

## JOHN-CARLOS PEREA

AMERICAN INDIAN STUDIES, COLLEGE OF ETHNIC STUDIES  
SAN FRANCISCO STATE UNIVERSITY  
1600 HOLLOWAY AVENUE, EP 103  
SAN FRANCISCO, CA 94132  
415.338.1664 • JOHNC@SFSU.EDU  
[HTTP://FACULTY.SFSU.EDU/~JOHNC](http://FACULTY.SFSU.EDU/~JOHNC)

### ACADEMIC APPOINTMENTS

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- 2016 – *Associate Professor*, American Indian Studies  
College of Ethnic Studies, San Francisco State University
- 2010 – 2016 *Assistant Professor*, American Indian Studies  
College of Ethnic Studies, San Francisco State University

### EDUCATION

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- 2009 PhD, Music (Ethnomusicology), University of California, Berkeley  
Dissertation: *Witchi Tai To: An Historical Acoustemology*  
Committee: Jocelyne Guilbault (chair, Music), Bonnie C. Wade (Music),  
Thomas Biolsi (Native American Studies)
- 2005 MA, Music (Ethnomusicology), University of California, Berkeley
- 2000 BA, Music (Jazz & Popular Styles), San Francisco State University

### AREAS OF SPECIALIZATION

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Ethnomusicology, music performance and composition, urban American Indian lived experiences and cultural productions, music technologies, data sonification, recording and archiving practices, social constructions of “noise,” Native and African American jazz cultures, and the Creek and Kaw saxophonist Jim Pepper.

### PUBLICATIONS

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#### Books

- 2014 *Intertribal Native American Music in the United States*. New York: Oxford University Press.
- Reviewed in Conlon, Paula J. 2015. “Powwow Times Three: Intertribal Powwow Music from Three Perspectives.” *Great Plains Quarterly* 35 (1): 103–11.

#### Journal Articles

- 2012 “The Unexpectedness of Jim Pepper.” *MUSICultures* 39 (1, Special Issue: Indigenous Modernities): 70-82.

- In Press “‘What the Music Could Be’: Revisiting the Unexpectedness of Jim Pepper.” Co-authored with Dr. Jacob Perea. *Kalfou: A Journal of Comparative and Relational Ethnic Studies*, Temple University Press and the UCSB Center for Black Studies Research.

### Book Chapters

- 2019 “Native Noise: The Politics of Powwow Drum Performance in a University Setting.” In *Music and Modernity Among First Peoples of North America*, eds. Victoria Levine and Dylan Robinson. Middleton: Wesleyan University Press.
- 2017 “Recording Technology, Traditioning, and Urban American Indian Powwow Performance.” In *Music, Indigeneity, Digital Media*, eds. Thomas Hilder, Henry Stobart, and Shzr Ee Tan. Rochester: University of Rochester Press.
- 2017 “Performing Protocol: Indigenous Traditional Knowledge as/and Intellectual Property.” By Beverley Diamond with Aaron Corn, Frode Fjellheim, Cheryl L’Hirondelle, Moana Maniapoto, Allan Marett, and John-Carlos Perea. In *Ethnomusicology: A Contemporary Reader, Volume 2*, edited by Jennifer Post. New York: Routledge.

### Reviews

- 2016 “Musical Intimacies and Indigenous Imaginaries: Aboriginal Music and Dance in Public Performance.” *Yearbook for Traditional Music* 48.
- 2012 “Music of the First Nations: Tradition and Innovation in Native North America.” *Journal of American Ethnic Studies* 31 (4):109-11.

### Encyclopedia Entries

- 2012 *Encyclopedia Britannica*. New York: Encyclopedia Britannica, Inc.  
 Entries for: Jim Pepper, Buffy Sainte-Marie, and Louis W. Ballard.  
 Articles on: Peyote music and 49 Dance
- 2012 *The Grove Dictionary of American Music*, edited by Charles Hiroshi Garrett. New York: Oxford University Press.  
 Entries for: Walker Calhoun, Thomas Edison “Brownie” Ford, and Jim Pepper.

