Music, landscape, pilgrimage: travel to musician shrines in Kazakhstan
Margarethe Adams, University of Illinois at Urbana-Champaign

This paper examines Kazaks' changing relationship to the land, from a musical, environmental, and spiritual perspective. Discussing the importance of musicians' shrines and pilgrimage to them, I contend that the frame of “the road”, particularly in the context of a nomadic heritage, is a useful way to look at both musical traditions and current spiritual trends in Kazakhstan. If, as Yi-Fu Tuan writes, place is a “pause” in the flow and motion of time, sacred sites are marked places in the context of travel (pilgrimage, tourism, nomadism) where the road is as meaningful as the places traveled to. Mobile pastoralism entails a specific relationship to the land based not upon principles of ownership, but of guardianship and appeasement of local deities or saints. I will therefore argue that in Kazakhstan the human/environment relationship involves agency on the part of the land itself. The land or sacred sites can choose to give – or not give – musical knowledge, healing or other kinds of help to a seeker who visits that site. Finally, Kazak national identity is tightly tethered to the belief in a common nomadic past, and the break from the land among urban Kazaks is understood by many as a loss of Kazak identity. My paper will conclude by analyzing the new role of the state in reconfiguring how musician shrines are constructed, as these sites gather new layers of meaning as conduits of nation building.

Reconciliation efforts of the Kurdish and Turkish musicians in Turkey in the 1990s
Ozan Emrah Aksoy, Graduate Center, CUNY

I will demonstrate with this paper that despite the ongoing civil war in the 1990s there has been a significant progress in the musical scene of Turkey in terms of linguistic, religious, and ethnic plurality in the cultural expressions of Turkish, Kurdish, Armenian, and other musicians. Through analyzing the history of emergence of the non-Turkish music produced and disseminated in Turkey, it can be claimed that the late 90s have witnessed especially encouraging productions and collaborations among musicians from different ethnicities. Based on my personal experience throughout the eight years I have been a member of the band called “Kardeş Türküler,” (Ballads of Fraternity) and having been working with Kurdish musicians living in both Turkey and Europe in exile, I will claim that Turkish and Kurdish musicians have contributed to the reconciliation among both sides as much as they can. One of the most significant contributors to the multicultural environment of the Turkish musical scene was the band called Kardeş Türküler, which was based on the ideal of living together in fraternity/solidarity and it took a stand against the polarization and tensions which had been created among different peoples in a multicultural land. As a musician and a member of the Kardeş Türküler struggling for the reconciliation among the Kurdish and Turkish sides by performing all around Turkey and Europe, I should admit that this project confirmed that it is possible to contribute to the reconciliation as musicians.

This is My Solo, Man: Issues of Improvisation and Authorship in the Music of Charles Mingus
Mike Anklewicz, York University

Improvisation “tends to wither under the mercantile conditions of modern concert life”, wrote Christopher Small (1996:177) ; Jacques Attali has written that in modern society, music is an “inmaterial pleasure turned commodity” (1985: 4). This commodification of music has led to authorship being assigned to the composer, the nominal creator of the work, while the rights of the improviser have been neglected in contemporary western society. The way in which authorship is assigned to music - itself an ethereal, temporal experience - is a direct result of the values which are at the very root of western civilization. This paper discusses how the advent of recording technology allows improvised material to be (legally) stolen and used in different forms. Using Charles Mingus’s “Goodbye Pork Pie Hat” as a case study, I will trace the use of both composed (and published) music and material improvised by saxophonist John Handy in both the 1959 original recording, under Mingus's leadership, and Joni Mitchell’s 1978 cover of the song. I will further demonstrate that the legal issues that arise in the “Goodbye Pork Pie Hat” situation are merely a reflection of modern society’s value for product over process. Because music can now be fixed in recorded form, the original contributions of the improviser should now be protected. Thus, I will propose methods of reconciling the differences between valuing music as experience and as commodity in order to protect the improviser as a creator of music, rather than merely as a performer.
Hip Hop In Between: Place and Identity in Senegalese Immigrant Hip Hop
Catherine Appert, University of California, Los Angeles

My fieldwork with Senegalese MCs (or rappers) in Los Angeles over a twelve month period shed new light on the centrality of place in hip hop. Like African American hip hop artists, these men employ a pronounced sense of place in their music; rather than referencing a specific city or region, however, they draw on multiple real and imagined locales. In the interdisciplinary field of hip hop scholarship, scholars such as Murray Forman explore the centrality of strategically localized place in the construction of identities centered on and projected through hip hop. Whether at the local, regional, or global level. An analysis of these identities as place-based, however, is complicated by the existence of immigrant MCs positioned between their home-place of origin and new contexts of established diasporic communities. How does the centrality of place in hip hop play out when the place being expressed is neither here nor there? How is this inherent liminality central to the hip hop-based identities that immigrant MCs construct? This paper explores the significance of place in hip hop that is at once local and global. These Senegalese MCs construct and project identities within constructed communities of hip hoppers that reflect their positionality as subjects in-between cultures. The complex nature of these identities expresses lyrically and stylistically speaks to their connections to multiple imagined and real environments. This study highlights the need for a nuanced approach to place and identity in studies of hip hop and immigration alike.

The Power of Sonic Symbols: Music and Race in Alcohol Advertising
Kara Attrep, University of California, Santa Barbara

Corporations and advertisers have long sought to target specific groups and demographics in seeking new consumers for their products. However, little attention has been paid to how music has been used to target consumers. The alcohol industry has been particularly persistent in their attempts to use music to reach minority groups. In this paper I explore how alcohol companies utilize music and popular culture references to attract minority—specifically African American—audiences. In particular, I draw upon archival material from the Seagrams Corporation and interviews with African American deejays to build a contextual understanding of the integral role that music plays in racialized marketing. In order to highlight this complex relationship, I analyze two examples in the history of alcohol advertising. The first example focuses on advertising for alcohol and the rise of African American radio. The second case looks at the connection between hip hop culture and the advertising of beer. Both examples will be analyzed within the context of historical notions of identity and race within the United States. Based on research conducted at the Hagley Museum and Library in Wilmington, Delaware as well as fieldwork in Los Angeles, this paper is part of my dissertation which focuses on music, history, and race in advertising.

Milford Graves and the Afro-Universal Healing Power of Sound
Paul Austerlitz, Sunderman Conservatory of Music

Coming into prominence during the 1960s with Albert Ayler and the New York Art Quartet, drummer Milford Graves is most often classified as a free jazz" musician. Significantly however, despite the fact that he is African American and not Latino, Graves never played straight-ahead jazz or rhythm and blues, gaining his formative experience in the area of Afro-Cuban music. Graves, like many African Americans at mid-century, was inspired by the vital links to African traditions that characterize Afro-Cuban drumming and religions such as Santeria. In tandem with this pan-Africanist motivation, the contexts and functions of Afro-Cuban ritual drumming which are based in spirituality and healing also interested Graves. He pursued this interest through the study of Indian music, Zen, acupuncture, martial arts, herbalism, biology and most of all, computer-aided research on the sound of the human heart. Milford Graves thus considers himself a healer who combines African-based drumming with diverse world influences for the purpose of effecting psycho-physical transformation through the power of sound. This paper argues that in addition to illuminating Grave's art, attending to this Afro-universalist healing impulse points to motivating trends in the work of innovators ranging from Dizzy Gillespie, Sun Ra, to John Coltrane and sheds light on the so-called "jazz tradition" itself."
Interpreting Ewe Music and Dance: Contemporary Challenges
Daniel Avorgbedor, Ohio State University

This panel examines recent research practices and perspectives that seek deeper understanding of contemporary Ewe performance traditions as a site for framing innovative artistic and social discourse. The panel stresses, for both methodological and theoretical purposes, the implications of these innovative tendencies in formulating research ideas appropriate to the understanding of the intersections of contemporary mowers of innovation such as issues of gender (e.g., increased female participation in musical, ritual and political spaces), new aesthetic approaches to staging music and dance in the contexts of national cultural identities, globalization, inter- and intracultural/inter-ethnic appropriations, plural ethnicities and dynamics of urban demographics and their implications for emergent performance traditions among Ewe societies within their (trans)national contexts (Ghana, Togo, Benin) at large. The panel also interrogates the traditional scope of the study object—music, dance, costume, plastic and verbal arts, etc.—and calls for a sustained collaborative research projects across the disciplines.

Shifting Sands of Patronage: The reorganization of institutional practices among the Mangniyar musical community of Western Rajasthan
Shalini Ayyagari, University of California, Berkeley

This paper is an investigation of changes in institutionalization of musical practices among the Mangniyar, a community of professional hereditary caste musicians in the desert region of western Rajasthan, India. My objective is to elucidate broader shifts in knowledges and forms of subjectivity that are shaping changes in institutional arrangements of contemporary music making. I do so by examining, on a micro-practice level, one particular Mangniyar musician and his transformation into someone who has come to care about the future of his community as a result of the institutionalized spaces in which he was located. I trace this musician’s history as a member of a time-honored and complex musical patronage system, to his founding of a local community institute, which aims at the preservation of musical practices and repertoire, improvement of education, and building of networks with other institutions and small-scale development initiatives in the region. Since the 1980s small-scale development in western Rajasthan such as education projects, non-governmental organizations (NGOs), and cultural/eco-tourism initiatives has increasingly become an integral part of the modern everyday landscape, shaping spaces of social and ecological environment. Recent discourse on development work has emphasized external intervention in community projects and effects of this involvement on the subject community’s culture. But what happens when an institution is formed by the very people that the organization aims to help? This study examines the positive and negative effects of such an intervention, focusing on music making and the future sustainability of such a profession within the Mangniyar community.

Power Technology and Authenticity in the Transnational Mediation of “Funk Carioca”
Gustavo Azenha, Barnard College

This paper explores transforming patterns of intercultural exchange and notions of authenticity in “world music” through examining the meanings and uses of technology in “funk carioca” a sample-heavy genre of dance music from Rio de Janeiro’s shantytowns. This paper begins with a discussion of the transnational flows of music and technologies imbricated in the creation and evolution of “funk carioca”. I then discuss the genre’s rising popularity among Euro-African DJs producers and consumers tracing its appropriation and recontextualization through sampling, mixing and remixing and examining the discourses of authenticity, hybridity and difference that animate these practices. The increasing popularity of “funk carioca” appears to herald a rejection of conventional assumptions of technological and musical authenticity surrounding “world music” as well as a transformation in the terms of social, technological and musical flows between the cores and peripheries of the music industry. I contend however that despite these apparent changes discourses of and about “funk carioca” still retain some of the same basic notions of authenticity and socio-cultural difference of conventional perspectives. I argue that these vestiges of established discourses participate in the persistent circumscription of music making practices and opportunities for those on the margins and the reinforcement of asymmetrical flows of music. While the increasing visibility of “funk carioca” and the discourses that animate its popularization may seem to indicate more inclusive possibilities for musics from the global margins, asymmetries in the power to define the terms of exchange notions of hybridity and concepts of authenticity suggest otherwise.
Technologies, New Authenticities, and World Music
Circulation
Gustavo Azenha, Barnard College

Since the 1980s technological innovations have presented new and increasingly accessible modes of musical production and circulation, fostered aesthetic innovation, and facilitated cross-cultural exchange and appropriation. With the further spread of personal computing technologies and the explosive growth of the internet (and access to it) of the last decade, these trends have gathered steam, with profound effects on music practices worldwide. Today sound and software circulates from mainstream to margins, from North to South and back again with great rapidity, and producers and performers with relatively limited means and access can project their voice into the global public sphere with a few mouse clicks. Yet despite such changes, well-worn forms of representation and terms of exchange continue to shape the international movements of music and musicians. Our panel explores the roles that technologies (from drum machines and samplers to music software and "new media") play in transforming aesthetic conventions, notions of authorship and ownership, ideologies of authenticity, and translocal articulations of cultural politics. Papers will address such questions as: Do new music technologies empower economically or geographically marginalized music makers? In what ways do new technologies run up against well-rehearsed discourses of authenticity in "world music"? How do different modes of representation or exchange (such as peer-to-peer) demonstrate the limits or possibilities for those on the margins of the global music industry and the other side of the digital divide?

Trends and Trajectories in the Ethnomusicology of South Asia
Carol Babiracki, Syracuse University

SEM's Interest Group on South Asia Performing Arts held its first meeting at SEM '06 in Hawaii, following a series of earlier SEM retrospectives on the ethnomusicology of South Asia. The scholars and performers at the meeting in Hawaii agreed that the first Forum sponsored by the group would look to the future to consider critically current trends in scholarship and to challenge us with some new trajectories. The proposed Forum includes five 15-minute position papers intended to move the ethnomusicology of South Asia out of its intellectual and geographic comfort zones; to respond to the frenzied socio-economic changes taking place today in the sub-continent and its diasporas; to reconsider the researcher's position vis-à-vis dominant and subaltern musical narratives; and to stimulate new, interdisciplinary dialogues across generations of scholars. All five presenters draw their material from current, original historical and ethnographic research. As their titles indicate, they cover a broad range of issues, musics, and methodologies: "Finding Common Ground Across Borders: Shi'i Voices in South and West Asia;" "Whose Stories; Whose Histories: Questions About Reconstructed Pasts;" "Interdisciplinary Approaches to Signification in Rag Performance;" "Subaltern Perspectives on Socio-Musical Change;" and "Bollywood and Beyond: Music, Economy and Ethnography in South Asian Popular Music." These position papers will be followed by 45 minutes of roundtable discussion, moderated by the panel Organizer and Chair.

Implied Listening Subjects and Disobedient Uses of New Sonic Media in the New York City Subway System
Bill Bahng Boyer, New York University

"The questions specific to citizenship," argued Néstor García Canclini, "are answered more often than not through private consumption of commodities and media offerings than through the abstract rules of democracy or through participation in discredited political organizations." As the increasing ubiquity of white headphones on public transportation suggests, the emergence of new technologies like cell phones and digital media players moves consumption further into common spaces, blurring the line between the private and public spheres. What questions specific to citizenship arise when such a private and highly individualized experience as listening to music on headphones occurs in a public space? How do practices of listening inform identity and social responsibility in ways that visual media theorists have not theorized? This paper draws from new media theory and fieldwork in the New York City subway system, where I interviewed passengers about their experiences using portable media devices in transit. Situating this human-machinic interaction within a larger network of cultural production and meaning-making that takes into consideration the desires and actions of electronics manufacturers, marketers and municipal policy makers, I argue that the listener enters into a relationship with an object that has been designed to demand particular practices and behaviors from its users.
These practices and behaviors together constitute an ideal listening subject, one that I argue is at odds with various notions of the ideal citizen. I argue that disobedient listening practices, while not necessarily resistant, do offer consumers a space to realize their own identity as citizens.

Fashionable Music: The Impact of the 1979 Revolution on Musical Trends and the Popularity of Traditional Iranian Music"
Bahram Osquzezadeh, University of California, Santa Barbara

Iran’s 1979 revolution was a pivotal point for creating drastic changes in the position of Iranian art music in the larger society. Prior to the revolution Persian traditional music held an elitist position and was performed and patronized only by a few. Concert attendance and record sales were minimal. The numbers of students learning this music were very low. After the revolution however the level of general involvement increased substantially; the art music was widely embraced as a welcome symbol of the cultural sophistication of the new republic. Engagement with traditional Iranian music was seen as a fashionable way to exhibit a desired sense of cultural intellectualism. This shift was in line with the anti-western character of the Iran’s revolution emphasizing non-western musical trends over western traditions. Thus western classical music and heavily-western-influenced pop music became less popular at this same time. The paper examines the components of this multi-faceted shift. The research for this paper is based on interviews a look at the Sheida and Aref ensembles (two groups actively involved in the above sociological changes) and the Chavosh Institute that they founded a review of various claims concerning statistics for concert attendance published recordings and numbers of students of traditional Iranian music and also my own personal experiences. (I myself am a product of the post-revolution musical trends. Now a traditional Iranian musician I began my training some four years after the revolution.) The present study offers an example of how music can assume a central role in dynamic social and political times.

Point of Departure: Rhythm Section Interaction, Recording, and the Jazz Event
Nathan Bakkum, University of Chicago

While jazz scholars of the past 15 years have focused considerable attention on the dynamics of ensemble interaction, they have continually asserted the power of social structures in limiting interactive possibilities and directing culturally-acceptable action. At the same time, jazz historians have made a significant cultural turn while holding on to older hagiographic ideals, arguing for stylistic change as the work of great geniuses in negotiation with broader cultural forces. As a rethinking of these scholarly paradigms, this paper argues that rhythm section musicians generate interactive structures through their daily work and that they are empowered to affirm or challenge stylistic standards through their musical choices. Furthermore, the development of a localized interactive logic, grounded in the collaboration of specific musicians, can have a far-reaching impact on the larger jazz community. Drawing on William Sewell’s notion of “eventful history,” I suggest that the gradual processes of adaptation undertaken by rhythm section musicians are punctuated by moments in which changes coalesce and solidify into new standards. As one of many potential examples of a “jazz event,” I focus my attention on the three recordings on which bassist Richard Davis and drummer Anthony Williams appeared together in 1964. I explore the conditions of their collaboration, revealing elements which both enable and constrain their development of an interactive logic. I then turn to the reception of these recordings and the impact of Davis’s and Williams’s brief association on broader rhythm section standards.

Music and Reconciliation in the IDP [Internally Displaced Persons] Camps in Northern Uganda
Gregory Barz, Vanderbilt University

Entire villages and towns in northern Uganda have suffered innumerable attacks over the past two decades including mass murders and countless kidnappings of young children. In response to unsafe living conditions due to the continuing waves of brutal rampaging by the LRA [Lord’s Resistance Army] government-initiated IDP [Internally Displaced Persons] camps were established as a short-term solution. Today several generations have grown up in
the camps and many have experienced severe cultural displacement. In the words of one camp director “We have no home. We have no culture.” In the large Pabo Camp some 40,000 Ugandans exist in desperate conditions unable by government mandate to return home. Many in this gapped generational compound experience extreme cultural loss where the elderly care for countless young children in need of food and education. The recent introduction of music festivals in the camps responds to the need to reconcile the northern communities with the outreach efforts of the government in the South. Teachers and musicians from southern districts work tirelessly in the northern camps bringing school children to the camps for intercultural exchanges in which music, dance and drama have been central to the new relationships that have been largely embraced. In this paper I draw on field research in several IDP camps in and around Gulu town in northern Uganda to document the use of music as a recent cultural intervention in bringing reconciliation to this war-ravaged area.

The arrangement and engineering of individual musicianship and group interaction in contemporary Turkish recordings

Eliot Bates, University of California, Berkeley

Turkish recording production since the late 1990s has switched entirely to a digital, non-linear computer-based workflow. Alongside the technological transformation is a substantial musical change -- the development of an Anatolian orchestra "out of regional solo instrument traditions. Most of the work on all Turkish recordings is created now by a small number of highly prolific arrangers, engineers and studio musicians. In this paper I analyze musical practice and aesthetics as the result of two repeatedly enacted interactions: those between the arranger and engineer and between the arranger, engineer team and studio musicians. I consider the extent to which musical aspects once firmly analyzed in the domain of an individual musicians' performance -- intonation, rhythm and groove, timbre and improvisation and song aesthetics -- are now firmly situated in a non-linear, sequential and planned set of technically-mediated interactions controlled by an arranger and an engineer. My analysis is based on two years of participant observation at several Istanbul studios and includes examples of central Anatolian Turkish folk Karadeniz "ethnic" and protest music. While prior work in Turkey has focused on individual genres (Stokes 1992, Seeman 2002, Klasar 2001), or musical instruments (Markoff 1986), my research considers a technologically mediated practice that affects all recorded product in Turkey today and has broader implications for how ethnomusicologists analyze individual agency, group interaction and mediated processes in recorded work.

Sounds of the Past Selling the Future

Jayson Beaster-Jones, University of Chicago

This paper analyzes the “Tree of Love” (2004) television advertisement that was developed as a new brand campaign for the joint venture partnership of Tata-AIG life insurance in India. In a manner that is reminiscent of Hindi film narratives, a boy falls in love with the girl next door, is thwarted by the father, then pulls off a zany scheme to get the girl in the end -- representing about thirty years of Indian history in one minute. The advertisement utilizes a particularly rich set of signs, including the depiction of various objects of consumption (cars, toys, clothing) as well as four stylized periods of Hindi film song representing the 1960s to 2000s. Through a nostalgic mobilization of visual and aural iconic indexes of India’s techno-historical progression I argue that the advertisement sells more than insurance policies; it also sells an ideologically-loaded future realizable through economic reform, a re-framing of Indian popular cultural history and an intervention in the signs of branding. Most of the semiotic weight of the advertisement rests on non-linguistic signs, especially upon stylized eras of Hindi film song and production aesthetics (e.g. the noise of the gramophone or tape hiss). Although there might be a tendency to privilege visual signs in television advertisements as “higher level” signs, I will argue in this paper that a metapragmatic approach is a particularly useful mode of analysis insofar as the visual and aural components are equal partners in the invocation (and creation) of pop cultural memory.

Knowing Music, Making Dance: Interactive Networks and Motivations Among Musicians and Dancers

Judith Becker, University of Michigan

This panel utilizes the theory of interaction that Benjamin Brinner developed in his book, Knowing Music, Making Music (1995) to investigate performances involving dance. The presenters expand Brinner’s framework to consider interactions between musicians and
dancers in order to better understand different kinds of performance modalities and different ways that performance modalities impact culture. This panel analyzes interactions in very different performance contexts: East Javanese presentational dance, Panamanian courtship dance, and Moroccan possession ritual. Common themes connect each paper of this panel. All of the papers focus on Brinner’s concepts of an interactive network (performers’ roles and relationships) and interactive motivations (musical and social). Each presenter considers similar dimensions of performance, including the purpose of the event, the number of dancers and musicians involved, the performers’ spatial orientation, and what is communicated to whom through movements and sounds. At the same time, each paper raises different issues. One presenter analyzes interactions between a drummer and a solo dancer through issues of authority, competence, and selected tradition. Turning to gender and agency, another presenter examines how female dancers assert and express their knowledge of a dance tradition. The final presenter investigates representation and competence as the dancer serves as a counterpoint to the lyrics. Applying Brinner’s work in these ways deepens understandings of performance modalities, and develops tools useful for analyzing relationships between music and dance—relationships that are critical to cultural production in many traditions around the world, but are undertheorized in ethnomusicology.

Mediating the Environment: the Socio-Spatial Dimensional Shift in the Akan Music Tradition
E. Kwadwo Beeko, University of Pittsburgh

Because the choice of medium for various activities within the Akan tradition is mostly guided by the social and physical environments, the musical events that normally occur within the tradition are best understood in their relationship to the socio-spatial factors and context in which they function. From this perspective, any shift in the environmental context in which music is practiced, will lead to a corresponding shift in several ways of organizing the musical performances. This is a contextual framework that underscores the different approaches and emphasis in music-making among the Akan traditional musicians. In this paper, I will examine this socio-spatial paradigm that also shows a shift in modes of communication within the Akan musical tradition, which I discovered during my research in Ghana in 2003. I will compare the performances of two groups: the Bentsil Adzewa musical group, comprising elderly people, which depicts the old tradition in contrast with the Central Folkloric Group, a cultural dance troupe, whose performances reflect the development of the older versions. My aim is to emphasize the fact that, because in such tradition, the aggregate of the social and cultural conditions is the main attribute that surrounds and influences the life of the individuals, the environmental context in which the musical culture perpetuates and develops, will simultaneously have social and spatial dimensions that interact with each other to affect the process of musical development through a joint mediation.

Sounding Community: Musical Affiliations in an Arab-Indonesian Wedding
Birgit Berg, Brown University

In Indonesia, weddings are typically large social events in which the smells, sounds, and costumes of tradition are on display. During these events, diverse ethnic groups often assert facets of their identity and distinguish themselves from other ethnic cultures in Indonesia through cultural practices that are described as “khas,” or characteristic. In this paper, I analyze musical choice in the Arab-Indonesian wedding complex (i.e. the series of parties and festivities surrounding wedding celebrations in ethnic Arab communities in Indonesia). A typical Arab-Indonesian wedding in North Sulawesi has three different parties, and each party celebrates the union of bride and groom with a different audience, in a different manner, and with a different style of music. A close analysis of the diverse music performed in the wedding complex shows that in these three separate parties Arab Indonesians highlight “khas” features of different communities with which they affiliate. Arab Indonesians in North Sulawesi identify themselves as “Indonesians,” “Arabs,” “Muslims,” and “Manadonese” (local North Sulawesi citizens), therefore their self-expression changes based on the situations they are in, the activities they perform, and the rituals in which they engage. During events such as weddings, music provides a cultural means by which Arab Indonesians perform situational identity, negotiate cultural difference, and share in camaraderie.
“Tweens,” Kidz Bop, and childhood music consumption
Tyler Bickford, Columbia University

Pre-adolescent children, "tweens," have emerged recently as a powerful consumer demographic, especially in music and entertainment. In 2006, the top-selling album was the soundtrack of Disney’s High School Musical, a tween phenomenon, building on the success of the music label Kidz Bop, which released its tenth compilation of popular songs re-recorded with exuberant children singing the choruses (and third top-ten record) last year.

As the tween market increases in commercial value and marketers seek to define and construct their audience, media representations of pre-adolescents become increasingly determined. Kidz Bop’s music videos present images of tween identity carefully calibrated in terms of age and gender. Demonstrating a tension between domestic and private consumption and performance, Kidz Bop’s products represent tweens liminal position between childhood and adolescence as a productive tension upon which their marketing is built.

In this paper I explore the boundaries of "tween" identity in the everyday lives of schoolchildren in a small primary school in rural New England. Combining ethnographic study of children’s peer culture with group interviews and viewing and listening sessions, I ask elementary and middle school students to interrogate Kidz Bop’s representations of their age group. Children’s responses suggest that through music and media consumption they construct a space for concentrated peer sociability removed from the concerns of parents and teachers, where they perform, reenact, and provisionally adopt practices of gendered subjectivity, age-group identity, and domestic and public consumption learned from media listening and viewing.

Czech bluegrass performance of "America" as a liminal space.
Lee Bidgood, University of Virginia

Czechs have been playing bluegrass for nearly 50 years, and have forged a fascinating relationship with this quintessentially "American" music. As a participant-observer, a fiddle-playing ethnomusicologist, I embody a point of intersection between the respective Czech and American bluegrass scenes and the discourse of music study. My location as a scholar on the threshold between "Czech" and "American" territories and identities leads me to theorize a number of liminal spaces where Czechs locate productive bluegrass music-related projects of relationship, sound, and livelihood. In contrast with many models of "globalization" and performance of U.S. musicality (such as Samuels 2004) I perceive Czech bluegrass flourishing because of its intercultural flexibility. I will begin with an example of the Czech "recreation" of "America" in imaginative musical communities that date to the early 1900s. I will then continue by providing accounts of musical interaction at bluegrass workshops in 2003 and 2005, where bluegrass performance practice and habitus (Bourdieu 1977) are are translated to address Czech sociality, language, and aesthetics. I conclude by relating experiences of Czechs who have consummated the dreams of their "in-between" cultural community by making treks of pilgrimage (Turner and Turner 1978) to the U.S. In these episodes I indicate ways that Czechs negotiate with Americans and "Americanness" to assert their identity as participants in music that has real significance in both local and global communities, creating in bluegrass a productive "transitional" but persistent "restoration of behavior" (Schechner 1985)

Remembering the Songs Forgetting the Singers: Violence and “Multiculturalism” in Turkey
Melissa Bilal, University of Chicago

Starting in the 1990s a strong opposition has become visible/audible against the repressive imaginary of a unified national identity in Turkey. Critique towards the violent sovereignty of the ‘national’ has developed in relation to social movements around the world and the demands for recognition of cultural rights in Turkey. The discussion of “differences” introduced the concept of “multiculturalism ” that has long been in circulation on global scale now employed by individuals and institutions (including the state) in Turkey for diverse political agendas. The context marked by violence however makes the definition of “multiculturalism” a contested space. Since the idea of multiculturalism in Turkey is directly related to the remembrance of the annihilation of difference in Anatolia activists tried to bring past and present experiences of loss into public discussion. Yet a liberal stance evolved among media academic and arts circles fashioning a discourse of “tolerance ” especially referring to non-Muslim groups as “vanishing colors.” By analyzing the means through which Armenian music is produced and consumed in Turkey today I conceptualize...
“displacement” and “loss” as two interrelated experiences defining the “minority” subjectivity in Turkey. I criticize the perspective that defines a category of “ethnic culture” as a consumable entity by cutting the link between the past and the present and representing “cultures” detached from the lived experiences. I argue that this process hinders the sense of belonging to the Anatolian homeland and to the Armenian culture as a living entity and loss itself becomes the defining sense of being a “minority.”

Jump in the Line: Music, Tourism and Exchange in the Northern Caribbean
Kenneth Bilby, Center for Black Music Research, Columbia College Chicago

One of the central paradoxes of Caribbean tourism is that although islands depend on their uniqueness to attract tourists, constructions of the local are typically based on mobilizations of a regional cultural identity. This paradox was particularly challenging in the two decades after World War II as leaders in Jamaica, The Bahamas, Haiti and elsewhere worked to find a more defined role in the global ecumene. During this time, investment in tourism was heavy and the sounds used to market it, often a local take on a shared pan-Caribbean repertory, became an important part of constructing an attractive image for Caribbean tourist economies. The smiling face adopted by the industry at this time, however, obscured layers of representation and exchange among musicians whose responsibility it was to entertain. This panel explores regional migration and the various roles musicians had in responding to tourism’s need to be at once uniquely local and identifiable regionally. Each paper will address a local music economy in the northern Caribbean and will emphasize their shared movements, relationships and exchanges. Drawing on the research of two ethnomusicologists, one historian and a government consultant, these papers take the conceptual idea of exchange literally, addressing a shared range of influential musicians, events and organizations from multiple cultural standpoints. By exploring these issues from multiple perspectives, this panel will offer insights into the ways that West Indian musicians addressed the paradoxical position that they and their music occupied in relation to their audiences and, perhaps most importantly, to themselves.

Race, Gender, and the Heuristics of the Musical Body
Michael Birenbaum Quintero, New York University

Music is an embodied practice. As such music is a site for performers to occupy the body and audiences to interpret the body in a number of ways. The intimacy of the body and the power dynamics that structure notions of the body (such as race, gender, and sexuality), and other forms of bodily activity (like work, play, or seduction) makes the schizophrenia between musical intention and reception all the more fraught. At times, particular schemas of the body may be imposed on music in ways unintended by musical practitioners. Alternatively, musical performance may be bracketed from the “real body”, allowing musical practitioners a measure of freedom to occupy the body in novel or transgressive ways that they may or may not practice in their non-musical lives. The presentations of this panel are case studies of these kinds of contestations over the nature of the musical body, examining how mediating factors like intercultural gaps, geographic distance, colonialism, race thinking, religion, patriarchy, and the capitalist profit motive effect the heuristics of the musical body.

On Industrious Ants and Fiddling Grasshoppers: Musical Bodies Laboring Bodies and the Myth of the Lazy Native
Michael Birenbaum Quintero, New York University

The opposition of music and leisure to productivity and work is a long-standing trope in Western thought. Music inherently requires time and bodily effort – the concrete ingredients of abstract labor – but without producing capitalist rent. As such the embodied practice of music has constituted an important foil to productive bodily labor. This paper suggests that discourse about music has been central to the global ideological project of disciplining the body’s role in capitalist labor and consumption. Much as Leppert theorizes the gendered musicalization of the female body in the delineation of the domestic and workaday worlds in bourgeois Europe this paper posits the musicalization of racialized bodies to represent and discipline indolence in capitalist modernization projects suggesting a strong musical component to what Syed Hussein Alatas has called “the myth of the lazy native.” I demonstrate this by examining juxtapositions of laboring and musicking bodies in representations of black musicality as an obstacle to national progress in 19th century Colombia. Using Radano’s idea of “black play” and Adorno’s critiques of the
Musical Ontology of the Naqshbandi Order of Eastern Iran
Stephen Blum, CUNY Graduate Center

The term "a musical ontology" may refer both to an experience and understanding of being through music, and to a verbal account of how and why music exists. Both senses of the term are central to the beliefs and practices of the Naqshbandi order in the region of Torbat-e Jam, in eastern Iran. This paper is constructed as a dialogue between the two authors, in which they attempt to interpret the theory of musical meaning that is articulated in statements and other actions of Naqshbandis in the Torbat-e Jam region. In these statements, the term "maqam" refers exclusively to music of spiritual significance and carries the meaning of "station" (jaigah) or "value" (arzesh) rather than "melody type," which is the most common meaning of "maqam" with reference to Iranian regional music. "Maqam" is also synonymous with "zekr" (remembrance of God)--the main focus of Naqshbandi ceremonial practice, which includes performance of instrumental maqams and of sung poetry. The creation and continuation of music, as of all existence, are understood to be motivated by love, enhancing the relationship between those who perform or listen and God. A powerful example of the musical ontology discussed in this paper is the complex musical entity known as "Maqam-e Allah" (also as "Ant al-Hadi, Ant al-Haqq," Thou Art the Guide, the Truth), which is recognized as a gift of God conveyed to humankind by the Prophet Mohammad as one result of the Me'raj, his spiritual journey.

Rethinking the 'Cradle of Afro-Cuban Culture'
Rebecca Bodenheimer, University of California Berkeley

This paper will perform a critical examination of racialized tropes of place employed in academic and popular discourses relating to the Afro-Cuban music and dance genre rumba. Given that Havana and Matanzas are the two western Cuban cities with the longest and most influential histories of rumba performance, the paper will focus on how the two are inserted into polarized cultural discourses. Whereas Havana is considered to be the cosmopolitan site of musical fusion and innovation, Matanzas has been famously dubbed 'the cradle of Afro-Cuban culture' the main site of racially-defined tradition. While these tropes of place are problematic in their essentialization of the two cities' cultural identities, they should not be dismissed. Competition for cultural tourism between Havana and Matanzas in the form of music and dance lessons presents a concrete example of how discourses of place make a difference in the livelihoods of folkloric musicians. Notwithstanding the widely-recognized distinctions in playing style between Havana- and Matanzas-style rumba, the politics of place has yet to be explored in relation to this musical practice. The bulk of scholarship examining the relationship between music and place and the discourses that circulate about them have been produced by cultural geographers (Connell and Gibson 2003; Carney et al. 1994) and popular music scholars (Bennett 2000; Whiteley et al 2004; Cohen 1994; Forman 2002) most of whom do not employ ethnographic methods. This paper hopes to contribute to the few existing ethnomusicological studies (Stokes 1994; Hagedorn 2003) that ground theorizations of place in ethnographic research.

PRESIDENT'S ROUNDTABLE: Response and Responsibility:
On the Presidential Leadership of Academic Societies
Philip Bohlman, University of Chicago

The 2007 SEM President's Roundtable will convene the presidents of six academic societies, the Society for Ethnomusicology and its sister organizations, the American Folklore Society, the American Musicological Society, the Society for American Music, the Music Library Association, and the International Council for Traditional Music. Through opening statements and subsequent discussion, the presidents will examine the limits of executive leadership in the shaping of academic societies in an age when pressures to be responsive both within and outside the societies have become increasingly difficult to fully reconcile. The president must be at once a mediator for the diverse opinions of the membership and a spokesperson for the society in the public sphere. Elected through a political process, the president must understand the ways in which the
membership wishes to minimize or maximize the political potential of the society, not least in an era when it tackles head-on themes such as war, peace, and reconciliation.

The question of presidential leadership becomes particularly thorny when, as in the 2007 decision by the SEM to address the use of music as torture, academic responsibility assumes the force of moral imperative. Responsible politics and response to the polis are, thus, crucial to the limits and the potential of presidential leadership to bring about real and substantive change.

The six presidents who will take part in the President's Roundtable are: Charles Atkinson (Ohio State University), American Musicological Society; Philip V. Bohlman (University of Chicago), Society for Ethnomusicology; Michael Broyles (Pennsylvania State University), Society for American Music; Bill Ivey (Vanderbilt University), American Folklife Society; Adrienne Kaeppler, (The Smithsonian Institution) The International Council for Traditional Music; Philip Vandermeer, (University of North Carolina at Chapel Hill) Music Library Association

Exporting Africa: the Christian Music of Uganda’s AIDS orphan villages
Lydia Boyd, New York University

Watoto Child Care Ministries operated by Kampala Pentecostal Church (KPC) was established in 1992 as part of the church’s response to the growing AIDS orphan crisis in Uganda. While the ministry is the largest charity program of the church it is almost entirely financed by foreign donations collected during promotional tours abroad by Watoto Children’s Choirs. These choirs comprised of orphaned children in the Watoto program as well as professional adult artists perform coordinated song and dance routines interspersed with child testimonials. Children are dressed in costumes that are vaguely African but represent no particular traditional clothing style. Their songs range from catchy variations on Anglican hymns to popular “Praise and Worship” English language songs to Kiswahili Christian songs. Like their clothing their songs are only remotely related to traditional Ugandan music and are meant to be stylistically representative of “Africa” generally.

Watoto aims to produce “the next generation of Ugandan leaders”. This mission connects to the church’s larger focus on building a Christian Ugandan nation and downplaying ethnic traditions that church leaders view as divisive and detrimental to Ugandan modernity. Ethnicity still a primary way that Ugandans identify themselves and order their worlds is marginalized in both Watoto’s music and other church programs. This paper drawing on interviews and fieldwork with Watoto participants will examine how national ethnic and pan-African identities are produced and managed in the lives of the orphans and through the public constructions of their music and promotional materials.

Musicians Versus A Dangerous Machine: Live Theater And The Prospect Of Virtual Orchestra Technology
Thomas Brett, Bard High School Early College

In this paper I explore the technology of virtual orchestras in the context of live theater performance in New York City. A virtual orchestra is a computer-run sampler and sequencer system that realistically simulates the sound of acoustic musicians, thus raising fundamental questions about the nature of “live” musical experience. Some musicians consider the virtual orchestra a dangerous machine whose affordability and effectiveness threatens their livelihood, while others consider it a sophisticated instrument that opens up new creative possibilities. Moreover, the virtual orchestra’s powers of simulation have created disagreement over whether the subtleties of live performance on acoustic instruments can be effectively replicated by, and should be protected from, the flawless quality of machine synthesis. Drawing on archival research as well as personal experience as a Broadway musician, I survey the impact of the virtual orchestra in the context of the 2004 Broadway strike as well as more recent musical labor controversies at Radio City Music Hall and off-Broadway venues. The virtual orchestra also raises questions relevant to the study of musical technocultures and the influence of this “post-human” technology. These questions include: Does the integrity of live musical performance depend on the presence and processes of musical interaction? What makes a musical instrument? And finally, what makes a musician?
Mediating group interactions: Four ethnographic case studies
Benjamin Brinner, University of California, Berkeley

This panel focuses on the musical, social, and technological mediation of group interaction. We ask how networks are constructed and maintained, and how interactions are mediated in face-to-face and internet-enabled communications, in rehearsals, performances, and recording sessions. The instances discussed include: a) simulated group dynamics and mediated individual musicianship as a result of the interactions between arrangers, engineers, and session musicians in contemporary Turkish recording studios; b) the mediation of interaction between puppet masters and Javanese and American gamelan musicians when assembling abbreviated shadow play performances; c) the management of musical and social interaction in real-time and internet-connected contexts connected to the creation of an Iranian music festival; d) negotiating stage amplification technology in musical encounters between collegiate a capella groups. Through this diverse set of ethnographic case studies, questions, and findings we hope to advance the study of interaction, particularly in instances where the expectations and cultural orientations of those involved differ significantly.

The Challenges of Mediating Interaction in Cross-cultural Wayang Performances
Benjamin Brinner, University of California, Berkeley

Shadow plays presented by a mix of Javanese and non-Javanese performers have been presented outside Indonesia for over four decades—arguably constituting a practice sustained by a network of performers and institutions. This paper focuses on the mediation of interaction between puppet master (dhalang) and musicians in performances involving the gamelan ensemble of UC Berkeley—a localized network that interfaces with a smaller, more loosely connected network of Javanese resident and guest artists. I analyze the challenges and solutions that emerge from performers’ divergent expectations and competences paying particular attention to the roles of the drummer, gamelan director, and dhalang as well as the use of technologies ranging from hand-written notation to e-mail to mp3s to powerpoint projections.

