COUNTERPOINT: EMBODIED RESEARCH IN DANCE, MUSIC, AND YOGA

Session Moderator: Jennifer Salk, Dance
Meany Studio Theatre
12:30 PM to 2:00 PM

* Note: Titles in order of presentation.

Comparative Acculturation of Yoga in U.S. and China
Jiaqi Kyki (Kyki) Li, Sophomore, Pre-Sciences
Mentor: Juliet McMains, Dance

What is yoga? As yoga practice spreads across the world, the concept of yoga has been equated to ideas such as physical exercise, coping method, or business opportunities. As a yoga practitioner, I found myself dazzled by new types of yoga springing up in the U.S. This phenomenon inspired me to embark on a journey of finding out what is the “original” yoga described in Indian classics, how has yoga adapted to different cultural contexts and what has changed in this process of acculturation. Since Fall 2015, I have conducted ethnographic fieldwork in Seattle and two cities in China, interviewed yoga practitioners in both countries and read Indian yoga classics as well as modern yoga guidebooks. The result of my research reveals how yoga has changed from a philosophical state of being to a way of coping with the postmodern lifestyle. This performance presentation contains three main parts: the first part is a visual presentation of yoga documented in Indian classics and its modern day equivalent in U.S. and China. Audience will be exposed to the process of how yoga changed across time and space. The second part introduces various interpretations of what yoga is by practitioners both in the West and the East. The interpretations will unravel how yoga embodied predicaments of the greater social-cultural context. The third part will conclude the performance by challenging viewers to expand their understanding of yoga without offering definitive answers to the question, “what is yoga?”

The Art of the Fugue
Daniel Nam (Daniel) Richardson, Senior, Applied Music (Piano)
Mentor: Craig Sheppard, Music, Arts and Sciences

Johann Sebastian Bach is widely known as the “Father of Classical Music.” Today, his compositions are held in the highest esteem by musicians in many different disciplines. During his lifetime, however, he was recognized more as a great teacher, diligent church musician and virtuoso of the organ and harpsichord. Following his death in 1750, his music lay largely forgotten until its revival with the St. Matthew Passion under Mendelssohn in 1829. My presentation will focus on J.S Bach’s Art of the Fugue, his greatest composition in that genre. Written during the final decade of his life, this magnum opus consists of fourteen fugues and four canons, the fourteenth fugue being left unfinished due to his death. Each of the pieces constitutes a variation on a twelve-note fugal subject introduced in the first fugue. Bach develops this subject using various contrapuntal techniques such as augmentation, diminution, inversion, and mirroring. The first four fugues are “simple” fugues, with each entry of the subject clearly delineated. The next three are “stretto” fugues, where the subjects overlap each other. The next four are “double or triple” fugues, meaning two or three subjects are presented and developed contrapuntally. The next two fugues are “mirror” fugues, where the same subject appears twice, the second time in inversion. The last fugue, left unfinished, would have been a quadruple fugue, something unheard of in his output up to that point. I will perform Contrapunctus I, VII, and XI to highlight the different types of fugues mentioned above.

What’s Poppin’ Ladiez?: Battling Sexism in Urban Street Dance
Angelica K. (Angel) Langley, Senior, Dance
Mary Gates Scholar, UW Honors Program, Undergraduate Research Conference Travel Awardee
Mentor: Juliet McMains, Dance

WHAT’S POPPIN LADIEZ!! is an ethnographic research project that focuses on the female popping experience, the challenges female poppers face and their strategies for overcoming sexism. Popping is an urban dance form that began
in California in the 1970s. Popping involves rhythmic contractions of the dancer’s muscles to accentuate the beat. Popping is usually performed to funk music but has evolved to be danced to hip hop and other styles of music. During my past three years of experience in the hip hop dance scene and as the only female popper in Seattle, I have noticed a large gender disparity in the popping community both locally and internationally. Female poppers exude a great amount of grit to be asserting themselves in a male-dominated community that easily discredits them. Over the course of 9 months, I have interviewed 20 national and international female poppers. Drawing from these interviews and extensive participant observations, I have created a performance to help put into perspective the types of experiences female poppers endure. This performance will include an ethnographic poem inspired by the words of the participants that serves as a woven “third” voice, where the line between ethnographer and participant is blurred. The audience is invited to be participant observers where they witness effects of subtle sexism, gender performativity, and gender difference in a dance battle scenario.