### SELECTED RESEARCH GRANTS, AWARDS, AND HONORS

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- 2019 Honoree, American Indian Initiative, San Francisco Arts Commission
- 2018 – 2019 Sabbatical Leave, Office of Faculty Affairs and Professional Development, San Francisco State University: one semester leave
- 2016 – 2017 Native American Arts and Cultural Traditions Individual Artist Grant, San Francisco Arts Commission: \$14,359.

- 2016 – 2017 Small Grant Award, Office of Research and Sponsored Programs, San Francisco State University: \$12,000.
- 2013 – 2014 Small Grant Award, Office of Research and Sponsored Programs, San Francisco State University: \$13,476.
- 2013 – 2014 Investing in Artists Grant, Center for Cultural Innovation: \$3,150.
- 2012 – 2013 Native American Arts and Cultural Traditions Individual Artist Grant, San Francisco Arts Commission: \$7,075.
- 2011 – 2012 Presidential Award for Professional Development of Probationary Faculty, Office of the President, San Francisco State University: one semester leave.
- 2010 – 2011 Provost’s Research Time Award, Office of the University Provost, San Francisco State University: one course release.
- 2010 – 2011 Small Grant Award, Office of Research and Sponsored Programs, San Francisco State University: \$15,000.
- 2008 GRAMMY Award for Best New Age Album (Vocal or Instrumental) for *Crestone* (as member of the Paul Winter Consort, Living Music, 2007).

#### **SELECTED INVITED RESEARCH PRESENTATIONS**

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- 2019 Panel participant, "Perspectives on Intertribal American Indian and Alaska Native Music and Dance in the Classroom," for the California Teachers Association Conference on Racial and Social Justice, San Jose, CA, April 5.
- 2018 Respondent to Keynote Address for Education Section of the Society for Ethnomusicology, Annual Meeting of the Society for Ethnomusicology, Albuquerque, November 15.
- 2018 Seminar Participant, *Keywords for an Indigenized Sound Studies Group*, School for Advanced Research, Santa Fe, November 12-13.
- 2018 “‘What the Music Could Be’: Revisiting the Unexpectedness of Jim Pepper,” paper for the “Indigenous Improvisation: Freedom and Responsibility” colloquium at Memorial University, Newfoundland, Canada, July 4.
- 2017 “Synthesis, Filtering, and Value,” roundtable participant, paper for the “Sound Alliances: A Celebration of Indigenous Music and Culture” pre-conference at the Society for Ethnomusicology Annual Meeting, Colorado College, October 25.
- 2017 “American Indian Ethnomusicology: Questions, Perspectives, and Directions for Future Research,” guest presentation in Dr. Jocelyne Guilbault’s Music 200C Introduction to Music Scholarship III Graduate Seminar, September 5.
- 2016 “Recording Technology, Traditioning, and Urban American Indian Powwow Performance,” Guest Artist Lecture-Presentation at wəłəbʔaltxʷ (Intellectual House), co-sponsored by the School of Music and American Indian Studies at the University of Washington, Seattle. November 21.