Indian Dynasties, Music Connoisseurship, and Cross-Cultural Encounters c.1450-1550: Debating Approaches to the Social History of Musical Pasts
Katherine Brown, University of Leeds

Traditionally, historical studies in ethnomusicology have centered on musicological examinations of early treatises, or on manifestations of the past in the present. These approaches have recently been supplemented by some groundbreaking social histories that examine past musical cultures entirely in their own terms. Almost all of the latter, however, focus on the long twentieth century, and are theoretically dominated by secondary paradigms culled from postcolonial historiography. What has been neglected in the “new historical ethnomusicology” is the social history of the distant past, where one’s sources are culturally alien texts in difficult languages, with no theoretical models to guide one’s readings or constructions. This is both a challenge, and an advantage. With care, musical evidence itself can shape the historiographical paradigms that for later periods we often plunder so unthinkingly. In this paper we will debate approaches to the social history of music in North India during a particularly potent but neglected period of cross-cultural fertilisation—one arguably more profound than the Mughal period that came after it. 1450-1550 saw several major musical developments in Hindu and Muslim regional courts, temples, and dargahs, particularly in Gwalior, Jaunpur and Delhi, all of which were in constant contact, and all of whose histories are scant in the secondary literature. We will be comparing musical evidence in a variety of unexplored genres in three major languages, Sanskrit, Hindavi and Persian, in order to debate preliminary conclusions on cultures of consumption, reception, connoisseurship and cross-cultural encounters in North India in this critical moment.

The Carnival Stage: Audience Participation and Singing as Transformative Musical Encounter
Carla Brunet, University of California, Berkeley

One of the most enduring metaphors structuring the Brazilian perception of reality is the notion of daily life as a fight—a struggle that can be interrupted every year during carnival. I contend that embedded in this belief is yet another notion—that singing and listening to one’s singing voice can be a transformative experience.
Thus carnival participants by which I mean not only performers but also audience members expect and are expected to engage in singing during performances. Knowing the songs and being able to sing along is often cited by participants as an important factor of what constitutes a successful carnival experience. In the case of the parade enacted by samba schools performers and audience members routinely learn and practice songs either by attending weekly rehearsals and/or by listening to a CD which is released a few months prior to the carnival parade. Based on fieldwork conducted in samba schools of São Paulo city I argue that audience members are conditioned to listen and respond to sounds in very specific ways. Furthermore I suggest that it is through the audience’s ability to participate or “perform” albeit from the sidelines that they are able to achieve a transformative experience during the event. By analyzing participants’ discourse and samba schools’ micro-practices this paper examines the cultural and social processes that inform participants’ engagement with musical encounters as well as ideas about listening and music making.

EVIA Digital Archive Information Session

Alan Burdette, Indiana University

This workshop will demonstrate how researchers and educators may access and utilize the more than 300 hours of annotated ethnographic field video contained in the EVIA Digital Archive, a joint effort of Indiana University and the University of Michigan and funded by the Mellon Foundation. Since 2001 the project has been building a digital preservation and access system for unedited ethnographic field video. The 23 scholars who have thus far recorded and deposited their videos in the archive have extensively annotated their materials at the event, scene, and action level. By the fall of 2007 the project will make its holdings available for online search, browse, and access, combining in-depth searching options which adhere closely to library standards. The workshop will also discuss the project’s challenges in matters of preservation and sustainability and will include a brief demonstration of the software developed by the project for video annotation and content searching. In addition, the workshop will provide information on how interested ethnomusicologists may become depositors and participants in the project.

New Worlds to Gain: Jefferson Airplane, Race, and Revolutionary Rhetoric in 1960s Rock

Patrick Burke, Washington University in St. Louis

On November 10, 1968, the popular CBS TV show The Smothers Brothers Comedy Hour featured Jefferson Airplane, one of the best-known bands to come out of the San Francisco rock scene of the mid-1960s, performing their new song Crown of Creation. While astute members of the rock audience might have noted the song’s complex formal structure or pondered the implications of its obscure, apocalyptic lyrics, no viewer could have missed the most striking feature of the performance—white singer Grace Slick appeared in blackface and gave the Black Power salute at the song’s end. This paper examines this enigmatic moment to reassess triumphalist accounts of the 1960s “rock revolution.” While such accounts often suggest that rock music and progressive political change were linked straightforwardly as parts of a unified movement, I argue that Slick’s gesture, like the Airplane’s music itself, exemplified the contradictions surrounding the era’s revolutionary rhetoric. On the one hand, Slick’s appearance was both an unfortunate revival of the minstrel tradition and an arrogant cooptation of Black Power iconography by an upper-class white bohemian. On the other, the performance reflected the group’s sincere, if at times naive, involvement with New Left politics and its deep commitment to various genres of African American music, from blues to jazz to gospel. The example of Jefferson Airplane suggests that the rapid, seemingly revolutionary changes in musical style and performance that characterized 1960s rock were the product of competing and sometimes contradictory conceptions of music, race, and political engagement.

The Oral Literature of a Female Dance-drumming Club in Southern Eweland

James Burns, Binghamton University

Throughout southern Eweland music associations known as habobo weave a rich variety of dance-drumming genres into a unique performance tapestry. One particularly interesting genre is atsia which is an individual dance style that interacts with the drum language and song text to produce a deeply structured personal artistic statement. Over the past five years I have been collaborating with several women from a habobo called Dzigbordi (‘Patience’) which
is known for its adekedeha or songs of redress where its predominantly female members discuss contemporary social issues affecting their lives. Documenting their work, family lives, personal histories, and modes of artistic expression has revealed a significant corpus of oral literature which aptly reflects the life world of female musicians in southern Eweland. This paper will present the artistry of three Dzigbordi women as seen through their atsia dance styles. Mixing performance video, audio interviews, and song texts, we will experience the luxuriance of female creative artists in Eweland.

Passin’ it on: transmission processes in Texas Hill Country Fiddle Music
Bryan Burton, West Chester University of Pennsylvania

Texas Hill Country fiddling has evolved over the past two centuries drawing its repertoire, performance techniques, and social traditions from the various ethnic groups who settled in the central Texas region north and west of Austin and San Antonio commonly referred to as the Texas Hill Country. Blending Appalachian ballads with their roots in Scottish and Irish traditions with blues and jazz, Mexican Mariachi tunes with French melodies from Cajun sources, and tossing in a bit of Native American and German folk music for good measure, this genre is truly as multicultural as the region in which it developed. During spring and summer fiddling festivals and holiday performances, Texas fiddlers form intergenerational communities in which social and musical traditions are transmitted through informal aural methods in which the roles of teacher and learner shift constantly between generations. Knowledge of a particular melody or expertise in a specific performance technique takes precedence over factors such as age or social status. In this paper, this transmission process will be described and demonstrated through examples recorded and filmed during field research and personal participation in Texas Hill Country fiddle bands.

Blurriness and the iPod
Justin Burton, Rutgers University

When we look at the iPod, we see cleanness—sleek, straight lines outlining a space-age looking device with minimal buttons or switches. And with no more need for LPs, cassettes, or discs, the iPod cleans up our physical space, as well, as we no longer need to find a place to store all of our jewel cases and inserts. But the physical cleanness of the iPod belies what is at its core—what I am calling ‘blurriness.’ Part of the iPod’s success is its ability to appeal to consumers via a streamlined Weberian rationality, which is illuminated with an exploration of George Ritzer’s ‘McDonaldization’ thesis. At the same time, however, the iPod exhibits a number of characteristics of what Alan Bryman calls ‘Disneyization.’ By emphasizing both the Modernistic uniformity of McDonaldization and the Postmodernistic diversity of Disneyization, the iPod is able to offer consumers a product that is both comfortingly familiar and surprisingly new. Moreover, the iPod’s blurring of these modern and postmodern modes of consumption, working in tandem with the blurring of ideological boundaries in recent popular songs such as the Dresden Dolls’ ‘Sing’ and Death Cab for Cutie’s ‘I’ll Follow You into the Dark,’ which have been formed in a post-9/11 America, alters the ways in which we construct our own identities. This paper explores the occasionally difficult-to-perceive intersections of our music, our music media, and our selves with the hope of better understanding the relationship between technology and listener.

The “Tammurriata Nera”: Protest, Revival, War, and Collective Memory in an Italian Folk Song
Jennifer Caputo, Wesleyan University

This paper addresses the cultural significance of the song, “Tammurriata Nera,” in Naples from WWII to the present. Lyricist Eduardo Nicolardi and composer E. A. Mario composed it in 1944 during the occupation of Allied Forces in Naples. In this song, Nicolardi and Mario noted the phenomenon of black children being born to Neapolitan women “some nine months after the arrival of the Allied troops” (Moe 1997:433). The two also acknowledged the shifting realities of post WWII Naples and how Neapolitans dealt with these changes. Nearly three decades later, “Tammurriata Nera” was revived by the renowned Italian folk music group, Nuova Compagnia di Canto Popolare and has since been performed and recorded by dozens of artists. Although the original lyrics no longer directly address contemporary issues in Italian society, Neapolitan musicians often perform it as a song of struggle and protest, and occasionally alter the lyrics to correspond to current events, such as the 1994 G7 summit in Naples and Italian involvement in the ongoing war in Iraq. This presentation demonstrates how the “Tammurriata Nera” has
maintained its popular status in Naples, particularly in the context of folk music revivals. The collective memory of a once war-ravaged city continuing to grapple with difficult political and social issues more than sixty years later has been a vital factor in keeping this song alive.

**American Taiko: Social Meaning and Musical Identity**
Sarah Carle, University of Hawai‘i, Manoa

The ancient drumming tradition of Japanese *taiko* has recently become popular in America, maintaining its Japanese roots while incorporating American musical ideals, practice and aesthetics, thus creating a unique hybrid cultural tradition. The popularity of *taiko*, fueled by the Japanese American quest for ethnic roots as a reaction to anti-Japanese sentiment during World War II, has manifested itself in the formation of *taiko* groups centered around Japanese American communities. This paper examines, through a musical framework, how the aftermath of war affects the cultural and social practice of Japanese American diasporic communities. Drawing on Said’s theory of orientalism, I show how the practice and performance of *taiko* has a multiplicity of meanings for both practitioner and spectator. What has motivated the leaders and innovators of the American *taiko* movement? How can we account for the recent popularity of *taiko* among females? Utilizing ethnographic data gathered from interviews and observation of members of semi-professional *taiko* groups in San Francisco and Los Angeles, California, and Honolulu, Hawai‘i, I show how the emergence of the American *taiko* movement arises from the desire of Japanese Americans to both reconstruct and assert their own ethnic identities. By examining the interrelation between gender, the expression of nationalistic pride through music and movement, and the renegotiation of social identity among Japanese Americans, I argue that *taiko* performance reflects changing external and internal ideas about “orientalism” and provides a distinctive forum for Japanese Americans to express their personal and ethnic identities.

**Sailors’ Journals and Ethnohistorical Methodology: The Past as an Ethnomusicological “Field.”**
James Revell Carr, University of North Carolina, Greensboro

Ethnomusicologists have traditionally been wary of using historical materials as the basis of research, focusing on synchronic studies based on anthropological models of fieldwork. However, some ethnomusicologists have recently approached history as a “field” in dynamic tension with the now. In my own work on the development of popular music in nineteenth century Oceania, I have collected songs, playbills, newspaper clippings, photographs, and other ephemera. These “monads,” or “dialectical images,” are arranged so to avoid the pitfalls of narrative historicism while revealing perspectives on cultural and musical change. This paper will explore one facet of this research, the use of personal diaries and journals. The first written accounts of musical encounters between Pacific Islanders and Euro-American sailors come from the journals kept by European explorers and their crew. The later writings of fur traders, naval crews and whalers provide observations of the processes of modernization and change that occurred throughout the Pacific. Ethnohistorian Alastair Gray has recently lamented the fact that ethnographers of the Pacific have largely ignored sailors’ journals, saying that “these logs, tedious as they are in isolation, contain en masse a wealth of information and through intensive searching it is possible to form a sufficiently detailed picture of the history of trading and contact situations” (Gray 2000, 109). This paper will discuss first person accounts of intercultural musical interactions occurring in such places as Polynesia, Indonesia, India and China in the eighteenth and nineteenth centuries, and will address the usefulness of this sort of research for ethnomusicologists.

**Huapango.com.mx: the re-appropriation of son huasteco’s power for social commentary and the Internet**
Kim Carter-Muñoz, University of Washington

After the Zapatista Uprising in 1994 Mexican national identity was being visibly redefined to include marginalized regional and ethnic identities. Institutions such as the Programa de Desarrollo de la Cultura de la Huasteca began to promote a new definition of son huasteco that reclaimed social commentary. It promoted workshops to teach musicians how to compose their own lyrics for sones huastecos.
along with a participatory definition of what is authentic son huasteco. Following the Tercer Festival de la Huasteca in 1998 the first son huasteco webpage was established: huapango.com.mx. I argue in this paper that this website has provided an alternative space and a forum where the power of son huasteco for social commentary could be reclaimed and where more musicians poets and dancers could promote their version of the tradition and history of the style which differed from the official version promoted by ballet folklórico. I will explore how this website began as an alternative space where son huasteco could be redefined and how this was connected to using imagery from the Zapatista and other uprisings in Mexico. The webmasters claimed that official son huasteco promoted by ballet folklórico had expropriated huapango from the masses. I will also explore how after huapango.com.mx began by exposing the paradox between the living tradition and "official" son huasteco and it has gone on to redefine "official" son huasteco by providing a venue for excluded tradition bearers and young musicians to promote themselves and distribute their ideas about living tradition.

**Jazz Jugalbandi and Fusion: A Coherence in All Systems**

Katharine Cartwright, Northwest Vista College

In contemporary Mumbai encounters between South Asian and non-South Asian musicians who speak a large variety of improvisatory idioms are ubiquitous. These meetings occur in a variety of contexts including South Asian classical concerts "world music" CDs jazz and pop concerts Western classical collaborations dance videos and film music.

Existing genres of improvisatory performance within South Asian classical traditions provide conceptual frameworks that enable musicians to interact with improvisers from other cultures in ways that are both historically-rooted and innovative. Jugalbandi is one such genre: a type of Hindustani classical performance in which musicians improvise on an equal footing (no solo/accompaniment roles). Ravi Shankar and Yehudi Menuhin provide a notable example. In jugalbandi musicians are expected to create in tandem but from their individual strengths and in their native idioms. Mridangam (drum) master Umayalapuram Sivaraman calls this phenomenon "a coherence in all systems."

Hindustani (North Indian) and Karnatak (South Indian) jugalbandis are themselves cross-cultural dialogs and when working with non-Indian musicians jugalbandi performers call upon their experiences in this genre to organize and conceptualize their contributions. In this presentation I examine aesthetics and praxis in jazz jugalbandis and Indian-jazz fusions. I focus on the work of Bhooshan Munj (tabla) and Rajesh Srinivasan (mridangam) both in their encounters with one another across the Hindustani-Karnatak divide and in their collaborations with U.S. expatriate guitarist/composer D Wood and with my own experimental jazz projects.

**VCD Culture: Music for a Goddess in a Video-tech World**

Amy Catlin-Jairazbhoy, University of California, Los Angeles

Manuel noted in his *Cassette Culture* (1993) that North Indian folk music traditions were being mediated through new forms of commodification via commercial audio cassette recording technology. Following a comparable trend, recent Marathi language VCDs (video compact discs) present mediated forms of vernacular music and dance performance derived from sacred traditions dedicated to the goddess Renuka/Yellamma of Southern Maharashtra/Northern Karnatak. A dozen VCDs, produced between 2000 and 2005 in Sangli, Pune, Miraj, Mumbai, Delhi, and Kolhapur, were collected in Maharashtra in 2004-2006. These recent audio-visual publications for a niche market suggest that in spite of social protest movements, village forms, duly modernized, urbanized, and in some cases classicized, are being transported via audiovisual media to pilgrimage sites and urban commercial centers for distribution, with traditional musical instruments and styles similarly transformed. The spate of VCDs was followed in 2007 by the release of a 5-hour MP3 of traditional narrative katha on Renuka Devi sung and played by a transvestite pujari, combining traditional oral texts with modernized musical elements. This paper will address issues of visual representation of Dalit pilgrimage, mythology, and ritual in music videos, and their use in contemporary social contexts in which transgendering is a norm. As suggested by Langlois in Moroccan representations of ritual (*Musike* 2006), it will consider the question of ritual becoming mass entertainment through the effects of reproductive technology.
The Changing Early Shape of an Avant Garde in Jazz
Eric Charr, Wesleyan University

A September 1961 cover story by Leroi Jones in *Metronome* entitled “The Jazz Avant Garde” announced the definitive arrival of what was already well known in the jazz world. The article dealt with the recent generation of Cecil Taylor and Ornette Coleman (Sun Ra new to New York was not mentioned). The musicians themselves shied away from the term “avant garde.” Critics however had been using the label for almost a decade.

In this paper I track the early use of the term avant garde in a jazz context. While the Parker-Gillespie-Monk generation was recognized as creating a revolution their music was called modern rather than avant garde. Initially used by critics in the early 1950s avant garde referred to a predominantly white group of musicians incorporating contemporary classical techniques (using the terminology of the day which encompassed Stravinsky and Schoenberg). Whitney Balliett’s June 1957 *New Yorker* article “Avaunt” provided an extended statement about this earlier generation stopping short of Taylor (who had already released his first recording) and Coleman (who had not yet recorded). Over the next several years the term took on its definitive shape with the late 1950s generation. This was the beginning of an avant garde movement in jazz that for the first time conformed in fundamental ways with earlier avant gardes in other art forms. As the first predominantly African American avant garde movement I examine its uniqueness both within African American culture and also in comparison with other 20th century avant gardes.

Reviving Oral Tradition of Musical Performing in Age of Mechanical Reproduction: An Experiment of Korean Activist Musical Play
Yu Jun Choi, University California, Riverside

One day in 1978 the singer-songwriter Min-Gi Kim, a handful of musicians and some college singing club members secretly gathered in the studio of a broadcasting club of Ehwa Women’s University in Korea. Over the following several days, they recorded the songs for "Light of a Factory", a 'seditious' activist musical play written and directed by Kim. Kim and his colleagues then produced a large number of 'illegal' cassette tapes, distributing them to ordinary citizens all over the country. Through his own recorded voice Kim strongly encouraged the audience to make its own performance using the accompaniment-only part(side B of the tape). This low-tech, imaginative use of audio technology enabled people to express their own political statements in a musical context when Korea was at the height of authoritarian rule by a military government. In "Light of a Factory", Kim tried to awaken people who were culturally and politically underprivileged to their own oral tradition of musical performance. His attempt was part of the nationalist cultural movement of 1970s and 1980s in Korea. The uniqueness of his experiment, however, is his creative employment of musical reproduction technology, an indelible part of musical realities in the age of mechanical reproduction or secondary orality. Never having been reissued, "Light of a Factory" was distributed through duplications and reduplications by cassette tape users. The poorer the ever-duplicated sound's quality became, the richer the public's oral communication through it. This reveals an interesting contradiction in Kim's experiment using technology to refer to oral tradition.

“Diasporic Identity Politics: Transformation In/Through Chinese-Canadian Music”
Kim Chow-Morris, Ryerson University, Toronto

Musical performance has been integral to Chinese-Canadian culture since Canada's first Chinese immigration in 1788. Amateur and professional Chinese-Canadian musical ensembles have reflected ongoing shifts in the regional, educational and economic demographics of immigrants from China. Demographic shifts have, in turn, altered Chinese-Canadian musical traditions, including changes to repertoire, stylistic interpretation, setting, economic focus, ensemble leadership, and perhaps most importantly, perceptions of performers' own relative emicness and eticness both vis-a-vis mainland China, and in mainstream Canadian society; these connections have scarcely been studied. This paper addresses the evidence and impact of such changes using Toronto, Canada as a case study. Building on analysis of 1) narrative obtained from interviews with amateur and professional members of the Toronto Chinese music community, 2) my personal participation as a performer in Toronto’s Chinese Orchestra, York University and University of Toronto Chinese Ensembles, professional Chinese performance troupes and Cantonese opera groups from 1992-2007, and 3) quantitative data obtained from recent concert programs and promotional materials, I will explain the impact
of demographic shift on musical practice and process in this dynamic community. Canadian-Chinese perceptions of their own authenticity, belonging, and cultural grounding are complex and contested, particularly during the past five years, as both musical and cultural hybridity has become ever more foregrounded. I will outline the ways in which the inherent fluidity of diasporic identity is used 1) as a means by which to gain economic and social advantage and 2) to both contest and confer the hegemonic structures of Chinese-Canadian musical society.

Encuentro con Emiliano: Celebrating the Paraguayan Teko
Alfredo Colman, The University of Texas at Austin

As one of the most popular events celebrating Paraguayan traditional music and folklore in the 21st century, the Encuentro con Emiliano (Gathering with Emiliano), constitutes the quintessential Paraguayan traditional music festival where social aspects of paraguayidad (Paraguayan-ness) are not merely displayed but systematically inculcated into performers and public. During this annually-held event honoring the life of Paraguayan popular poet and musician Emiliano R. Fernández (1894-1949) and through the celebration and performance of traditional music, dance, song, and poetry, performers and public create a social and cultural space where local and culturally-induced notions such as the tekó (our social and geographical space) and the tekó-katú (our traditions)—elements found in the inherited Guarani idea of the tekó (the Paraguayan way of being)—are displayed and reinforced through music and other cultivated traditions. Informed by the elements of the tekó, the resulting articulation of paraguayidad at the Encuentro con Emiliano becomes a micro-cultural kaleidoscope of practices and traditions celebrating a Paraguayan identity that looking back at its historical past finds itself in a continuous search for yet another element of the tekó: "that culture and people that we will become" (the tekóra).

Music and Place in Latin America
Andrew Connell, James Madison University

In Latin America, through nationalist efforts, links have been forged between musical styles and specific locations. Through complex cultural mediations, genres such as rumba in Cuba, samba in Brazil, cueca in Chile, and pasillo in Ecuador have come to represent nations, regions, and cities. Such musical emblems index national narratives regarding racial and cultural identities by emphasizing various mixtures of European, indigenous, and/or African musical elements. Specific political histories define places as key sites within the national imagination, and distinctions in musical style accentuate these delineations. This panel explores how this articulation between music and place in Latin America today is complicated by circulations of people (immigration; domestic migration; and cultural tourism) and sedimented layers of words, images, and sounds regarding a place (literature; music; film; and broadcast media). Within the boundaries of a given nation, internal difference is asserted through local and regional musical styles, spurring tourists to travel to "spaces of tradition" as they seek out the roots of cosmopolitan musical mixtures. Beyond national boundaries, diasporic groups use music and dance at events that bring together immigrants, binding new communities while living elsewhere. Each presentation on the panel explores not only the spatial axis of these linkages, but also the temporal, as the displacement of a place "over there" becomes intertwined with a past time "back then."

“Rio is fundamental”: Musical Geography in Brazilian instrumental music
Andrew Connell, James Madison University

For much of its history, Rio de Janeiro occupied a central place in Brazil’s political and cultural identity, but the last half century has seen a steady erosion of this status, due in part to the extensive post-war urbanization that contributed to the rise of competing cultural centers in São Paulo, Recife, and Bahia. This paper seeks to explore the ways in which local musicians in Rio de Janeiro invoke musical and textual narratives of place to reevaluate and re-inscribe Rio’s musical centrality. In our interviews and informal conversations, carioca instrumentalists frequently employed origin narratives—e.g., Rio as the birthplace of choro and samba—and claims of creative authenticity as markers of local identity. I contrast these narratives with select interviews with São Paulo-based musicians, revealing a multitude of overlapping and competing ideas that engage issues of class, race, the music industry, and local working conditions. The poetics of place here are both intimate (involving small group identities and interconnectivity) and broad (national and cosmopolitan) but ultimately they reinforce the idea that at a time when cultures are becoming increasingly fluid and interconnected, the importance of place has never been more important.
Let My People Sing: Music and Pesach as Metaphor and Healing Modality for Drug and Alcohol Recovery at Beit T'Shuvah
Amy Corin, Moorpark College

Music has long structured fundamental aspects of worship in traditional Jewish culture. Until recently, when modern Judaism assumed contemporary form in the United States, there existed a long-standing, venerable history among European, Asian, and North African Jews of wearing protective amulets, singing songs, chanting prayers, and consulting rabbis for health, healing, and seeking advice for ritual actions against illness and misfortune (Starr Sered: 2002). Much of this initially disappeared as young, first generation American Jews assimilated more fully into modern American culture. However, during the 1990s, a transformation occurred and a powerful Jewish healing movement emerged fusing spiritualism and music with healing, often within the context of an emergent Jewish feminism. This paper explores the Jewish healing movement as it is realized within one specific location, Beit T'Shuvah, a residential, addiction treatment center in Los Angeles, California where music, drama, and Jewish liturgy are employed as central treatment modalities. It examines one particular creative endeavor, Freedom Song, a therapeutic musical drama written by residents of Beit T'Shuvah, set within the context of a central Judaic theme, the story of Pesach, (Passover) when the Jews escaped from slavery in Egypt. The Pesach story provides an anchor for much of Judaism's annual religious cycle and, at Beit T'Shuvah, serves as a metaphor for healing and recovery from addiction. This paper considers how music functions as a powerful, therapeutic, transformative agent and metaphor for escape from the slavery of addiction and return to an ordered life symbolized by the Passover seder.

Are you Deaf? Where is the Center? Understanding Music Conceptualizations and the Processes of Reinvention and Revitalization in Ewe Dance Research
Jill Crosby, University of Alaska

This paper examines the processes by which I learned and researched “traditional” Ewe dances both at the University of Ghana and in my three Ewe field sites of Dzodze, Dzogbefeme, and Peki. My learning experiences as a dancer (fieldworker-as-participant) revealed that the processes of learning dance required a deeper understanding of local musical conceptualizations critical to my research. Additionally, dances that I learned in my university classes were often different from the same named community-based dances I encountered in my field sites. This of course is often regarded as standard since artistic forms are often rearranged and choreographed as educational and performance commodities in metropolitan and university settings. Issues of reinvention and revitalization also occupy a significant space in my research formulations toward a better understanding of the integrative nature of performance in African societies particularly among the Ewe. Thus I am situated in a double encounter between music concepts and the peeling away of layers to find “centers” of commonalities across reinvention and revitalization. This paper concludes with an outline of theoretical and methodological implications both for the contemporary Ewe material and within the global postcolonial tendencies toward commodification and consequent innovative aesthetic frames of reference.

Improvising Structure and Anti-Structure: Ritual Community and Transcendence in Creative Music Performance
A. Scott Currie, University of Minnesota

For over a decade, the Vision Festival, staged annually on New York's Lower East Side, has provided one of the most important loci for the construction of cultural meanings around the improvisational practices of the contemporary jazz avant-garde. In this paper I will draw upon extensive ethnographic fieldwork conducted with the festival's core artists and organizers to examine its reframing of jazz performance as liminoid ritual, paying particular attention to the anti-structural manifestations of communitas engendered therein. Building upon insights from anthropology, performance studies, and recent ethnomusicological studies of jazz, I will propose a performatively conceived notion of meaning production that foregrounds the organizers' endeavors to harness the affective potency of improvisational flow experiences in order to create shared fields of intersubjective meaning—rich in socio-politically critical, resistive, and even subversive symbolic resources—uniting and mobilizing artists and audience members. Analysis of video excerpts from festival performances will serve to illustrate the manner in which the musical interaction of the artists on stage mediated by the personae they project in sound comes not merely to evoke and symbolize but also to embody and
provide inspirational alternative visions of music and society which contest the dominant paradigms of mainstream jazz and normative social structure.

**A Tale of Four Sheikhs: Local Sufi Responses to the Fes Festival of World Sacred Music**

Maria Curtis, University of Texas at Austin

In Fes, Morocco in 1994 a small group of friends belonging to a Sufi community organized an interfaith event that aimed to challenge the East vs. West Christian vs. Muslim dichotomy in the Western media after the first American led war in Iraq. Inspired by their own faith-oriented notion of activism and background in the study of culture they wanted to create an event that would be spiritually and academically enlightening. What began as a modest film festival centered on commonalities among the Ahl al-Kitab or the people of the Abrahamic traditions (Jews, Christians and Muslims) later became known as the Fes Festival of World Sacred Music. Dr. Faouzi Skali recognized Sufi author and practitioner trained as a Cultural Anthropologist sought to found the Fes Festival on the notion of what he calls “A Living Culture of Spirituality”. Reacting against “folklore” the festival selects musicians from around the world who are committed to a spiritually guided activism or who are practitioners of specific faith communities. While the festival has attempted to resist commodification local Sufi groups in Fes have reacted in surprising ways as they seek to make connections with the many tourists that the festival draws. A festival that was deliberately constructed for Western audiences has shaped the way Moroccans view and understand their own sense of spirituality. As Western tourists demand spirituality of the city of Fes local Fassis market spirituality. This paper examines both the onstage and offstage performances of spirituality through Sufi music in Fes, Morocco.

**Unsettling Music: Rage, Distortion, Transgression, and the Grotesque**

Suzanne Cusick, New York University

For centuries composers and musicians have played with our listening expectations and challenged cultural conventions, and studio engineers have added electronic technology to the arsenal of surprise. Haydn exploited melodic and timbral expectations in “Surprise Symphony” (no. 94 in G Major, second movement) by sending in strident horns an octave higher than the pitch we’re awaiting; the Beatles leave us hanging when they truncate “I Want You (She’s So Heavy)” in the middle of a note; rapper B Real of Cypress Hill and Cal of thrashcore band Discharge bucked norms of vocal technique in their respective genres; the choral counting and Laurie Anderson’s susurrant speaking and stuttering in Philip Glass’s *Einstein on the Beach* run counter to operatic tradition; Einstürzende Neubauten make music of noise. Visual imagery, performance practices, and lyrical content may leave listeners unsettled and test the limits of societal tolerance. The further these elements are pushed, the more they unsettle our notions of “music.”

Deep reactions to violations of culturally constructed schemata may tell us much about individuals and societies. These four papers present examples of unsettling music in gamelan, death metal, heavy metal, and hardcore punk in Bali, Egypt, the US, the UK, and Brazil. They focus on defilement, the grotesque, and aesthetic transgressions that have productive strength, as evidenced by the cosmopolitan underground unsettling music has created. What about the music is unsettling, why it is being made, and what people are doing with it are some of the issues explored.

**Soundscape of captivity in the “global war on terror”**

Suzanne Cusick, New York University

Intermittent stories in the popular press since 2002 have testified to the use of “loud music” in the detention camps run by United States officials in the so-called “global war on terror”. Cusick (2006) proposed that the “loud music” in these camps is part of a congeries of techniques for breaking prisoners’ wills that the European Human Rights Commission called a “modern system of torture”. This paper seeks to move beyond Cusick’s broad claim by examining the specific ways music has been used in different camps (e.g. Baghdad’s Camp Cropper vs. Guantánamo) and in the interrogation of individual prisoners. Using analyses of published detainee accounts of imprisonment and interviews with released detainees I will sketch the range of acoustical experience and musical practices in US-run detention camps explore the specific interaction of “loud music” with other “interrogation” techniques and report how released detainees describe the effects of the camps’ “loud music” on their subsequent experiences of aural culture.
Léwoz a famn Women’s Léwoz: Notions of Gender and Sexuality in a Guadeloupean Traditional Dance Form
Dominique Cyrille, Lehman College/CUNY

Gwoka is an African-derived dance from Guadeloupe in the French Caribbean. It is a dance and a drummed music genre that most Guadeloupeans see as the repository of their history and an important symbol of their cultural specificity. Performed island-wide during night-long events called swaré léwoz which are open to everyone, Gwoka is a drum-dance challenge wherein the drummer plays an aural rendition of the dancer's moves. The dancer, either a man or a woman, tries to catch the drummer off guard by constantly changing the pace of her or his moves. Men and women assume different roles in Gwoka. Although both men and women perform the dance, most Gwoka dancers are women. Men play the drums and sing the lead. Some women sing the chorus but they rarely sing the lead. They do not drum either, although many know how to. In July 2006, women from all over Guadeloupe gathered together in order to organize a special léwoz night for women only. Women would drum, sing, and dance as well. We create and recreate our own gendered identities within the contexts of our interactions with others and within the institutions we inhabit, sociologists argue. Taking as a starting point the women's léwoz where traditional notions of masculinity and femininity were challenged and revisited, this paper examines the interactions between dancer and drummer during a performance highlighting some of the ways in which gendered identities are expressed and constructed in Gwoka performance.

Music’s Instrumentality in War and Recovery
Martin Daughtry, New York University

As a growing body of research (much of which is being generated by members of this panel) has revealed, the daily existence of U.S. soldiers fighting in Iraq is suffused with recorded music. Much of soldiers’ discourse on music emphasizes its instrumentality: the degree to which particular artists and even particular songs can be employed to help (1) produce and maintain the psychological state necessary to be effective in combat (to pump up); and (2) restore a state of normalcy after returning to the base at the end of the day (to chill out). In this paper, based largely on discussions with soldiers recovering from injuries sustained on the battlefield, I focus on music’s role in facilitating these and other acts of physical and psychological departure and return. How do music listening practices shape the experience of a typical day of combat? What happens when music’s instrumental dimension breaks down—when “the wrong song” creates disjunction rather than continuity with unfolding events? And to what extent does music played on the battlefield shape wounded soldiers’ memories of the war? These questions are directed toward more fully understanding music’s efficacy in structuring the daily rhythm of combat as well as the slower transition from combat to recovery.

From henna night to recording studio and back again: blurred boundaries and shifting identities in Tunisian popular song
Ruth Davis, Corpus Cristi College-Cambridge

When commercial recording was introduced to North Africa in the early twentieth century, the recorded repertory at first mirrored that of the live musical environment. In Tunis, a type of strophic song in colloquial Arabic known as ‘ughniyya (literally, song; pl. aghani) associated almost exclusively with Jewish musicians and singers gradually emerged as the favoured genre. Musically innovative, the commercial ‘ughniyya was characterized by earthy language and themes reflecting real life situations derived from songs traditionally sung by men in taverns and coffee houses or by women at henna parties and other domestic events.

With the rise of Tunisian nationalism and the mass emigration of Jews following independence in 1956, the Jewish aghani fell out of favour in mainstream musical life; however, they continued to be sung sometimes to Hebrew texts among the Jews who remained for whom they assumed the status of traditional Jewish songs providing nostalgic links to a colonial past when Tunisian Jewish identity remained relatively intact.

Since the 1990s, the early ‘ughniyya has enjoyed a popular revival; rehabilitated as turath sha’abiyya (literally, ‘heritage of the people’) the songs of the early record industry are valued today as authentic Tunisian songs whose Jewish associations have however often become faded or lost. In this paper I trace the journey of individual aghani from their commercial origins to their subsequent representations in traditional Jewish life and their contemporary canonization as turath.
RETHINKING AÑÁ: CHALLENGING THE EXCLUSIVE STATUS OF AN AFRO-CUBAN DRUM DEITY
Kevin Delgado, San Diego State University

In Cuba followers the Afro-Cuban religion known as Santería serve oricha (óríṣà) deified spiritual beings of West African origin brought to the island during the transatlantic slave trade. Objects charged with the partial essence of the oricha are often referred to by the Spanish word fundamento (literally “foundation” or “basis”) identifying them as essential consecrated living objects instilled with spiritual energy. Consecrated drums used in Santería ceremonies house similar living objects and are also referred to as fundamento distinguishing them from less efficacious unconsecrated drums. In Cuba consecrated double-headed batá drums are known both as fundamento in Spanish and as ilú Añá in Lucumí (a Cuban lexicon derived from the Yorùbá language) literally “drum of Añá” (Àyán). Añá is a term restricted to the fundamento object/deity within consecrated batá drums. However my research on a rare set of sacred Iyesá drums in the city of Matanzas reveals a contested claim to the exclusive use of the term Añá. Using ethnographic research historical sources and contemporary scholarship on Cuban and Nigerian sacred drums I propose reconsidering the exclusive status of Añá and critically explore the case for referring to Iyesá drums as Añá drums.

Building a World Music Constituency from the Grassroots: The San Francisco World Music Festival
Mark DeWitt, Independent Scholar

The social capital literature burgeoning since the mid-1990s amounts to a grand applied sociology project. Why are people increasingly disengaged in civic life and how can citizens be motivated to help one another through volunteer organizations or some other means? How can communities be organized to represent their own interests on the political stage and in the marketplace? In this research the arts are seldom mentioned. The San Francisco Bay Area hosts a wide variety of immigrant populations and as such it offers diverse choices of musicians and audiences to the founders of Door Dog Music Productions (DDMP) the twelve-year-old organization that produces the San Francisco World Music Festival yearly and employs local musicians to teach traditional music in select public schools throughout the year. Supporting its growing budget largely through grants from private foundations DDMP presents programs that appeal to specific communities whose music is presented in a particular year. A core constituency of a “general public” one that could serve as a baseline for festival attendance and as a source for individual philanthropic support to DDMP as a non-profit organization has been difficult to build. Where will DDMP find the groundswell of economic and social capital to support its vision to “bring diverse peoples together through music creating opportunities to bridge cultural divides” while continuing to serve diverse immigrant communities? The paper addresses this problem from the author’s experience as a member of DDMP’s board of directors and inserts applied ethnomusicology into larger debates concerning social capital.

Legitimating the Lessons: The Effect of Institutionalization on the Practice of Diasporic Art Forms in the New Homeland
Niyati Dhokai, University of Alberta

Every year diasporic communities in the United States and Canada showcase the artistic abilities of their members in competitions festivals and cultural programs where indigenous musics and dances are performed. Such gatherings serve as a social highlight for members of the community and a way to showcase their culture to the new homeland; however to what degree to these gatherings actually legitimize the transmission of cultural practices in diaspora contexts? In this paper I will examine how the institutionalization of the arts in the metropolitan Washington DC area affects the transmission reception and performance of Hindustani music for children and teenagers being raised as members of the Indian diaspora. Most of these children and teenagers attend public and private schools in the area are active members of the school community and aspire to complete university applications where the demonstration of extra-curricular involvement in the community is highly valued. How do these institutionalized experiences affect their practice of Hindustani music? Through an investigation of the Hindustani vocal and violin repertoire and the pedagogical practices through which it is transmitted I will study how this cultural practice is positioned with respect to other art forms in the new homeland. Furthermore I will consider the role of the lesson as a venue where cultural performance is taught and how the lesson is affected by performances at formal events that are created by members of the diasporic community.
Wayang Imaginasi: Heri Dono, Sutanto, and the art of community
Jody Diamond, Dartmouth College

Wayang Imaginasi: Heri Dono, Sutanto, and the art of creating community
In 1989, Sutanto, a composer and community arts activist, staged an entire day of music and dance at his arts center near Borobudur in Central Java. The final presentation was a work called “Wayang Imaginasi.” A young painter, the now internationally recognized Heri Dono, arrived to participate in that event. This video of the one hour performance shows group unity, use of traditional materials and structures, and, at the same time, highly individual creativity and experiment. While this performance was a unique event, the cultural values and questions that created it are still present in contemporary Indonesian performing arts. Wayang kulit, and the gamelan music that accompanies it, has been a major vehicle for literature, philosophy, history, social commentary and entertainment in Indonesia, particularly Central Java, for centuries. In recent decades, it has provided an exciting forum for artistic experiment, many of which strengthen the continuum between tradition and innovation. In the introduction to this video, I will give an overview of the elements of wayang that have invited experiment, and those that have not; mirroring the “fixed and flexible” character of Javanese music. These elements might include: puppets, stories, staging, music, instrumentation, roles of performers, performance setting, rehearsal procedures, “authorship”, regional identity, audience response (the radical cloaked in the familiar), non-musical significance, and documentation.

