of Music, University of Tennessee, Knoxville. (graduated)

Invited Lectures

- 2010 December 14 “*Chuley Guff* – Discussing Gorkha Identity and Being Indian,” hosted by Darjeeling Town Hall Committee, Darjeeling, India.
- 2007-2011 Invited lecture-demonstrations on Indian music and South Asian Culture for undergraduate and graduate classes at UCLA, Los Angeles, CA.

Other Institutional Services

- 2019 Co-organized “An Evening of North Indian Classical Music” in association with Judy Genshaft Honors College and Students of India Association (SIA), USF, Tampa, FL.
- 2014-2015 Committee Member for Advisory Library Board, University of Tennessee, Knoxville, TN.
- April 2012 Co-organized 3rd Spring Lecture Series and Book Discussion Program, Sikkim University, Gangtok, India.
- 2010-2011 Advisory member of Curriculum Development Committee for designing undergraduate and graduate courses (B. Music and M. Music), Sikkim University, Gangtok, India.

Fieldwork Experience

- 2010-2011 Eight months of fieldwork and archival research in Siliguri, Darjeeling hills and Sikkim, India.
- 2009 Three months of fieldwork and archival research at Paras Mani Pradhan Library, Darjeeling, and North Bengal University Library, Siliguri, India.
- 2008 Three weeks of fieldwork at Namgyal Tibetology Institute, Gangtok, Sikkim

2007-2008 Three months of fieldwork in Los Angeles researching diaspora and its role in promoting and propagating North Indian classical music.

Performance Experience

2019 Performed for Bangladesh Independence Day, Tampa
2018 Performed for Rabindranath Tagore birth anniversary concert, Tampa
2017 Performed for Bengali Association Fall concert, Tampa
2011 Performed for dance production *SUNOH! Tell me, Sister* by Post-Natyam Collective, Los Angeles, CA
2010 Performed for SPICMACAY – UCLA chapter *Baithak*, Los Angeles, CA
2003 Morrison Artists’ Series, McKenna Theater of Creative Arts Building, SF State University, San Francisco, CA
2002 American Nepal Society of California, University of Notre Dame, CA
1997 All India University Youth Festival (national level), University of Mumbai, India
1996 All India Inter University Youth Festival (east zone), University of Kalyani, India
1986-1992 *Yuvawani* – Program for Youths, All India Radio, Siliguri and All India Radio, Kurseong

World Music Ensembles

2006-2010 Music of India Ensemble, UCLA
2006-2007 Music of China Ensemble, UCLA

Extra-mural professional service

2010 Co-organized *Mehfil* – concert featuring musics and dances from India and Pakistan at UCLA, Los Angeles, CA.
2009 Co-organized concert and lecture-demonstration featuring African-Indian Siddis at UCLA, Los Angeles, CA.
2009 Co-organized *Avyakta* – concert featuring Chitraveena exponent N. Ravikiran, SPICMACAY–UCLA chapter, Los Angeles, CA.
2008 Co-organized *Samarpan* – concert featuring vocalist, Veena Sahasrabuddhe, SPICMACAY-UCLA chapter, Los Angeles, CA.

Languages (in alphabetical order)

Bengali Fluent speaking, reading, basic writing
English Fluent speaking, reading, writing
Hindi Fluent speaking, reading, writing
Nepali Fluent speaking, reading
Urdu Basic speaker

Professional Memberships

Society for Ethnomusicology
SPICMACAY (Society for Promotion of Indian Classical Music and Culture Among Youths)
SOIKOT, Indian Bengali Association of Greater Tampa, FL
Shruti Music Foundation, Tampa, FL