- 2016 “Sounding Activism in American Indian Popular Music,” Guest Lecture for Dr. Christina Sunardi’s Music 160 American Folk Music class at the University of Washington, Seattle. November 21.
- 2015 “Introduction to Powwow Music,” Guest Lecture for Dr. Tamara Roberts’ Music 26AC Music in American Cultures class at the University of California, Berkeley. January 17.
- 2014 “Brown Bag Lecture with Dr. John-Carlos Perea,” Guest Lecture for Native American Cultural Days at the University of California, Davis. April 18.
- 2014 “Legends & Legacies,” Roundtable Participant with Dr. Hafez Modirzadeh, Lenora Lee (Lenora Lee Dance Company), and Francis Wong (Asian Improv aRts), ImprovisAsians 2014 Festival at San Francisco State University. March 6.
- 2014 “Thinking About (Some) Fundamentals of Intertribal Powwow Music,” Guest Lecture for Dr. Tamara Roberts’ Music 26AC Music in American Cultures class at the University of California, Berkeley. January 30.
- 2013 “Native American Creative Improvised Music: Composing, Recording, and Producing *Creation Story*,” Presentation for the American Indian Studies Department Lecture Series at San Francisco State University. December 5.
- 2013 “The Lost Native Music Chapters,” Guest Expert on Native America Calling radio program. February 12.
- 2012 “Indigenous Peoples Night of Resistance,” Keynote Speaker for the American Indian Resource Center at the University of California, Santa Cruz. October 8.
- 2012 “Indigenous Music Today,” Guest Lecture for Dr. Aaron Fox’s Music in Contemporary Native America class at Columbia University, New York. September 20.
- 2012 “Education Roundtable,” Participant for the American Musicological Society Northern California Chapter Meeting at the University of California, Berkeley. April 28.
- 2011 “Introduction to the Intertribal Pow-Wow,” Guest Lecture for Dr. Tamara Roberts’ Music 26AC Music in American Cultures class at the University of California, Berkeley. August 30.
- 2011 “Sounding Native American Jazz,” Guest Lecture-Demonstration for the Music @ Noon series sponsored by the Department of Music at Santa Clara University. May 18.
- 2010 “Community Cinema presented by ITVS,” Panelist for screening of “Reel Injun: On the Trail of the Hollywood Indian” at San Francisco Public Library. Oct. 19.

## SELECTED CONFERENCE ACTIVITY

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### Papers Presented

- 2018 “Indigenizing Ethnomusicology: Histories, Theories, and Methods,” roundtable participant for the Annual Meeting of the Society for Ethnomusicology, Albuquerque. November 16.
- 2015 “Sounding Musical and Cultural Competence in a Powwow Drum Performance Ensemble,” paper for the Annual Meeting of the Society for Ethnomusicology, Austin. December 3-6.
- 2015 “Aural Traditioning: Recording Technologies and Urban American Indian Powwow Performance,” paper for the Annual Meeting of the Society for American Music, Sacramento. March 4-8.
- 2014 “Campus Arts and Lectures: A Conversation with Faculty Artists,” Roundtable Panel Participant for the Create and Collaborate Faculty Retreat at San Francisco State University. January 23. Available at <http://youtu.be/SEHpLkkSx6Y>.
- 2013 “‘Rhythm, Melody, and Sweet Harmony’: An Analysis of Powwow and Peyote Songs in the Music of Jim Pepper,” paper for the Annual Meeting of the Society for Ethnomusicology, Indianapolis. November 14.
- 2013 “Playing about Thinking about Talking about Improvisation,” paper co-presented (50%/50%) with Dr. Lewis Jordan at the “Why Do We Improvise?: Sound Technology Interaction” symposium at the University of California, Berkeley. March 17.
- 2010 “Thinking About New Age Music after Sedona: Issues and Perspectives,” paper for the Annual Meeting of the Society for Ethnomusicology, Los Angeles. November 11-14.
- 2009 “‘A Saxophone Can Complicate Things’: Expectation, Anomaly, and Jim Pepper,” paper for the Annual Meeting of the Society for American Music, Denver. March 2009.

## PERFORMANCE INSTRUMENTS

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4, 5, and 6 string fretted and fretless electric bass guitars, Native American flute, powwow singing and drumming

## DISCOGRAPHY

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- 2018 John-Carlos Perea: *Alcatraz Reflections* (Aerep Music)
- 2017 Paul McCandless with the Paul Winter Consort: *Morning Sun: Adventures with Oboe* (Living Music)
- 2016 John-Carlos Perea: *Improvising Home* (Aerep Music)
- 2014 John-Carlos Perea: *Creation Story* (Aerep Music)