The Symbiosis between the Ghanaian Ewe's Biological Environment and Ewe Music Culture
George Dor, University of Mississippi

In this paper I explore the environmental influences on Ghanaian Ewe music culture, specifically in the areas of drums, occupational genres, music-related verbal discourse, and the construction or evocation of place in commemorative art choral compositions. While Nketa (1974: 1-4), for example, notes the extent to which the diverse specificities in the natural environments of Africa contribute to the stylistic regionalism in that continent’s music, I have pointed out the need to acknowledge the interaction between a people’s biological environments and their other concurrent landscapes in order to ensure a fuller understanding of the dynamics of music production (Dor 2006: 359). And although I support the dialectical interplay between natural ecological environments and humanly created environments including political, psychological, and social, I present the sub-cultures of (1) Anlo (coastal and southern) and (2) Ewedome (northern, inland), using their respective habitats as a partial paradigm for explaining the sub-regional music cultural differences. Notwithstanding factors of migration and appropriation, the ecological features of Anlo Eweland as mainly savannah grassland, the sea and fishing, and trade have implications for the construction of their drums, occupational genres such as <tofodehawo> (fishing songs). Contrarily, the biome of the Ewedome, which includes thick forests allow for carved drums, while farming, the predominant occupation of inland Ewe, correspondingly yielded <agblehawo> (farm songs). Similarly, Ewdome hunters' songs <adehawo> contain numerous references to the landscapes hunters encounter while hunting. Also, I will share the effectiveness of using ideas and ecological landmarks in composing commemorative art choral songs to heighten local homologies, meaning, and celebratory focus on a particular Ewe town marking a historic milestone.

Emansipasi or Siwanataraja: Competing Discourses Used to Empower Female Musicians in Bali
Sonja Downing, University of California, Santa Barbara

During my recent fieldwork research in Bali, I encountered several contrasting stories told by female musicians to justify their participation in instrumental music, and to support younger girls learning to play gamelan. The first story falls within the Indonesian nationalist discourse of Women’s Emancipation, which assumes that women are coming from a subservient position, and are in the process of struggling for equality with men in all fields. Now that women’s gamelans are commonplace, many women credit “Emancipation" for their popularity. Competing narratives are told most often by women of high caste, who maintain that women do no need to accept the discourse of women’s previous oppression, and look to alternative sources for empowerment in the arts. To support their claims, these women draw on various narratives, including histories of women making headway into male forms of performing arts a century ago, Hindu epic stories of young women studying gamelan, and on religious...
and philosophic ideals of gender complementarity. Both discourses have their critics. Julia Suryakusuma and Michael Bakan have argued that the Indonesian Women's Emancipation movement serves to actually reinforce male-dominant hierarchy within society. As I have observed, it is often only higher caste women who have the time or access to learn in detail about Balinese literature and religious philosophy. This paper will address the conflicts between these discourses to illuminate women’s contested positions as musicians in Bali and to examine the ways in which they are empowering the next generations of young girls learning gamelan.

Horizons of Performative Possibility: Technology Style and Identity in Encounters Between Musical Groups
Joshua Duchan, University of Michigan, Ann Arbor

What happens when musical groups encounter each other discovering and experiencing different performance styles? How does technology mediate and participate in such encounters? What are the consequences for inter-group interaction and the performance of identity? This paper considers these questions in the context of contemporary collegiate a cappella—a musical practice in which self-directed groups of student singers arrange, perform and record popular songs without instrumental accompaniment. Drawing on ethnographic fieldwork the paper focuses on one encounter that took place when an a cappella group from the Boston area traveled to perform with a group from Philadelphia. At the performance the Boston group discovered a microphone amplification system with which they were unfamiliar and which they feared would hinder their performance style and negatively affect the identity they sought to project through their singing, staging and overall presentation. This paper explores the strategies the Boston group used to negotiate the unfamiliar technology and performance circumstances while maintaining their own style and by extension their distinct group identity. While not always creating lasting stylistic change encounters between musical groups expand musicians’ horizons of performative possibilities. Such interactions also aid in the transmission of musical stylistic performance and aesthetic ideas within musical practice. By considering musical encounters in this particular context we can better understand the intersections of music and technology as well as the dynamics of group music making and the performance of identity while contributing to larger discourses on amateur, choral, and popular music.

Recording Practice, Discourse, and the (Lost?) Spirit of Contemporary Collegiate A Cappella
Joshua Duchan, University of Michigan/Kalamazoo College

In contemporary collegiate a cappella, self-directed groups of student singers perform popular songs, recreating and rerecording them without instrumentation. Stylistically, the genre’s performances and recordings balance an emulative imperative—a song should sound like its original artist’s recording—with a desire for originality. Each year, certain recordings are selected for the annual Best of College A Cappella (“BOCA”) compilation album. But in recent years, BOCA has come under fire for the kinds of recording and studio production techniques its tracks use to achieve this emulative goal. With voices being treated more like instruments, one critic asked, “has the spirit of a cappella been lost?” My paper outlines the stylistic changes evident in twelve editions of BOCA (1995–2006) and examines the lively online discourse surrounding collegiate a cappella recording practices. I identify three issues of concern to this musical community: the way the recording process mediates ideas of authorship, the essentially human quality of the voice, and the (inter)national competitive field of a cappella recordings. By looking at the ways music, technology, and aesthetic discourse intersect in this context, we can better understand larger issues in popular, youth, and amateur music, and in musical technoculture.

Reflexive Calibration in an Improvised Performance of Aboriginal Gospel Music
Byron Dueck, Columbia College Chicago

In the spring of 2003 Joe and Juliet Little, two singers from the First Nation community of Island Lake paid a visit to a coffee house in the western Canadian city of Winnipeg. Backed by the house band the Littles sang a Cree version of the nineteenth-century hymn “God Loved the World of Sinners Lost.” Although the singers and band members had just met they were nonetheless able to put together a performance that many found edifying. This paper undertakes a close reading of that performance drawing upon metapragmatic theory as elaborated by Michael Silverstein and Ingrid Monson. I argue that...
successful moment-to-moment interactions between the musicians at the coffee house were enabled by (and impart evidence concerning) a set of shared music-cultural tropes. Close attention to the coffee-house performance reveals how such tropes enable successful interactions between improvising strangers. The performance furthermore offers insights into the dynamic way in which music culture is affirmed contested and created in moments of performance. In mobilizing preexisting structures and expectations the coffee-house musicians both presumed and contested the appropriateness of certain tropes to certain musical situations all in the course of a series of moment-to-moment musical negotiations. A close reading of their performance finally reveals how a coherent musical object emerges as a result of "poetic" or "reflexive" calibration between musical elements and how similar kinds of calibration enable successful interactions between improvising musicians.

Intertwined Histories, Multiple Communities: Musical Articulations of "Russian-ness" Abroad
Jonathan Dueck, University of Maryland

Kay Shelemay (2006) recently noted that ethnomusicology has neglected "community," though it"s central to many musical activities. This panel engages with the notion of diasporic community through a comparative set of case studies of Russian-related diasporic communities in North America. These three communities — Russian émigrés, Swiss Volhynian Mennonites, and Russian Mennonites — while diverse both within and in comparison to one another, share a macro-structural backdrop, both in Russia and North America. Each considered Russia home, emigrated due to partly-shared "push" factors of war and cultural repression, and remembered the loss of their homeland in music. But their overlaps and differences point us toward musical agency: while each had access to a similar set of European and North American music, each made (of these raw materials) a particular set of musical links relative to both their Russian and North American macro frames. The first presenter describes the construction of a shared music linking two diasporic Russian emigrations, post-Bolshevik and World War II; the second describes "performed humility" in her Swiss Volhynian church to explore how diasporically inherited ideas can constrain individual agency; and the final presenter traces appropriated choral musics tying Russian Mennonites to an aporia of Russian loss and to North American superculture. This panel, then, pursues both a social historical task, investigating musical links between subcultural and supercultural Russian diasporic communities, and a theoretical task, aiming to stimulate new theoretical thinking about the connections between historical and musical structures and performative agency in diasporic communities.

Diasporic Articulations or How to Sing Russian / Mennonite
Jonathan Dueck, University of Maryland

This paper takes as its point of departure the Russian-ness" of Russian Mennonite choral music — a thorny issue since most Mennonites would not self-identify as Russian but many would consider themselves "Russian Mennonites." For these Mennonites German-speaking pockets of nineteenth-century Russia in which they lived remain important imagined points of origin. Mennonites participated in German diasporic choral musics through populist Saengerbunds and in borrowed Russian choral musics uttering links to diasporic subculture and superculture. When economic push factors war and revolution came to bear upon them many moved to North America. For insiders the "Russian-ness" of Mennonite music is a traumatic aporia marked by (borrowed translated) German songs Kernlieder narrating a Mennonite Exodus story; and newly appropriated Mennonite choral traditions forge links to a new élite: Canadian classical-music circles. This paper critically retells the story of these two moments: a social-historical sketch of Mennonite engagement with German and Russian choral musics in Russia and a sketch of old and new musical appropriations of the West Coast Mennonite Chamber Choir as texts-in-circulation. Appropriation is and has been central to "authentic" Mennonite music; we might understand both moments of ethnic performance which I outline here as "artifacts " that is as performed art-objects which are both embodiments of aesthetic goals and also a kind of triply articulated link between the (ethnic) performer the specific social and musical structures of their present surroundings and those of their remembered (or imagined) histories."
Investment Tourism and the Rise of New Cultural Festivals in Chaozhou, South China
Mercedes DuJunco, Bard College

One of the noticeable outcomes of economic and political reforms in China since the early 1980s is the government’s sanction and promotion of cultural representations of Chinese regional diversity. China has always been pluralistic, with a multitude of ethnicities within its borders. Even among the Han majority, there is a wide range of cultural differences which often follow “dialect” lines. Since 1949, however, there has been a tendency by the communist government to gloss over these cultural differences in its efforts to eliminate class and regional differences and promote national and ideological unity. It is only recently that cultural and regional diversity are being publicly acknowledged and highlighted, as evidenced by the rise of Chinese regional studies and the accompanying surge in the production of print and recorded media, exhibits, festivals, etc. focusing on various aspects of the culture of individual regions and Han Chinese subgroups. My paper discusses aspects of the official recognition of the distinctiveness of the culture of individual Chinese regions in the context of the Chaozhou-Shantou locality in eastern Guangdong, whose traditional music has been at the receiving end of an increasing media blitz and attention at the institutional level ever since Shantou was declared a Special Economic Zone in 1981. It examines the formation of new cultural festivals by various county governments and looks at one particular festival held in Chenghai county in 2001 that was simultaneously a tourism and investment promotional campaign aimed at wooing Teochiu Chinese residing abroad. Despite being motivated by the state’s economic agenda, such newly invented festivals are no less “authentic,” having been embraced by the local people and overseas Teochiu Chinese visitors who find elements of the festival to speak to their collective ethos.

The Pin Pia Players of Chiang Mai and Lumpoon Provinces: Summary of field work in Northern Thailand 1967-1971
Gerald Dyck, Dartmouth, Massachusetts

The present-day revival of Pin Pia playing in Northern Thailand is both an encouraging and an unexpected development. In 1970 the delicate chest-resonated plucked zither seemed on the verge of extinction. Now the Pin Pia has become something of a badge of cultural honor among the Lanna people as documented by later researchers such as Andrew Shahriari and Andrew McGraw. Some current Thai musicians say they were motivated to research and revive the Pin Pia because of work which I began four decades ago. Enthusiastic young Thai musicians such as Treephop Nakpathom are expanding the popularity and range of the Pin Pia repertoire. My paper will outline the oldest known recordings and photographs of Pin Pia playing in Northern Thailand and tell a timely personal story of one of the players.

“Pure” India in Pittsburgh: Ritual and Musical Practices of Diasporic Indians in Pittsburgh
Yuko Eguchi, University of Pittsburgh

The population of Indian immigrants in Pittsburgh, Pennsylvania numbers the second largest of all Asian immigrants. Although living in a foreign country, many Indian immigrants reconstruct their “home” surroundings and maintain their identities through their daily activities: speaking their native language, attending ritual ceremonies and cultural events, and practicing Indian music and dance. Above all, Sri Venkateswara Temple, a Hindu temple, which was constructed in the Penn Hills section of Pittsburgh in 1976 and is the oldest Hindu temple in the United States, has been a mecca for maintaining and practicing Hindu culture and religion. Far from home, in a Pittsburgh suburb, notions about a “pure” India have taken their place beside freeways, strip malls, and suburban housing projects. In this paper, I focus on Indian Americans’ (especially Hindu Tamils) perceptions of “purity” by examining religion and music among temple participants. This paper addresses the following questions: how do people think about their identities as “Indian American” in Pittsburgh?; why have they rigidly held on to their identities as “Indian”;?; what roles do ritual ceremonies play in constructing notions of a “pure” India in Pittsburgh? My findings reveal how essentialized notions of culture have become central to identity construction in diasporic communities.
“The Sonic Color Line.” The Taxonomy of Race and Vocal Timbre in the United States
Nina Sun Eisheim, Appalachian State University

In this paper I examine how awareness of extrasonic qualities such as the hue of the performer’s skin influences the ways in which we hear sound; I examine the presence of the color line in the aural sphere. My ethnographic work with classical voice teachers reveals how the production of race through sound in general, and vocal timbre in particular, is constructed—against the backdrop of the normative white-in genres such as opera and popular music. Through this ethnography of voice teachers and students in southern California, and as an ongoing participant-observer as both voice student and teacher, I am able to report about the physical “re-writing” of the body that takes place in this exchange of knowledge. Specifically, race- and ethnicity-based sonic categories are perpetuated through vocal pedagogy, and the reproduction of racialized perceptions of genre and vocal timbre are based in, and limited by, language. I argue that the categories—racial, gender, socioeconomic, and others—that matter in a given society are inscribed on, and reproduced by, bodies and voices. This research points to questions about the ontology of the body, the phenomenology of sound, and the political implications raised by our participation in socially encoded modes and modalities of listening.

Soundly Placed Subjects: Resonant Voices and Spatial Politics in Mombasa, Kenya
Andrew Eisenberg, Columbia University

Unlike the other famous “Swahili towns” of the East African coast the Old Town section of Mombasa, Kenya sits like a small Muslim kasbah within a sprawling heterogeneous port city. Here spatial boundaries outlined by aging edifices and traditional residential patterns appear to define a space of relative privacy vis-à-vis the rest of the city (and by extension the nation-state). But such boundaries are physically porous. The discreteness of Old Town is only made real in social practice that is in the course of structured (and structuring) activities that continually reproduce and reinforce the local meanings of public spaces. As I demonstrate in this paper there is perhaps no better entry into this ongoing process of spatial definition than through audible practices because the sonic environment of a place is by definition made up of quotidian soundings. Beginning with the “pious soundscape” (Hirschkind) especially the Muslim calls to prayer that literally interpellate Old Town residents as Muslim subjects I describe a field of sonic practices—or following Steven Feld an “acousteme”—within which vocalizations serve to gender sacralize and ultimately demarcate public spaces. I describe how the architectonics of Old Town’s pious soundscape invests each vocalization—from the most sacred act of recitation to the most mundane speech act—with certain kinds of (acoustic) authority within the space of its reverberation putting listening subjects in their places and framing illocutionary acts as inherently political and productive of social space.

From Do the Rump” to "Get It Crunk": Continuities between Mississippi
William Lee Ellis, University of Memphis

Like most if not all urban centers in the United States the southern city of Memphis, Tennessee has embraced rap music and hip-hop culture as primary expressive outlets for the creative and social needs of its African-American communities supplanting in some ways the older if still established forces of gospel and soul music. This music is performed marketed and sold largely in the form of gangsta rap arguably the most hardcore and uncompromisingly graphic of the genre’s many styles which for Memphis at least developed locally in the 1980s out of the city’s interconnected drug and underground club cultures. While the Memphis variety of gangsta rap borrows stylistically from a number of modern urban and popular music styles (as well as a larger bedrock of historical forces from the African-American oral folk poetry of signifying and toasting to Jamaican sound systems) continuities also come via the region’s rural blues tradition in northern Mississippi a “hill country” approach different from its more well-known Delta cousin and one that favors many of the same aesthetic choices now heard in a music as seemingly removed as “Dirty South” rap. Worlds apart in many ways from the cultural social and historical factors that shaped and nurtured the blues a century prior Memphis gangsta rap has gleaned its survival strategy in part from local blues tradition. From certain lyrical conceits to modes of musical development the preferred traits of a rural relatively isolated farming population have been reinterpreted by a younger more urban generation of musicians still negotiating like their forefathers their place in the South.
Jeffers Engelhardt, Amherst College

This panel examines the dynamic interrelationship of theology, religious ideology, and musical ontology through ethnographies of change in American evangelical Christianity, the Afro-Cuban religious tradition of Regla de Ocha, and Estonian Orthodox Christianity. Our aim is to contribute to the ongoing ethnomusicological project of understanding how musics exercise power and acquire meaning through their discrete ontologies and ontological transformations. We do this by considering a common set of questions from multiple perspectives: What is the ontology of sacred or divinely revealed musical sound and what is its theological significance? How do musical ontologies enhance the efficacy of ritual and facilitate divine encounter? What kinds of ontological transformations occur as boundaries between “the religious” and “the secular” are blurred and breached? Finally, how are religious ideologies and musical ontologies conflated in ideas of authenticity, genuineness, or rightness? In addressing these questions, we offer critical ethnographic accounts of how theology, religious ideology, and musical ontology interact in the increasingly standardized forms of Regla de Ocha possession performance, worship practices at American evangelical student conferences, and the post-Soviet renewal of Estonian Orthodox liturgical singing. Ultimately, our work and the responses it inspires make an important contribution by extending ethnomusicological thinking about musical ontology into the realm of belief and faith.

Religious Ideology as Musical Ontology: The Ideal of Right Singing in Estonian Orthodox Christianity
Jeffers Engelhardt, Amherst College

Within the Orthodox Christian world in general and among Estonian Orthodox Christians in particular, religious ideology is sounded through ideals of right singing. These ideals are beliefs about the efficacy of sound and style that are also beliefs about religious truth and a right way of being in the world. Right singing bears witness to the correct unity of doxa and praxis that is the conservative essence of Orthodoxy and it posits the possibility of another (or heterodox) kind of singing as well. This correct unity is inherent in the literal meaning of Orthodoxy as “right belief” and “right glory” or “right worship.” The ontology of Orthodox Christian liturgical singing is grounded in this correct unity: If singing is right then the belief expressed in that singing is right and if belief is right then musical practices rooted in that belief are right.

This paper is an ethnography of the ideological and practical dimensions of right singing at the Church of St. Simeon and the Prophetess Hanna, a small Estonian Orthodox parish in Tallinn. By examining individual and communal ideals related to vocal production (musical style, liturgical function) and the relationship of sounds and texts, I articulate ways in which interactions between singers, laypeople, and religious leaders are making singing right. In this community, singing is right because of specific beliefs about sound and beliefs are right because of the truthful nature of singing. Ultimately, this matter of faith demonstrates how musical ontology and religious ideology are interrelated and dynamic.

The World at Your Doorstep: Producing Global Festivals in Local Spaces
Sunni Fass, Indiana University

More discourse than genre, the market-defined category of world music has long been problematic for ethnomusicologists. In the rare instances where it has been engaged, it has typically been examined through the lens of globalization and the impact of global processes on music production, often becoming a buzzword in cautionary tales of homogenization, exoticism, and artist exploitation. Focusing primarily on albums and the circulation of media in abstracted global networks, however, this literature has been strangely silent about world music consumption in the live contexts—world music festivals—that starting with WOMAD festivals in the 1980s have paralleled the rise of the world music label. These sites of consumption—precisely because of their sitedness—challenge the seemingly easy fit of world music into global analytical frameworks confronting scholars with the problem of factoring local festival space/place into analysis of audience experience of ostensibly global sounds. Using as a case study the Lotus World Music Festival in Bloomington, Indiana, this paper examines some ways in which local space and notions of local place are deployed and manipulated by festival producers/presenters to strategically evoke the popular “global village” rhetoric of world music.
in the festival context. Grounded in production processes and theories of festival and liminality this analysis de-centers musical sound and instead explores the intentional festivalization of local space/place as a method for enabling affective frames of reference such as intimacy, community, accessibility and inclusion that are often invoked as discursive frameworks for world music consumption.

“Island in the Sun:‖ Bahamian Musicians at Home and Abroad in the 1950s and 60s
Fred Ferguson, Bahamas Ministry of Tourism

The 1950s and 60s are considered the “golden years” of Bahamian tourism and entertainment. These are the years of thriving nightclubs that catered to both local residents and tourists. These are the years when musicians frequently traveled abroad on behalf of the Development Board. Musicians represented the nation in both local and international spaces thereby contributing significantly to the rapid growth of the service sector. This paper explores this historical moment focusing particular attention on the work of two artists—Peanuts Taylor and King Eric. Both of these artists spent considerable time playing the nightclubs in Nassau eventually owned their own nightclubs and consistently rendered their services to the Development Board. Both artists represented the Bahamas to themselves and to others and this irrespective of whether they were performing in the Bahamas Cuba Jamaica or North America. As such their careers offer an important window on the movements and musical practices of musicians throughout the northern Caribbean during the middle years of the twentieth century. My own career as a former member of the Baha Men and more recently as a consultant with the Ministry of Tourism has afforded me the opportunity to generate multiple perspectives on these issues and I conclude this paper with some reflections on the prospects of revitalizing the nightclub scene that Peanuts Taylor and King Eric helped to build—a scene which has since collapsed under the pressure of policies enacted by the very Ministry they so eagerly supported in the 1950s and 60s.

Devi Possession as Regional Expression: The Commercialization of Jaagar in Garhwali Video Compact Discs
Stefan Fiol, University of Illinois at Urbana-Champaign

In the recently formed state of Uttarakhand in North India, the Video Compact Disc (VCD) has become the most popular form of mass-mediated musical consumption, and Uttarakhandi devotional music centered around jaagar (possession ceremonies) has become its best-selling genre. Jaagar is an important icon of cultural regionalism in Uttarakhand, as it embodies popular notions of divinity in the Uttarakhand Himalaya. I examine several VCD projects of devi jaagar in order to demonstrate how they connect with a devotee’s experience of regionalism by providing the ‘sight’ (darshan) of the devta(s), by borrowing general musical features from indigenous performance practice, by incorporating a number of pan-regional spiritual sites and devi(s) and by incorporating ‘live’ footage into the mass-mediated product. While all of these factors make the jaagar VCD appear more attractive as a spiritual emblem, producers do not aim for verisimilitude with the ‘real’ jaagar. Possession is overtly staged in VCDs, for example, and indigenous percussion instruments (daunthaali, dhol-damaun) are visually depicted but aurally substituted with tabla, dholak and a range of electronic studio instruments. In this context, questions of violating ‘real’ jaagar through artificiality and commercial motives are irrelevant to most producers and consumers. Instead, this paper focuses on how the devotional VCD mobilizes regionalist sentiment through the use of externalized, communally-shared signs for the spiritual relationship between land, people and devi.

Guinean Drumming in Germany: Cultural Exchange and Pedagogy
Vera Flaig, University of Michigan

Since 1987, a growing number of drummers and dancers from Guinea, West Africa have carried out extended trips to Belgium and Germany. Largely through the help of German nationals, these African artists were able to set up drum schools and, eventually, performance ensembles. Some of the major contributors, furthering the knowledge of this music in Germany, are Uschi Billmeier, Paul Engel, Thomas Gebele and Thomas Ott. These individuals represent both interested
amateurs and members of the scholarly community. Over the past three decades, these teachers and researchers have gained authority as experts in the field of West African djembe music and its pedagogy. They have also attempted to preserve this music through recordings and notation. Each notational system that has been employed, or newly developed, reflects a unique understanding of djembe-based drum music. Uschi Billmeier transcribed all of the rhythms she learned from Guinean djembe-soloist Mamady Keita using a notational system already popular within other drumming communities in Germany. Conversely, Thomas Ott developed a pitched notational system in an effort to reflect the mixture of melodic and rhythmic elements in Famoudou Konate’s dundun and djembe arrangements. Further, the variety of pedagogical principals used, by djembe instructors such as Billmeier, to teach this music, reflects a complex cross cultural exchange of rhythmic and melodic sensibilities. This paper will examine the various notational systems and pedagogical approaches used by teachers and researchers of djembe-based music within Germany. This examination will take place within the larger frame of current discussions about bi-musicality.

Musical Politics in Argentina
Jane Florine, Chicago State University

Political leaders in Latin America have long recognized the power of cultural and educational institutions in their respective countries; governmental interest in and vigilance/regulation of these organizations is commonplace. Tensions between the right and left, military dictatorships, and U.S.-derived development funds also play a role in the teaching and production of music and folklore in Latin America. Little has been written about these issues with respect to Argentina, which has endured coups, autocratic rulers, and ongoing foreign influences. In this panel, sponsored by the Latin American Music Section, three case studies will be presented that analyze aspects of musical politics in distinct Argentine cultural/musical institutions: the Di Tella Institute’s Latin American Center for Advanced Musical Studies; the Cosquin National Folklore Festival’s Municipal Folklore Commission; and the Escuela de Música Popular de Avellaneda. Each paper considers socio-musical processes during a unique time period (the 1960s, the 1970s/80s, and the 1980s to the present). Specific points to be addressed include: a polarized national political discourse that has associated art either with “communism” or “authoritarianism”; “ politicized” art’s challenge to the establishment; definitions of musical “progress” versus “tradition”; issues of national musical identity and aesthetics; and ways ideology affects contemporary musical/performance practice. A discussant, a senior scholar who has researched and written about similar political matters in Cuba, will provide twenty minutes of formal commentary on the panel presentations and their relation to broader international trends.

The Dangers of Staging Folk Music: Argentina’s Dirty War and the Cosquin National Folklore Festival
Jane Florine, Chicago State University

Much has been written in the international media about Argentina’s “Dirty War” (1976-1983) a time when the country’s military junta and leaders attempted to wipe out leftist guerillas “subversives” and political activists thought to be dangerous. Human rights abuses (e.g. “disappearances” torture and murder) the trial and eventual pardon of those in power and the weekly marches of the Mothers of the Plaza de Mayo have all been widely covered. Repressive measures began as early as 1973 when ex-President Juan Perón returned to the country from exile and continued during the rule of his wife Isabel (1974-1976). Much less has been written about either the short or long term influence of this period on musical genres and festivals in Argentina some of which were censored, regulated and/or banned. In this paper I discuss the consequences of the “Dirty War” and the repressive years preceding it on the Cosquin National Folklore Festival, the major musical event of its kind in Latin America, and the Municipal Folklore Commission (MFC) the institution that produces it. Drawing on information gathered from archives, the MFC and singers/ensembles involved I address issues such as Festival intervention in 1974, attempted Festival cancellation in 1975, imprisonment of MFC organizers, government edicts passed regarding Festival production censorship of song lyrics, blacklisted artists, and persecution/exile/death of performers. I also explain how the “Dirty War” and prior years of repression are said to have permanently changed the evolution of Argentine folk music, especially the art of songwriting to this day.
File Under Import": Musical Distortion Exoticism and "Authenticité" in Congotronics
David Font-Navarrete, University of Maryland

The success of the Congotronics recordings has been described by journalists as both a global sensation and "a small phenomenon in Afropop marketing." According to their label's promotions Congotronics bands like Konono No 1 "draw on traditional trance music to which they've incorporated the heavily distorted sounds generated by DIY amplification ... making their music a sonic cousin of some extreme forms of experimental rock and electronic dance music." This paper provides an introduction to Congotronics observations on the historical cultural and political contexts of the music and a critical analysis of the ways various representations of the music amplify problematic issues of musical technology exoticism tradition and authenticity. Music journalist Mike Powell's wry comments on the ubiquitous references to "Bazombo trance music" in media coverage of Konono No 1—"I realized that no amount of Googling would give me any insight into what in the @%*& people were talking about"—point to a tantalizingly empty abstract media context for the music. Why are detailed descriptions of the bands' electrified instruments repeated in nearly every account of Congotronics without descriptions of their previous acoustic musical tradition? Or Belgian colonialism and the Mobutu regime's "authenticité" policy? What roles does technology play in the enthusiastic reception of Congotronics in Europe and North America? Through an analysis of media coverage and conversations with Konono No 1 musicians and producer Vincent Kenis I will explore these questions as well as some of the ways ethnomusicology and music journalism converge diverge and coalesce.

Expanding Victor Turner's 'Liminality' in the Ethnographic Analysis of Mayan Marimbistas
Jack Forbes, University of Florida

From the late 1960s through the mid 1970s, Victor Turner codified 'liminality,' an analytical term which was derived from the earlier work of Arnold Van Gennep. In its most generalized definition, liminality is the state of non-being – the state of 'betwixt and between.' In his research, however, Turner utilized the term in numerous ways, ranging from the analysis of Ndembu ritual ('liminal personae') to the formulation of 'social dramas.' Since its initial inception, liminality has appeared widely in the literature of performance theory, linguistics, and the politics of identity, among others. In this essay, I utilize an expanded notion of liminality in an attempt to devise new paths for the ethnomusicological studies of performance and identity politics. Focusing my ethnographic eye on a group of K'iche'-Maya marimbistas from Chichicastenango, Guatemala, I propose an expanded liminality that takes the form of a fragmented, fluid, yet permanent process of being amid and among that does not necessarily end after the heightened concert experience. Data will be drawn from my field research throughout the highlands of Guatemala during the summers of 2001, 2003, 2005, and 2007.

Kelly Foreman, Wayne State University

The Japanese aesthetic term iki, translates roughly as "a chic stylishness and an understated cool sensuality," and it developed most fully as an artistic consciousness during the Bunka-Bunsei era (1804-1830) within the urban pleasure quarters of Edo and among the refined, stylish geisha who epitomized it. In 1929 philosopher Kuki Sh?z? published an extensive treatise on iki, theorizing it as idealized coquetry (one that never dissolves in union), requiring a detached, restrained eroticism. Kuki described iki in design, color, fabric, and pattern as that which favors simplicity and subtlety but also which maintains a sense of the relational: two elements engaged but distinct and independent (as are a man and woman whose attraction is not consummated). However, while Kuki devoted considerable effort to iki as it was realized visually, he (and others) said less about music. Shamisen music forms the basis of the geisha world, and certain genres of music that geisha perform (such as kiyomoto and kouta) have been described as iki. Is this music iki simply because the people performing it are iki, or are there ways that musical features themselves could manifest iki? How is iki experienced musically by geisha and their audiences? Based on both fieldwork (1998-2001) and musical analysis, this paper presents Kuki's theory of the iki aesthetic and explores it in terms of both the geisha artists as well as the shamisen music they perform.
Constructing Identities of Space and Place in the Fiddle Tradition of the Shetland Isles
Meghan Forsyth, University of Toronto

The relative isolation of the Shetland Isles until the beginning of the twentieth century promoted the development of a fiddle tradition distinct from that of either neighbouring Scandinavia or mainland Scotland. By the mid-twentieth century a new style and ideology of fiddling had emerged in the Isles, however. Following Diamond’s (2006) urging that ethnomusicologists address a trend in the field of overlooking historical issues in favour of emerging contemporary traditions, this paper examines historical influences on contemporary notions and representations of identity. My research suggests that this new conceptionalization of the tradition was not exclusively the “invention” of one individual as Swing proposes in her 1991 study of Shetland’s school fiddle program. Rather, I argue, a new tradition emerged as a synthesis of smaller contemporaneous inventions by four “grandfathers” of Shetland music. The combination of their musical ideologies form the distinctive core of the contemporary tradition. This emergent tradition has subsequently been reinterpreted by successive generations of fiddlers. Contemporary Shetland fiddling reveals changing perceptions of space, in relation to generational differences and the dichotomy of traditional/contemporary, and constructions of place, in terms of individual interpretations of islandness and ties to their environment. This paper developed out of fieldwork conducted in the Shetland Isles in 2004. I examine the musical and social ideologies that contributed to the creation of the contemporary tradition. Moreover, I consider how the concept of tradition is understood and enacted to construct identities of space and place in contemporary Shetland society.

Women on Stage: Sex Appeal Porno Lyrics and the Male Gaze in Islamic West Sumatra
Jennifer Fraser, Oberlin College

Until the 1960s vocalists in saluang jo dendang (“flute with song”) were men. It was considered morally questionable for women to perform in public in a genre where audiences were and still are predominately male and performances last throughout the night until dawn. Today however female vocalists overshadow and have almost entirely displaced their male counterparts. This paper explores the shifting gendered dynamics of participation in a society where

Islamist politics and moral consciousness have drastically risen in the last decade thus raising once again heated debates about the place of women on stage where they are subject to the male gaze. In a genre dependent on the active interplay between the vocalists and their audience performances become an avenue for flirtation and sexual innuendo. Men in the audience pay a small fee to make requests. While the appeals of connoisseurs are based on musical or textual considerations other men flirt with the vocalists by requesting that a favorite one sing move closer or remove a jacket. Sex appeal of the vocalists is becoming as important as musical and poetic skill. Meanwhile lighter songs that involve what opponents label porno lyrics—although coy in character rather than explicitly sexual—are displacing the laments that are considered the true test of a vocalist’s skill. I therefore trace how the aesthetics and ethics of performance have changed with the increasing professionalization and sexualization of this genre along with illustrating how “sexy” is constructed locally.

Patterns in musical and literary consumption and production in the Arab diaspora of North America
Michael Frishkopf, University of Alberta

What sort of commodified expressive culture is consumed and produced by a diasporic community? How are such commodities connected to the home culture? What is the significance of artist identity and site of production within the selection process? How do the answers to these questions vary depending on expressive medium and immigrant generation and why?
In this study I take up this line of inquiry within the North American Arab diaspora via interview and survey methodologies. Comparing patterns of literary and musical consumption I ask participants about reading and listening habits. Arab music originally produced in the home culture for a local audience distributed via satellite TV and Internet plays a central role in the maintenance of affective connections to the homeland without expressing diasporic experience per se. Patterns of literary consumption are quite different. Literary products from the homeland are less salient within diasporic literary consumption though some preference appears for diasporic Arab writers expressing the diasporic experience.
The study also probes diasporic production. First generation diasporic Arab writers are socially well-connected to the homeland via Internet
email blogs chats) producing works appealing to the diaspora through treatment of diasporic themes. However, diasporic Arab musicians are not so connected, tending either to form their own diasporic musical communities or to integrate socially and stylistically within the broader musical culture. I interpret these results as resulting from intrinsic differences between literary and musical media, their modalities of affect and representation, and the kinds of social networks they induce.

Into the Delta: The Blues and the Performance of Place
Robert Fry, Florida State University

For performers, audiences, the recording and broadcasting industries, and the cultural tourist industry, the blues represent a musical form that is of the land in which it was created. In this representation, the blues serve as the soundtrack of the Mississippi Delta, forging individual and collective identities while simultaneously reinforcing romanticized notions of the “authentic” blues and the South. Such contrasting associations are the result of a complex dialogue among sonic representations manifested in the blues through the retention of African American folk music and through semiotic references rooted in the appropriation, misrepresentation, and performance of both Blackness and Southerness. In this dialogue, place is sonically and visually represented as both lived experience and as a romanticized construction. In both representations, the blues embody more than a musical form by signifying the “authentic” South that has been and continues to be replayed in the performance of both the blues and the Mississippi Delta. In this paper, I explore this intricate relationship between the Delta’s landscape and the blues. Through a discussion of predating musical forms that directly influenced the blues, the commodification and exploitation of Southerness and Blackness by American popular culture and media, and the current negotiation and continuation of this relationship as it is manifested in the preservation and production of the blues by the cultural tourist industry, I illustrate both the connection of the blues to the Mississippi Delta and the importance of place in the collective performance of an "authentic" blues experience.

Baraka in Motion: Co-enunciation and its display in the Moroccan Gnawa lila
Tim Abdellah Fuson, University of California, Berkeley

This paper explores a particular form of musician-dancer interaction that occurs during a single ritual event in two discrete phases dedicated to very different ritual aims: entertainment and possession trance. The Moroccan Gnawa lila ceremony features an intimate interactive situation that I call co-enunciation, in which dancer and musician act sometimes as leader, sometimes as follower, responding to one other’s gestures and phrases. The aim of the interaction is for the dancer to reach a degree of communication in which his gestures are recognized and responded to. When this degree is reached, its display to an assembly is proof of the flow of baraka (a divine potentializing force) into the ritual space. Co-enunciation comprises the climactic moments not only of the lila’s possession trance phase but also of its opening entertainment phase. In each case, interactive sound structures and systems (Brinner 1995) are equivalent, yet the interactive networks and motivations with which participants engage them are quite different. Drawing on Benjamin Brinner's work on interaction and Catherine Bell’s work on ritual, I will analyze the roles and identities of performers to show how co-enunciation achieves ritual goals in each phase. Additionally, because the two phases comprise obligatory steps within the overall event, I will discuss the unfolding of interactive textures over the course of the lila. I suggest that co-enunciation’s occurrence in the opening entertainment phase is of profound importance as an alternative way for potential trancers to engage with the interactive systems and structures that support trance.

Reconstructing the Romany Trail Through Song: Indo-Flamenco Fusion and Romany Diasporic Consciousness
Sonia Gaind, UT Austin

This paper aims to address the question of how the infusion of the Indianist narrative has served to reshape Romany identity from the perspective of both the Romany people and the broader public. Nineteenth century linguists proposed that the origins of the Romany population lie in North India, a concept which, to date, is only marginally absorbed both within and outside of Romany communities. The movie Latcho Drom (1993, Tony Gatlif) was a turning point for...
the mass-mediated images of “the gypsy.” The film has contributed to popular conceptions of the Romany people and their music, drawing a direct musical lineage originating in India and culminating in Spain. The film portrays the journey of the Romany people as an historical evolution that is presented (and has been received) as a documentary. While historically inaccurate, Latcho Drom has been influential in forming popular conceptions of Roma. Subsequent musical collaborations between flamenco artists and Indian musicians over the past decade elaborate on this historical continuum. These projects contribute to the development of a neo-nationalist discourse that situates the Romany diaspora in its distant homeland of India. Using the evidence presented by Indo-flamenco collaborations, I will explore whether the acceptance of the Indianist narrative is serving to reformulate the perception of Romany people in some positive manner.

**Spatiality and Soundscape in R. Murray Schafer’s Patria cycle**

Kate Galloway, University of Toronto

Canadian composer R. Murray Schafer’s Patria cycle (1966-present) is a physically and narratively extensive work in which art forms fluidly converge and combine. Its immense scope, unorthodox performance locales, and demands on its audience define Patria as one of the most ambitious staged works. An essential element of Patria is its cooperation with and codendependence upon the space and place in which it is performed. Schafer has actualized an alternative theatre in which participants (both audience and performers) interact with and within temporary, transitional and shifting aural, acoustic and spatial environments. In 1965, while working with the interdisciplinary World Soundscape Project Schafer pursued the study of sounds and their correlation to space, time, and place. Patria is a product of Schafer’s theories and illustrates the effects, relationship, and inconsistencies that are produced within alternative soundscapes. The audience experience is altered with the changing space, but Schafer sees nothing negative, nothing lost, if nature does not cooperate with his score. Schafer’s prime objective is to work within the indistinct parameters of the environment to create an experience which will be unique to each performance and each performer. Based on performance ethnography and fieldwork from 2004-2006, I will examine issues of spatiality in Schafer’s approach to performance space and place in certain of the Patria works. I will discuss how Patria works are site related rather than site specific, where the type of space is more important to the performance than the actual location.

**“Good neighbors” in motion: Musical transformation in Disney’s The Three Caballeros**

Eric Gaim, Trinity College

Walt Disney’s The Three Caballeros” (1945) was produced as a US Government “Good Neighbor” policy project to build cultural bridges throughout the Americas. This film employs symbols of Mexican and Brazilian working classes to demonstrate notions of authenticity to both North and South American audiences. "The Three Caballeros" has been analyzed within historical and gendered contexts however the music has not been discussed. I principally address the Brazilian section of this film where Donald Duck travels to the northeastern Brazilian city of Bahia and dances the samba with a real-live “Carmen Miranda” (performed by her sister Aurora). I briefly explore how Carmen developed her professional identity based upon the figure of the baiana and how this icon has expanded over time. The Bahian portion of the film features musical selections by Brazilian composer Ari Barroso; they were well known throughout the country prior to their use in the Disney film. Some meanings in the songs have changed significantly between the original Portuguese and their English film adaptation. Although this section draws extensively on references about Bahia’s African heritage Disney presents an image of Bahia without any people of African descent. Disney’s use of musical styles such as the middle-class marcha and the working-class samba identifies how music can affect class race and identity conflict on the streets in the public sphere. By exploring the reinterpretation of music in transnational films this paper addresses how music can enhance the field of Latin American film.