- 2012 Karl Evangelista/Grex: *Suite: Taglish* (Grex Music)
- 2012 Coyote Jump: *Waking from the Roots* (Canyon Records)
- 2011 Various Artists: *Red Earth Singing: Voices of Indigenous Wisdom* (Canyon Records)
- 2007 Paul Winter Consort: *Crestone: A Celebration of the World of Crestone* (Living Music)
- 2006 Sarine Balian: *Juxtaposed* (Saucy Records)
- 2005 Colin Farish and John-Carlos Perea: *The Salt Song Trail Film Soundtrack*, (Cultural Conservancy/Stillwater Sound)
- 2005 Various Artists: *Songscales Of Native America* (Cultural Conservancy/Stillwater Sound)
- 2004 Various Artists: *Bridge Across the Blue* (Word & Violin)
- 2003 AK Black: *Poortrait Of a Gravediga*
- 2003 Doug Yokoyama: *Thanks for Stopping By* (Zoo Music)
- 2003 John Worley, Jr.: *Worldview* (Dancing Sumo)
- 2002 Lewis Jordan: *More Travels of a Zen Baptist* (Common Notions Music)
- 2002 Jen Shyu: *For Now* (4AM Records)
- 2001 John-Carlos Perea: *First Dance* (Aerep Music)
- 1999 Gathering of Ancestors: *Gathering of Ancestors* (Asian Improv Records) CD
- 1997 Theo Gonzalves: *Superflip: Music from The Motion Picture* (Jeepney Dash Records)

#### **RECENT SELECTED PERFORMANCES: CREATIVE IMPROVISED MUSIC**

- 2019 with Masaru Koga's *Hanabi*, J-Town Culture Bearers, Japanese Cultural and Community Center of Northern California, San Francisco, April 13.
- 2018 Premiere performance of *Alcatraz Reflections*, ImprovisAsians! 2018, San Francisco State University, San Francisco, October 17.
- 2018 *Asian Improv Nation Special Edition Ensemble*, Vietnamese Performance Art and History 6, Legion of Honor, San Francisco, March 18.
- 2017 *Intertribal Ensemble*, "Improvising Home," Center for New Music, San Francisco, June 10 and 11.
- 2017 *Intertribal Ensemble*, "Improvising Home," ImprovisAsians! Festival, San Francisco State University, San Francisco. March 13.
- 2016 with Lewis Jordan's *Music at Large*, Freedom Archives, San Francisco. June 24.
- 2016 with Lewis Jordan's *Music at Large*, Bird & Beckett, San Francisco. March 6.
- 2016 with Lewis Jordan's *Music at Large*, Café Pink House, Saratoga. January 6.

- 2015 with *Karl Evangelista's Grex Quintet*, "Taglish: Speaking Filipino English, Bird & Beckett. September 20.
- 2015 with *Francis Wong Unit*, Hammer Museum, Los Angeles. August 20.
- 2015 with *Francis Wong Unit*, "Wong Wei's Gamble" (World Premiere), San Francisco International Arts Festival. May 30.
- 2015 with *Brenda Wong-Aoki and Mark Izu*, "Suite J-Town: A Walk Through Time," Japantown Mall, San Francisco. May 10.
- 2015 with *Lewis Jordan's Music at Large*, "only children," ImprovisAsians! Festival, San Francisco State University, San Francisco. April 22.
- 2015 *John-Carlos Perea Trio*, "Her Beckoning Hands/Creation Story: Poetry, Music, and Dance in Collaboration," ImprovisAsians! Festival, San Francisco State University, San Francisco. April 20. Video excerpt available at <https://youtu.be/uhMQbdzwFXQ>.
- 2015 Jim Pepper Tribute Celebration, Brava! Theater for Women in the Arts, San Francisco. March 22.
- 2015 *Sound and Social Justice Collective*, Bird & Beckett, San Francisco. February 8.
- 2014 *Radio Interview*, Native America Calling December Music Maker, John-Carlos Perea in conversation with Tara Gatewood, Native America Calling. December 4. <http://nativeamericacalling.com/thursday-december-4-2014-december-music-maker-john-carlos-perea/>
- 2014 with *Karl Evangelista's Grex Trio*, San Francisco Music Day, SF Conservatory of Music San Francisco. September 21.
- 2014 with *Francis Wong Unit*, Nihonmachi Street Fair, San Francisco. August 3.
- 2014 with *Francis Wong Unit*, Asian Heritage Street Celebration, Cultural and Jazz Stage, San Francisco. May 17.
- 2014 with *Francis Wong Unit*, CHSA Outdoor Celebration in Joice Alley, Chinese Historical Society of America, San Francisco. May 3.
- 2014 *John-Carlos Perea*, Native American Poetry Night, 2nd Annual SFJAZZ Poetry Festival, SFJAZZ Center, San Francisco. April 5.
- 2013 with *Lewis Jordan's Music at Large*, Bird and Beckett, San Francisco. November 24.
- 2013 with *Karl Evangelista's Grex Quintet*, "Taglish: Speaking Filipino English," APAture Festival, SUBMission Gallery, San Francisco. October 25.
- 2013 with *Francis Wong Unit*, "Diaspora Tales #2," Berkeley Art Museum, Berkeley. September 20.
- 2013 *John-Carlos Perea Trio*, Red Poppy Art House, San Francisco. August 9.
- 2013 with *Lewis Jordan's Music at Large*, World Premiere of "only children" by Lewis Jordan, 12th Annual Outsound New Music Summit, Community Music Center, San Francisco. July 27.