**Representations of Primitivism Blackness and the White Female Body as Nation in Chano Urueta’s Al son del mambo (1950)**

David García, University of North Carolina - Chapel Hill

This paper begins by exploring Mexican representations of Cuban primitivism blackness and white female sexual deviance in the 1950 film Al son del mambo. It then situates this film in the discourse on mambo music and dance in Havana New York City as well as Mexico City showing that mambo incited anxieties among commentators over white female participation in a dance style that they considered to be
1) a degenerated form of black American swing; 2) an embodiment of U.S. cultural imperialism; and 3) an African form of “primitive” music and dance. Drawing from Homi Bhabha’s work in postcolonial theory and the discursive legacies of 19th-century evolutionist theories as deconstructed by Peter Bowler and Johannes Fabian the paper argues that commentators throughout the Americas drew from primitivist and social evolutionist discourse to displace black cultural forms in time and space and to articulate their desires of a racially and culturally homogeneous (read “white” in the U.S. and sufficiently “whitened” in Latin America) nation as symbolized in the body of the white female dancer.

Music and postwar reconciliation in Tehran: Pop mourning with Abdol Reza Helali
Breyley Gay, Monash University

The 1980s Iran-Iraq war was one of the twentieth century’s longest conflicts. Recent years have seen forms of political reconciliation but for Iranians distanced from politicians reconciliation is often a more complex process. In Iran opinions vary on who or what constituted ‘the enemy’. Rather than reconciliation with this undefined enemy the concern of many Iranians is the war’s aftermath in their personal lives. While those who remember the war continue to mourn their ‘martyrs’ and to live with the suffering of injured veterans the children of those martyrs and veterans seek other ways to reconcile the various effects of the war into which they were born. This paper explores the ways youth in Tehran use music to reconcile their contemporary lives and their country’s history. It focuses on the success of a young professional mourner Abdol Reza Helali as a popular singer. Helali performs each week at a South Tehran mosque but his popularity with his own generation is based on the circulation of his recordings from audio cassettes to youtube. This popularity crosses social divisions as Helali’s passionate vocal style combined with driving rhythms appeals to both ‘religious’ and ‘secular’ youth and to residents of both the ‘modern’ North and ‘traditional’ South of Tehran. Based on fieldwork in Tehran this paper addresses musical social and historical factors in Helali’s success as well as the implications of his popularity for various forms of postwar reconciliation.

FAITH, REASON AND EMOTION: AT THE NEXUS OF MUSIC AND RELIGIOUS “EXPERIENCE” IN CONTEMPORARY AMERICAN CHRISTIANITY
Herbert Geisler, Concordia University Irvine

Andrew Wilson-Dickson proposes a trichotomy of religious functions in music—symbolic, rhetorical, ecstatic—as an aid to understanding the variance of musical practices among Christians in different cultural contexts. This paper examines definitions of religious experience in various arenas of Christian ritual and musical life. Early views include those of St. Augustine (emotion-centric) through Calvin (rationalist) and Luther as well as that of J. S. Bach (rhetorical). The past century is represented by William James, Christopher Small, Judith Becker, Philip Bohlman, and others. The developing interest today in “contemporary” Christian music in houses of worship as well as in the media has paralleled a revived interest in religious “experience” not unlike the phenomenon of religious revivalism in the nineteenth century; however, the role of “cool” (in MacLuhan’s terms) new electronic media presents a contrast with the more directly human “immediacy” of the earlier century. Recent studies by Robin Sylvan, Boeve Lieven, Mandi Miller and Kenneth Strongman, as well as papers at recent SEM conferences, explore the blending of current popular music with Christian worship, traditionally intended to be set apart from the world. To what extent does the notion of “experience” relate to a Christian understanding of faith, intellect, and emotion? Is there a core “Christian” principle of the role music plays in defining faith and belief? The philosophical principles of objectivism and subjectivism are helpful foils for Wilson-Dickson’s model, as is the interest in aesthetic valuing among modern educators and philosophers such as Suzanne Langer and Roger Scruton.

“The Language of Nature”: Music as Historical Crucible for the Methodology of Folkloristics
Matthew Gelbart, Boston College

In this paper I consider the interaction of music history and folkloristics as disciplines. The modern study of folklore has developed around the idea of variants, ultimately related to meta-works such as text- or tune-families (in Propp, the Finnish school, Bayard, Bronson, etc.). However, these ideas were initially foreign to antiquarians when the collection of ballads, stories, and proverbs began in the eighteenth
century. Collectors in those domains tended to view their materials as fragmented remains of a single and correct original version—almost a Platonic ideal. The ideas of variants and meta-texts would depend on reductive theories of shared universal traits and the subconscious mind, ideas that became associated with music in the later eighteenth century. It is thus no surprise to see that the earliest examples of fieldwork and theory to accept variants as equally valid exemplars came at that time and in the collection of folk music (or, as it was called then, “national music”). In his fieldwork, Robert Burns, for example, showed a genuine interest in variant types, continuing variation, and even in the ontological relationship between different melodies when it came to the music—while he was still treating the words as fragments degraded through oral tradition. I will consider music-collection’s differences from early text-collection, and why the fields were partially but not fully reconciled in the nineteenth century. In the twentieth century, it would take the influence of structuralism to bring closer methodological rapprochements between music collection and other types of folkloristics.

From Local Community to the Global Marketplace: Critical Skills for Applied Ethnomusicologists
Miriam Gerberg, Minnesota Global Arts Institute

Ethnomusicologists working directly with musicians and communities are often called upon to provide a variety of services for which they received little or no formal training in graduate school. The Applied Ethnomusicology Section has polled our members annually and the most important needs we have repeatedly identified are for more professional development workshops and networking opportunities. This interactive forum is designed to provide basic training on some of these critical skills as well as provide opportunities for collegial contact and professional networking. This year’s workshop leaders, local applied experts from the Ohio region, include Doris Dyen and Julie Throckmorton-Meunier. Ms. Dyen and Ms. Throckmorton-Meunier’s co-presentation will focus on the challenge of using ethnomusicological training in their work at Rivers of Steel National Heritage Area, (a regional cultural heritage tourism development organization in Pittsburgh whose mission interweaves performing arts into a broader scope of community activities.). They will discuss the kinds of skills they have found useful, both those acquired during their academic studies and those they’ve had to learn or create “on the job.”

Rhythm, Tradition and Innovation: Jazz and Improvisation in Cuba, India, Peru
Julian Gerstin, Keene State College/ Marlboro College

Our panel offers four analyses of innovation in traditional music styles. Themes in each paper (to varying degrees) are rhythm, improvisation, and the creative combination of indigenous styles with jazz. Of particular interest is how tradition guides experimentation. Early generations of adaption (e.g., Latin jazz, jazz-Indian fusion) often saw indigenous musicians tacked onto jazz groups like fifth wheels, forced to abandon much of their own style. The present cases find musicians digging more deeply into their own musical sensibilities. They still adapt, but from within, using deep-founded structural principles as a basis for innovation. Leon explores how Afro-Peruvian jazz musicians construct a locally identified style that contrasts to dominant Cuban/Brazilian models of “Latin jazz.” Of note is their use of local rhythms, and negotiation between their rhythmic sensibility and jazz swing. Cartwright analyzes Hindustani and Karnatak master percussionists collaborating on experimental jazz and fusion contexts, outside their usual constraints of raga, tala, and form. She emphasizes ways in which traditional South Asian genres and practices facilitate such encounters. Similarly, Gerstin analyzes a Cuban master percussionist’s work in U.S. experimental jazz, including his adaptations of traditional rhythms to odd meters and “free” playing. Schweitzer examines the expression of personal style in Afro-Cuban batá. Although improvisation in batá is nominally limited, drummers nonetheless develop signature treatments of rhythms. In addition, recent trends suggest the influence of batá drummers’ work in jazz and popular contexts. Conference Theme 3, “Interaction between musicians in ensemble playing,” is an underlying concern in all four papers.

Translating Clave: Jazz Experimentation from an Afro-Cuban Perspective
Julian Gerstin, Keene State College/ Marlboro College

This presentation explores the creativity entailed in the crossing of musical boundaries. It details how a master Cuban musician Ramon Sandy” Garcia Pérez formerly a lead percussionist in AfroCuba de Matanzas has developed ways to play in a demanding experimental jazz context with saxophonist Steve Coleman and his M-BASE
collective. Often musicians from oral traditions have been forced to simplify or omit characteristic elements of their style when adapting to jazz. But in this case Coleman pushed Pérez to tackle Coleman’s difficult music head-on and Pérez responded by digging deep into his own tradition with creative and surprising results. Pérez’s method is to search Coleman’s compositions for rhythmic patterns analogous to the Afro-Cuban rhythms with which he is already familiar mainly timeline patterns (clave 12/8 bell) which are used in the traditional context as the basis for rhythmic structures. Pérez finds such analogous patterns arising from any instrument in Coleman’s group—horn melodies bass lines drumset grooves. At the same time Pérez must stretch his internal sense of familiar patterns because of Coleman’s extensive use of polymeter and odd time signatures. Pérez bases his accompaniment and improvisations on the altered patterns. In effect he invents on multiple levels: guide patterns (timelines) percussion grooves (tumbaos) that fit them and improvisations that complement the grooves.

Tamil Film Music: Sound Process and Meaning in a Popular Music Genre of South India
Joseph Getter, Wesleyan University

Songs and music are essential components of Tamil language movies produced in South India. Songs known as paattu are a source of joy to many and the cinema is an important industry and form of popular entertainment. However some condemn this music as simple impersonal or unorthodox. In our study we ask: What are the internal musical references and logic of the film’s songs and score? How is the score created? How do producers and audiences understand this music? Why is it so popular within India and beyond? We examine musical resources available to film producers the roles of creative personnel the production process and musical strategies in a sample film director Rajiv Menon’s critically acclaimed Kandukondain Kandukondain (I have found it! I have found it!) 2000. Tamil film music draws from a great variety of inspirations and has danceable rhythms and light melodies that are easy to sing. Films reflect the distinctive sentiments and local expressions of the language-based Tamil culture while also referencing aspects of national and global culture. The music appeals to those in India as well as the transnational diaspora of Tamils around the world. Tamil film music connects listeners to experiences of nostalgia youth romance and their sense of family society and identity in the world."

Recreating a New Identity of Pakistani Music: A War Against Islamic Extremism
Karim Gillani, University of Alberta

Since the creation of Pakistan in 1947, there has been an ongoing debate about the identity of Pakistani music. The debate intensified once a government of religious orthodoxy was established in Islamic Republic of Pakistan. The government school curricula deliberately imposed the ideas of the two-nation theory, which categorically divides Hindus and Muslims on the basis of religious differences. After the recent western conflicts in Iraq and Afghanistan, the issue has become increasingly contested, as many extremist Muslims view music as haram (illegitimate), and condemn music as a legacy of Hindus. At the same time, many urban youths have been inspired by western musical bands and are trying to battle against extremist views using popular music and Sufi ideas. In this paper, I will critically examine this popular music and its relationship with the religious and socio-political situation of Pakistan. I will also discuss how the popular bands have blended Sufi mystical views to create a new identity for their music. From my own extensive field research in Pakistan and studying a range of recorded materials, I will investigate to what extent popular bands are influenced by Sufi tradition of Pakistan, including qawwali and Kafi musical genres. This paper will argue that the rise of Sufi thought among popular musicians can be traced especially to the early 1980s and 1990s as a response against Islamic extremist policies and as a medium to assert their own social, religious and political voice.

An American Soldier’s Ipod: Layers of Identity and Situated Listening in Iraq
Lisa Gilman, University of Oregon

In the spirit of My Music: Explorations of Music in Daily Life edited by Crafts Cavicchi and Keil (1993) this paper explores day-to-day musical practices of personnel in the United States Armed Forces deployed to Iraq. Individuals embody multiple identities related to nationality race ethnicity gender branch of the armed services rank class religion and political leanings. Overriding these layers of
individualized identities exists pressure for troops to emphasize their roles as American soldiers—a classification linked to the nature of one’s relationship to Iraqis and to one another. Thus tied to the identity of soldier exist ideas about bravery, masculinity, and dedication to the war effort and one another. Presentations of soldiers’ musical practices disseminated through American radio, television, and movies emphasize soldiers’ engagements with rap and heavy metal genres commonly associated with particular class, cultural, and ideological groupings. My interviews with service men and women confirm the dominance of these genres at the same time that they reveal a much broader soundscape that incorporates a vast range of musical styles reflecting the complicated ways in which men and women deployed to Iraq think of themselves in relation to the war, the United States government, the other individuals that surround them, race, ethnicity, class, and gender. Considering relationships between private and communal musical practices yields insight into the personalized experience of soldiers and reveals information about how troops use music to identify and differentiate and how music can be used in the articulation and negotiation of conflict.

Consuming Carmen: U.S. Audience Reception of Brazilian Music in the 1940s
Kariann Goldschmitt, University of California, Los Angeles

Few personalities in Brazilian popular music history have achieved such overwhelming international success and recognition as Carmen Miranda in the late 1930s and 1940s. Her performances reached audiences worldwide on stage, in film, on radio, and on recordings and served for many people as an important, although hotly contested representation of Latin American identity. During this period audiences in the United States heard and saw similar representations through such varied sources as marketing campaigns for produce and cartoons which often drew directly on Miranda’s performance style. How did audiences and consumers of Miranda’s music take part in U.S. representations of Brazilian identity? This paper analyzes the flows of cultural influences that resulted from Miranda’s high-profile musical performances of a generalized and flattened idea of Latin America. Although there have been many critiques of Miranda’s role in Hollywood film, I investigate Miranda in the broader web of symbolic economies with a rigorous theorization based in reception and consumption studies as well as current debates on embodiment

(Butler Browning Muñoz etc.). Drawing from existing scholarship on Miranda’s role in Hollywood, I argue that these generalized musical representations of Brazil did not begin and end with the studios or Miranda herself but were rather a combination of the influences of many social actors including audiences and media corporations. By focusing on broader ways of hearing Miranda within a larger context we can better understand her role in Brazilian popular music history.

A Bailar Pindin!The Musical and Commercial Transfiguration of a Panamanian Rural Music Genre
Melissa Gonzalez, Columbia University

As one of the most important transit points in international trade for the last four centuries, Panama has served as a pivotal site for the flow of commerce, ideas, and people. Despite its significant presence in the global economy, Panama continues to be ignored in the recent scholarship on globalization and transnationalism, especially within the realm of expressive culture. This presentation will provide a brief introduction to Panama's most successful commercial dance-music genre: pindin. Though heavily influenced by Panamanian folklore, the growing commercialization of pindin has also become this rural music genre's defining feature. In light of the repatriation of the Panama Canal in 2000, and the October 2006 vote on a referendum that will permit the Panamanian government to modernize the Canal, the stylistic experimentation being done by the genre's top recording artists and producers, is occurring concomitantly with the country's reformulation of its national and economic identity. One of the primary concerns of this project is to investigate how and why this genre continues to undergo simultaneous processes of folklorization and commercialization, especially as it engages with the dynamics of Panama's rural/urban divide and the country's nascent engagement with the global political economy. Based on recent ethnographic fieldwork in Panama, this presentation will begin to address how a musical genre and the discourses around it are constructed from a diverse field of musical practice in the context of political-economic change.
Institutionalization on the Ground: Musical Change in Process
Lillie Gordon, University of California, Santa Barbara

With the rise of development ideologies and patronage shifts, institutionalization has become increasingly important for current musical practices. Emerging in various contexts and guises, arts institutions can influence music itself as well as conceptualizations about music among musicians and their larger communities. Through case studies highlighting specific examples, this panel explores the real life implications of these shifts in musical institutionalization for individuals. The first paper looks at the discursive formation of a nonprofit music venue in Cairo, Egypt. The second paper investigates the rise of development discourse and its implementation into the customary musical patronage practices among the Mangniyar, a community of professional hereditary musicians of western Rajasthan, India. The final paper deals with the impact of arts institutionalization on the transmission, reception, and performance of Hindustani music in the Indian community of the metropolitan Washington, DC area. These case studies focus on various rural, urban and diasporic institutions, engaging ideas about community, tradition and authenticity. Presenters examine how institutionalization affects local musical practices and the ways individuals shape institutions and are shaped through their participation in them. Finally, presenters investigate the role and implications of the various discourses used to characterize and constitute the institutions in question and the music therein for wide-ranging musical formulations.

“We will be serving tea and ta’miyya”: the discursive formation of a music venue in Cairo
Lillie Gordon, University of California, Santa Barbara

Ethnomusicologists have regularly asked how musicians create themselves and are created through discourse. In studies dealing with the spaces of music presentation it is also useful to examine the discursive acts used in the formation of music venues and other arts institutions. For one particular nonprofit private music venue in Cairo Egypt the mission and activities determined by administrators emerge as a conscious corrective for other more common artistic practices and ways of approaching the arts. The administrators of this venue called MakAn set the music presented in opposition to mass-mediated Egyptian and transnational popular music government presentations of folkloric arts and the national and pedagogical prioritization of European arts. Actions based upon this set of oppositions have various effects on the venue and the music therein influencing the presentation style the music selected the activities of artists presented and the construction of the venue itself. Using interviews news articles and the venue’s website I investigate how MakAn’s administrators have developed negative views towards more mainstream practices and express those views through the language used to describe their venue. I then turn to how their actions based on these formulations shape MakAn and larger musical practices in the process. I draw attention to the various ways such claims influence audiences’ and artists’ perspectives on how the arts can and should exist thus presenting one example of the importance of music venues in shaping musical communities.

Ni aqui ni allá: Liminality in Performances of Cuban Timba
Lara Greene, Florida State University

Many immigrants live in an extended or permanent state of liminality; this is true on a widespread basis in Miami where transnational mentality and bilingual discourse are the norm among the city’s significant numbers of Spanish-speaking foreign-born residents. For Cuban musicians arriving in the last decade this “in betweenness” is part and parcel of everyday life as they try to create opportunities for themselves playing timba a son-based fusion of popular Cuban dance music funk jazz and hip-hop that achieved supreme popularity in 1990’s Cuba. Though they enjoyed the benefits of immense popularity in Cuba timba musicians in Miami face the challenge of rebuilding their careers from scratch and the necessity of appealing to broader non-Cuban and non-Latino audiences in order to achieve career stability. Tiempo Libre is a timba band from Miami whose members regularly negotiate the juxtaposition of their music with non-Cuban audiences when they perform in Miami and at various festivals of Latin American music and jazz around the United States. In this paper I consider the relevance of Victor Turner’s theory of liminality to performances by Tiempo Libre. I examine how musical performance and composition is shaped by the liminal place and spaces in which these musicians live and perform and I analyze the implications of this continued liminality for individual and group identity.
Word, Sound and Power Among African Hunters and Kings
Frank Gunderson, Florida State University

Scholars have long pointed to commonalities in the cultural practices of hunters and kings in Sub-Saharan Africa. Song practice offers a rich example to explore these commonalities. For kings and court musicians, songs assert power and negotiate authority and governance structure. For hunters, songs are used to encourage others and describe those duties that define the hunter and his/her relationship to the group. Songs function in all cases as antecedents to real world consequences. Further, songs define the social positions and actions appropriate to hunters and kings, even as those positions change through history. This panel explores these relationships from four different perspectives.

“We Will Leave Signs!: Unpacking and Interpreting the Song Praxis of Nineteenth Century Elephant Hunting Associations (Bayege) Within the Greater Sukuma Region of Western Tanzania”
Frank Gunderson, Florida State University

In the Sukuma region of Western Tanzania as in other parts of Sub-Saharan Africa rural life relies upon cooperative social networks that include and extend beyond kinship affiliation. These specialized networks include associations that allocate labor in various ways to include hunting, farming and healing. These labor associations have had a seasonal recreational component that highlights dance and dance competitions thus they have also been called ‘dance’ associations or ‘dance’ societies (Ranger 1975). An important 19th century Sukuma association were the elephant hunters the bayege. Elephant hunting was a popular and prestigious occupation and their association is remembered today as an important and influential source of music-related practices. Hunting an elephant took great physical skill knowledge of the elephants’ migratory habits and exceptional courage. Bayege songs were humorous and celebratory songs which commended hunters for work well done boasted of the bravery required for the hunt encouraged initiates to follow in their footsteps after they have left the world or poked fun at rival hunting groups with whom they had contact. This paper will utilize evidence gleaned from oral histories and traditions, mission reports, song texts, contemporary testimonies about song texts, and contemporary

Samba-Reggae: A Neighborhood Institution or a Cross-Cultural Musical Genre?
Colleen Haas, Indiana University

A present dilemma in the scholarship on Afro-Brazilian music is the reliance on globalization frameworks to explain the inspiration for recent musical types. There has been a long history of representing Brazilian music as cultural mixtures. As the debates continue to engage questions about distant or local origins, recent scholars read popular music either as an international encounter, as a container of multiple geographic markers, or as forged primarily by the pressures of a global market or local modernist demands. Within these writings however the primary problem rests in their emphases on worldwide consumption and exclusion of the autonomy of key cultural leaders. This paper shows how globalization paradigms although not irrelevant prove problematic particularly for understanding creative process. Even as notions of a global culture help to account for larger social processes such as transnational interactions, mass mediations and/or global market pressures they in turn devalue and/or obscure local relational engagement. Based on ethnographic examples I illustrate how the practice of weekly outdoor training sessions in Salvador, Bahia is fundamental to samba-reggae in terms of aesthetic developments, the basic initiative of musical leaders, and the cultural basis for its musical impact. By drawing on the ensaio (public rehearsal) as the point of entry I theoretically position the local neighborhood as key to understanding both the artistic motivations and the musical sounds embodied within this popular Brazilian musical form.

The Famous Mills Didj List: A Digital Didjeridu Community and the Urge to Actualize
Peter Hadley, Wesleyan University

The development of the Internet, and in particular the introduction of the list server, enabled the formation of numerous communities of affinity to be in regular, one-click, instant communication. Email list servers became new sites for communities to congregate and flourish. This paper examines one of these communities, affectionately known
as "the Famous Mills Didj List", a virtual community of didjeridu enthusiasts scattered across the globe, that formed in 1994. This group has exhibited an extraordinary "urge to actualize", as evident through the arranging of a variety of "face to face" encounters, from individual meetings through to the organizing of informal gatherings and even the establishment of annual didjeridu festivals. The urge to actualize has also manifested through the creation of physical objects in the form of collaborative CD projects and through the sharing of physical objects with the initiation of several "Wandering Didj" projects, where a single didjeridu travels to different players in various parts of the world. This paper examines the role of the Didj List in the formation and maintenance of a virtual global didjeridu community and speculates on the causes of a virtual community’s yearning to move from the virtual to the corporeal.

Embodied Ontologies: Interiority Exteriority and “Authenticity” in Oricha Possession Performance
Katherine Hagedorn, Pomona College

This paper examines the shift in the norms and perception of oricha possession performance in the Afro-Cuban religious tradition known as Regla de Ocha (commonly referred to as Santería) during latter half of the twentieth century. As all religious performance within Regla de Ocha has become increasingly standardized and staged the expectations for behavioral tropes during oricha possession have also shifted from an “interiorized” experience most significant to the individual to an “exteriorized” spectacle performed for and consumed by people disconnected from oricha worship. This trajectory has been guided by batá drummers who are essential participants in the tambor or Ocha religious drumming ceremony. From the first ethnographic conference in Havana in 1936 to the founding of the Conjunto Folklórico in 1962 to present-day tambores and folkloric performances in Havana and elsewhere batá drummers have continuously asserted their authority as arbiters of the “authenticity” of religious performance regardless of the experience of the devotees. Tambores have thus become contentious sites not only for the evaluation of oricha possession but for approved ways of “being in the religious world” of Regla de Ocha (Heidegger Boddy). Three case studies each assessed by drummers feature different types of possession – from mediated “folkloric” possession to “mildly” possessed to “full-on” mystifying possession performance. The phrase “possession performance” includes all manifestations of and attempts at divine embodiment from “fake” possession to “full-on” possession in an attempt to foreground the experience of the devotee and to counterbalance less inclusive formulations of oricha possession.

The Body Articulate—dance notation and ethnography
Tomie Hahn, Rensselaer Polytechnic Institute

“Know with your body” my (Japanese dance) headmaster said during my lesson as she gently drew her hand to her chest. In this fleeting moment she succinctly imparted a cultural sensibility a Japanese way of knowing that moved beyond these few words and gesture. As dance scholars have long argued the body does not intellectualize theory before it learns movement—rather theory arises from engagement in body practices. Articulate bodies taught me theory on the dance floor. During fieldwork I learned a simple style of notating Japanese dance that would forever change how I would conceptualize and analyze movement. How and why a dance community notates movement reveals a great deal about that culture’s concept of the body. In this presentation I will provide examples of this traditional dance notation and how it is incorporated in dancers’ lives and the transmission process. I will also offer how the notation process deeply influenced the way I currently conduct interviews as I now find myself notating speakers’ expressive body language gaze and facial expression—from Monster Truck builders to Pauline Oliveros. This presentation offers insights into the intertwined relationship between practice and theory. During fieldwork I found this relationship reflected in notions of body and mind as well as dance and ethnography. I ask: how can we glean the embodied intelligence in everyday movement—ritual and dance derived from the body articulate? What embodied cultural knowledge and sensibilities are conveyed through movement? How does movement support or negate what is verbally articulated?

A Message in Our Music—Philly Soul The Nation of Islam and Black Power
Dana Hall, University of Illinois, Urbana-Champaign

As with any discussion of black popular music Soul music produced in the city of Philadelphia during the late 1960s and early 1970s must be accompanied by a reading of both the sacred and secular components that comprise the music. This ethnographic reading of Philly Soul is however further nuanced by the social political economic and cultural ideologies that encircle the city its inhabitants and provide the backdrop for its citizen’s artistic efforts during this rather tumultuous period in the city’s history. Much as the Civil Rights
Movement during the 1950s and early 1960s was accompanied by a soundtrack that drew upon sacred, secular, and folk music traditions found in the rural and urban centers of America as well as the musics of ancestral and Diasporic lands of Africans across the Atlantic. So, too, did music soundtrack and play a critical and at many times “manifesto-like” role in the equal rights movement as it began to morph into one of violence, separatism, Black Nationalism, and Black Power in the mid 1960s. Understanding the role these and other emerging ideologies played in the creation and development of Soul music during this period as well as surveying the possible effects of the then prevalent embrace by many Black folks in America of the teachings and philosophies of Elijah Muhammad and the Nation of Islam (and several of its religious variants) provides an important chapter in the ever-evolving narrative of Soul and Black Popular Music in America.

Prophets in the Plateau: Songs from Spirit and the Ontology of Power
Chad Hamill, University of Colorado at Boulder

Throughout the Plateau region in the northwest US, the legacy of prophecy, power, and prayer stretches back into the undocumented depths of time immemorial, pushes forward into the purview of Western history, and continues in the present as a vital spiritual network tied to indigenous tradition. During the period of cultural clashes ushered in by the post-contact period, a phenomenon—often referred to as the “messiah craze”—by those who sought to stifle it swept across the Western United States. In the mid to late 19th century, prophets were born throughout the Plateau carrying messages of renewal along with ceremonies and songs infused with power, granted in brilliant visions of the spirit-realm. This renaissance of Native American ceremony took a number of forms in the Plateau, from the Shaker religion of John Slocum to the Feather religion of Jake Hunt. One such religion, the Washani, attributed largely to the prophet Smoholla, is said to have as its antecedent a pre-contact ceremony, referred to by a handful of scholars as the “prophet dance.” Drawing from my recent work among the Nez Perce in northern Idaho, where the Washani religion is known as the “Waalahsat,” and my own experience participating in Native ceremony over the past 14 years, I will seek to illuminate the element of spiritual power associated with song while exploring the phenomenology of song transmission from the spirit-realm, a vital and very real process of song composition within a world visited by the dead and the dreaming.

A Tale of Two Lions and the South African Musical Imaginary, Or Why De La Rey Will Not Become the Next Mbube
Nicol Hammond, New York University

In late March 2006, the New York Times ran an article on the complex history of Solomon Linda’s Mbube, a South African song that, according to the newspaper, had worked its way into the international musical consciousness to the extent that it had been recorded in various forms by around 150 different musicians between 1937 and 2006. Almost a year later, a controversy over a South African song again made the New York Times when enthusiastic debates over the potentially subversive character of De La Rey, an Afrikaans pop song by South African singer Bok Van Blerk, gained international attention. Responding to claims that the song was in danger of being hijacked by right-wing extremists, the Department of Arts and Culture (DAC) in South Africa had concluded a statement on the controversy by suggesting that De La Rey could become the next Mbube. In this paper, I investigate, through an analysis of both songs and the popular and institutional responses to the later controversy, how exoticist imaginings of the South African soundscape make the DAC’s joking prediction unlikely, and how this circumstance influenced the popularity of De La Rey, and the controversy around its meaning and use.

South African Choral Cantorial Music: Transplantation from the 1990’s South African Migration to the Orthodox Jewish Community of Melbourne
Kerrin Hancock, Monash University

Abstract
South African Choral Cantorial Music: transplantation from the 1990’s South African migration to the orthodox Jewish community of Melbourne The migration of the Jewish Ashkenazi Diaspora has transplanted Jewish cultural traditions over the world. This paper investigates the stages in the transplantation of the choral cantorial music of South African Jews within the orthodox Jewish community of Melbourne, Australia. South African cantorial style is unusual in the Jewish liturgical heritage due to its emphasis on consistent interaction and dialogue between choir and cantor. Other Ashkenazi traditions commonly favour the cantorial interpretations and improvisations of a solo cantor. On arrival in Melbourne the South African cantorial music has experienced certain transformational
change in its musical expression linked to the progressive social and cultural integration from the South African migrant groups within the wider Jewish community. The music is well established at Central Shule Chabad, South Caulfield, where there is a congregation predominantly of Australian Jewish South Africans. Four distinct episodes can be identified and discussed in the music transplantation. They are related to the terminology and concepts derived from Kartomi (1981), particularly the five concepts for musical interaction and development - The Pluralistic Coexistence of Musics, Music Compartmentalism, Syncretism, Transculturation and the Transfer of Discrete Musical Traits. The concepts can be applied to the four distinct episodes of transplantation and are useful in identifying the social and musical circumstances for the identification of an Australian expression of the Jewish South African style. Presenter: Mr Kerrin Hancock, PhD Student, School of Music – Conservatorium, Monash University, Australia

Music and the State: Government Efforts to ‘Develop’ Sasak music in Lombok, Indonesia
David Harnish, Bowling Green State University

Following the violent emergence of President Suharto’s regime in 1967, Lombok, like other Indonesian areas, was asked to “develop” the arts to meet national (i.e. Javanese) arts standards. The performing arts became an area of intervention; the government wanted to mould the arts into agents for nationalism. Most programs were spearheaded by the Department of Education and Culture (Depdikbud) around the country. Provincial Depdikbud offices across Indonesia took inventories; developed contests to promote and aestheticize the arts; provided grants; and published booklets. National policies, however, had to be localized, and exploring the agency of officials is key to understanding the results. The person executing the policy in Lombok was Sri Yaningsih. She and her staff had to negotiate a surging and skeptical Islamic reform movement, the continuing influence of former Hindu Balinese colonizers, and foresee the changes that the enacted policies would inspire. Though her efforts were largely successful, compromises were required. Decisions prioritized some arts and ignored others, authenticity was bent, and modifications were often necessary to “advance” the arts, represent the province, and “prepare the mentality” of local residents in shaping and preserving identity in the face of globalization. This presentation addresses notions of success and improvement in the performing arts, explores individual agency and provincial responses towards national policies, and analyzes the arts concerned. The decisions by Sri Yaningsih not only illuminate local reaction but also reveal multiple histories and explain the current arts situation in Lombok.

Until Our Ears All Bleed: Poetics of the Grotesque in International Extreme Metal
Benjamin Harbert, University of California, Los Angeles

This paper investigates the development of musical poetics in the international extreme heavy metal underground. Fieldwork drawn from Egypt and the United States will show that amid the youthful macho rebellion of extreme heavy metal lurks a deeper productive experience of the grotesque in imagery, performance, lyricism, and sound. Over decades of discrete stylistic exaggerations heavy metal has become both extremely unsettling and extremely unsettled—unsettling in its disturbing fantastical sound and images unsettled in its loss of concrete cultural references.

Like other rock genres early heavy metal brandished blues devices referencing an African-American “other.” During the late 1970s and early 1980s heavy metal abandoned some blues mimicry—smoothing over the intonation of the micro-tonally sharpened minor “blues” 3rd and swung rhythmic syncopations losing 12-bar form privileging a gravelly operatic vocal style over a blues holler. At the same time musicians distorted other blues borrowings to such a degree that they abandoned cultural reference in favor of an a-referential imaginary grotesque. From this perspective Pat Hare’s distorted guitar and violent lyrics in “I’m Gonna Murder My Baby” (1954) provided a seed for Slayer screaming about the horror of Auschwitz in “Angel of Death” (1986). Shifting investigative focus onto the poetics of the grotesque offers a richer understanding of this cosmopolitan underground beyond the well-tread theoretical superficialities of Western subscription, emotional catharsis, or subcultural capital.
“The Chitlin Circuit: The Embodiment of Jazz in Physical Space and Social Action”
Colter Harper, University of Pittsburgh

The study of creative processes in jazz performance has focused mainly on the individual performer and ensemble interaction. This study moves beyond this focus to examine the contributions of audiences and the physical environment to jazz performance. The importance of space, place, and knowledgeable participants becomes readily apparent when examining “chitlin circuit” jazz clubs that were active in Pittsburgh from the late 1930s to the 1960s. The “chitlin circuit,” a network of black owned and patronized music venues, provides a historically and geographically bounded context that was shaped by racial segregation and which centered on musical performance. This “circu...
“It Should Be a Little Bit Dirty”: The Primacy and Function of Style in the Music of Luzern’s Carnival
Paul Hartley, University of Illinois at Urbana Champaign

This paper examines the performative function of “dirtyness” as the definitional stylistic element of Guggenmusik, the music of the pre-Lenten carnival festival (Fasnacht) in Luzern, Switzerland. Since Guggenmusik’s introduction following the Second World War, Luzern’s Fasnacht has become a musical festival; its popularity and attendance now rivals that of Basel’s better-known Fasnacht. Guggenmusik is now a central feature of Luzern’s festival and has greatly affected Fasnacht’s preexisting traditions and practices. Guggenmusik is not defined by its repertoire. It is a mode of performance governed by a set of stylistic criteria consonant with the alternative aesthetic values that are an essential part of the material production of Fasnacht. Consequently, Guggenmusik can be anything from a Madonna song to Beethoven’s fifth if played appropriately. I argue that the notion of “dirtyness” when realized in proper Guggenmusik performance practice is a sonic representation of the festival and an actuator of festival participation. Due to the centrality of Guggenmusik in Luzern’s festivities, these stylistic criteria now have a performative function, for without the correct “dirty” sound of Guggenmusik, the festivities do not meet expectations. In this paper, I will examine the primacy of the stylistic features of “dirty” performance over all other musical elements, and how these stylistic features actuate and facilitate the celebration of Fasnacht according to pre-existing aesthetic and social criteria. I enlist Thomas Turino’s new theory of a participatory field of music-making and its inherent qualities to aid me in discussing how these stylistic features take on this performative function.

Making Musical “Cents” of Post-Socialist Market Reforms: A Broader Look at the Mediaization of Agricultural Song Repertoires in Ukraine
Adriana Helbig, Columbia University

In light of recent improvements in the socio-economic and political situation in Ukraine, the state has placed emphasis on increasing the presence of national cultural products and services in the market and satisfying the cultural demands of society through the formulation of a favorable investment and tax system; thereby encouraging investors to tap cultural heritage as an investment resource. This paper explores such policies in practice within the burgeoning Ukrainian-language music industry which prior to the 2004 Orange Revolution struggled in light of Russian-language media and Western imports that have dominated the Ukrainian market since the collapse of the Soviet Union in 1991. The recent boom in the production of “traditional” music CDs and multi-media CD-ROMs signals a trend that directly reflects the new turns in cultural policy. Drawing on analyses of CDs that feature newly-recorded pre-Soviet vocal repertoires performed by older female singers in rural settings, this paper makes an initial attempt in understanding the impact of cultural policy on the reification of the selo traditional village through representations of generational gendered and place-based identities. It identifies correlations between music labor and government policies and asks how the musical reclaiming of the ritual work cycle tied with pre-collectivization agricultural labor practices relates to new economic policies in Ukraine. Furthermore, it analyzes how the promotion of agriculturally based identities benefits the state in light of discourses surrounding Ukraine’s growing market economy and the country’s potential integration into the European Union.

“We Better Start Controlling Our Own Destiny”: Locality Community Ownership and Genre in the New York Lofts
Michael Heller, Harvard University

The New York Loft Jazz scene of the 1970s was a unique movement organized not only along lines of musical genre but also on premises of community involvement and artistic ownership. Centered around a group of musician-owned performance spaces in lower Manhattan, the loft movement fostered the premise that musicians should control their own financial and artistic affairs rather than relying on traditional outlets for presentation (such as commercial clubs). This control enabled them to develop a wide variety of artistic approaches and the lofts soon became an important base for the jazz avant garde. This presentation will examine an important historical moment in the genesis of the lofts: The New York Musicians Jazz Festival (NYMJF) of 1972. Created in opposition to the “Newport In New York” jazz festival, the NYMJF was organized by local musicians to contest the orientation of the larger festival. Their opposition focused on four primary issues: locality (that the Newport festival did not hire enough New York artists), community (it did not present events in black
communities) artistic ownership (it did not allow musicians to choose where and how they were presented) and genre (it ignored the avant garde). These concerns would be central to the development of the lofts that arose in the wake of the festival and have continued to guide subsequent musician-organized initiatives up to the present. This presentation will draw on research conducted from 2003 to 2005 with particular emphasis on interviews with festival organizers and on unpublished primary documents.

“Dancing the Hunt: The Heroic Aesthetics of Dozo Song and Social Activism in Northwestern Côte d’Ivoire”
Joseph Hellweg, Florida State University

In northwestern Côte d’Ivoire initiated Jula-speaking hunters called dozos dance and serenade each other during night-long funerals for deceased colleagues to inspire dozos to kill and present game to the deceased’s family. Such gifts assure that the deceased’s soul (ya) will peacefully enter the world of the dead (kiyama) instead of lingering to spoil crops hunting and livestock. Dozo singers evoke an ethical responsibility to hunt by bringing uninitiated spectators’ expectations to bear on the dozos they serenade. The targeted dozo stands in the deceased’s compound surrounded by other dozos surrounded in turn by the public who chant the singer’s refrains. The singer addresses each concentric audience in turn returning his attention to the targeted dozo to confront him with the crowds’ expectations that he will hunt. Just as Alisdair MacIntyre (1981) argues that Homeric epics structured the heroic society of ancient Greece I suggest that dozo musicians use poetics to sustain an ethical social relation between dozos and the public. I offer an ethnopoetic analysis (Hymes 1981) of dozo song as “social drama” (Turner 1957) to make my point. Dozo performance articulated the ethical relationships that made the dozo role both possible and meaningful in contemporary Côte d’Ivoire. Indeed in the 1990s dozos began to protect the public from a national crime wave by patrolling neighborhoods highways and businesses against thieves. And in 2002 many dozos sided with the current rebellion against the state. Without understanding dozo musical aesthetics dozos’ political importance in Jula and Ivoirian society remains unintelligible.

The Iranian Music Revolution Has Been Uploaded: Technologically Mediated Interactions at the Intergalactic Iranian Music Festival
Farzaneh Hemmasi, Columbia University, New York

Digital recording and communications technologies such as the internet are regular features of many contemporary musical scenes de-linking musical co-creation—as well as senses of sociality—from physical co-presence. Among musical groups participating in the transnational Iranian alternative music scene who make and circulate their music independently from both the Islamic Republic and the LA-based exile music industries these technologies are not matters of convenience as much as necessity allowing musicians to interact across geographical distances border restrictions in Iran and their host countries and Iranian governmental musical censorship to create a primarily on-line scene. This paper looks at a rare example of live performance by Iranian “alternative” musicians: the Iranian Intergalactic Music Festival held in October 2006 in Holland in which 12 such groups from both Iran and Europe performed together in a one-day concert. Some of these groups have members in both Iran and in Europe and negotiate their relationships via the exchange of emails and MP3s rarely and in one case never meeting in person. This paper focuses on how musical and social interaction is handled by these groups in the context of distanced mediated collaboration and performance as it suggests such interactions may require an expansion of our understanding of the term itself. Drawing on multi-sited ethnographic research on Iranian diasporic popular musical practice the paper additionally engages with recent ideas regarding music and technological mediation (Lysloff 2003 Meintjes 2003) as well as diasporic and exilic music and media (Kolar-Panov 1996 Schein 2003).

Redefining the Notion of Dance through the Music of Presbyterian Women in Southern Malawi
Clara Henderson, Indiana University

More than twenty years ago when I first began studying the music and dance of Presbyterian women’s groups (Mvano) in southern Malawi individual women identified three loosely defined genres within their musical repertoire—choir songs funeral songs and dance songs. Because Mvano often linked the same song with all three
genres over time I learned that it was not the song’s text or melody that determined its genre but its performance style and context. In the 1980s and early 90s Mvano dance songs were easily identifiable through their performance style which reflected Malawian traditional dances performed with synchronized dance steps, hand-clapping, graphic gestures, and drama while dancing counterclockwise in a circle. By contrast, Mvano choir songs were more formal and restrained with the occasional inclusion of actions and performed while standing in rows. Because of the clear distinction between the performance styles of these two genres I came to expect that a dance song must be performed while dancing in a circle. During the late 1990s Mvano choir songs became increasingly animated incorporating more drama, mime, and gestures to the point where to my surprise some Mvano women began classifying them as dance songs although they were performed while standing in rows. This paper explores the reconfiguration of these genres of Mvano music and dance performed over a twenty-year period and investigates how the Mvano have used performance style and context to redefine not only genre but also the notion of dance.

‘Die Cowboy Die’: Politics and Identity in Son Jarocho-Rock Fusion
Alexandro Hernandez, University of California, Los Angeles

Quetzal, a Chicana/o group from East Los Angeles, recently released the politically charged album “Die Cowboy Die.” This album continues an exploration of son jarocho fusion from previous works but marks a new identity through the incorporation of hard rhythm and blues. The content of the album includes topics as diverse as anti-imperialist sentiment directed at the Bush administration, personal struggle, childbirth/motherhood, and critique of the male warrior-hero. In order to understand their progressive political consciousness I will examine their activism and association with the Zapataistas insurgents of Chiapas, Mexico in the mid-1990s that shaped their approach to music lyrical dialogue and accountability as a collective of community musicians. More than just a band with a narrow Chicana/o nationalistic fervor, Quetzal’s members-who change consistently from album to album-have collaborated and created music with people from Brazilian, Asian, Black, Italian, and Mexican cultural heritage. I will assess the politics of multiple identities by utilizing a critique of the Black Triangle that challenges the dogmatic binaries by obfuscating meaning and representation in essentialist cultural discourse.

Eduardo Herrera, University of Illinois at Urbana-Champaign

This paper examines intersections of politics and music at the Latin American Center for Advanced Musical Studies of the Di Tella Institute in Buenos Aires, Argentina. For ten years the Center provided two-year fellowships to Latin American composers for intensive study under the direction of Alberto Ginastera and with guest teachers such as Iannis Xenakis, Aaron Copland, Luigi Nono, Umberto Eco, Robert Stevenson, and John Cage. In this paper I show how the development funds used for the creation of this Center provided by the Rockefeller Foundation under President Kennedy’s ‘Alliance for Progress’ policies and the rise of the military dictatorship in Argentina in 1966 conflated to create a politically charged atmosphere for musical creation. The composers at the Di Tella experienced the growth of political bipolarity in Argentinean society—a larger social process in which communism and authoritarianism became naturalized as the only two plausible albeit oppositional political paths. Under these conditions the local composers in Buenos Aires were the determining agents in defining the shifting and paradoxical political perception of the Di Tella: an elitist center rejected by the Argentinean left-wing and a focus for communist thinking feared by the extreme right. Ultimately, politicized art questioned and challenged the political system to the point where one became a threat to the other leading to the closing of the Center in 1971. The Di Tella became a site for social discourse where musical creation negotiated Cold War political tensions and the individual creator shaped and was shaped by the politics in times of repression.

The Preservation and Dissemination of the Son Huasteco
Jorge Herrera, University of California, Los Angeles

Son huasteco, a traditional Mexican musical genre, can be defined as a fusion of indigenous Mexican, Spanish, and African styles. The violin huapanguera and jarana combine with the falsetto voice to reveal a
unique musical genre. Among Mexican son genres the son huasteco is one of the oldest yet has endured inclinations of commercialization and standardization that have affected most other musical styles. My work will discuss the preservation of the son huasteco and its conservation through music and dance festivals and orally/aurally within music schools that focus on the son. Having realized the importance of melodic, rhythmic, and lyrical improvisation and how the improvisatory factor of son huasteco has played a crucial role in maintaining this musical genre. Its spread among Mexican Americans in the US has been limited due to its highly improvisatory style and non-written element.

This communal musical style is unlike any other son genre present in Mexico. The participation of its audience speaks volumes for son huasteco’s continued preservation and dissemination throughout Mexico. Manuel Peña states that “[conjunto music] continues to provide the working-class not only with a satisfying vehicle for aesthetic expression but also a powerful source of self-identity and cultural reaffirmation.” Although the issue of identity contributes to the validity of my argument I compare recordings and transcriptions of son huasteco with other son genres to argue that son huasteco’s traditional aesthetic lies within its improvisatory factor and dissemination through music festivals.

"This is fun!": Interaction and community in Irish music session
Sheaukang Hew, University of Oklahoma

As more Americans are reaching out for meaningful communal experiences, Irish music session has in recent years drawn both Irish and non-Irish to the circle, where two or more musicians gather to play tunes for their own enjoyment. In this paper, I analyze the transcription of a videotaped session that took place at Borders Bookstore in Norman, Oklahoma. While my transcription is mainly based on the videograph Regula Qureshi developed for her analysis of a Qawwali performance, in which she focuses on the interaction between audience and musicians and its effect on the music (1986), my video transcription focuses on the interaction, both musically and verbally, between session players in the circle. The purpose of my transcription is to notate the sight and sound of an Irish music session, introducing the social experience into the notational system. Instead of notating the varying pitches and note values of the tunes, this transcription documents the interactive performance process. My analysis demonstrates how community is created in this performance process. The interaction between members of the session through musical means brought satisfaction to the individuals in the group, and collective experiences like this are important in strengthening or creating bonds between participating individuals. Through performing tunes that are shared knowledge among the members, musicians offer support to each other in a communal setting through a common musical language that enables them to interact musically even before any verbal communication takes place.

The Ethnographic Thesaurus: A Controlled Vocabulary for Ethnomusicology
Catherine Hiebert Kerst, American Folklife Center, Library of Congress

The Ethnographic Thesaurus (ET) is a comprehensive controlled index language of subject terms now available for use in describing ethnographic materials. In 2004, the American Folklore Society, in partnership with the American Folklife Center at the Library of Congress, received a three-year grant from the Andrew W. Mellon Foundation to develop a thesaurus that folklorists, ethnomusicologists, anthropologists, archivists, librarians, and researchers of all kinds can use to classify and retrieve cultural information in numerous formats. This session will provide an opportunity for members of the Ethnographic Thesaurus team to demonstrate, in an interactive way, how the ET can be used as a searchable online tool to describe multi-format materials related to the study of ethnomusicology. Using images and graphics, with examples drawn especially from the music and dance facets, the session will demonstrate the role the ET can play as an aid in indexing and cataloging ethnographic materials. It will also explore other uses for the thesaurus, such as providing an aid to creating content standards for digital projects featuring sound and visual ethnographic materials with accompanying metadata. In addition to explaining how the ET was created and will continue to be up-dated, this session will also allow for discussion in the SEM community on the role this archival and research tool can play in creating better communication among ethnographic disciplines.
Improvising Beyond the “Classical:” Fusion Musicians in Chennai, India
Niko Higgins, Columbia University

This paper examines the improvisations of musicians in India who perform “fusion,” a type of improvisation-based music that uses instruments and compositional structures from Karnatic music as well as various forms of jazz, rock, and European classical music. Based on my fieldwork in the cosmopolitan city of Chennai, my paper explores the improvisational practices within fusion to show how both overlapping and conflicting features of fusion and Karnatic music reveal new ways South Indian musicians position India and the West in relation to each other. I understand this relationship as evidence of ongoing changes to the construction of tradition in Indian classical music and observe the practice of improvisation within Chennai fusion as an extension of musicians’ engagement with global modernity. As urban India has undergone radical economic and cultural changes in the last two decades, the practice of improvisation offers a unique way to explore how musicians are both creating and responding to a more globalized urban musical environment. Studies of improvisation within ethnomusicology have been mostly genre-bound and have only recently asserted the utility of analyzing improvisation as a musical and social process that moves across regional and national boundaries. In this paper, I draw from ethnographic interviews and recordings to show how improvisation in fusion is constituted as a translocal practice which helps modify the concept of tradition in Indian music.

“Performing Authority: The Symbolic Utility of the Drum and the Spear in Interlacustrine Kingship”
Peter Hoesing, Florida State University

This paper explores the nature of the relationship between music and authority with reference to Interlacustrine East Africa. I posit music as a symbolic consolidator of authority in socio-historical contexts relating primarily to kingship. More specifically I argue that kings from several historical Interlacustrine polities shared a propensity for using music in the production of power. With drums and spears as the ubiquitous regalia of kingship in the region it is difficult to even imagine Bantu kingship independently from music. Mbabi-Katana (1982) among others has shown that this notion extends to other royal instruments and musical practices as well. These rulers symbolized and legitimated their political power through musical performances of authority. In these performances word (sometimes encoded in drumbeats during accession ceremonies) became action in a musical enterprise that validated the notion of social authority i.e. the king was not the king until he had beaten the drum and thus claimed the royal regalia (Beattie 1959). Drawing on both archival and field research I posit royal music as the social medium through which Interlacustrine kings articulated their authority both during accession ceremonies and throughout their reigns.

Genre theory at the intersection of ethnomusicology and American popular music studies
Fabian Holt, University of Roskilde

This paper seeks to develop an ethnomusicological critique of conventional conceptualizations of “American popular music” in American music studies. The recent growth of ethnomusicological work on American popular musics opens up spaces for new theorizations in a cross-disciplinary perspective. This growth reflects changes in the interests and backgrounds of ethnomusicologists. For instance, many have grown up listening to rock and pop music. The problems in rethinking the musical and discursive location of American popular musics, however, are also relevant to those who might still feel that ethnomusicology should not invest in the study of musics of “mainstream” Euro-America. I employ recent genre theories to analyze some of the underlying structural mechanisms of the present situation and establish alternate ways of situating sounds now conceptualized as “American popular music.” Ethnography has a unique capacity to illuminate the social complexity of American popular music. To seize this potential more fully, however, it is important that ethnomusicologists foreground their approaches to the genre dimension of music, for music never completely transcends genre. As a contribution toward this end, I conclude by briefly outlining a genre poetics based on the principles of decenteredness and in-betweeness.

The Korean Kugak Festival: Creating a New Old Music
Keith Howard, SOAS

Tradition is an accretion of insights understandings and operational practices. Nationalism to paraphrase Marcuse creates a common narrative from this accretion embodying cues and symbols of the old to generate a shared social vision. The narrative is imagined rather than real but is less a result of social and cultural engineering than a set of constructs matched to appropriate symbols. By invoking the
notion of tradition constancy is required and change resisted. Or is it? This paper explores the politics – the role of musicologists and government funding agencies – in one contemporary vision of Koreanness the annual Kugak Festival (Kugak ch’ukch’ & #335;n) which began in 2004. The term ‘kugak’ normally indicates traditional or national music but the festival challenged perceptions of how Korean music should sound and how the old should be referenced within a commercialised world in which the dominant aural soundscape is rap hip hop and garage. Taking its lead from the GugakFM radio the Festival has both national and international dimensions portraying Korea abroad (in Vietnam and Mongolia and with English-language CDs that I wrote programme notes for) as well as at home. In 2004 and 2005 the organisers sought a new democratic audience for what was once confined to the court and to the countryside commissioning rapped ‘Arirang’ tracks and street-savvy p’ansori. But in 2006 musicologists and musicians steeped in the old campaigned to stop the desecration of what they held dear; new organisers were brought in and the festival replaced experimentation with more conservative programming.

The Process of Music Perception and Meaning Construction in Speech about Music
HSIN-WEN HSU, Indiana University Bloomington

Listeners’ speech about music has been regarded as trivial, meaningless, and imagined as deemed by many music theorists and music psychologists, such as Eduard Hanslick (1854) and Leonard Meyer (1956). According to my research and fieldwork, however, listeners’ speech about music can be a significant representation reflecting a process of music perception and personal reality construction of listeners. Based on Strauss and Corbin’s grounded theory (2001), I analyze 12 audiences’ speech about the song “The Night March of the Chrysanthemums,” a Taiwanese popular song sung by the “Labor Exchange Band” in Hakka language. I suggest that there is a three-stage process of music perception and meaning construction, and it is through this process that listeners create their idiosyncratic speech about music. First, in the stage of an uncertain state-of-mind, listeners manage to understand the song by identifying significant clues, which are reflected from listener’s fore-understanding. Second, in the understanding stage, listeners are capable of further figuring out the song by making sense of identifiable significant clues. Finally, in the stage of interpretation, listeners give to their speech about music by pointing out the significant clues they grasp from the music attributes, or through metaphorical adjustment toward metaphorical expression. My conclusion is that speech about music not only reflects listeners’ fore-understanding relative to music attributes in the sound of music; it also reveals listeners' likes or dislikes, aesthetics, mental conditions, as well as what they regard as true and significant.

Reconciling the Chinese Cultural Revolution on the Western Classical Stage
Eric Hung, Westminster Choir College of Rider University

In recent years, a number of Chinese-born performers of Western classical music have presented and recorded arrangements of traditional and contemporary Chinese music. Two prime examples are the Shanghai String Quartet’s _Chinasong_ (2002) and Lang Lang’s _Dragon Songs_ (2006). This paper examines such performances of “Chinese-ness” on the Western classical stage. It begins by investigating these performers’ own statements about the inclusion of Chinese music in his recitals and recordings. Of particular interest is many musicians’ desire to remove and even to reinvent the historical and political context associated with much of the Chinese music they play. With regards to the “Yellow River Concerto,” for example, Lang states, “China went through a terrible nightmare over the last 150 years...But this piece helped to bring back our energy and self-confidence. It was like a wake-up call from the nightmare...” (CD Booklet for _Dragon Songs_, p. 7). What he neglects to say is that the work was a product of the disastrous Cultural Revolution. Similarly, Yi-Wen Jiang, second violinist of the Shanghai String Quartet and arranger of the pieces on the _Chinasong_ CD, reveals that he learned many of these songs during the Cultural Revolution, but does not acknowledge the political baggage associated with this music. The second half of the paper explores the reception of these performances and recordings. Although Lang and members of the Shanghai String Quartet clearly want their audiences to take Chinese music seriously, many critics consume their performances simply as orientalist pleasures.
“We Have Come Here to Meet God”: Creating Space for Theological and Ideological Transformation through “Genuine” Worship
Monique Ingalls, University of Pennsylvania

Within American evangelical Christianity student conferences are important sites for spiritual formation. Musical worship is a central component of the conference experience and as the primary act of communal participation creates space for divine encounter and individual and communal transformation. The conditions for this transformative encounter are often described as “genuine” worship – experiential moments in which musical ontology and religious ideology meet through the performance and practice of contemporary worship songs. Students’ experiences at these conferences influence their theological understanding and personal religious practice. The models of worship they appropriate from these conferences in turn profoundly shape the theology and practice of musical worship in their local evangelical churches. Examining worship at student conferences then not only provides a way to understand the theology religious experience and ethical formation of evangelical students but also enables an understanding of theological and ideological currents more broadly within evangelical Christianity in the United States. In this paper I will explore the sites and sounds of two interdenominational student conferences Urbana06 and Passion07 through ethnography musical analysis and interaction with theoretical literature. I will explore how the performance and practice of worship music at these conferences mediates divine encounter and how the experience of “genuine worship” or “worshipping from the heart” entails certain performance practices and musical styles. I will also show how the divergence in musical performance practice and style index important theological and ideological distinctions between the two conferences especially in conceiving the relationship between God the individual and the Christian community.

The Bean Dance: Ethnographic Reflections on a Woodland Indian Song Genre
Jason B. Jackson, Indiana University

The Bean Dance stands apart in the social dance traditions of the Woodland Indian peoples of modern-day Oklahoma. Performed also among the modern Haudenosaunee (Iroquois) in Eastern Canada, New York state and elsewhere, the Bean Dance, with its distinctive song cycle, is among the most elaborate, widespread, and beloved of the nighttime social dances found in the shared-but-localized repertory of Woodland Indian ceremonial communities in Oklahoma. In Oklahoma today, the dance is performed by the Seneca-Cayuga, Loyal and Absentee Shawnee, Eastern and Western Delaware, Wichita, Caddo, Creek, Seminole, Yuchi, Cherokee, Natchez, and Ottawa. Adopting a social network perspective, this paper describes the Bean Dance in context and examines its ethnological significances. Comparative study of individual and community variation in performance practice reveals patterns that speak to dense but uneven social linkages connecting local groups over time, from antiquity to the present day. Close study of the Bean Dance furthers an emerging social network-centered model of Native North American cultural transmission, circulation and revitalization that is useful in understanding other cultural domains, including music. This paper complements a comparative musicological analysis of the Bean Dance presented separately. The two presentations build on collaborative work the authors have conducted since 1998.

The Politics of Aesthetic Centralization: Jazz, Policy and Place in Paris
Donald James, University of Chicago

This paper considers the centripetal French cultural and public policies that centralize jazz aesthetics in Paris. Public policy in Paris reconstitutes sites within the city as ratified spaces of cultural production, while national cultural policy implies a stylistic coherence to “French jazz,” in both aesthetic and ethno-nationalist terms. When these policies intersect, they implicitly sanction sites of “authentic” cultural production insofar as they determine where jazz ought to be performed, and recursively help define what jazz should sound like as well. Based on fieldwork conducted in Paris from 2005-2007, I examine the clubs of the city’s rue des Lombards and also the Conservatoire National Supérieur de Musique et de Danse de Paris as such sites of ratified cultural production contradistinctively. Previous studies have considered the ways in which aesthetics and site are entwined in French cultural production (cf. Shack 2001, Gendron 2002), but by furthering the theoretical basis of this study to include postmodern geographies of the metropolis (cf. Soja 1989, 2000; Zukin 1995), and the melancholic effects of postcolonial cosmopolitanism (cf. Gilroy 2005) I broaden the stakes of such a study by using jazz as a means to consider the ways in which centralized French policy siphons from racialized politics of security and fear in order to use jazz and other cultural production as a way to better define the state and national cultural identity (cf. Lebovics 1992), which is particularly relevant as 2007 presidential candidates debate the creation of a Ministry of French National Identity.
Embracing the Margins: Hybridity and Appropriation in Radical Jewish Culture
Jeff Janeczko, University of California, Los Angeles

Issues surrounding hybridity and appropriation abound in contemporary discourse on Jewish music. The increasing popularity of Jewish music and the myriad shapes it has taken over the past few decades have led some scholars to assert that Jewish music is in a postmodern phase. Others, pointing to the rich history of fusion and appropriation in Jewish music, argue that it has always been postmodern. While postmodern perspectives certainly illuminate the Jewish musical landscape, understanding Jewish music as an all-inclusive category runs the risk glossing over the meaning it holds for people who use it. In this paper, I examine the role that hybridity and appropriation play in Radical Jewish Culture - a body of new Jewish music that leans toward the experimental and avant-garde. Drawing on fieldwork and musical analysis conducted in 2006 and 2007, and important concepts from Pierre Bourdieu, Zygmunt Bauman, and Hannah Arendt, I look at how hybridity and the appropriation of non-traditionally Jewish musical tropes into the canon of Jewish music might unsettle the foundations of Jewish identity. I explore to what extent such practices in particular, and Radical Jewish Culture in general, can be seen as self-conscious marginalization for the sake of critique.

The Dialogic Construction of Identity: Symbolic Appropriation and Reification in Celtic Music
Lisa Jenkins, Pennsylvania State University

"Celtic" is applied to a wide variety of musical sounds, yet the exact meaning of the term has been greatly debated. Celtic scholars have looked at Celtic culture through a linear historical lens, and ethnomusicologists have embraced the center/periphery model. In light of globalization theory, I question the historical approach and reject the center/periphery model. Instead I assert that Celtinness exists as an identity beyond physical reality. The locus of the activity of identification is not a "culture" or mass of people. Rather, it is realized in acts of creation or attributions attempting to be defined as Celtic and is therefore symbolically appropriated and reified. While it may seem that symbolic appropriation and reification are inverse processes, they are in fact complementary sub-processes that work together dialogically, and it is this dialogical process that defines the very essence of what it is to be Celtic. If the Celtiness of music and musicians is not something that is inherent but is instead reified and symbolically appropriated, then critiques of Celtic authenticity become problematic. Thus in evaluating Celtic music in the new global cultural economy, I suggest we employ an aesthetic of pastiche, which I believe is a more useful method of analysis for Celtic music than the question of authenticity. This approach can be used beyond the bounds of Celtic music, serving as a useful model for evaluating any music that has been assigned a questionable label for the purposes of marketing by the global music industry.

‘Peace and War: Context and Strategy in Kurdish Music.’
John O’Connell, Cardiff University

This paper concerns a song for peace sung in Turkish by a Kurdish singer living in Germany known as Diyar (or Veli Ya’ar). In particular it concerns the ways in which a minority position is articulated in song - a song that is ostensibly geared towards the resolution of a long-standing conflict between Turks and Kurds in Southeast Turkey. Referencing an established trope in Turkish music, the performer shows how a musical text embodies divergent notions of conflict - being at once a song of atonement and a song of resistance. In this respect Bar** can be understood at a numbers of levels that are marked musically and fashioned linguistically showing the significance of context for articulating divergent readings of ethnic awareness. Further the song demonstrates the ways in which a musician is able to contest public policy by manipulating the expressive forms of a dominant culture to advance a heterodox perspective. In this he employs a popular folk genre (the türkü) to advocate in Turkish the cessation of war and the promotion of peace. He frames this song using a rhetorical device favoured by bardic singers - a declamatory statement that situates his composition within a wider political context using poetic devices to proffer a dissonant ideological position. He sets this song in an album (Gülê Neçe) otherwise devoted to Kurdish numbers - popular arrangements of folk songs often advancing a nationalist agenda. While Bar** could be viewed sceptically as a promotional device to attract Turkish customers it provides an interesting locus for interrogating the narrative behind conflict resolution and for studying music makers within that frame.

Dear Mr. Jesus, Just Don't Ask Me What It Was: 80’s Pop Songs, Child Abuse, and Acoustic Memories of Sexual Violation
Jenny Olivia Johnson, New York University

In the 1980’s, American radio and television were glutted with imagery and narratives of abused or traumatized children. From the 1986 ballad "Dear Mr. Jesus," sung by a battered nine-year-old girl, to such Top 40’s hits as Suzanne Vega’s "Luka," the specter of child abuse loomed large within the acoustic fabric of the American middle
class, resonating with the rampant fears of ritual sex abuse, Satanic cults, and child molestation rings that flourished at this time. This paper will explore the presence of child abuse in 80’s popular music through testimonies of actual survivors, whose experiences of being sexually abused in childhood took place against the backdrop of 80’s pop songs on the radio. For these survivors, this music is not simply a soundtrack to their traumatic experiences—it is also the very glue that holds their otherwise fragmented or repressed memories together, forging a deep bond between their bodily memories of violation and specific kinds of musical sounds. What is most surprising is that these survivors’ memories are triggered not by “abuse songs,” but by 80’s “love songs,” whose sensually-inflected whispers, sighs, echoes, timbres, and milky falsetto voices are in many ways far more suggestive of illicit sexual behavior than songs designed to actually promote awareness of child abuse. Through an exploration of the luminous noises that underscore and trigger these broken experiences, this paper tells a story of abuse, popular music, and the hysterical amnesia of 1980’s America that is as layered and fragmented as traumatic memories themselves.

Suficize That! The Creation of Sufi Musics in the Global Marketplace
Shannon Jonathan, Hunter College CUNY

Recent years have seen the growth of “Sufi Music” as a category within the broader classification of World Music. This panel addresses the questions of how and why “Sufi music” is made and what happens when ritual practices are “Suficized” for consumption in the global marketplace. Based in research on “Sufi” musical practices in Syria and Morocco, the panelists ask how the recontextualization of ritual music transforms and reinvents not only the music, but also our understanding of the sacred itself. What does it mean to “Suficize” a music that may already have a basis in ritual practices understood as “Sufi”? The commoditization of ritual signals a dependence on tourism and related transnational practices associated with the circulation of peoples, music, and capital. These include the folklorization of tradition, the creation of heritage and calls for its preservation, and, often, an orientation toward the “other” in performance. Moreover, the selective appropriation of aspects of ritual in the creation of “Sufi music” results in a transformation of the meanings associated with Muslim spirituality and with music. These transformations may result in the propagation of stereotypes and in forms of religious devotion divorced from their historical bases. Especially in a moment when Islam is associated with radical difference, Sufi music has in many cases become emblematic of a tolerant or even “good” Islam. The papers in this panel explore how and why this is the case today.

Eun-Young Jung, University of Pittsburgh

In the any-thing-goes world of contemporary popular music, even arch-rival nations can put aside conflicts in favor of expanding markets. Recently the traffic in popular music between Korea and Japan has been busy, but asymmetrical. Even during the Korean industry’s peak (late 1990s), the Japanese industry was more than ten times as large, and since 2001 the Korean industry has nearly collapsed due to mp3 sharing and illegal piracy. Thus, when the Korean government lifted its ban on Japanese music imports (in stages, from 1998 to 2004) the Japanese at first showed little interest in the Korean market. However, since 2005 the Japanese attitude has begun to change—not only because of the expanding popularity of Japanese popular music in Korea itself, but also because of Korea’s fast-growing digital music industry. Korea’s IT industry has reached a staggering 80% household broadband penetration since 2003 and Korea’s mobile music market is actually 58% larger than Japan’s. As the issues of internet piracy and file-sharing came under legal control in Korea, its flourishing digital music industry caught Japanese attention. In this paper, I discuss the specifics of Korea and Japan becoming “friends/partners” within the popular music industry and the changes in marketing strategies that allowed them to collaborate despite longstanding political conflicts and deep-seated prejudices. I argue that the paths and intensity of transnational flows of popular music depend only partially on aesthetic considerations (audience “taste”), and are inextricably tied both to conscious industry decisions and to unpredictable technological developments, overriding political animosity.

Islamic “Pop” Music Videos on Pan-Arab Satellite Channels
Patricia Kabala, University of California, Santa Barbara

This paper treats the appearance of a new genre of religious music in the Arab musical tradition: the Islamic “pop” song and accompanying music video. While several studies exist that treat other genres of sonic Islamic and Arab culture—the recitation of the Quran, the call to prayer and Sufi traditions such as dhikr and inshad—practically no research has been done on the rise of this new mass-mediated musical
genre. I argue that the appearance of these songs is part of a larger proliferation of transnational Islamic media broadcast on pan-Arab satellite channels and the paper will situate Islamic pop music videos within the broader context of this emerging Islamic media. In addition, the paper will analyze the music, lyrics, and images of this genre in light of the long and heated discussion within Islamic jurisprudence and Arab society as to the permissibility and social respectability of performing and consuming music. Particular attention will also be given to how these videos imagine and represent normative gender roles, social responsibility, Muslim practice and identity in the contemporary world, and the present condition of the global ummah (community of Muslims). While these videos do appear year-round on satellite music video and Islamic channels, their broadcast peaks during Ramadan and other Islamic holidays, so the paper will also discuss the insertion of these songs into the economy of Ramadan and Islamic holiday consumption in the Arab Middle East.

**Royal Musician Deziderio's Song Federalism: Contesting Historic Political Decisions in Twentieth-Century Buganda Uganda**

Damascus Kafumbe, Florida State University

Kings' musicians in Buganda, a kingdom in south central Uganda, have traditionally used song as a medium for contesting significant political events. In this paper, I explore an example of this practice in the song Federo ('Federalism'), composed in the mid-1990s by Kings' musician Deziderio Ssalongo Kiwanuka Matovu. I analyze those elements of the song that make it an effective medium for examining contesting and contextualizing two political events: (1) the Uganda Agreement of 1900, a formal treaty between King Daudi Chwa II's regents and British colonial rulers, and (2) the abolition of federalism in 1967, the political system that allowed every Ugandan ethnic group to have authority over its own area. I argue that songs composed and performed by the kings' musicians of Buganda are more than mere recountings of historical events; they are also devices for examining these events and recording public attitudes towards them. I draw on interviews with kings' musicians from several generations, interviews with non-musicians as well as historical documents.

**“Curving” Revisited: The Manipulation of Phrase Ambiguity in Adowa Master Drum Patterns**

David Kaminsky, Independent Scholar

In this paper, I examine the processes by which a Ghanaian master drummer shifts (or "curves") listener perceptions of a musical style's inner rhythmic structure. The percussion section of an Akan adowa ensemble consists of a number of parts with varying degrees of consistency and flexibility relative to an underlying twelve-pulse loop. The consistent "inner" parts provide ostinato patterns, allowing for ambiguous and sometimes competing hearings of both downbeat and meter. The less consistent "middle" parts are ostinato-based as well, but can also shift in response to one another, and to the atumpan master drum. The more flexible atumpan, finally, draws attention sequentially to different inner and middle parts, as well as to the various possible hearings of meter and downbeat. Ghanaian theorist Willi Anku has supplied us with a system for analyzing how the master drummer sequences atumpan phrases in shifting relationship to the inner parts. Because Anku posits distinct atumpan phrases with clear boundaries, however, his system cannot account for the ambiguity-powered mechanisms behind those shifts. These include simple pivots (the last notes of one atumpan phrase become the first notes of the next), motivic recombination (the motifs making up one phrase are combined to generate the next), and cyclic ambiguity (repetition of a phrase camouflages its beginning and end, allowing for the next phrase to begin at any point within it). My analysis of specific atumpan patterns accounts for these and other techniques a master drummer can employ to shift listener perceptions of rhythmic structure.

**Sufi Nights/Sufi Daze: Sacred Tourism and Musical Happenings**

Deborah Kapchan, New York University

The Fez Festival of World Sacred Music was founded in 1995 by Faouzi Skali, a Sufi practitioner and anthropologist. Initially a response to the first Gulf War, the festival has grown exponentially in the last eleven years in size and influence. While music from many sacred traditions is highlighted, there is also an emphasis on "tasting," that is, experiencing. Islamic rituals first hand. A kind of "Sufi tourism" has grown up around the festival where American and European tourists may experience the aesthetic dimensions of Islamic ritual in an environment that is welcoming. The mystical branch of Islam, Sufism is more understandable to the West, emphasizing love devotion and ecstatic communion with God through music and movement. Just as the Whirling Dervishes have become the emblem of Turkey for the tourist industry despite their repression in the socio-political sphere for so many years, so Sufism writ large has become...
Beholding Moves: Practicing embodiment, ethnography and research
Margaret Kartomi, Monash University

This session of papers addresses current issues concerning dance ethnography and research full force. Specifically, we ask: how can research on the performing body inform us about embodied cultural knowledge, history, spirit, identity, and the body-mind complex? In this panel we offer for discussion very different examples of the ways researchers experience and approach the body in performance to reveal insights into culture, as well as the relationship between our selves and our work. The area studies covered in the session are diverse, ranging from American musicals on film, Japanese dance, to ethnography on African Jews. These contrasting contexts showcase how the body in performance calls for diverse methodologies of investigation, analysis, as well as approaches for “performing ethnography.” The first paper explores the ways audiences viewing movie musicals of the 1930s may have engaged with song and dance on screen, specifically those danced by Fred Astaire and Ginger Rogers. What embodied knowledge is transmitted via film? Using Japanese dance as a case study, the second paper considers how embodied cultural knowledge is transmitted through movement/sound and how cultural practices embodied in the field can deeply influence ethnographic methodologies and theoretical approaches. The third paper also wrestles with embodied knowledge, yet turns to problematize how ethnographic researchers’ personal relationship to their topic, in this case African Jews, further entangles notions of self, identity, and the body. The session closes with an open dialogue to actively exchange ideas about embodiment and ethnography.

“I don’t see what the war has to do with feminism”: Third Wave Feminism, the War on Terror, and the Politics of the American Middle Class
Elizabeth Keenan, Columbia University

Third Wave feminist popular music projects, such as festivals, compilation CDs, and benefit shows, have frequently become places of contestation for young women to explore the connections and disconnections between gender activism and other political issues in the United States. In the late 1960s and 1970s, many of the women who had been active in the anti-Vietnam War movement continued their activism through women’s liberation projects, seeing the latter as an outgrowth of the former. Although today’s wars occupy a much greater space in the U.S. political landscape than gender politics, young women often disagree about the place of war in their political activism. Like many of their feminist foremothers, today’s younger feminists are mostly white and middle class; unlike the women involved in Second Wave feminism and the antiwar movement of the 1960s, most of them know no one in danger of being sent to war. Also like their feminist foremothers, Third Wave feminists often express their political activism through popular music. They have, at times, used their feminist musical projects to confront directly these broader political issues in the United States, while at other times they have deliberately inserted space between feminist politics and all other politics. This paper addresses the intersections between Third Wave feminism, antiwar activism, and popular music as part of the changing role of young, middle-class people in U.S. politics.

Okeikoba: Lesson Places as Sites for Negotiating Tradition in Japanese Music
Jay Keister, University of Colorado, Boulder

Tradition in modern society has been described as reflexive, negotiable and even hostile to modernity (see Giddens, Shils). Tradition has also been described as ritualistic in that its significance lies more in the process of handing down than in the content handed down (see Raymond Williams). Such descriptions easily apply to Japanese traditional music, often criticized in modern Japan for its feudalistic structure. Tradition in Japan is commonly conceived of as a “way” in which the doing of tradition carries greater importance than the content that is transmitted. For a Japanese hogaku musician, for example, what matters most about any well-known composition is not how it was performed in the past, but the way it is performed or taught by one’s teacher in the present. Thus, the teacher-student transmission process that is still central to Japanese music provides both a sense of continuity with the past while simultaneously allowing individuals to negotiate tradition in the present. In order to understand how the negotiable, reflexive and ritualistic tradition of Japanese music operates today, this paper follows a subject-centered methodology (as advocated by Timothy Rice) that studies individual musicians in various locations. Ethnographic analysis of three different lesson sites (okeikoba), both inside and outside of Japan, including both Japanese and Westerners, reveals how the negotiation of tradition depends on the place and the individuals involved. In each of these sites, key values of traditional Japanese music such as continuity, loyalty, imitation of forms and self-development emerge to varying degrees.
Is Northumbrian Piping a Music of Place?
Andrew Killick, University of Sheffield

The Northumbrian smallpipes is a bellows-blown bagpipe developed in the northeast of England since the eighteenth century but now played in many parts of the British Isles and overseas. Despite its wide dissemination and adoption by players who have no personal connection with northeastern England, the instrument and its music remain in many respects identified with that locality. Local references are common in the names of tunes as well as the name of the instrument itself; published tune books include photographs of places named in the tune titles or associated with famous pipers; and piping events sometimes include visits to these places. Discussions among pipers frequently focus on identifying a specific musical repertory and style characteristic of Northumberland in contrast to other parts of England and Scotland, defining the features of that local musical identity, and debating how far it can be developed and extended without endangering the identity of the local tradition. This research draws on participant observation in piping events in various parts of the UK and USA, interviews with pipers from a wide range of backgrounds, and discussions on the Northumbrian Pipers’ Society e-mail list, to investigate the various ways in which Northumbrian piping is and is not a “music of place.” More broadly, it addresses the question how, in a world increasingly characterised by spatial fluidity and by “routes” rather than “roots,” musical practices that are widely dispersed can remain in meaningful ways connected to particular localities and local identities.

Constructing Identities of Korean American through P’ungmul Performance
SOOJIN KIM, The Ohio State University

This paper examines how Korean Americans construct their identities through p’ungmul in their new diasporic environments in the U.S. P’ungmul, Korean percussion band, is one of the most significant cultural events with plural contexts among Korean Americans and my recent field research shows significant processes and products of cultural transformation in the Korean diaspora in the U.S. While some of these processes are localized, many are informed by the various means and routes—including resources and consequences of globalization and transnational citizenship—that serve to reconnect p’ungmul participants with their home, Korea. This paper examines the reconstitutions of p’ungmul from various analytical viewpoints, including modes of transmission, new symbolic meanings for participants and multicultural audiences, the new role of emerging digital resources in mediating connectedness with “home,” and P’ungmul is also taught and practiced by professional, semi-professional and amateur groups. The significant rise of amateur groups is discussed in the light of existing and new p’ungmul aesthetics and relation to participants’ strategic adaptations to the American contexts.

You can't say if you haven't been!": Implications of Different Spaces of Bluegrass Performance
Jonathan King, Columbia University

Amateur and semi-professional bluegrass performers have always placed a premium on concepts of musical community though the nature of that community has historically taken many forms and styles. While traditional repertoire stylized musical technique and rural iconography are integral aspects of bluegrass communities’ identities the way in which musicians congregate can be just as salient as these other aspects. After the first wave of popular enthusiasm for bluegrass ebbed in the late 1950s and 60s festivals came to be emphasized as an especially significant mode of assembly. Serving as pilgrimage-destinations these temporary gatherings still function today as spots of social stability the physical ephemerality of which offers a kind of otherworldly permanence. Friendships alliances and bands are formed that can span decades. More recently musicians seeking more local communities have attempted to take matters into their own hands complementing the festival-world with their own more local spaces. This paper examines two such groups specifically: a bluegrass jam held weekly in New York City and an online community of bluegrass and old-time country musicians from the Tri-state area. Though there is significant overlap between these groups the modes of discussion and performance are quite distinct. I examine via my ethnographic fieldwork the emergent social strategies through which these “locales” are established and maintained and the ways in which these spaces change over time responding to—and affecting—the strategic social performance of organizers and attendees generating a specific kind of socio-musical history.
The Rebbe in the Digital Age: Transmitting a Lubavitch Nigun in a new form
Mark Kligman, Hebrew Union College

After World War II tens of thousands of Hassidic Jews fled their destroyed life in Europe. Some dynasties replanted themselves in the United States, Brooklyn, NY was the center. In the 1950s, after the establishment of religious centers preservation of musical traditions was an active component of surviving in the “New World.” This paper will focus on the nigun “Tzoma Lecha Nafshi” from the Lubavitch Tradition. This melody was one of ten that the Lubavitch Rebbe, the spiritual leader, taught to his followers in 1953. This presentation will include videos of the Lubavitch Rebbe singing this melody and then recording of this melody by leading musical performers in the community, Avraham Fried and Matisyahu. The Rebbe taught this melody and discussed the the song’s spiritual impact. At issue is musical change, from a religious context to recordings and performances. Avraham Fried sings an orchestrated version of this single-line melody while Matisyahu, a noted Reggae singer, adapts the melody as an introduction to a Reggae song. While change and adaptation is an ongoing issue for music, this is a case study of musical adaptation by fervent religious men in a community that careful guards contact with the outside world. Koskoff’s study of this community focuses on musical, religious, and social processes, this paper seeks to address whether the instructions and guidance of the Rebbe are followed. The manner of representation alters the form and content of the originating song further nuancing the role of “tradition” and “modernity” using technology to enable a religious and musical experience.

Ethnomusicologists at Work
Benjamin Koen, Florida State University

Ethnomusicologists work in a variety of settings: universities, libraries, museums, archives, arts councils, the publishing industry, concert producing organizations, funding agencies, governmental agencies, the tech industry and as freelance consultants, to name a few. The need for ethnomusicological expertise has been increasingly acknowledged throughout society. Historically sponsored by the Applied Ethnomusicology Section, the yearly forum “Ethnomusicologists at Work” focuses on career possibilities for ethnomusicologists by featuring individuals who are engaged in an ever-broadening variety of applied work. Co-sponsored by the Applied Ethnomusicology Section and the Association for Medical Ethnomusicology, this year’s forum is the first to address the increasing presence of ethnomusicologists in medical and healthcare arenas, broadly construed. The forum is structured with 15-minute presentations from four medical ethnomusicologists who will present materials and issues drawn from their unique approaches to applied research and practice. Specifically, they will explore issues relating to an applied medical ethnomusicology project that engages children associated with autism through improvisatory world music play; new perspectives and directions in federal funding at the crossroads of music therapy and medical ethnomusicology; how medical ethnomusicology can contribute to the training and practice of physicians; and shifting ontologies in and beyond academia that present new work opportunities. These presentations will be followed by moderated discussion about applied medical ethnomusicology and other career possibilities and the challenges when pursuing this work.