- 2013 with *California Poet Laureate Juan Felipe Herrera and the Shambala Cruisers*, 1st Annual SFJAZZ Poetry Festival, SFJAZZ Center, San Francisco. June 6.
- 2013 with *Francis Wong Unit*, Asian Heritage Street Celebration, Cultural and Jazz Stage, San Francisco. May 18.
- 2013 with *Francis Wong Unit*, Celebrating 25 Years of Asian Improv aRts!, Yerba Buena Gardens Festival, San Francisco. May 11.
- 2013 *Francis Wong Unit*, CHSA Outdoor Celebration in Joice Alley, Chinese Historical Society of America, San Francisco, CA. May 4.
- 2013 with *Karl Evangelista's Grex Quintet*, "Taglish: Speaking Filipino English," United States of Asian America Festival, Red Poppy Art House, San Francisco. April 26.

### **RECENT SELECTED PERFORMANCES: POWWOW SINGING AND DRUMMING**

- 2018 *Sweetwater Singers*, Student Council of Intertribal Nations Graduation, San Francisco State University. May 23.
- 2017 Opening Song for 14th Annual Richard Oakes Celebration, San Francisco State University. November 15.
- 2016 Opening Song for Re-dedication of Campus Memorial Grove, 28th World AIDS Day, San Francisco State University. December 1.
- 2016 Opening Song for 14th Annual Richard Oakes Celebration, *Indigenous Placemaking and Futurity*, San Francisco State University. November 17.
- 2015 *Sweetwater Singers*, Student Council of Intertribal Nations Graduation, San Francisco State University. May 20.
- 2015 *Sweetwater Singers*, Native American Studies Program and American Indian Graduate Program Commencement, University of California, Berkeley. May 17.
- 2015 *Sweetwater Singers*, Student Council of Intertribal Nations Genesis Celebration, San Francisco State University. May 14.
- 2014 *Sound and Social Justice Collective*, Anniversary of the College of Ethnic Studies, San Francisco State University. October 26.
- 2014 *Sweetwater Singers*, Native American Studies Commencement, University of California, Davis. June 13.
- 2014 *Sweetwater Singers*, Native American Studies Program and American Indian Graduate Program Commencement, University of California, Berkeley. May 17.
- 2013 *John-Carlos Perea*, College of Ethnic Studies 44<sup>th</sup> Anniversary Celebration, Yoshi's, San Francisco. October 6.
- 2013 *Sweetwater Singers*, Native American Studies Program and American Indian Graduate Program Commencement, University of California, Berkeley. May 18.

- 2013 *Sweetwater Singers*, “We Are Still Here” exhibit opening, Alcatraz Island, San Francisco. April 28. San Francisco State University news bulletin available at <https://youtu.be/3bkGt3ALNIQ>.