"Nungi Noss (They Are Enjoying)”: The Importance of Enjoyment to Gambian Children's Music Making
Lisa Huisman Koops, Case Western Reserve University

Gambian children exert agency through their musical activities in school, at home, and in the community. In settings in which children have a greater degree of control, such as on the playground or during play sessions at home, children show their power through choice and use of language, movement, attitude, and decisions in songs, dances, games, and playing instruments. Enjoyment is one of the central meanings of music in Gambian children’s lives, linked in part to the opportunities for participation, interaction, and exercise of agency within music making. In this paper I will explore the relationship between agency and enjoyment in Gambian children’s music participation, arguing that children’s experience of agency in music making contributes to their enjoyment, fueling their motivation to continue developing and participating in forms of music making that allow for a high level of control. This is important not only in understanding the children’s music culture on its own, but also in how children’s musical experiences relates to adult music making and the teaching and learning processes within their musical practice. This paper is based on fieldwork carried out in a small suburban town in The Gambia in 2005; observations on the importance of agency align with previous research on children’s music making on the playground from both West Africa and America.
Pop-Folk and the Production of Nationalism: Economy, Media, and Music in Post-Communist Bulgaria
Plamena Kourtova, Florida State University

Within postmodern theory, globalization is frequently evoked as a hegemonic system, which capitalizes on its power to "destroy" local cultures. Challenging this assumption, anthropologist Marshal Sahlins insists that "local cultures often articulate with the dominant economic and cultural order even as they take their distance from it, jiving to the world beat while making their own music" (Sahlins 2000: 493). The adoption of an open-market economy and its inevitable influence on the musicultural life of post-Communist Bulgaria is a telling example of the alternative conceptualization of globalization posited by Sahlins. Following the political transformations of 1989, Bulgaria opened up to global economic, cultural, and musical influences and a new style of music known as Pop-Folk emerged on the popular music landscape of the country. It combined the indigenous musics of Bulgaria and its Balkan neighbors with Euro-American pop, rock, jazz, funk, and soul. Today, the commodification of this style and its persistent employment of 'global' economic strategies have magnified its status to a large-scale industry. Building upon Sahlins' theoretical framework, this paper explores the competing dynamics that emerge from the economic transformation of Bulgaria and their realization in the representation and mediation of Pop-Folk. More specifically, it investigates the way a current star in the musical style of Pop-Folk, Slavi Triffonov, consciously manipulates local-global tensions through the specificity of a highly commercialized form of musical entertainment and creates new cultural values that speak to issues of Bulgarian identity. Reference: Sahlins, Marshal.2000. “Goodbye to Tristes Tropes: Ethnography in the Context of Modern World History,” In Culture In Practice, 471-501. New York: Zone Books.

Playing in Church: A Mennonite Flutist on the Limits of Inherited Binaries and Performed Humility
Stephanie Krehbiel, Independent scholar

Mennonite writer Hildi Froese Tiessen describes Mennonites as negotiating their relationship to the world by means of binaries such as community/individual "sacred/secular" and "insiders/outsiders." Such binaries are a common inheritance within diasporic communities and while they impart what can be construed as an empowering framework for identity-building within broader culture they can also serve as powerful constraints on individual agency within the groups themselves. This paper explores my own usage of such binaries in the context of my experience as an instrumental church musician of Swiss Volhynian Mennonite descent heritage that places me in the diaspora of Mennonites whose ancestors emigrated from Russia in the 1870s. Unlike some other Mennonite groups Russian Mennonites have largely accepted instrumental music as an enhancement to worship rather than a "worldly" distraction. Yet the oppositional thinking that leads some Mennonites to ban instruments in worship remains in play in more permissive Mennonite settings. As a young professionally ambitious performer aspiring to Mennonite communal sanction I confronted the aforementioned binaries with a system of "performed humility " employing downcast eyes and self-consciously modest body language in order to minimize what I viewed as the intrusion of my performances on the perceived sanctity of worship events. I argue that while appropriated European and North American choral musics have successfully integrated the "insiders/outsiders" binary for some Mennonite groups solo performance particularly by instrumentalists balances more precariously between several sets of opposing categories—an uncomfortable space for a Mennonite to occupy."

Imagining politics, popular music and remixing: YouTube, remediation and protest songs
J Meryl Krieger, Indiana University

With the advent of forums like YouTube, music videos have taken the next step in becoming part of communal discourses formerly limited live and prerecorded musical formats. The interactive community of YouTube has transformed the ways in which communities form around shared values and belief systems, very much following Benedict Anderson’s concept of ‘imagined community’ (Anderson 1990). John Lennon’s 1971 song “Imagine” has over the past 36 years become an icon for communities inspired by his vision of peace. The imagined community of YouTube has some 700 plus videos produced with Lennon singing or cover versions, either by live bands, or by remixes created by YouTube subscribers. This paper will consider the implications of Anderson’s imagined community as it can be viewed and understood through the political aspects of do it yourself (DIY) video production. It will expand on the ramifications of an internet-
based community through an examination of two such video remixes produced and posted in 2006. The creation of such independent, multimedia works in such public space reflects similar uses of folk songs throughout Europe and the Americas. This use of new social spaces has become a means of remediating, or translating, traditional uses of folk song through new technologies. It also has enormous implications for the future of both political communities and for the way scholars need to consider the Internet – not as a means of linear communication between artist and audience, but as a redefinition of performance as a process through the mediator of technology and the social spaces created by cyberspace.

The Art of Listening: Television Ads and Perceptions of Listening Practices
Joyce Kurpiers, Duke University

How do TV advertisers think people listen? How do those beliefs influence creative production of music and sound design for television advertising? Many creative producers strive to create ads that are “edgy” i.e. that push the boundaries of audience expectations. However they’re also watchful that they don’t “overwhelm” audiences or “freak anybody out.” This paper considers two issues concerning creative ad production. First I examine ways in which ad producers who construct sound tracks take into account technologies through which audiences hear commercials. Second I track how mixing decisions hinge upon producers’ personal listening histories and aesthetic preferences. I argue that their personal (raced classed gendered and generational) aesthetics shape their beliefs on how the mix will engage audiences. Through close analysis of sound tracks biographical interviewing and ethnographic attention to sound mixing practices I chart relationships among ad producers’ beliefs about listening practices the concept of “target audience” and sound track production. Ideas about how listeners listen play a critical role in advertisers’ attempts to foster social networks around the commodity. Analyzing the sonic production of “brand identity” in American-consumerist society offers a narrative in relation to which listening is socialized prompting review of the current theoretical treatment of popular music listening. In the American-consumerist society corporations rely on advertising to communicate brand identity i.e. a persona associated with a company or products. Music and sound design are considered critical to advertising goals of attracting consumers keeping them engaged with advertising messages and encouraging social networking through product consumption.

Narratives of Survival and Stability in the Performance of Traditional Georgian Polyphonic Songs
Andrea Kuzmich, York University

Georgian traditional polyphonic song, recognized by UNESCO in 2001 as a “Masterpiece of the Oral and Intangible Heritage of Humanity,” is a product of a historically fragmented land. Over the past two thousand years, Georgia’s history is essentially one of a small Christian state struggling for survival amidst greater and wealthier powers fighting to control this strategic part of the Caucasus that separates the Black Sea from the Caspian Sea. The legacy of this struggle continues to reverberate throughout much of Georgia’s expressive culture. In traditional music, the narratives of Georgians as survivors and warriors are mirrored in a discourse of authenticity, which are prevalent among both practitioners and scholars. Preservationist attitudes motivate young musicians from the capital city of Tbilisi. Like their ancestors, members of Tbilisi ensembles, such as Mtiebi, Anchiskhati, Basiani, and Lashari, continue to be enthused and inspired to perform centuries-year-old musical forms; and the performances which result diverge little from archival recordings made a hundred years ago.

Based on historical research, interviews with Georgian musicians, and a musico logical analysis of archival and contemporary performances, this paper will explore the relationship between the preservationist attitudes of traditional singers in Tbilisi today, their hopes for authenticity, and how such ideals are realized musically. In particular, I will demonstrate how preservationist attitudes have historically been a defining characteristic of the musical culture, and how these have had significant implications for the stability in the performance of traditional Georgian polyphonic songs.

Works, Not-works and the Otherness of the Ottomans
Robert Labaree, New England Conservatory

The substantial number of formal and informal writings by Europeans traveling in the eastern Mediterranean and the Balkans between the Crusades and the 20th century provide fragmentary reports of
European responses to the music they heard there. Scholars, Western and Middle eastern alike, have tended to view these writings as useful primarily to corroborate the accounts of early Middle Eastern practices in Ottoman and Arabic writings. In this paper, these writings will be approached differently: as fleeting instances of comparative musicology in which Europeans drew instinctively on the familiar to make sense of the unfamiliar, thereby living out the prevailing perceptions of cultural difference of their time. Even more importantly, these writings as a group may be interpreted as expressions of important musical assumptions which were emerging at the time, but as yet unarticulated. Four pillars of Ottoman Otherness in music will be examined in these accounts: 1) We make polyphony and They do not; 2) Our music is written and Theirs is not; 3) We distinguish between composers and performers and They do not; 4) Our music consists of a body of works, Theirs does not. The ideology of the autonomous musical work—appearing in European writings only at the end of the 18th century—emerges in accumulating fragments in these writings as the single quality which defines the line dividing Them and Us.

Gender, Education, and Music Traditions
Roberta Lamb, Queen's University, Canada

This panel presents three contrasting studies addressing the themes of Gender, Education, and Music Traditions. The locations (Górale ensemble life in Canada, las chicas Topolino in Spain, and high school students in Wisconsin) and kinds of music for each paper diverge, but the gender, pedagogy and tradition issues remain central. How do women and men negotiate gendered representations in evolving traditions? What challenges do youth offer to traditional musics? What happens to the manner of defining and understanding gender, sexuality, and active / passive roles? How these issues are experienced in diasporas, at ‘home’, and through radio are discussed, with the place of pedagogy, music education or cultural transmission always a central concern. This panel os co-sponsored by GST, SSW and Education Sections.

Learning to Participate: Transformative Musical Experience at Chicago's Old Town School of Folk Music
Tanya Lee, University of Illinois at Urbana-Champaign

“Music is everyone’s birthright.” So proclaims Chicago’s Old Town School of Folk Music in its outreach materials, a radical statement in a society where most adults encounter music as consumers and musical training is targeted at those showing special aptitude. The School has, over its fifty-year history, developed an informal pedagogy and, more importantly, a set of shared ethical values about music that help bring people to their “birthright.” This paper explores how individual students actually transform themselves from music consumers to music creators in this environment—and how effectively they do so. The Old Town School emerged from the mid-century, left-wing, American folk revival, which valorized music’s social power over its commercial potential. Today, with 6,000 students per week taking classes in traditions ranging from the Beatles to cabaret to breakdancing, the School does not adhere to a strict definition of “folk music,” much less a political line, but the understanding of music as a collective, community activity holds strong. Teachers, themselves accomplished musicians, consistently downplay criticism and competition, in conscious resistance to more formal educational models. In the group classes, multi-level sing-and-play-alongs, and even concerts, a participatory ethos prevails, with space for everyone to make a contribution, even as commodified genres (like rock music) predominate. Many recent ethnomusical studies have explored how a participatory musical tradition becomes a presentational or studio music; the Old Town School presents a counter-example, bringing the legacy of participatory folk revival values to new generations.

George Gershwin and Wayne Shorter Are from La Victoria: Gabriel Alegria and the Development of Afro-Peruvian Jazz
Javier León, Tulane University

Since the second part of the twentieth century jazz has been a key legitimizing agent in the music of criollo and Afroperuvian musicians in Lima. Following Peruvian percussionist Alex Acuña’s success with the American band Weather Report a number of musicians in Lima sought to combine traditional Peruvian genres with the harmonic language of smooth jazz or fusion in order to develop a modern and
decidedly Peruvian style of jazz that would launch these musicians into the international jazz scene much the way bossa nova artists had successfully done two decades earlier. Their success however was quite limited outside of Peru and at the turn of the twentieth century this eighties sound came to be seen by younger generations of musicians as dated. In particular it seemed too reliant on the dominant Afro-Cuban- and bossa nova-based rhythmic language of international Latin jazz to project a uniquely Peruvian character. In recent years new attempts at developing a Peruvian jazz sound have begun to emerge. Of major importance is Peruvian trumpet player Gabriel Alegria and his sextet who have coined the term "Afro-Peruvian jazz." This paper will examine some of the stylistic elements of Afro-Peruvian jazz notably certain rhythmic characteristics. Alegria and others combine 12/8 Afroperuvian rhythmic patterns with swung 4/4 melodies reminiscent of 1950s jazz standards and with 1960s hard bop to create a musical style that seeks to circumvent the notion that all Latin jazz must have a salsa/Afro-Cuban/bossa nova rhythmic basis.

The Bean Dance: Musicological Reflections on a Woodland Indian Song Genre
Victoria Lindsay Levine, Colorado College

Bean Dance songs, also known as Corn Dance or Bell Dance songs, are performed by Woodland peoples from New York to Oklahoma. Performed at night as part of the social dance repertory associated with summer ceremonials, Bean Dance songs constitute a distinctive genre in terms of form and design. The songs combine style elements from several different Woodland genres. For example, they feature the kinds of metered and unmetered introductions heard in Woodland strophic form songs, but they are performed in sets and use the kind of iterative form heard in Stomp Dance songs. In addition, Bean Dance songs employ some unique style elements, including the alternation of unison singing with passages in call and response. A comparative musical analysis of Bean Dance songs performed by Seneca, Natchez, Delaware, Caddo, and Creek singers reveals the stylistic richness and diversity of the Woodland social dance repertory and sheds light on the social and ceremonial networks that have connected and sustained Woodland communities over time. The recordings analyzed include archival and commercially distributed materials collected by prior scholars such as Mary Haas, Claude Medford, and Charlotte Heth, as well as the authors’ field recordings. This paper complements the ethnographic and ethnomusicological analysis of the Bean Dance presented separately. The two presentations build on collaborative work the authors have conducted since 1998.

Music traditions of Northwest Ohio
Lucy Long, Bowling Green State University

Northwest Ohio was settled in the 1830s, primarily by farmers of German heritage. Still rural, the area now emphasizes large agribusinesses and includes numerous industries, including in the nearby port city of Toledo. These industries have attracted numerous workers, particularly from southern Appalachia and Hispanic seasonal workers from Texas. Toledo historically contained ethnic neighborhoods or Irish, Hungarian, Polish immigrants as well as sizeable Jewish and Lebanese populations. The music traditions of the area reflect this settlement history, but also display an acceptance of commercial, nationally available trends in popular music. These popular styles have served as a common denominator for socializing and music-making across heritage lines. Simultaneously, certain traditions have died out due to changes affecting the contexts of music-making, while new genres have been introduced that have captured people's imagination and taken their interest away from some of the older genres. This exhibit raises questions concerning the sustainability of music traditions in the face of changing contexts, the introduction of new genres, and new interpretations of regional culture. It consists of 3 panels (2X3 each) forming a self-supporting triptych. It contains photographs and text describing the music traditions of northwest Ohio. It will require a table at least 4 feet wide. Two documentary recordings of local music traditions will be included as artifacts.

Shanna Lorenz, University of Pittsburgh/California Institute of the Arts

In this paper I introduce recent work by Japanese Latino musicians from Peru, Argentina, and Brazil, who offer new visions of cultural citizenship in both Latin America and Japan, using their voices to challenge national racial formations that continue to exclude the approximately 1.5 million Latinos of Japanese descent. Examining the song and dance of Nikkei from Brazil, Argentina, and Peru, I argue
that these musicians stand at the vanguard of an emerging transnational consciousness among a new generation of Japanese Latino circular migrants and the communities they impact. Known as dekasegui, hundreds of thousands of young Japanese Latinos have sought work in Japan's industrial sector over the past decade following changes in Japanese immigration laws. Once in Japan, many have encountered prejudice and abysmal working conditions, prompting a traumatic reappraisal of the idealized visions of a Japanese homeland that had nourished their parent’s generation, while stimulating a renewed investment in their Latin American cultural heritage. As a result, long-established communities of Japanese Latin Americans have begun to use a variety of musical strategies to offer alternatives to foundational narratives that exclude them, exploring such Latin American and Japanese performance idioms as cumbia, samba, sertanejo, salsa, reggaeton, taiko, kabuki, enka, and minyo. I argue that their multivalent performance styles offer new visions of Japanese Latino identity that denaturalize race-based conceptions of Japanese difference, while calling attention to the constructed and fluid nature of identity among Latin Americans of Japanese descent.

Mount Pleasant Isn’t: Mapping the Landscape of Punk Memory
Maureen Loughran, Brown University

In Washington, DC, the neighborhood of Mount Pleasant is iconic in the lives of many punk and underground musicians. Throughout the 1980s and 1990s, Mount Pleasant served both as the breeding ground for punk music in the District and as a place where many musicians called home. In the last decade, the forces of gentrification have reclaimed the neighborhood, restoring the Victorian rowhouses and erecting historical markers on street corners. Many day to day issues of the neighborhood (such as noise limits, public drunkenness, police presence on the street) have become issues that activate the underground community in the neighborhood. Still, there is no public acknowledgement of the punk and underground community within the neighborhood. There is a growing tide of punk remembrances of DC, tied to an informal oral history of the Mount Pleasant underground. These stories tell not only of the music’s power and growth, but also how the city and the neighborhood have been defined and redefined by its residents. This paper explores how the memories of punk and underground life in Mount Pleasant have shaped the attitudes of current musician activists in Washington, DC today.

Morgan Luker, Columbia University

Following a broader shift towards what George Yúdice (2003) has labeled the “expediency” of culture, musical practices of all sorts have, in recent decades, become deeply entrenched within the often conflicting managerial regimes of a proliferating group of actors. These include, among others, governments, international organizations such as UNESCO, regional trade agreements, the cultural industries, non-governmental organizations, and social movements, not to mention those of musical subjects themselves. At the same time, following Adorno (1944), there has been a strong tendency within music scholarship to view the institutionalization of musical practices within cultural policy and the culture industries with deep skepticism if not outright hostility. Breaking with this tradition, the goal of this panel is to place cultural policy squarely on the table as a topic that demands ethnomusicological attention. Indeed, ethnomusicologists may be uniquely positioned to appreciate the combination of aesthetic content, social value, and cultural history that underlies the social power of musical practices, which, in turn, underlies whatever value music might have within the material realities of cultural production, the cultural industries, and cultural policy. At the same time, it is crucial that ethnomusicologists begin to formulate more anthropological understandings of how institutions invested in music operate as such, and what wider impact their activities have on the formation and maintenance of aesthetic values and cultural forms. Each of the papers presented here addresses different strategies for meeting these challenges, together representing a step towards formulating meaningful ethnomusicological contributions to larger debates on music and cultural policy.

The Managers The Managed and the Unmanageable: Negotiating Values at the Buenos Aires International Music Fair
Morgan Luker, Columbia University

The first Buenos Aires International Music Fair (BAFIM) took place in Buenos Aires, Argentina from the 16th to 19th of November 2006. The fair was organized and produced by the city government of Buenos Aires as a key component of broader policies aimed at
developing and promoting the local music industry. BAFIM operated at once as a professional trade fair, a training/academic seminar, a sales opportunity, and a public music festival. These and other functions of the fair reflect the city government's complex institutional priorities regarding the cultural industries and cultural policy. On the one hand, the various activities of the music industry now represent a significant economic force in Buenos Aires, constituting a percentage of the city's GDP that simply cannot be ignored by policymakers. On the other hand, the city is invested in music as a social, cultural, and aesthetic practice outside of any economic concerns, and has a long history of using cultural policies to promote the production and consumption of music as a means of influencing (not defining) identities and shaping what it feels like to be a citizen of Buenos Aires. This paper, which draws on ethnographic data collected during and following BAFIM, examines how these potentially incongruent priorities and values were negotiated in the concrete practices of both the fair's organizers and participants. My goal is to provide an examination of how, in this context, music was rendered as an object of managerial intervention and outline some of the broader consequences of those imaginaries.

'You Wanna Battle?!': Breakdancing, Conflict, and Aesthetics in Hip-Hop Visual Media
Abigail Lyng, University of Illinois at Urbana-Champaign

This study focuses on key debates that have been circulating in the hip-hop community for the last ten years. The formulation of hip-hop as a unified culture comprising breakdancing, DJing, rapping, and graffiti began in the early 1980s and quickly disseminated via visual media outlets to most urban areas. In this paper, I argue that the visual media plays a crucial role in defining and shaping the important issues that arise within the hip-hop community, which informs aesthetic preferences involving the stylistic elements of breakdancing. In the course of my fieldwork with breakdancers in Chicago, contentiousness has surfaced repeatedly during interviews and frequently escalates to physical violence during competitions. The central conflict involves two camps: traditionalists, who argue that breakdancers should adhere to a New York-centric conception of music, dance moves, and gear; and a smaller contingent that subscribes to ideas of creative innovation and accuses traditionalists of being static and exclusionary. My work engages with Joe Schloss' argument that breakdancers in New York have created an expressive form distinguished by its historically-conscious conservatism, manifesting as an aesthetic canon. I am concerned with foregrounding the contested nature of this canon and arguing for the primacy of visual media as a site for embodying feelings of conflict. This paper also contributes to debates about connections between art and technology. Following Tricia Rose, I argue that rather than operating as a homogenizing agent from above, the visual media in this case affords underprivileged youth a post-literate space for creativity and contestation.

Ethnomusicology and the Study of Small Sound
René Lysloff, University of California, Riverside

Small sounds are those brief aural moments captured through sampling technologies circulated throughout the world as commoditized objects and recycled as creative grist for digital musical performance. Until recently, these sounds would hardly be regarded as worthy of study by ethnomusicologists concerned with the loftier task of salvaging entire music traditions. Nevertheless, even such brief audio samples are rooted in time and place, eventually becoming material for new musical expression. How do we try to understand the meanings of sound samples? Does a sound sample have intrinsic meaning? Is its meaning based upon a parasitic relationship between the sample and its source? Certainly, some samples have become iconic, representing entire musical traditions even ways of life. On the other hand, the sound of, say, the sitar may be commonplace to listeners but how many know what the sitar actually is, or where it comes from? If the origins of certain sounds are no longer relevant what do the samples then mean to electronic music artists and their audiences? Are they simply new timbres—free floating aural signs without referents? Or are they assigned new meanings as their contexts change over time? In this paper, I explore the broader cultural implications of sampled sound in electronic and popular music. I want to propose an ethnomusicology of small sounds: the ethnographic study of schizophonic minutiae expropriated and recontextualized through new media technologies.
Four Songs To Death: ontology or the territorialization of experience
Michael MacDonald, University of Alberta

What will you say to Death? In an exploration of the meaning of music ontology I have been confronted by Death. I first heard Dock Boggs’ recording of “Oh Death” in 1998 and have since been rejoined to it in three other social settings and countless personal listening. Each of my experiences with the song has supported my intuitive feelings that this song is an incantation, a spell, a sermon, a talisman, a koan, and a philosophy lecture. From the first time I heard Boggs announce Death a dart pierced me. Roland Barthes experienced this by looking through photos. He called the experience ‘punctum’. While ethnomusicology has been extraordinarily skilled in describing the social experiences of music and musicology in providing textual skills many of us have been struggling to define the meaning of music. Timothy Rice, in an exploration of Bulgarian music, explored a “web of meaning”. Philip Bohlman examined what an ontology of music may look like. Martin Clayton called for a theory of musical meaning and attempted to provide a starting point. In this quest to ‘re-think the meaning of music’ each author has employed strategies to reveal the potentialities that music offer. In an interrogation of Death I will further this discussion with a theoretical framework developed by Gilles Deleuze and Felix Guatarri. In doing so I will work towards a theory that explores the musical ‘punctum’ and the direct human experience of becoming.

Betwixt and Between: Explorations of Place, Space, and Identity
Elizabeth Macy, University of California, Los Angeles

Drawing on case studies of post-Katrina New Orleans, Senegalese Hip Hop in Los Angeles, and Cuban Timba in Miami, this panel examines how transitional identities, locales, places, and spaces function within musical performance and manifest themselves in a liminal manner. Taking liminality as a means of understanding and interpreting transition in terms of musical contexts, the shaping of place, space, and identity takes on new meaning. This panel is designed to foster dialogue regarding the role of music in the construction of space and identity and the significance of place in projecting a sense of transition.

Music Place and Liminal Space in Post-Katrina New Orleans
Elizabeth Macy, University of California, Los Angeles

Roughly eighty percent of the greater New Orleans area experienced devastating flooding when the levees were breached in the days following Hurricane Katrina. The French Quarter—one of the most recognizable neighborhoods in the city and a major destination for tourists—remained largely untouched by the floodwaters. Within a month hurricane damage was assessed and businesses began to reopen. By the New Year the French Quarter was officially “open for business.” The surrounding areas however continue to struggle to regain any sense of normalcy. This paper will explore how Victor Turner’s concept of liminality functions within a post-Katrina New Orleans as evidenced in the continued adult Disneyfication of the French Quarter in the face of disaster. Specifically I examine the role of music in the construction of a unique New Orleans space one that continues to attract tourists in the face of widespread destruction. While the French Quarter has always functioned as a liminal space (“betwixt and between” New Orleans) the added juxtaposition of a post-Katrina mentality highlights this. I address how liminal space and place are constructed in New Orleans vis-à-vis the dichotomous nature of tourist space and through the use of festivalization in the form of Mardi Gras the New Orleans Jazz and Heritage Festival and the Satchmo Festival (a yearly music festival held in the French Quarter). I posit that the creation of liminal space and place through the usage of music and soundscapes for both tourists and locals is an ongoing process in post-Katrina New Orleans.

Cybercommunities, Reticulated Translocal Communities and Social/Technological Networks
Alejandro Madrid, University of Illinois at Chicago

Throughout history, technology has played a fundamental role in shaping and re-shaping music production and distribution, as well as listening practices. Movable type printing, the phonograph, and computer technology have each drastically changed the circulation and consumption of music in their time. This session explores how the development of digital technologies in times of globalization allows non-mainstream musics to transcend their locality. Internet technologies have proven particularly valuable for those whose musical communities face obstacles to their effective organization and
expression in the real world. Enabling such individuals to establish virtual and often transnational networks, the Internet has allowed new social and communicative forms to flourish. The papers in this session focus on how cyber-technologies have allowed a space for the son huasteco genre to recover its role as a socially contestatory idiom, have allowed key mediators to shape uniquely intimate and invested publics for delegitimated Andean styles, and have produced sites for fans of Nor-tec music to share underground musical values on a transnational scale. As such, they seek to illuminate the complex relationships between technology, globalization, locality, and desire for cosmopolitanism that inform contemporary marginal musical practices.

Finding an Aura in the Underground: Cybercommunities
Hybrid Marketing Strategies and Nor-tec in the Age of Digital Reproduction
Alejandro Madrid, University of Illinois at Chicago

In 1937 Walter Benjamin proposed that infinite repeatability one of the essential modes of modern cultural reproduction challenged the idea of authenticity in a work of art. By focusing on the construction of discourses of uniqueness linked to underground music practices this paper reevaluates the contemporary relevance of Benjamin’s work. I propose that a new relationship between technology production distribution and consumption allows for the formation of transnational online communities of fans who see an aura of uniqueness in music that avoids mainstream channels of production and distribution.

My case study is the Nortec Collective a group of Tijuana-based musicians and artists who developed a hybrid aesthetic that resignifies the sounds of traditional music from the North of Mexico (norteña and banda) via computer manipulation. This paper explores the digital marketing techniques developed by the Collective as well as the Internet-based communities established by Nor-tec fans in order to communicate and share music and information transnationally. I argue that digital technologies play a fundamental role in the development of the underground aura that characterizes the Nor-tec scene. Such strategies shed light on how should we think about Benjamin’s theory when avant-garde and anti-establishment art perceived as authentic and grounded in a new type of cybercommunity uses electronic and digital mass reproduction and distribution as the basis for contesting and taking advantage of commercialism.

STARTING FROM NOWHERE? POPULAR MUSIC IN CAMBODIA AFTER THE KHMER ROUGE
Stephen Mamula, Manhattan College and Rhode Island College

Cambodia is a postmodern nation utilizing centuries-old fishing and rice harvesting techniques alongside popular consumption of MTV and the Internet. Cambodia is likewise, and infamously, a nation recovering from years of war, political instability and acute social suffering by the notorious “Khmer Rouge” government. Between 1975 and 1979, the Khmer Rouge methodically purged over two million Cambodian citizens including ninety percent of the country’s popular singers and musicians. Critical circumstances such as these trigger disruptions of expressive culture that prompt vital questions, most fundamentally: How is a nation’s traditional music practice, decimated by warfare and genocide, (re)constructed in the early 21st century? Do such conditions produce a cultural “tabula rasa,” a clean slate upon which new economic and governmental priorities are imposed on surviving peoples, and their musical expression, with little resistance? What strands of pre-genocidal, popular music culture do Cambodians experience today? Additionally, to what extent have the contexts, demographics and identifying values of Cambodian popular music been altered? In approaching these questions, I draw on ethnographic data collected in the Cambodian cities of Phnom Penh, Siem Reap, and Battambang during 2004, 2005, and 2006.

Qawwali and Sufi Popular Music in the Age of Hindu and Muslim Fundamentalism
Peter Manuel, John Jay College and CUNY Graduate Center

In the last five years the North Indian music scene has been enlivened by the rise of a variety of self-described Sufi music genres, which coexist with more traditional forms of Sufi music such as devotional qawwali. This development is best appreciated in the context of two broader socio-historical trends of the last twenty years. One is the exponential growth of the Indian bourgeoisie, as enabled by economic liberalization policies. The other is the spread and entrenchment of the Hindutva movement, animated by an implicit or explicit antagonism toward Muslims. In the wake of these trends has emerged a fresh elite interest in traditional genres like qawwali and Punjabi
Sufi song, as well as the advent of a panoply of new or newly categorized genres including Sufi rock, Sufi khyal, Sufi tappa, Sufi kathak, Sufi new-age music, Sufi dholak playing, Sufi ragas on sarod, and Sufi bharat natyam. In this presentation I survey these developments and aspects of the controversy they have inspired. For detractors, the Sufi music vogue is a shallow, elite-oriented commercial fad having little to do with the essence of Sufism, lacking any basis in tradition, largely neglecting hereditary performers, and promoting a superficial tokenism rather than a genuine and informed appreciation of Islam and Muslims. For defenders, the new Sufi music forms reflect a healthy and progressive reaction against fundamentalist intolerance as well as an aesthetic openness suited to the sensibilities of a newly expanded, self-conscious, and cosmopolitan upper class.

Modal Theorists and the Treatises They Write: Methods, Influences, and the Viability of Their Works Over Time
Scott Marcus, University of California, Santa Barbara

Music theorists respond to a great variety of influences when writing their works. Trends and traditions unique to the realm of music theory commonly shape aspects of form and content in their writings. When seeking to document aspects of performance practices, theorists assume roles of interpreter, translator, codifier, etc. Additionally, theorists are influenced by the socio-political dynamics of their time. Theorists may explicitly discuss motivating influences, while much is often left to be understood through interpretation and cultural analysis. Further, trailblazing aspects of a theorist’s work may influence the theoretical traditions and performance practices of future generations of scholars and musicians. Conversely, subsequent changes in prevailing theoretical methods and concepts and in the performance practice might well render the theorist’s work indecipherable to later generations of scholars and musicians. The present panel investigates two specific moments of modal theorists and their writings: the 1840 Arabic-language treatise on the eastern Arab modal system by Mikha’il Mashaqa and two Azerbaijani treatises written by Mir Mohsun Navvab (1884, in the Azerbaijani language in Arabic script) and Uzeyir Hajibeyov (1945, in Russian). Detailed analysis is paid to the theorists themselves, their histories, motivations, and influences. Individual papers address the receptions accorded these works, including efforts at understanding the works across cultures and across time, and seek to interpret aspects of the modal presentations contained in these treatises. The panel’s efforts highlight the interpretive nature of both the initial writing of the theoretical work and also our efforts at understanding these works.

Mashaqa’s 1840 Treatise on the Eastern Arab Modal System: A History of the Manuscript Propelling Motivations and Aspects of Continuity and Change in a Modal Tradition
Scott Marcus, University of California, Santa Barbara

Mikha’il Mashaqa’s 1840 Arabic-language treatise on the Arab modal system has received a varied reception. A rough English translation in the Journal of the American Oriental Society just seven years after its creation caught the attention of Helmholtz (1862) and Ellis (1885). A number of manuscript copies were created in the 1880s/1890s. An 1899 serialized publication and translation in a Lebanese journal introduced the work anew to Arab scholars. However Mashaqa’s efforts were largely ignored in the 20th-century Middle East through the 1980s until a 1996 critical edition by a Cairo-based academic again brought the work to light.

Widely regarded as demarcating the beginning of the modern period of Arab music theory Mashaqa’s writings offer a wealth of information that is only partially understood in the present day. While his work is the first large effort that details the 24-notes per octave of modern Arab music in terms of their present-day Arabic/Persian names (thus allowing the modern-day reader a clear understanding of the notes to which he refers) Mashaqa’s methodology for defining each of 95 melodic modes used in Syria of his day is largely incomprehensible to the modern-day theorist or performer.

The present paper introduces Mashaqa’s detailed modal presentations and highlights points that we can learn from his work. Special attention is given to Mashaqa’s motivations for writing the treatise aspects of the intonational practices that he documents and the dynamic nature of the modal system: a majority of Mashaqa’s modes are no longer recognized in the present day.
Cuba: orthodoxy and sacred traditions
Michael Marcuzzi, York University

This panel takes a look at three streams of sacred Afrocuban drumming: bata drumming, ancestor ceremonies played on boxes, and iyesa drumming. This collective study presents specific challenges to the normative, and at times rigid, templates of musical practices in Afrocuban religion, suggesting that sacred drumming is far more heterogeneous than is often acknowledged. All three of these particular studies demonstrate clear challenges to the notions of orthodoxy and uniformity so often affiliated with Cuban religious drumming and make clear the untidiness that permeates nearly every sacred musical practice in Afrocuban religion. In spite of the forces the attempt to constrain such divergence, the notion of 'correct practice' has always been, and continues to be, subject to extensive variance.

N.B. The panelists are hoping to leave open the possibility (likelihood) that some musical demonstrations will be part of the presentations. As such, we would like to see the panel kept to three members in a two-hour timeslot so as to create more time for the performed examples. We ask that if additions to the panel need to be made, that they might be done in consultation with the presenters.

[MM]

PRESENTATION TO THE DRUMS: PRESENTING NEW IDEAS
Michael Marcuzzi, York University

Perhaps one of the most arresting features of Cuban orisha worship is the overwhelming degree to which its religious behaviours remain ‘of a West African provenance’. Certainly the belief in such links is crucial to the legitimacy lent to Cuban orisha practices as a whole. This paper however examines as a case study a ritual in orisha musical practices one of the more demonstratively ‘African’ facets of religion called the ‘presentation to the drums’. The paper looks to a variety of criteria to demonstrate that in spite of the insistence on longstanding musical traditions antedating slavery this ceremony has its beginnings in twentieth-century Cuba. This study suggests that this is but one example in a multitude of religious practices that have arisen in the Cuba but gained acceptance based on the authority of enterprising practitioners and their insistence on the fidelity of their practices to those of West Africa.

Bytes and Bites: Global Ghettotech and the Postcolonial Hipster
Wayne Marshall, University of Chicago

Branded as nu world " as the music of the Global ("dirty") South and often simply as "ghettotech" -- a term initially describing Detroit's distinctive hip-hop/techno hybrid but now naming an array of similar styles -- a new kind of "world music" has recently found favor among young "hipster" audiences in such metropoles as New York, London and Lisbon. Produced (initially) by urban youth (and later by their more privileged counterparts) using easily available digital music software such as Fruity Loops and propelled around the world through blogs, podcasts and media-rich sites such as MySpace and YouTube -- if more often via metropolitan middlemen than "peer-to-peer" exchange -- a host of electronic dance genres from the global margins have come to occupy a particular set of consumers' search for the new the authentic the exotic. Reflecting at once a cosmopolitan outlook and an embrace of postcolonial culture such engagements also frequently reproduce well-worn discourses around race and class in their celebration of the low-fi the raw and the raunchy -- an aesthetic orientation often glossed as "ghetto." The rise of "global ghettotech" thus raises familiar questions about mediations and representations of "world music" in an increasingly interconnected and yet still rather (digitally) divided world. In order to consider the translocal cultural politics of this "brave" (?) new world music this paper examines two such cases: kuduro (originally based in Luanda, Angola) and juke (from Chicago, Illinois) and the technologies and discourses through which they travel.

Marginal Feminine Musicianship in Kerala, South India: Singing for Status from Subaltern Locations
Kaley Mason, University of Chicago

Most research on feminine musicalities in South Asia concentrates on one of two types of lived experience. Representations of feminine musicianship are either limited to stories about exceptional women positioned outside the domestic life of the majority, including courtesans and playback singers, or they focus on collective musical practices subsumed under traditional music genres specific to women, for example marriage songs. Moreover, recognition of individual feminine agency has concentrated primarily on middle-class
experiences, thereby overlooking how other categories of social identification enable or limit speaking out of place. Recalling bell hooks’ critique of white, middle-class, monolithic feminist movements, Hindu Dalit women (formerly stigmatized as untouchable) locate themselves according to a different set of available feminine roles as a consequence of their disadvantaged position in a hierarchical caste society. This paper investigates how regional historical dynamics in southwestern India both constrained and empowered Dalit women with hereditary musical backgrounds to gender their musicianship in strategic ways. More specifically, I present the life stories of two Malayan Hindu women from different generations as an intervention in dominant narratives of Indian feminine middle-class modernity. Based on ethnographic fieldwork in the state of Kerala, these accounts reveal how access to secular music education and participatory democracy expanded feminine mobility associated with hereditary caste-based occupational roles, namely ritual service and midwifery. Facing a different ceiling of social and patriarchal constraints, some Malayan women have succeeded at using music to improve their individual and familial socio-economic status in the public sphere.

The Home/Field (dis) advantage: Re-politicizing Fieldwork at Home
Neal Matherne, University of Alabama at Birmingham

In the past 20 years, American cultural anthropologists have complicated the concept of the “field” by studying “home”: their own geographical and cultural “backdoor.” In the ten years since the publication of Gregory Barz and Timothy Cooley’s Shadows in the Field (1997), a considerable amount of attention has been given to reconceptualizing both fieldwork and the field in ethnomusicological literature. My research begins by examining the problems raised by ethnomusicological accounts of “home,” dealing with fieldsites such as the academy, local minority communities, and popular music. The anthropological turn toward home in the 1970’s and 1980’s in ethnographic practice substantially changed the practice of ethnography. The practice of ethnomusicology, however, missed a chance at a critical reexamination when one particular ethnography of home, Henry Kingsbury’s Music, Talent, and Performance: A Cultural Conservatory System (1988) caused a scholarly controversy.

Anthropological accounts of home successfully blur participant/observer and object/subject boundaries of ethnography. The “home as field” project in ethnomusicology can be found primarily in studies of ethnic minorities in the United States and popular music ethnographies. The question remaining is why Kingsbury’s ethnography of “home”, the academy, was a controversial subject; yet popular music and studies of American minority musics are still relatively safe subjects. The importance of defining and researching “home” is analyzed for its critical worth in moving ethnomusicology into the 21st century.

Patriotism, Emotion, Empire: Gunka and Constructions of the Nation In Early 20th Century Japan
Sarah Mcclimon, University of Hawai’i

In wartime, governments often use songs to generate patriotism. From the Russo-Japanese War in the 1890s to the war in the Pacific in the 1940s, the Japanese government used Western-style military songs called gunka to mobilize support for the war among the military and civilians. The government used gunka for military training, broadcasted gunkato civilians and distributed books to the general population to bolster support for the war. The promotion of gunkato reflected the desire of the government to emulate powerful Western nations, while the songs represented modernity to the people of Japan. The songbook Saishin Nihon Gunka-shû, “New Collection of Japanese Military Songs,” of 1932 reveals government efforts to attract support for the war. The introduction of the book is a direct call to support the war through a united voice in song. It builds emotion with repetitive praise for the emperor and his army. The song lyrics amplify government war discourse, which invoked religious ardor through adoration of the emperor, enthusiasm for the empire’s conquests in Asia, strong emotion, self-sacrifice, and gender identification in the masculine images of brave soldiers. I argue that these elements worked together to create support for the war. Integrating uplifting patriotic songs as well as tragic songs telling of individual sacrifice, this collection inspires love for the imagined community of imperial Japan. The nation, through its songs, becomes sacred, a protector of other nations, and a community worthy of deep personal sacrifice.

In wartime, governments often use songs to generate patriotism. From the Russo-Japanese War in the 1890s to the war in the Pacific in the 1940s, the Japanese government used Western-style military songs called gunka to mobilize support for the war among the military and civilians. The government used gunka for military training, broadcasted gunkato civilians and distributed books to the general population to bolster support for the war. The promotion of gunkato reflected the desire of the government to emulate powerful Western nations, while the songs represented modernity to the people of Japan. The songbook Saishin Nihon Gunka-shû, “New Collection of Japanese Military Songs,” of 1932 reveals government efforts to attract support for the war. The introduction of the book is a direct call to support the war through a united voice in song. It builds emotion with repetitive praise for the emperor and his army. The song lyrics amplify government war discourse, which invoked religious ardor through adoration of the emperor, enthusiasm for the empire’s conquests in Asia, strong emotion, self-sacrifice, and gender identification in the masculine images of brave soldiers. I argue that these elements worked together to create support for the war. Integrating uplifting patriotic songs as well as tragic songs telling of individual sacrifice, this collection inspires love for the imagined community of imperial Japan. The nation, through its songs, becomes sacred, a protector of other nations, and a community worthy of deep personal sacrifice.
Making Violence Ordinary: RTLM Radio and the Rwandan Genocide
Jason McCoy, Florida State University

During the genocide in Rwanda that lasted from April to July 1994, approximately 800,000 Tutsis and Hutu sympathizers, or roughly 12% of Rwanda’s population, perished at the hands of both Hutu militias and ordinary citizens. The pro-Hutu radio station, RTLM, or Radio-Télévision Libre des Milles Collines (Free Radio of a Thousand Hills), was one important agent in cultivating anti-Tutsi ideology and spurring Hutus to acts of violence in the name of justice, solidarity, and self-preservation. RTLM employed an informal call-in talk show format appropriated directly from American talk radio. In addition, it played not only local popular music, particularly anti-Tutsi songs composed by beloved Rwandan musician, Simon Bikindi, but much American popular music as well. Through a historical ethnomusicology approach, this paper draws upon extant material from broadcast samples, eyewitness records, and song lyrics to explore a few of the strategies by which RTLM enacted a genocidal agenda. In conclusion, I posit that one way RTLM was effective in conditioning the psychosocial climate necessary for genocide was by contextualizing itself against a symbolically “Western” cultural backdrop, merging the local with the global, so that mass violence was experienced not as otherworldly and extremist, but rather as something normative and socially acceptable.

Poetics and the Performance of Violence in Israel/Palestine
David A. McDonald, Bowling Green State University

Within the context of the American “war on terror” a virtual explosion of commentary and analysis of violence has proliferated across the Western mediascape. Extended to other post-colonial conflicts in places such as Lebanon, Palestine, and now Iran, we are led to believe that terrorism, and its unconscionable instruments of attack, are indicative of a perverse “culture of death” spawned from the primordial barbarism of the Arab and Islamic world. Corporate media have largely ignored the question of why violence takes certain forms, what are the processes through which violence becomes meaningful for its participants, and how might violence generate culture, transform and constitute bodies and bodily practices. In this paper I propose that what many current analyses of martyrdom, resistance, terrorism, and violence lack in terms of experiential nuance, a critical understanding of the poetics of violence, the performative, and the subjective will provide. I assert that an ethnomusicological approach to violence, centered upon critical ethnographic inquiry into cultural performance, signification, and the social construction of place, self, and other through aesthetic experience may in fact provide a far richer understanding of the many forms that violence may take, the legitimacy of its means, and the overall impact of its articulation. Drawing upon ethnographic fieldwork among Palestinian resistance musicians in Israel, Jordan, and the occupied territories this paper argues for an ethnomusicology of violence to emerge cognizant of the performative capacities of violence to communicate meaning across social, cultural, and somatic topographies.

Simulating Orientalism and Gender in Transnational Contexts: From Little Egypt to MTV
Kristin McGee, University of Groningen

In response to critical reviews of his 1978 monograph Orientalism Said concludes: “We can now see that Orientalism is a praxis of the same sort... as male gender dominance or patriarch in metropolitan societies: the Orient was routinely described as feminine its riches as fertile its main symbols the sensual woman the harem and the despotic... Now much of this material is manifestly connected to the configurations of sensual racial and political asymmetries underlying mainstream modern Western culture.” In this presentation I illustrate enduring connections between twentieth century eroticism colonial expansionism and the gradual restructurings of gender roles in the current transnational post-industrial era. Specifically I highlight the various ways that Orientalist inspired female performers consistently incorporate new technologies to perpetuate late nineteenth century constructions of the Orient. I examine a variety of mass mediated gendered and exotic performances including Edison’s belly dancing films to videos of this century’s leading music television “girl group” the Pussycat Dolls to illuminate the hybrid contributions of popular culture female performers who excel in choreography and dance two realms frequently dismissed as feminine and thus normalized as anti-intellectual and anti-modern. My aim is to ameliorate the imbalance of Orientalist studies examining men and Modernism by highlighting the contributions of female performers who both innovate and “other” through their adaptation of new technologies to present an Orientalist inspired creativity in the context of Western modernity and post-modernity.
“Hobos Stole My Gamelan! The Karmic Repercussions of Transgressing”
Andrew McGraw, University of Richmond, Virginia

Bali continues to be represented in both Western and Balinese ethnography primarily in terms of its “traditional” religious culture in which quotidian Balinese experience expression and behavior is ultimately associated with idealized Balinese Hindu religious action and ideology. Within this frame Balinese music implicitly gamelan is interpreted as a religious traditional activity which helps to reproduce social structure through communal action.

In 2006 Nyoman Arsawijaya a graduating senior at the national conservatory created a work for tuned utility poles amplified and distorted gamelan keys and a gong—the sanctified spiritual center of the orchestra—which was “performed” by destroying it with an electric grinder. (Much to the bemusement of several offended faculty members Arsawijaya’s ad hoc “gamelan” was later stolen” by scavengers who mistook it for scrap metal.) His and other works involving stones thrown at gongs combinations of heavy metal guitars and gamelan and other experiments which draw upon a diverse vocabulary of influences from metal pop punk new-age and American experimentalism have appeared sporadically in the Balinese academy since the early 1990s. This paper focuses on aggressively provocative works such as Arsawijaya’s.

Here I ask how and why some Balinese composers transgress traditional aesthetic and social boundaries through music. I wonder about the possible influences played by globalization urbanization Westernization and modernisasi (Balinese modernization) in the creation of radically new works which give voice to tiny aesthetic sub-communities which have never before existed in Bali. What prices do these composers pay for breaking the rules?

“Beautiful Voice” Narratives of Istanbul: Localizing Discourse on the Islamic Call to Prayer
Eve McPherson, University of California, Santa Barbara

From the earliest days of Islam, narrative stories concerning sacred recitation practice and the affective power of the human voice surfaced. These stories tended to appear in the form of discourse regarding “the beautiful voice.” It is, perhaps, only natural that such narratives should occupy a central position in a religion that is largely disseminated through vocal recitation. These narratives exist today as well, particularly as they concern the Islamic call to prayer. Moreover, as Islam’s adherents comprise many varied ethnicities and nationalities, the specific cultural setting can determine the tone of the narrative. Thus, to a certain extent, the narratives can reflect the prevailing relationship of the Islamic call to prayer with its local socio-cultural environment – a situation that arises given the public nature of the call to prayer and the reactions of the indigenous community to what is in effect a communal sound. This paper will examine “beautiful voice” narratives of Istanbul, Turkey collected over the course of one year’s fieldwork. These narratives reveal not only the generally-accepted Islamic belief that a beautiful voice truly invites and entices a listener to accept Islam, but they also resonate with issues particular to Turkey, such as this secular nation’s uneasy relationship with Islam, a nostalgia for the idealized artistry of the Ottoman Empire, and the shifting aesthetics towards styles perceived as Arab. In this paper I aim to present these narratives and to place the stories, which relate to a pan-Islamic tradition, within a localized framework.

Traditional Essences in Modern Contexts: Musical Portrayals of Uzbek Femininity
Tanya Merchant, University of California, Santa Cruz

The Uzbek media plays an important role in presenting feminine norms to its audience. Musical imagery is prominent in representations of women in Uzbekistan especially when presenting idealized notions of national tradition. Television shows music videos commercials and women’s magazines all use music to help support a notion of normative femininity that is traditional optimistic and artistic. Such images though now strategically positioned as norms were originally shaped under Soviet nationalities policy that exotized the non-Russian “Other.” This paper will focus on how individual Uzbek female musicians are receiving these tropes and using them in their identity negotiations. Drawing on seventeen months of fieldwork in Tashkent Uzbekistan this presentation examines the importance of music in a complex of feminine traits ascribed to women in the Uzbek media and its effect on female musicians in Uzbekistan. Musicality and traditionality are deeply
Society for Ethnomusicology

Abstracts

71

Brana Mijatovic, Christopher Newport University

Not only has the term brand" become a buzzword in Serbia today but it has also come to stand for creating a strong and a positive image of Serbia. Since the ousting of Slobodan Milosevic from power in 2000 there has been an enormous effort to show "the world" that Serbia is ready to rejoin and contribute to the new global cultural economy. The disjunctures between economy culture and politics as described by Appadurai (1990) in this case do not apply. On the contrary the drive towards creating a strong brand for Serbia has become a powerful force that provides a common ground for musicians cultural workers economists and politicians. This paper will investigate the ways in which particular instances of musical branding of Serbia in the past seven years represent the creation of a symbolic cultural construct in an attempt to reformulate Serbian cultural identity for representation on both the local and the global stage. It will examine the musical visual and verbal constructions of local and global through several musical projects and discuss the transformative power of musical branding of a culture/ethnicity/nation through the complexity of symbolic musical meanings. The analysis of the shift in Serbian understanding and re-creation of their own cultural identity as well as the controversies raised by the discourse created around these projects will provide a glimpse into the workings of imagination in the production of locality in a globalized world."

In the Face of Industri: Alternative Populisms in Indonesian Musik Kontemporer
Christopher J. Miller, Wesleyan University

Indonesian musik kontemporer (contemporary art music) has been contradistinguished from pop since its beginnings in the 1970s. The senior figures who directed the institutions through which musik kontemporer developed spoke, in terms reminiscent of Adorno, of the need to counter the flood of commercialized popular culture, whether foreign or indigenous. However, both the work and the discourse of the composers who emerged from these institutions increasingly demonstrate a more complex response. Djaduk Ferianto engages with "industri," both as a source of subsidy for more "idealis" work and as a model to learn from. For others, industri remains anathema, yet many
Yasudah practices “mixophony,” a combination of “explorophony” and “beatophony.” Wayan Sadra jams with an eclectic group of young musicians, while continuing rebellious gestures such as dragging gongs on the floor. Sutanto has all but abandoned urban concertizing in favor of developing folk arts with Javanese villagers. Iwan Hassan has sought refuge in progressive rock from the money-oriented classical and jazz scenes in Jakarta. Concern about the dominance of commercialism has thus become key to Western-oriented and traditionally-based Indonesian composers alike, cutting across and even eclipsing previously preoccupying dichotomies of modern/traditional and foreign/indigenous. But rather than eschew popularity, they seek alternative populisms, along with alternative measures of artistic legitimacy as that of Western classical and Javanese court traditions wane. The ties of artistic value to genre have been loosened, making musik kontemporer more resilient, if harder to define.

Choreographing (Against) Coup Culture: Reconciliation and Cross-cultural Performance in the Fiji Islands
Kevin C. Miller, University of California, Los Angeles

In December 2006, the democratically elected government of Fiji fell, for the fourth time in 20 years, to an armed but bloodless coup d’état. Meeting little resistance, the Fijian military forcefully removed the ruling Soqosoqo Duavata ni Lewenivanua (SDL) party and took over government. Unlike the previous coups, which sought to enshrine Indigenous Fijian paramountcy, this coup claimed to topple a corrupt government whose Fijian nationalist agenda threatened to exacerbate ethnic tensions and seek amnesty for past coup perpetrators. For the first time, an Indigenous Fijian-dominated military had ousted an Indigenous Fijian-dominated government, and the Indo-Fijian community (of South Asian descent and 37% of the national population) remained largely on the sidelines. Based on fieldwork in Fiji, this paper examines the year prior to the coup during which the doomed SDL government launched a campaign of “reconciliation” and “unity” designed to portray Fiji as a harmonious multiethnic nation. Critics, however, claimed that the campaign cloaked an ethnonationalist legislative agenda. Specifically, I analyze the SDL’s appropriation, for this purpose, of an emergent “fusion” performance genre that combines classical Indian dance with Indigenous Fijian meke (dance) and music. I then contrast this public, politicized convergence of cultural performance and nationalism with an analysis of a very different case study: Indigenous Fijian singers who specialize in the Indo-Fijian repertoire. Even after 128 years of coexistence, such collaborations remain rare. While the latter occurs far from the national spotlight, both cases demonstrate the symbolic (and generative) power of cross-cultural performance in bicultural states.

Shifting Perspectives on Fieldwork in Thailand
Terry Miller, Kent State University

This panel focuses on three shifting perspectives of documenting and disseminating knowledge about music and culture from Thailand over the past forty years. These include, 1) shifting cultural values of the Thai themselves, 2) technological innovations that have affected Thai music activity as well as fieldwork practices by researchers, and 3) evolving methodological emphases by ethnomusicologists from both emic and etic perspectives. During the past forty years there has been a surge of interest in regional cultures among the Thai population. Music performances that were once deemed “vulgar” or “backwards” are now promoted as cultural icons, e.g., phin pia, khaen, etc. Other traditions have evolved into modernized activities that reflect both nostalgia for rural settings and the vitality of urban living, e.g., Isan rock music. Technological innovations are often an inspiration for such developing music genres but have also transformed the manner by which both foreign and native scholars have accomplished fieldwork. A variety of video/audio formats will be presented to demonstrate technological advances in fieldwork from the late 1960s to today. These advances, which made documentation simpler and less central, have also allowed scholars to concentrate on post-modernist interpretations of the documented activity. This evolution in interpretative analyses has been particularly significant with the increasing presence of Thai scholars presenting new knowledge and “emic” perspectives on varying topics. Panelists, consisting of both native and foreign ethnomusicologists, will reflect on the shifting perspectives within “Thai ethnomusicology” developed in both individual and collaborative research over the past forty years.
Making Space for Place within Global Discourses
Mark Miyake, Indiana University

In the face of increasingly far-flung networks of music production and consumption, globalization paradigms seem to dominate scholarly analysis. While such paradigms are useful, they cannot tell the whole story. Specifically, many globalization theories rely on the abstraction of place, thus negating agency and creative initiative/impact at the local level and failing to account for the ways public presentations of global forms are still localized by the participants who craft them and make them meaningful to particular contexts. By engaging notions of place and space, this panel challenges ideas of global and local as oppositional or mutually-exclusive processes and highlights global discourses as local place/experience—while these local performances certainly and consciously interact with broader discourses, they are also born on their own and have particular elements that cannot be explained simply by globalization. The first paper reconsiders Afro-Brazilian samba-reggae apart from past representations as a musical amalgamation and turns to the vibrant local neighborhoods of Salvador to explain the creative vision for and the musical characteristics of the genre. Widening the lens, the second paper explores the dialogue between local identity and international tourism at Chinese tourist sites, analyzing how performers utilize dominant performance styles/imagery to help construct very particular senses of place and self. The final paper tackles the catch-all phenomenon of world music and takes it back to the neighborhood, examining how presenters of world music festivals strategically manipulate host cityscapes to mobilize and maximize global-ness within local spaces.

Listening to Gilberto Gil
Frederick Moehn, Stony Brook University

World music legend and minister of culture Gilberto Gil has no trouble getting people to listen to him. “We need to know what message Brazil wants to send the world ” he said in his 2002 inaugural speech “as an example of tolerance of differences when banners of war are being raised across the globe.” Minister Gil is attempting to enact policies that he sees as pioneering models for the redistribution of cultural capital: content and access to the means of cultural production under globalization. He is planning a Brazil that will be integrated by the circulation of merchandise values symbolic production and dialogue by bolstering the transit of popular culture through mass markets and by stimulating a creative dialogue between local and foreign cultures.” He is working with US-based organizations in an effort to draw up cutting-edge frameworks for digital intellectual property rights management and distribution particularly in the sphere of popular music. Recalling classic debates over the way power dynamics infuse the production, circulation, and reception of world music (e.g. Graceland; Pygmy Pop) I ask if these trends represent a real shift in the way global culture will be made and heard going forward. At the same time I show how received discourses of Brazilian identity and musical mixture inform Gil’s cultural politics. Whether or not Gil’s policies are successful in the long term I argue never has a world music star had so much potential power to shape music production and reception in the digital age.”

Metapragmatic Approaches to the Study of Music
Ingrid Monson, Harvard University

Metapragmacy theory as elaborated by linguist Michael Silverstein and others has had a significant impact upon recent work in linguistics, anthropology, ethnomusicology, and literature (see for example Bauman 1996, Herzfeld 1997, Monson 1996, Urban 2001, and Warner 2002). In the hope of encouraging its further musical application, this panel employs metapragmatic analysis in examining a diverse array of musics: gospel music performed by aboriginal musicians in western Canada; popular music styles in a television advertisement that nostalgically (re)frames the social-economic history of India; and American gangsta rap, where criminality and “crack music” have a shifting semiotic value. We are particularly interested in demonstrating the explanatory potential that metapragmatics offers both sonically- and socially-oriented music scholars. These theoretical conceptualizations enable close and detailed analysis of musical sound and structure on one hand, and the theorization of broader music-cultural practice on the other. Accordingly, our papers move from close analyses of the semiotic relationships between elements in a single musical performance to broader analyses of how these productions stand in relation to wider spheres of music-cultural practice. Drawing upon metapragmatics, we locate the basis of meaningful social actions—which range from the single strum of a guitar in the midst of a song to simulated gramophone scratches in a television advertisement—in the poetic
calibration between these actions and the others that comprise their musical and social environments. That is, our papers examine musically meaningful action as praxis that both acknowledges and extends (presumes and entails) its musical-social context.

The Podcast Ethnography: Presenting Sound, Enabling Dialogue
Rebekah Moore, Indiana University

The internet, as a means to enhance accessibility to information, is both study object and valuable tool for the ethnographer. Ethnomusicologists have examined the diffusion of musical codes through the internet; digital communities developed around file-sharing, fan websites, and sites for music criticism; and artists’ use of the internet to disseminate their music and circumvent the recording industry. The internet is also a medium for presenting ethnographic research. Many ethnomusicologists experiment with presentation in digital format and on the internet through CD-ROMs, digital archives, and web pages featuring audio/visual materials supplemental to a monograph; but few achieve an interactive dialogue with their consultants and audiences through these media. While completing an audio project on political parody in popular music, my primary consultant, Indiana songwriter Jeanette Castillo, suggested I might more fully attend to her mode of political commentary—communication via the internet through file-sharing and chat rooms—by posting the project on the web. Inspired by her suggestion, I created a weblog by which visitors can access the original sound files through a podcast and interact with the artist, ethnographer, and each other through commentary. In this paper I consider the podcast’s impact in the fields of media studies, visual anthropology, and museum studies and present the podcast ethnography as an easily-accessible alternative to the linear narrative of the written account that provides access to musical sound, has potential to achieve a multi-vocal, enduring dialogue about music, and treats ethnography as a dynamic process rather than a final product.

Camp Reclamation and the Problem of American Orientalism
Mitchell Morris, University of California, Los Angeles

At some time during the 1960s an underground Hollywood record label called Camp Records released an album entitled The Queen Is In The Closet consisting of parodic songs performed primarily by men with stylized effeminate voices. Among these numbers is a tune called “Florence of Arabia” fascinating for the questions it raises about “ethnic drag,” the historical constitution of orientalism and the performance of sexual dissidence. The eponymous heroine of the song is marked by a vast range Arabic stereotypes held by Americans; but the stereotypes are those of the 1910s and 20s rather than anything more contemporary. In particular, derisive images of the Arabic world as imagined through performances by (presumably gay) Rudolph Valentino—star of The Sheik (1921) and The Son of the Sheik (1926)—dominate the lyrics and soundscape of the song. One the one hand a song like “Florence of Arabia” represents a kind off meta-commentary on orientalism inasmuch as it takes for its (pre-)text the outmoded and laughable ethnic constructions of a previous generation in order to re-articulate the stakes of sexual desire and gender presentation. On the other hand it remains unclear whether this complexly parasitic phenomenon can be taken as anything so substantial as a critique of orientalism—the song may as easily be read as complicit with Western domination. That such ambiguity is more the rule than the exception in American popular culture shows the continuing need for careful readings of the Other as historically framed.

"Raise what's left of the flag for me": sectarianism, reconciliation, and Irish rebellion themes in popular music culture
Ann Morrison Spinney, Boston College

American-based rock bands Flogging Molly, the Dropkick Murphys, and Black 47 reference Irish rebellion themes in many songs. The Irish identity of these bands is part of their appeal to fans, who come from a broad demographic range. Some fans perpetuate sectarian ideologies in the ways that they interact with this music, even though sectarianism is disavowed by some of the musicians. At the same time as these American bands have developed into a subculture of North American rock, a critical mass of Irish popular musicians including Bob Geldof, U2, and Enya have been looking outward, engaging global themes and aiming their music at a world audience. The blockbuster international show Riverdance emphasized cross-cultural musical relations and hybrids, highlighting this trend in Irish popular culture. This paper analyzes the ways that fans use and interpret Irish elements in popular music. After presenting a scheme for identifying these elements, the analysis considers structural factors influencing fans and musicians to retain or reject sectarianism, with attention to socio-economic ideologies on both sides of the Atlantic (multiculturalism, globalism, etc.). The symbolic transformation of rebellion themes and imagery is explored to account for the fact that some fans seem to appreciate Irish expressions of rebellion as rebellion, while others are attracted to the specifically Irish references. Fan responses to themes of utopia and reconciliation in the music are analyzed, ranging from New Age uses of Enya to the U2charist, with attention to fans’ perception that the musicians’ Irish identity legitimizes their expression.
From Lamenting to Praying: Music, Grief, and Shifting Realities in Lebanese Funerals
Guilnard Moufarrej, Independent Scholar

In Lebanese villages, death is a momentous social occasion. The funeral ceremony, a two-day event, involves religious and secular rituals in which men and women play gender-based roles: men’s main duties consist of arranging for the funeral and burial ceremonies; women’s duties include sitting around the body of the deceased while weeping, lamenting, and praying. In other words, the men’s role seems to be technical and physical, while the women’s is emotional and spiritual. Lately, women’s lamenting, which used to occupy an important part of the funeral, is eroding for various social and religious reasons, and is being gradually replaced by the recitation of religious canticles. This paper is concerned with women’s music making in Lebanese funerals. I limit my discussion to Christian funerals, given the influence of religious beliefs and norms on the ritual performance. I examine the relationship between music and grief, and the role of music in causing the mourners’ mood shift between the denial and acceptance of death. My discussion draws from fieldwork I conducted in Lebanon in 2002-2003. I also refer to Danforth (1982) and Caravelli (1986) to show how the performance of lament constitutes a metaphysical communication relying on an altered state of consciousness, with the lamenter acting as a mediator between the living and the dead. Furthermore, the paper addresses the role of religious canticles in raising the communication between the living and the dead to a sacred level and in creating a communal feeling among the funeral participants.

The Contra Gesture and the Value of Opposition in Spanish Flamenco
Steven Mullins, University of Colorado

The quality of a flamenco performance is often judged by the conra exhibited therein—the ability of the performers (dancers/singers/guitarists) to “occupy the off-beats.” In its simplest sense conra denotes syncopation. Flamenco forms are defined in part by their rhythmic cycle (compas), but also by the syncopation that they employ, and the desired “soniquete” that results. The concept of conra also applies to harmony, where modern flamenco has borrowed heavily from jazz. This syncretism is understandable in light of the flamenco conception of chromaticism as a sort of “harmonic conra.” This paper extends the concept of conra also to much of the gestural language of flamenco, and attributes it to the attitude of opposition that is so valued in Andalucian aesthetics. In particular, the people of Andalucia value a stance toward life which expresses an elegant opposition to the insurmountable forces of life and death (as seen in the bullfight). I will examine musical examples to demonstrate the subtle and pervasive presence of conra in the various genres, explaining the value placed on these oppositional musical gestures in light of an Andalucian/Gypsy worldview, symbolized equally in the dance gestures, stances, and attitudes of flamenco. The marginalized nature of Gitan culture also finds its musical counterpart in the conra gestures of flamenco— if mainstream Spanish society “sets the beat” than Gypsy culture “occupies the off-beat.”

Redefining the Boundaries: Women's Musical Performance in Latin America
Hope Munro Smith, CSU Fresno

The papers included in this panel discuss various spaces in which women reshape and redefine gender roles in musical performance. In each case study, there are new expectations and opportunities that emerge as gender roles are redefined or even transgressed. In the case study on the Chilean Poesía Popular, the author discusses how female poets and musicians find a space to become preservers of tradition, as well as offer critique of patriarchal gender roles. In the case study on Rap Cubano, the author shows how lesbian rappers redefine the boundaries of public discourse as they challenge and confront gender stereotypes in contemporary Cuban society. Finally, in the case study on the steelband movement in Trinidad, the author shows how women have always been inside the boundaries of this performance tradition and demonstrates their crucial role in the transmission and performance of pan music today.

Women in Pan: the Steelband as Cultural Capital for Women in Trinidad
Hope Munro Smith, CSU Fresno

The story of the steelband movement typically stresses how the “panmen” who developed the instrument overcame the adversity of colonialism and gradually won the support for the steel pan with the
middle and upper classes and elevated it to the position of national instrument. However, women were involved with the culture of the steelband from the beginning and even today the steelband movement could not survive without the many supporters who provide various kinds of support to the bands even if they do not “beat pan.” Currently there are many “panwomen” from young schoolchildren to the many women who are teachers, arrangers and adjudicators. Today the steelband movement is an important form of cultural capital for women. Its roots in the lower classes of Trinidad make it particularly viable arena for those who do not have the financial resources or industry connections required for other types of artistic expression in Trinidad: it is an activity that allows them to paraphrase the national motto “aspire and achieve” within the context of communal cooperation. This paper explores the involvement of women in the Trinidad steelband movement as well as the responses usually positive to their participation expressed in the national media and its musical counterpart the Trinidad calypso.

The Fruits of Solitude: Country & Western Yodeling on the New England Frontier
Clifford Murphy, Brown University

A northeast yodeling tradition can be traced back at least as far as the mid-19th Century in Maine when young teamsters in lumber camps amused themselves by yodeling to their oxen. By the early 20th Century this tradition had been transformed by minstrelsy and chataquas into a highly ornamented yodel decidedly unlike the better-known “blue yodel” of Jimmie Rodgers and the traditional yodel of Continental Europe. Though yodeling has fallen away from nationalized forms of “Country” music the regional tradition of the Cowboy Yodel has held fast in New England and the Canadian Maritimes. This paper proposes connections between the cultural and geographic landscape of the New England-Canadian Maritime region and its distinctive Country & Western yodeling tradition. Through a close examination of an early Nova Scotian cowboy singer named Wilf Carter as well as subsequent generations of Country & Western singers in the region who have preserved and built upon Carter’s style I explore the relationship between concepts of the “self-reliant Yankee” and the “Western Cowboy” of North American lore tropes that mediate between the wider cultural and geographic landscape of the region and the specific musicality of its distinctive Country & Western yodeling tradition. The yodel serves as both a marker and a tool: it indicates the solitude of frontier life and strategically represents a frontier birthright in a mostly urban musical form. The fact that the northeast yodel has proven so tenacious is a testament to the power of this process.

Improvising Tradition: The Jazz Avant-Garde in Historical and Ethnographic Perspective
John Murphy, UNT College of Music

A half-century ago, a series of influential recordings and performances by Cecil Taylor, Sun Ra, and Ornette Coleman sparked a jazz revolution, and gave birth to a “tradition of the new” in this improvisational form of African-American music that continues to the present day. This panel will explore the emergence and development of this cosmopolitan urban music culture from a historical ethnomusicological perspective, and address the theme of interaction among musicians in ensemble playing. Individual papers will offer in-depth studies of particular phases in the history of avant-garde movements in jazz, and examine key issues raised by its characteristic modes of improvisational performance, including: the key problem of naming this tradition in relation to its consolidation of a distinctive set of aesthetic approaches to improvisation; the manner in which these practices fostered a unique form of “jazz consciousness” or subjectivity receptive to influences from other African diasporic musical and spiritual traditions; the efforts at self-empowerment, rooted in black cultural nationalist movements, that artists launched in response to the marginalization of this tradition within the larger culture industries; and the ritual processes of meaning construction that have come to define some of its most notable contemporary manifestations, and to contest this marginalization.

A Family Affair: The Third National Festival of Choro, in São Pedro, Brazil
Eric Murray, Kent State University

Choro, a Brazilian music style originating in the 1870’s, is a hybrid product, being a mixture of European and African musical aspects. Often compared to jazz because of similar harmonic progressions and collective improvisation, experienced players have a high level of technical facility and expansive song repertoire. Although learning
this music has always been a combination of both written and oral practices, emphasis is placed on oral transmission, specifically in the *roda de choro* (choro circle). The *roda de choro* provides a unique environment in which musicians of all levels experience music together—simultaneously learning, practicing and performing the music. Recently, the establishment of choro schools has changed the options for learning this music. The Escola Portátil, founded in 1999 by musicians Luciana Robello and Mauricio Carrillo in Rio de Janeiro, has developed a curriculum for learning choro. In February 2007, the third National Festival of Choro took place in a resort motel in rural Brazil. The Festival is a weeklong choro "concentration camp," as some of the veterans call it. Open to anyone interested in learning choro, the 2007 festival has grown to over 200 attendants from eight countries. The camp uses a condensed version of the curriculum the Escola Portátil uses during their yearlong program. Through interviews, audio and video recording, and personal experiences, this paper will show how choro is being learned today.

**Music and Materiality: Ivory, the Piano, and the Construction of Race**

Sean Murray, CUNY Graduate Center

Inspired by work in material culture that explores the lives of objects as they circulate globally (Appadurai, Myers, Miller), this paper considers the materiality of ivory, embedded in the piano. The piano contributed to colonial exploitation—most of the ivory extracted in the "scramble for Africa" was used for keyboards—and colonialism enabled the phenomenal growth in piano sales in the West. Livingstone's mid-century descriptions of the conjoined ivory and slave trades in East and Central Africa (the area's "soft" ivory made the ideal piano key—smooth, pliant, bleachable) both inspired the West's African imaginary and colored nineteenth-century Westerners' relationship to ivory. Ivory embodied whiteness, purity, and opulence. Sherrie Tucker (*Swing Shift*) grounds the nineteenth-century cultivation of musical accomplishments in the "cult of true (white) womanhood"; Radano and Bohlman (*Music and the Racial Imagination*) theorize that race is constructed at musical instruments. I assert that nineteenth-century Americans associated the piano, ivory, and white bodies. Finally, drawing on Pasler ("The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France"), I show how the piano's position as the world's "universal instrument" was related to its colonial and racial history.

**“Electric Guitar” in a Folk Tradition: An Urban Musical**

Priwan Nanongkham, Kent State University

Thailand's transition from a rural agricultural society to an urban industrial one from a sufficiency economy to materialistic capitalism has paralleled comprehensive change from traditional to modern culture. In Thailand urbanization and "development" have been the primary governmental policies for many decades. This radical transformation towards urbanization has been so pervasive that rural peoples themselves have sought to institute this change. Rural society has long had a negative image—poor, low-class, uneducated, and uncivilized. Emanating from Bangkok the wave of urbanization has had its greatest impact on Northeast Thailand (Isan) since the end of World War II. Many aspects of Isan culture including music have been reshaped under the umbrella of urbanization. Traditional Isan music has been transformed into an urban popularized pan-traditional form meant to serve the newly urbanized Northeasterners. While traditional elements have been preserved in creating an urban musical style, Isan people have added new musical elements while seeking to maintain the overall feeling of traditional music. Among these changes has been the addition of "Westernlike" instruments principally an electrified form of the traditional phin lute mimicking the electric guitar. It has become an urban musical symbol giving a "Western" look to the playing of native tunes. This paper discusses the primary urbanized Isan musical genres emphasizing the musical aspects and cultural contexts that most clearly express the concept of Isan's urbanization.

---

that grounds the piano in "the world" and illustrates how nineteenth-century Americans associated the piano, ivory, and white bodies. Finally, drawing on Pasler ("The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France"), I show how the piano's position as the world's "universal instrument" was related to its colonial and racial history.

**“Electric Guitar” in a Folk Tradition: An Urban Musical**

Priwan Nanongkham, Kent State University

Thailand's transition from a rural agricultural society to an urban industrial one from a sufficiency economy to materialistic capitalism has paralleled comprehensive change from traditional to modern culture. In Thailand urbanization and "development" have been the primary governmental policies for many decades. This radical transformation towards urbanization has been so pervasive that rural peoples themselves have sought to institute this change. Rural society has long had a negative image—poor, low-class, uneducated, and uncivilized. Emanating from Bangkok the wave of urbanization has had its greatest impact on Northeast Thailand (Isan) since the end of World War II. Many aspects of Isan culture including music have been reshaped under the umbrella of urbanization. Traditional Isan music has been transformed into an urban popularized pan-traditional form meant to serve the newly urbanized Northeasterners. While traditional elements have been preserved in creating an urban musical style, Isan people have added new musical elements while seeking to maintain the overall feeling of traditional music. Among these changes has been the addition of "Westernlike" instruments principally an electrified form of the traditional phin lute mimicking the electric guitar. It has become an urban musical symbol giving a "Western" look to the playing of native tunes. This paper discusses the primary urbanized Isan musical genres emphasizing the musical aspects and cultural contexts that most clearly express the concept of Isan's urbanization.
The Concept of Mugham as a Metaphor of [Azerbaijani] Creative Thinking
Inna Naroditskaya, Northwestern University

The multifaceted musical culture of contemporary Azerbaijan – marked by an undisrupted native improvised classical tradition by a nearly one-hundred-year history of “Muslim” operas and ballets by a distinguished experimental composing school and also by a vibrant rock and rap scene – lies on the solid foundation of Azerbaijani mughams (modes). The theoretical concept of mugham stemming from treatises of medieval philosophers was expounded in two late nineteenth and early twentieth century monographs – Vuzuhul Argam by Mir Mohsun Navvab (1833-1918) and The Fundamentals of Azerbaijani Folk Music by Uzeyir Hajibeyov (1888-1948). What are the similarities and differences between the two conceptualizations of mugham? How do they reflect the socio-political dynamics of their time? The two works examined modes as composites of tonal centers, melodic patterns, structural units, and sequences of tension and release. Writing in Azerbaijani language in Arabic script, Navvab (1884) framed his theory with words of the Qur’an, provided a numerological explanation of modes, drawing on cosmology and medicine. Hajibeyov, issuing his work in Russian (1945), produced a theory of modes that facilitated the conversion and negotiation between Azerbaijani modal scales and their intricate tuning on one hand and the Western tempered system on the other. The former, embracing Sufi metaphors, endorsed Azerbaijani ethnic linguistic and musical self-awareness. The latter, himself a composer and educator driven by the idea of Westernization-modernization in the Soviet context, implemented socialist agendas while addressing Azerbaijani insiders.

“Music Comes Out Happy When We Smile”: Tourism Tercentenary and the Calypso Turn
Daniel Neely, New York University

Some of the most popular souvenirs of post-World War II Jamaican tourism were records, aural evocations of place intended to recall as one LP jacket explained “moments of pleasurable memory.” Although many of these recordings were perhaps nothing more than ephemeral reminders of a satisfying vacation, today they tell a story of profound musical exchange and identity formation, based on commercial and political changes initiated in the 1930s that influenced musicians for the next twenty years.

After the War, many of Jamaica’s finest musicians found success working in the region’s burgeoning tourism industry. Crossed borders were common and exchange between musicians of different regional origin the rule; “Jamaican” music was that made in Jamaica but as Calypso” if could be as portable and adaptive as foreign opportunity would allow. Also during this time, Jamaica was undergoing directed social change. A company called Jamaica Welfare Limited gradually implemented a development methodology that made local folk heritage the basis for rural organization. However, when this organization became a vested governmental agency in 1949, tourism’s regionally oriented ideology permeated the organization’s infrastructure and was seen most clearly during the tercentenary celebrations in 1955.

Using interviews, historical documents, and specific musical examples, I will show how regionalism became the dominant strategy for economic success in the 1940s and 1950s and manifested itself in Jamaican music making during that time.

Acoustic Archaisms and the Poetics of Georgian Folk-Fusion
Lauren Ninoshvili, Columbia University

Semantically vague but sonically rich “vocables” are featured in many genres and in all the regional styles of traditional Georgian vocal polyphony. In this paper, I draw on the literature on vocal anthropology and social theories of translation to interpret the use of vocables in contemporary Georgian neo-folk/fusion as a means for ascribing both local and national identity and an emergent expressive-improvisatory and communicative form. For native Georgian audiences, variations on “haralo” index the eastern plains region, while vocalizations spun from sequences like “delio-delia-dilao” evoke Georgia’s western highlands. Thus there is a close link between vocalizations of this sort and local senses of place. Further, many Georgian historians, philologists, and folklorists maintain that these apparently non-lexical syllables were not always without meaning. According to these scholars, words like “haralo,” “dila” and “odoia” can be traced back to the sacred lexicons of ancient Mesopotamia and Urartu, and thus used to locate Georgian culture within the great pre-
Babylonian civilizations. In this paper I explore the widespread use of traditional vocables in the works of a new generation of Georgian musicians composing and improvising within a self-described Georgian neo-folk/fusion style. Most of these vocal-instrumental ensembles perform primarily outside of Georgia, for non-Georgian audiences. Given that their audiences cannot be expected to grasp the semantic meaning of a Georgian-language text, I suggest that these musicians' use of vocables represents a consciousness of intercultural interpretive difference and a creative use of language to simultaneously serve both social and aesthetic ends.

Harnessing Place: Linking Performance Identity in American Country Musics
Jennie Noakes, University of Pennsylvania

Throughout the last century, country music has served as a powerful signifier of a particular kind of American-ness, one intimately connected to popular conceptions of place, history, race, and class. Country musicians often align themselves with this powerful set of generic norms, situating themselves as actors within larger socio-historical trends and engaging with tropes of legitimacy and authenticity. However, the larger cultural assumptions surrounding this genre often differ from those made by the performers. Country music performance is often intimately connected to the local, as well as to specific ideas of community and regional identity. This panel comprises four empirical studies, each examining musicians’ negotiation of boundaries between local meaning and popular interpretations of place, practice, and performance. From Mt. Airy, North Carolina, to the Canada-Maine border, musicians are strategically activating different facets of country music performance in their specific localities. By using particular "country" vocal techniques, or through active courting of local "country" traditions, musicians work in different ways to connect the cultural and geographic landscapes they inhabit. As communities are created and maintained in unique ways, musicians work with and against type, both engaging with and contradicting "hillbilly" stereotypes so common to American country musics. By examining how these strategies are employed creatively in varying but related geographical, social, and historical contexts, these studies examine how country performers attempt to parley music's complex and multivalent power into social momentum.