## TEACHING EXPERIENCE

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### San Francisco State University

#### *Graduate Courses:*

AIS 701 Seminar in American Indian Studies

#### *Undergraduate Courses:*

AIS 100 Introduction to American Indian Studies

AIS 230 Urban Indians

AIS 235 American Indians: Images and Issues in the Mass Media (online and classroom)

AIS 300 American Indian Studies Research Methodologies

AIS 310 American Indian Religion and Philosophy

AIS 320 American Indian Music (online and classroom)

AIS 560 Modern Creative and Performing Arts

AIS 680 American Indian Studies Senior Seminar

## SELECTED PROFESSIONAL SERVICE

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- 2019 *Referee*, Journal of Ethnobiology
- 2019 *Member*, Charlotte Frisbie Student Paper Prize Committee, Society for Ethnomusicology
- 2018 *Referee*, Journal of the Society for American Music
- 2018 *Documentary Consultant*, “Khu.éex and the Spirit of the Funk,” Heartstone Studios
- 2018 *Member*, Program Committee, Annual Meeting of the Northern California Chapter of the Society for Ethnomusicology, UC Davis
- 2017 – *Member*, Ric Trimillos Annual Meeting Subvention Award Selection Committee, Society for Ethnomusicology
- 2016 – 2018 *External Advisory Committee*, Community Archiving of Native American Music, Sam Noble Museum, University of Oklahoma. Funded by the National Endowment for the Humanities and the University of Oklahoma:  
<https://nativemusicarchive.org/>
- 2015 *Committee Chair*, Marnie Dilling Prize Committee, Northern California Chapter Meeting of the Society for Ethnomusicology
- 2014 – 2016 *Member*, Society for Ethnomusicology National Council
- 2013 – 2015 *President*, Northern California Chapter of the Society for Ethnomusicology
- 2011 – 2013 *Governor*, San Francisco Chapter Board, The Recording Academy
- 2011 *Member*, Program Committee, Annual Meeting of the Society for Ethnomusicology

**SELECTED DEPARTMENT AND UNIVERSITY SERVICE**

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- 2018 *Member*, Search Committee for Cultural and Arts Program Director, Richard Oakes Multicultural Center, Cesar Chavez Student Center
- 2018 *Member*, Mid-year Administrative Review Committee for AIS Chair Robert Collins
- 2017 – 2018 *Faculty Adviser*, Student Council of Intertribal Nations, San Francisco State University
- 2017 *Member*, University Wide Search Committee for Associate Dean of Faculty Affairs, San Francisco State University
- 2016 – 2018 *Chair*, College of Ethnic Studies Educational Technology Advisory Committee
- 2016 – 2018 *Member*, Library Advisory Council, San Francisco State University
- 2016 *Member*, School of Music Gala Concert Advisory Council, San Francisco State University
- 2016 *Third Thesis Reader*, Francis Wong, Asian American Studies, MA: *Mapping Asian Improv*
- 2014 *Member*, College of Ethnic Studies Visioning Committee, San Francisco State University
- 2012 – 2015 *Member*, Academic Freedom Committee, San Francisco State University
- 2012 – 2015 *Member*, University Interdisciplinary Council, San Francisco State University
- 2012 *Thesis Chair*, Jose Malvido, Ethnic Studies, MA: *The Peace and Dignity Journeys: Itztontiquiza Aztlanahuak-Tihuantizuyu, The Time of the Emergence of the Confederation of the Eagle and the Condor*
- 2012 *Member*, Mid-year Administrative Review Committee for AIS Chair Andrew Jolivette
- 2011 *Member*, Five-year Administrative Review Committee for Dean Kenneth Monteiro
- 2010 – 2012 *Faculty Adviser*, Student Council of Intertribal Nations, San Francisco State University
- 2010 – *Member*, Betty Parent Achievement Award, American Indian Studies, San Francisco State University

**REFERENCES**

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References available upon request.