“Hillbilly Revolution”: Reclaiming Regional Stereotype and Rearticulating Home in the Kentucky Coalfields
Jennie Noakes, University of Pennsylvania

The hillbilly stereotype has had remarkable staying power in American popular culture. From TV to film to sports media the hillbilly has become a pop-cultural shorthand for ignorance, violence, incest, and poverty. Even within the mountains of central Appalachia the hillbilly has a marked presence. Small town restaurants proudly feature “Hillbilly Breakfasts” and stores offer “Hillbilly Specials.” To some residents the persistent image of the hillbilly represents a tacit compliance with popular assumptions about mountain life and an ambivalence about regional identity. However, to many in the coalfields the term “hillbilly” and hillbilly culture are a source of great pride. To these residents the figure of the hillbilly reflects a community sense of humor and a cause for celebration. In the spring of 2006 the Clack Mountain String Band, a Morehead Kentucky-based traditional music group coined the slogan “Hillbilly Revolution.” In the months that followed “Hillbilly Revolution” became a battle cry for regional musicians and a signifier of a shared sonic aesthetic, community solidarity, regional pride, and musical empowerment.

This paper explores the impact of regional stereotyping and romanticization on musical performance in the central Appalachian coalfields. Through the exploration of events such as “[American] Idol Gives Back,” Pikeville Kentucky’s Hillbilly Days Festival and bluegrass and old time music performance at local jams and private parties I examine the ways in which regional musicians use the image of the hillbilly to overcome regional stereotyping, reclaim community representation and rearticulate place.

Khmer American Musicians and Cambodian Cultural History
Sean Norton, Center for New Americans

Focusing on two individual musicians and one non-profit organization, this paper will examine different levels of engagement in the transnational process by which Khmer Americans are participating in the establishment of a “Greater Cambodia”. The Khmer American community began arriving in North America in the late 1970s. As refugees from an agricultural oriented society devastated by a
genocidal civil war, the first twenty years in North America focused community resources on adapting to life in a wage earning, post-industrial economy, and upon recreating such cultural traditional as were possible in a new context. Lack of financial resources and political instability in Cambodia prevented frequent travel to the homeland. Separated from an inaccessible homeland, Khmer American refugees exhibited characteristics of a diasporic community. However, since the late 1990s there has been a dramatic increase in the frequency of visits to the Cambodia by Khmer Americans, as the community’s financial resources have grown and as relative political stability has emerged in Cambodia. Reconnection with the homeland has set in motion a complex interaction of indigenous Khmer patronage ideologies, Western-inspired values, and personal inclinations. For some Khmer American Musicians, travel to Cambodia offers a chance to connect with their spiritual and aesthetic home; for others it represents a confrontation between past and present that is highly problematic. This paper will explore the choices these musicians make as they perform Cambodian music and reengage with their homeland, and what their perspectives imply about conflicting visions of cultural history in the Cambodian community at large.

The Distinctive Sound of the Japanese Train? Composing Soundscape of Global Cities
David Novak, Columbia University

Ethnomusicologist anthropologists and historians often use the concept of “soundscape” to refer to local sonic environments as “landscapes” of sound which become resonant within (and of) their particular social terrain. Steven Feld’s groundbreaking fieldwork in the Bosavi rainforest showed how listening can reveal the embodied worldview of local cultural groups as they interpret and interact with their immediate sonic environment. But how can the heavily mechanized industrial soundscapes that dominate the aural environments of global cities be heard as representative of such cultural particularity? Do urban experiences of densely technological environments echo a shared (but apparently monocultural) displacement across a transnational network of megacities? Or are cosmopolitans continuing to articulate their own particular cultural auralities within their overwhelmingly noisy environments? In this paper I show how field recordists and soundscape composers experiment with sound and place in ways that are emblematic of the aural experience of Japanese modern cities especially in Tokyo. In particular I describe the use of recordings of trains to argue for the ongoing transformation of particular modes of listening within a cacophony of anxious fears about technologically-determined futures and millennial fantasies of global cities. Remixes of the Japanese urban soundscape throw debates about the continuity of local listening into relief against transnational processes of urbanization. The “distinctive sound of the Japanese train” resonates with historical modernist critiques of capitalist technoculture but simultaneously valorizes a postmodern shift in cosmopolitan listening that attends to and aestheticizes the finest details of environmental noise.

Music, Identity, and Afro-Venezuelan Culture: The Dynamics of a Contemporary Tradition as Manifested in the Central Coastal Region
Daniel Nunez, University of Colorado at Boulder

Despite the overwhelming presence of Afro-Venezuelan music in Venezuela, very few ethnomusicological studies have been completed in this area. Max Brandt’s study of Tres Conjuntos de Tambores Afro-Venezolanos (1987), and works by native scholars including Carlos Suárez’s Los chimbangueles de San Benito (2004), and Luis Felipe Ramón y Rivera’s La música afrovenezolana (1971) have shown us a general overview of the variety of Afro-Venezuelan ensembles that exist in the South American country. These scholars have also provided transcriptions and recordings of Afro-Venezuelan pieces, but they have failed to bring forward the social processes inherent in this music. Additionally, most of the work presented a folklorist view of tradition that relied to various degrees on clichés from the past. Thus their goal was to preserve a static folklore through descriptive surveys and transcriptions. Based on field research and my insights as a Venezuelan, my presentation shall examine how Afro-Venezuelan culture in Puerto Cabello, a city in the Central Coastal Region, manifests itself through music, and how this music relates to the conception of Afro-Venezuelan identity.
Disciplining the Popular: Conflict and Contradiction in an Argentine Anti-Conservatory Conservatory of Popular Music
Michael O’Brien, University of Texas at Austin

When it opened in 1986 the Escuela de Música Popular de Avellaneda (EMPA) became the first educational institution in Argentina to offer a postsecondary education exclusively dedicated to popular and folk music. Funded and administered by the provincial government the EMPA occupies a contradictory social space: it is legally equivalent to the classical conservatories in terms of funding and the degrees it grants it is expected to follow the same institutional infrastructure and yet as an institution it is ideologically and aesthetically opposed to that conservatory system. It is a school where instruction in “traditional” popular music genres both national (tango Argentine folk music) and international (jazz) is understood as both a way of recovering a cultural past from the disjuncture caused by the violence of a military dictatorship and also a way to enable young musicians to develop a new distinctly national cultural identity in response to an increasingly homogenous globalized popular music industry. In this paper I will discuss how these contradictions (encouraging innovation through tradition developing a national musical identity that includes non-Argentine musical forms valorizing popular music while simultaneously demonizing the popular music industry and challenging the conservatory system from an institution that exists within and is economically beholden to it) have generated a variety of conceptualizations of the popular musical aesthetics and poetics and political ideologies that arise in the day-to-day activities in the EMPA.

SONGS OF THE KING’S WIVES: POWER, GENDER AND PERFORMANCE IN A YORUBA FESTIVAL
Bode Omojola, Mount Holyoke College

Festivals provide a very important avenue for group musical activity among the Yoruba people of Western Nigeria. In drawing together a variety of participants, Yoruba festivals constitute unique contexts for the display of the structures of power and the nature of gender relations. Musical activities within these festivals are thus often typified by symbolic representation of power relations and “the socially constructed meanings that are associated with each sex” (Rothenberg, 1995: 8; Nannyonga-Tamusuza, 2005: 17). As Drewer (1972) has observed however, Yoruba festivals, rather than constituting rigid structures, are “actor-mediated” in ways that might lead to the formulation of new perspectives of social reality. This paper, which derives from an extended field work in Nigeria, focuses on Orin Olori (the music of the king’s wives) as performed in the Ekiti region of Yoruba land. I shall argue that, although performed as part of a festival that is largely conceived towards reinforcing and sustaining a form of royal authority that draws its legitimacy from the support of a male-dominated council of chiefs, this ensemble-in conception and performance-constitutes a strong sounding of the female voice in a manner that challenges the asymmetrical, male-dominated nature of Yoruba communities. This study should help to generate further insights into the role of gender in African performances as well as the significance of musical performances in challenging hegemonic power relations.

When Men Dance Like Women: "The Negotiation of Gender and Performance Space in Égwú Àmàlà"
Marie Agatha Ozah, University of Pittsburgh

Within the past two decades the relationship between music and gender has been a major issue of ethnomusicalological inquiry. While some studies seek to expand our knowledge of the musical activities of women this paper explores the phenomenon of men entering the dancing space of Égwú Àmàlà traditionally a sphere belonging strictly to women. Égwú Àmàlà literally “paddle dance ” is also referred to as the “mermaid dance” because of its ritualistic associations with onye-mmili or mami wata the water goddess. It is from Ogbabaruland in southern Nigeria and is the most popular of all Ogbaru women’s dance genres. According to oral history Égwú Àmàlà was appropriated by Ogbaru women during the 1950s when it became a dance solely for women. Men usually participate in the genre only as instrumentalists chorus singers and paddlers of canoes when the music is performed in the river setting. In the past decade however boys and young men have been permitted to join the women in dancing. Why have men been allowed into this dance space? How do these men dance? Do their dance styles portray them as women or men? How do women react to their participation? The paper examines the transformation of Égwú Àmàlà and investigates how the dance space is negotiated differently now that men have entered it. Also discussed is how Égwú Àmàlà dance performance is a significant ground for gender negotiations particularly in the way ideas of gender shape and are shaped by musical practices and discourse.
Culture of Water: Music and Rituals in San Mateo del Mar
Veronica Pacheco, University of California, Los Angeles

San Mateo del Mar is one of the Ikoots (Huave) communities located along the Pacific coast of southern Oaxaca, Mexico, between the Inferior and Superior lagoons of the Tehuantepec Gulf. The sea, the littoral lakes, the water cycles, and the winds, are all being represented in a complex symbolic system as revealed through the rituals the Ikoots people perpetuate, and the mythological oral traditions still maintained within the community. Many of these rituals serve to preserve the harmony between the water, wind, and the inhabitants of San Mateo del Mar, and in which music plays a central role. Sound organization of this ritualistic music is an example of the appropriation of different cultural and religious elements, which are the result of acculturation and religious amalgamation. This paper explores homologies between sound organization and the historical development of the Ikoots community, and illustrates that by approaching these musical performances within their ritual context, many facets of the Ikoots society can be unveiled. Thus, these performances become referents of fusion of religions, oral traditions, indigenous identity (inside and outside the community), and the confrontation of the different generations of this society with the modern world.

SYRIAC CHANTS IN SOUTH INDIA: THE LOCAL-LOCUS CONTINUUM IN MUSIC
Joseph Palackal, Christian Musicological Society of India

Starting from the early Christian era, the Syriac (Aramaic) language and the Chaldean and Antiochene chant traditions associated with it reached South India from West Asia at various stages in the history of the St. Thomas Christians. Both the language and the musical style have survived in India against many odds that included attempts by the Portuguese missionaries in the sixteenth century to replace Syriac with Latin. Even after vernacularization of the Syriac liturgies in the 1960s, the melodies that originated in the literary, musical, and liturgical traditions of West Asia continue to be vibrant, especially in Kerala. In this paper, I examine the music from the perspective of a local-locus continuum, in order to understand the multiple layers of interconnectedness between peoples and their respective histories that lie beneath the surface of the sound structure. The word ‘local’ is taken for its literal meaning as a place on the map, and ‘locus’ is used in an abstract sense that is all the same referential to localities more than one. The study shows that the conceptual comfort in the allocation of music is transitory, and the use of music for defining national and geographical identities is temporary.

The Mexican Son, Why There Then? Where Now?
Raquel Paraiso, University of Wisconsin-Madison

The Mexican son is one of the most prolific and representative musical expressions of the richness and diversity of Mexican culture. Usually associated with mestizo cultural traditions, this musical style that emerged towards the end of the 18th century represents a genuine expression of regional musics, cultures and social identities. It is the result of the hybridization process between European, indigenous and African musical elements and contexts initiated in the 1500s, and the cultural identities and experiences embedded in colonial and postcolonial times. Arguing that music summons representations of place, identity and culture, this paper revisits the geographical distribution of the Mexican son, and its regional variants. Considering place and environment as some of the core premises in the development of the regional sones (cultural traits, instrumentation, sound types, lyrics, etc.), this paper poses the question of how place affects the cultural production and reception of the Mexican son in the more mobile societies of the 21st century. While some regional sones have experienced a revival (e.g. sones jalicienses through mariachis’ performances and sones jarochos through musical groups that incorporate a more “contemporary” image and sound to their performances) and have traveled along with Mexican migrants outside the country, others have remained within their regional boundaries (e.g. sones guerrerenses and abajeños). Consequently, a second set of questions that this paper poses is how the new cultural discourse relates to the place of origin and how regional identities are reflected in new compositions that may represent the continuity of the genre.
The Absence of Spirit: Afghanistan, music and war
Louise Pascale, Lesley University

Why would an oppressor eradicate music from a culture? What happens when, after twenty-five years, music is reintroduced? I found insight into these questions through a project I began 5 years ago to return children’s songs to Afghanistan. Finding my copy of a children’s songbook I created 40 years ago while in the Peace Corps in Afghanistan and realizing, due to war and turmoil, it was likely the only one left in existence, I determined to return the songs to Afghanistan. The project was challenging but intensely rewarding and 3000 songbooks were recently distributed in March, 2007 to schools across Afghanistan. The outcomes of this project went far beyond my expectations. My original intent, to return the songs, was a logical one. The Afghans lost their songs; they need to be returned. I soon discovered that, for Afghans hearing these songs again after 25 years, struck a powerful emotional chord that invariable brought tears, intense memories and hope for the future. Most of us cannot imagine living without music for 20 minutes, no less 20 plus years. We speak of the power of music to unite people, build community, define cultural identity, and raise one’s spirit. It is no surprise that the Taliban chose to eradicate music. The results of this project provide important implications about music in a time of war. Recently one Afghan said to me “It was not about the loss of buildings, they took our music and they took our soul.”

“All Poles” or what is disco polo? Poland and Polishness from grass roots perspectives.
Renata Pasternak-Mazur, Rutgers University

Disco polo, the first musical genre to have emerged and flourished after socialism collapsed in 1989, exemplifies the rock bottom of music in contemporary Poland. No other aspect of mass culture went under more severe criticism, especially from the part of intelligentsia, and the suffix –polo entered Polish language, signifying bad music, bad taste, and business inspired esthetic compromise. Played and sung in the country and at provincial fun fairs, discos, wedding parties or other events, it is aimed at giving people enjoyment, fun, and temporary relief from everyday troubles. Developed spontaneously, with significant input of Polish diaspora in Chicago, and circulated outside official channels of distribution, it gained enormous popularity among all generations. In spite of that, it was prevented from access to the mainstream media or state controlled recording industry. Recently, the second wave of its popularity (after some decline since 1997) can be observed. It coincides in time with current mass migration of people from Poland to the countries of “old” European Union that opened their job markets to “new Europeans.” Why did this alternative to Western pop-culture invite such disdain and disapprobation from the part of Polish intelligentsia? My paper will explore this question with respect to the idea of Poland and Polishness as reflected and (re)defined in disco polo. I will examine how this genre serves to reestablish a sense of national identity, tradition and heritage among Poles, both living in Poland and those who for many different reasons live abroad.

Anti-war Music: A case study from Texas
Justin Patch, University of Texas

Anti-war music, along with the movement itself, is remembered with a very specific soundtrack. Music is portrayed as a force, a communicator, a catalyst. Aiding and affecting this remembering are various media as well as stories told by those who were activists. These memories often depend on the aid of reproducible sound. Whether or not these were the specific songs heard during sensual engagement with anti-war activism, certain songs become part of the memory of past events. Although the persistence of these songs is important, I want to shift away from genre or textual analysis and focus to investigate the process of booking music for large anti-war rallies. This is the actual public soundtrack of the anti-Iraq and Afghanistan War movement in Austin, Texas. My question is: how does music come to be placed in this explicitly politicized environment? This study is based on 16 months of work with Austin Against War (AAW), a grassroots anti-war group in Austin. My analysis seeks to understand the group’s collected aesthetics, functional structure, cognitive praxis, and pragmatic considerations that affect their musical presentation. The genres, songs, and selection of artists are understood in direct relation to the consensus decisions made by the members of the group. The musical object – ‘anti-war music’ – is here defined as the music which was planned and advertised as part of AAW’s public anti-war activities. Through this experience, anti-war music comes to be seen as both aesthetic and textual, and also as explicitly and intentionally functional.
The Value of Music: Two Case Studies of Music-As-Property
Marc Perlman, Brown University

Ethnomusicologists commonly take it as given that all societies value music, but there has been little systematic study of the different degrees and types of value people attach to music. In an era of “systematic reflexivity” (Giddens), processes of globalization and technological change impel societies to give formal, institutional answers to questions such as: Can music’s value be expressed in monetary terms? Who may benefit from music’s value? How much of music’s value depends on its widespread circulation, and how much depends on music’s sequestration, its restriction to certain people or certain contexts? To what extent does a society place the locus of music’s value in its creation or in its reception? These questions all revolve around music’s status as a kind of property, and hence as an object of copyright law. In this paper I consider two recent developments that allow us to view music-as-property from two radically disparate perspectives: the trend in certain Third World countries to define their traditional music as national (or ethnic) property, and First-World attempts to free music from its status as intellectual property (in disputes over sampling, file-sharing, and “semiotic democracy”). I focus on (1) Indonesia, which as the current Chair of the WIPO Intergovernmental Committee on Genetic Resources, Traditional Knowledge and Folklore, is drafting a model law on the protection of traditional culture; and (2) efforts to legalize Internet file-sharing of music through collective licensing regimes.

"Things aren’t Good!": The Ethics of Ndau Performance and a Critique of Aesthetics
Tony Perman, University of Illinois, Urbana-Champaign

Spirit possession ceremonies in Chipinge are filled with dance, drumming, and intense emotion. The values inherent in these emotional experiences are powerfully articulated in these performances. In this paper, I explore these ethical relationships between performance, response, and history in Ndau drumming in Chipinge, Zimbabwe. Judgments of performance here are rarely based on ideas of beauty or abstract aesthetic achievement but on the efficacy of the performance’s ceremonial role or social significance. Aesthetic considerations are thus coterminous with ethical ones. Here I address the role of ethics and aesthetics in two distinct contexts of Ndau performance; that of ceremonial mhongo drumming and related, secular, competitive muchongoyo dance/drumming. Throughout this investigation of Ndau performance, I consider the use of aesthetics as a key analytical concept during the course of ethnomusicology’s history. I do this, in part, to reopen discussion about the applicability of a concept of aesthetics. Values inherent in spirit possession ceremonies and dance competitions determine response and evaluation in specific ways, thus confirming the relationship between ethical values and musical expression. Conversely, aesthetics, as a specific discourse inherited from Kant, among others, is analytically problematic because its discursive terms emerge from a specific time and place that render it better suited as an object of study than as a tool for analysis. By attending to the semiotics of performance in Chipinge, the values, ethics, and effects of performance and its evaluation become clear.

Contexts of Performance: Negotiated Spaces and Transformative Expectations in the Study of Music and Dance
Ian Alex Perullo, Bryant University

By their very nature performances are in constant flux due to the creative ingenuity of performers whose interactions with each other and participant audiences can inspire unforeseen changes during the dramatic unfolding of a given performance event. This panel considers the emergent quality of performances vis-à-vis the anticipations, memories, and ideas of the performers, audience members, and those who study the performance traditions. Also considered is the resultant impact of these innovations on the negotiation of gender, the reinterpretation of genres, and the transformation of expectations within various performance contexts. Each paper in the panel presents a different example of this phenomenon from exploring the Nigerian dance Égwú Amàlà in which men have recently begun to enter the dancing space which has traditionally been a sphere reserved strictly for women, to examining an extraordinary performance of a group comprised solely of women singing, leading, dancing, and drumming Guofo a Guadeloupe, in which men have traditionally been the only ones to play drums, lead singing and occasionally dance. Another paper looks at the reconfiguration of various genres of music and dance performed by Presbyterian women in southern Malawi over a twenty year period and investigates how these women have used performance style and context to redefine dance. The final paper discusses variations of performance within popular music in Dar es Salaam, Tanzania highlighting the negotiation of social spaces and the influence of audience involvement on interpretations of the inconsistencies, variations, and similarities between events.
Dance without Sweating: Social Space and Performance Practice in Tanzanian Popular Music
Ian Alex Perullo, Bryant University

In any performance event a social space is created where performers, audience members, dancers, club owners and others interact within a prescribed place. Each person arrives with certain expectations or preconceived notions about the event and often their enjoyment of the event is based on the fulfillment of those expectations. Yet the relationships that develop between the participants of the event and between the people and the material space create an emergent aspect to performance. The variety of identities, experiences, memories and emotions that emerge informs participants of established performance practices, rules, and behaviors. More importantly, as the music and demographic changes within an event, the performance itself undergoes subtle but significant shifts that make any event both fluid and dynamic. Due to these emergent qualities, performances are often difficult to interpret within a consistent framework since any number of elements can shift from one night to the next. In this paper, I discuss variations of performance within popular music in Dar es Salaam, Tanzania to highlight the negotiation of social spaces that occur on a nightly basis within the city. I argue that interpreting the inconsistencies, variations, and similarities between one event and another tells us a great deal about the audience involvement in specific performances and avoids reducing performance into a series of presumed types. Through analyzing performances within and across several genres of music, I focus on the symbols, meanings, and organizational codes that form during the duration of an event and that inform participants’ practices.

Bosnian Sevdalinka as a Symbol of Cultural Unity and Survival
Heather Laurel Peters, York University

Sevdalinka, a traditional Bosnian urban song genre, is a unifying cultural symbol for all Bosnians regardless of ethnicity. Most significantly, it survived the challenges of ethnic division which were tragically evident during the war of 1992–1996. While musics have often been used as divisive symbols of nationalism in the Balkan states, sevdalinka’s neutrality is particularly remarkable because its origins are universally acknowledged by Bosnians as lying in Muslim culture. This paper acknowledges that at certain times in history sevdalinka’s role has taken on different meanings for particular groups, but the results are primarily celebratory. During the recent war, for instance, sevdalinka was used as a form of resistance to hatred and for cultural survival. A “war orchestra” was formed which played sevdalinka in order to unify Bosnians through love rather than weapons. These endeavours are recorded in Omer Pobric’s anthology of war-time sevdalinka, Sevdah nadahnut životom… slobodom (Sevdah in the spirit of life… freedom; 1996). Svetlana Bojm’s concepts of reflective and restorative nostalgia provide a relevant framework for understanding the unique role of sevdalinka in the Bosnian experience over the last 15 years. Bosnian perceptions of urbanness and “authenticity” are also discussed as contributing factors toward sevdalinka’s favourable status, based on ethnographic research conducted among Bosnians in the homeland and in Canada. Since sevdalinka is an ever-evolving music, several old, modernized and recently composed songs are examined to understand how the spirit of sevdah (a feeling of deep love intensified by loss or longing) continues to sustain the Bosnian people.

Music and War in Former Yugoslavia: Reflections from a Distance
Svanibor Pettan, University of Ljubljana

Succession of wars that marked the end of what was Yugoslavia faced Europe with the eruption of violence unseen on its soil since the Second World War. Music was actively used as a tool to encourage soldiers and civilians, provoke and even torture people seen as enemies, and bring in the involvement of the third parties. Ethnomusicologists from both inside and outside the region produced a remarkable body of literature on this topic and still continue filling in the holes that help us better comprehend products and processes that emerged in the region in the course of the 1990s. The author of this paper, himself an active contributor to the ethnomusicological coverage of music and war in former Yugoslavia, now takes a view marked by temporal and emotional distance from the events to focus on four selected issues. These are: Musical unity and diversity between the confronted parties and their communication across front lines, Important yet neglected roles of the diasporas, Transmission and mediation of war-related music, and Evaluation of scholarly approaches that were used under the war-related circumstances. The concluding part of the paper examines the validity and applicability of the lessons learned through studying music and war in the context of former Yugoslav territories for other parts of the world affected by wars and subsequent presence of international peace-keeping forces.
Musical Reconciliations from Four Regions of Uganda

David Pier, Graduate Center of the City University of New York

Recent musical production in Uganda has been shaped by a surge over the past three decades of internationally-financed NGO activity, which has rhetorically emphasized and materially supported grassroots entrepreneurship, "faith-based initiatives," opportunities for women, and celebration of local traditions. Hundreds of local voluntary organizations have sprung up to compete for NGO resources and contribute to social welfare projects. Many of these organizations count music, dance, and drama among their main activities. Performance arts traditionally have powerful exhortatory purposes in Uganda as in most parts of Africa, and NGOs have taken advantage of this, funding shows and competitions in which performers are given social messages to act out in song and dance. Gregory Barz discusses musical public education projects in the most desperate places of today”s Uganda: the northern IDP camps. This has also been a period of explosive growth in Christian evangelicalism in Uganda, and churches have provided much "bandwidth" between Uganda and the rest of the world. One of the main musical exports of Uganda is the Christian Watoto project, which Lydia Boyd discusses. Jeffrey A. Summit explores ways musicians associated with coffee cooperatives attempt to establish themselves globally through another religious construction—one that stresses a peaceful and productive Ugandan coexistence of Judaism, Christianity, and Islam. David G. Pier discusses music and dance styles in the competition compositions of groups from one ethnicity. Competitions demand both accurate reproductions of ethnic traditional styles, and "creative" pieces that advance sponsors’ agendas with reconciliatory fusions of "traditional" and "modern."

Reconciliations of the Traditional and the Creative in Competition Dance Pieces of Western Ugandan Performance Groups

David Pier, Graduate Center of the City University of New York

Throughout Uganda today there are traditional music and dance competitions sponsored by NGOs and corporations which provide incentives for performance groups to compose spectacular carefully timed pieces. Competition administrators normally ask each participating group to perform at least one traditional" item which is supposed to accurately reproduce local ethnic traditions and one "creative" item which is freer from traditional stylistic constraints and is to be judged based on how well it dramatizes a theme of the sponsor’s choice. The sponsor which might be a NGO for social development or a multi-national brewery gets to associate itself with both a reaffirmation of local traditional identity and a creative bridging of the traditional and the modern. This presentation explores the ways Western Ugandan groups who specialize in Konzo ethnic traditions compose: 1) ekyikibi dances intended as respectful reproductions of a canonical Konzo dance prototype and 2) "creative items" that playfully mix ekyikibi techniques with gestures from non-Konzo-traditional styles including visibly "modern" ones thus reconciling Konzo tradition with Ugandan and global modernity. Based on drumming lessons with Konzo drummers and observations of group performances this paper outlines the dance and musical structures that are considered essential to the ekyikibi dance proper and discusses instances in which structures from the traditional dance have been blended into or served as foundations for new freestyle music and dance compositions.

Music and the War in Iraq

Jonathan Pieslak, The City College, CUNY

The relationship between music and war has a long and distinct history. For as long as war has been waged, music has played important roles—God instructed the Israelites to blow silver trumpets when they were attacked (Numbers 10:9), fife and drum corps rallied the soldiers of the American Revolution, the boogie woogie bugle boys encouraged the troops of World War II, and pop musicians such as Jimi Hendrix and Jim Morrison provided the musical backdrop for the so-called “first rock and roll war” in Vietnam. The present American war in Iraq is no exception. From metal and rap music used by American troops to inspire them for combat missions, to anti-war protest songs on popular radio, music functions in a variety of ways in relation to the Iraq war. The purpose of this organized session is to bring together four scholars who are pursuing important new research on music and the Iraq war. Each scholar will present different aspects of how music operates within the context of war, including soldier rap and rap ideology, music and soldier identity, music used during detainee interrogation, and music’s role in soldiers’ recovery. The session will showcase a variety of emerging trends in the research on music and the Iraq war.

Abstracts
“A Pillar of Democracy:” How Colinde Sounded Change in Postsocialist Romania
Sabina Pieslak, University of Michigan

As in other countries of the former Soviet Bloc, the end of the Cold War paved the way for dramatic transformations in Romania, such as open elections and freedom of artistic expression. With the violent revolution of 1989, the socialist, state-controlled monopoly on mass media gave way to a new, diverse market in which previously-censored music could be heard. The first genre to proliferate within the new music market was also the most politically charged. For many Romanians, hearing broadcasts of the formerly-banned caroling genre, colinde, signaled the emergence of a democratic society. Along with the appearance of previously unattainable economic goods, such as sugar, oil, and lemons, this music was perceived as “a pillar of democracy.” Performers of colinde embraced this newfound freedom of expression in varied ways. In my presentation, I explore three major trends in colinde performance since the end of the Cold War: the traditionalist movement, which promotes a nostalgic style associated with village customs; the re-casting of traditional colinde in a new “folk” style modeled on the West; and the composition of new colinde in the styles of salsa, hip-hop, and rap. These three developments suggest different visions of postsocialist Romania and point to the tensions between local and global, past and present, which continue to characterize the country’s path to a freer society.

Emily Pinkerton, University of Texas at Austin

Although many folk music repertoires have shed their gender associations in urban revival contemporary performance of popular poetry (canto a lo poeta · verso) and the guitarrón (25-string folk instrument) remain masculine musical terrains. Within this predominantly male lineage of poets and musicians however many women have realized critical roles as performers and preservers of the tradition. This paper will explore the feminine dimensions of popular poetry from the turn of the century to the present day highlighting in this process a discursive framing of women’s performance by narratives of defeat and difference. On the contemporary stage female poets and guitarrón players enter a masculine space where men wield discursive control over their spiritual sexual and professional identities. Aspects of poetic improvisation tuning vocal timbre and physical posture mark feminine “difference.” In this musical environment where style is governed by gendered performance expectations I will describe how women find a space for critique within the firmly patriarchal structures of performance.

Listening in the Urban Soundscapes of Modern Japan
Lorraine Plourde, Columbia University

In recent years, various North American academic disciplines, including history, anthropology, ethnomusicology, and media studies, have witnessed a resurgence of interest in questions of listening and aural culture as an often overlooked dimension of modern sensory experience -- and of modernity itself, which is too often characterized by an overdetermined regime of visuality (Bull and Back 2004, Erlmann 2004, Sterne 2003). In Japan as well, scholars, critics and musicians have reconsidered the changing senses and creative roles of modern listeners. Our panel directs this growing transcultural project towards emerging modes of aurality in modern Japanese cities. Urban Japan, with its cramped but richly textured public soundscapes, provides an especially fruitful set of sites in which to consider the crucial cultural importance of listening in the formation of modern “senses of place” (Feld & Basso 1996). Panelists in this session stress ethnographic attention to listening that falls outside of normative musical contexts, instead focusing on newly developing perceptions of sound. In engagements with videogame sounds, experimental art spaces at the thresholds of audibility, and the dense sociality and sonic particularity of the Japanese train, we show that listening is more than a technique of musical interpretation. Rather, it is a creative practice that shapes the spatial and material conditions of sonic perception, and impacts the aesthetic and bodily experiences of our lives. Finally, in presenting ethnographies of listening, we hope to open up a dialogue on changing ethnomusicological fieldwork methods in our auditory engagement with research informants and musical sites themselves.
Disciplining the Ear in Tokyo
Lorraine Plourde, Columbia University

The genre onkyō meaning ‘sound’ in Japanese first emerged in the late 1990’s to denote a highly minimal improvisatory musical style and performance approach that pays particular attention to sound texture—gaps and silences. Its most distinctive characteristic is its utter lack of any discernible structure—rhythmic, harmonic or otherwise—all of which often occurs at a barely audible level. Onkyō is described by musicians as a genre specifically for the listener and has prompted numerous debates concerning the role of the listener—the physical conditions of the performance space as well as the notion of listening itself (chōshū). Musicians in Japan have further explained onkyō as a style in which the primary emphasis has shifted from producing/performing sound to that of concentrated attentive listening (mimi wo sumasu). Drawing on ethnographic fieldwork conducted in Tokyo from 2004–6 this paper examines onkyō listening practices and focuses on the disciplinization of the listeners’ bodies and ears as well as the strategies and techniques listeners utilize in order to adapt to onkyō’s tense listening environment. I examine in particular the frequently cited notion that one’s sense of hearing has changed as a result of listening to this style of music which demands a heightened sense of hearing. I also consider the spatial and material conditions of onkyō’s emergence in this case the cramped urban landscape of Tokyo. As a form which could have only come into existence as a result of heightened sensation. How might the soundscape of Tokyo imprint itself on the musical style of onkyō?

Cross-cultural Translation: Textual Considerations in Interpreting a Nineteenth-Century Arabic Treatise on Music
Tess Popper, University of California, Santa Barbara

Mikha‘il Mashaqa’s 1840 treatise on the Arab tonal system represents a transitional stage in the conceptualization of Arab music theory and practice reflecting both traditional and modernizing principles found in mid-19th-century Syria. In this paper I discuss literary and linguistic issues we at UCSB have encountered in translating and transcribing the 95 melodic modes that Mashaqa verbally describes in his text. I compare our transcription efforts with methods and transcriptions provided by two contemporary Arab sources one from Egypt and one from Lebanon. In demonstrating these comparisons I discuss several textual issues that prove crucial to an understanding of Mashaqa’s modal presentations. While some of these issues involve musical content and structure others may reflect variations in the author’s literary style. After pointing out possible interpretations to some of these issues through graphic and sound examples I conclude with a discussion of the cultural variability of such a translation endeavor. We may assume with our interest in maintaining an accurate rendering of a text that we are adhering to a universal standard of interpretation. However it has been revealing to discover that such academic approaches like musical cultures themselves may be culturally specific.

Routes to Tenure
Thomas Porcello, Vassar College

Workshop Proposal (2 hours) An ironic aspect of the tenure process is that while we all know what is generally expected for success—excellence in scholarship, teaching, service, and collegiality—there is nonetheless enormous idiosyncrasy in how individual universities and colleges define and assess the achievement of excellence. The workshop on Routes to Tenure has three aims: to provide those on the road to tenure (broadly understood to include graduate students, those in visiting positions, and those in tenure-track lines) with information about the tenure process at various types of institutions (including, but not necessarily limited to universities both public and private; music conservatories; and liberal arts colleges); to bring together tenured faculty for a discussion of mentoring and advocacy of non-tenured scholars; and to provide a venue for discussion of how the Society can best create a career development resource geared to the needs of both tenured and non-tenured ethnomusicologists. The workshop will begin with brief presentations by invited panelists, representing different types of institutions and different positions (faculty, administrator), who will discuss their experiences and understandings of the institutional contexts of achieving tenure. The presentations will be followed by breakout groups around each aim described above, with workshop attendees able to choose which group to join. The workshop will reconvene as a whole to discuss major themes, and to discuss how the committee and the Society can provide a clearinghouse for professional development concerns.
**Pitch processing in speech surrogates and tonal languages: a link between language and music**

Nicholas Poss, The Ohio State University

Many speech surrogates appear to be based on similarities between spoken language and musical sound, but it remains to be understood how this relationship facilitates communication. In cultures with tonal languages, these similarities can be based on pitch contours, and it is possible that perception of these contours in music leads to the activation of related words in the mental lexicon. Using methods drawn from psycholinguistics, this hypothesis is explored in a study of Hmong speech surrogates and a cross-cultural study of speakers of Mandarin. Both Hmong and Mandarin are tonal languages, but only Hmong culture has a widespread speech surrogate system. This presentation explains the practice of Hmong speech surrogacy and demonstrates the experimental methods used to investigate this phenomenon. The results of a lexical decision task with auditory priming are discussed as evidence of a previously unknown link between music and language processing not only in Hmong, but in other tonal languages as well. The methods discussed offer a new direction for research in ethnomusicology and demonstrate the potential benefits of interdisciplinary research in music and language.

**Music, place, and environmental concerns of Kazakh herders in Western Mongolia**

Jennifer Post, Middlebury College

The soundscape of Western Mongolia is constructed of the unique spaces, places and cultural practices of its Kazakh-speaking residents. In this region, as in many other parts of Mongolia, the social functions and sounds exhibit a balance between the natural world and everyday life activities; the music that emerges from pastoral nomadic herders is often a carefully constructed extension of the soundscape itself, providing descriptive information and social commentary on the physical landscape and the social lives of the people. The intimate relationship herders have with their environment makes it easy for them to take the sounds and sites of everyday life and turn them into song. This study, using fieldwork in Bayan Ölgii, Mongolia between 2004 and 2007, explores the stylized imitation and social commentary in the tunes and songs of Mongolian Kazakh herders who, in the context of traditional expressive forms and community and family events, offer musical discourse that connects musicians and audience members to their landscape and expresses responses to changes in their lives, especially loss of access to grazing sites and the environmental degradation of land they have been using for generations. When a culture builds its musical expression using the sounds and sights around them, and these landscapes begin to change – affecting a livelihood that is also bound up in aesthetic sensitivity to their landscape - what effect does this have on their musical expression? And what impact – if any – might music they construct today have on the seemingly inevitable changes before them?

**So That They May Rest in Peace: Burial and Mourning in Naryn City, Kyrgyzstan**

Maureen Pritchard, Ohio State University

The death, funeral, and mourning of a Russian woman who was buried “as a Muslim” at her own request, a series of conversations and observations of a middle-aged Kyrgyz widow after her husband’s death, and the attendance of a Kyrgyz “wake” are placed in the context of what the living have to say about dying in Naryn City, Kyrgyzstan. In order to offer the reader some verifiable evidence, the recreation of a funeral scene in the film Beskempir is also discussed. Particular attention is given to the ritual regulation of sound and silence and the affect of this ritualized soundscape on both the living and the dead. These regulations include the prohibition of radio and television for a forty day period in the house of the dead, a disapproval of laughter, a limit to weeping, and the continual recitation of a single prayer. An attempt is made to place Kyrgyz concepts about the relationship of the dead to the sounds of the living in relationship to Islam because whereas the Kyrgyz consider their practice Muslim, other Muslims consider them outside of Islam. Areas in need of further investigation are identified as are the difficulties of approaching research in such a delicate moment as the juxtaposition of life and death.
You Can't Listen Alone: Dance Listening and Sociality in a Vernacular South African Jazz World
Brett Pyper, New York University

The township jazz appreciation society or *stokvel* is a social institution of considerable standing in black working and lower middle class communities in South Africa and has been for several generations. Members often devote large portions of their leisure time to attending listening sessions where DJs play their jazz CD collections and occasionally host live musicians. An elaborate culture of listening has developed in this milieu encompassing the collection and public presentation of jazz recordings urban African modes of sociability sartorial display and – surprisingly given the music that is played – dancing. In the post-apartheid era these amateur appreciation societies moreover often affiliate themselves with other local and regional organizations thus constituting a burgeoning network of jazz aficionados that spans large portions of the country. My current dissertation research in which I will report in this presentation foregrounds the social and aesthetic agency of reception in this vernacular jazz culture which exists largely outside the ambit of national music and broadcast industries as well as the popular and academic literature on jazz.

Confronting the Gap: Theorizing Hindustani Music and the Disappearing Songstress
Regula Qureshi, University of Alberta

Indigenous theory has been a touchstone of appropriateness in the interpretive project of Hindustani music and musicians. Focused on the crucial 20th century moment of Bourgeois musical reform, this project juxtaposes the literate modernity of the college and the oral heritage of discipleship. What binds both constituencies together is a basic consensus on what is “classical” (Hindi: classiki), buttressed early on by the extensive patronage of All India Radio and other high profile public institutions. This paper focuses on a different constituency of hereditary musicians: courtesan singers. More celebrated than male performers, they combined virtuosity with melodic expression, singing with poetry, and music with dance. Yet their rich musical culture has been left out of the theorizing project. Does patriarchy account for this gap? The women performed in their own salons, with matrilineal antecedents that precluded the legitimisation of a male musical lineage as subscribed to by hereditary musicians, Westernized reformers and British colonisers (read Western scholars). Gender and morals, not music, dominated the courtesans’ interpretive identity, and curtailed their agency. They could, however, join the bourgeois concert stage by conforming with the gender-neutral (male-theorized) “classical” norm. I propose a gendered perspective on the theorizing project of Hindustani music that also includes a proactive consideration of what a courtesan-centered theory of music would bring to this patriarchal power structure. Going beyond Hindustani music, the goal is to “Confront the Gap” by exploding our ontological assumptions that sustain musical power structures by means of theory and otherwise,
The Metapragmatics of “Crack Music”  
Laurence Ralph, University of Chicago

This paper examines how rap music lyrics about drug dealing function as metapragmatic reflections on the music industry: discourses that voice and re-value local understandings about the way the art form is commodified. I am interested in how even though these musical renderings of crime are ultimately drawn into large-scale processes of commodification they do not—in any simple or straightforward way—compromise a rapper’s artistic integrity. To the contrary these discourses work as meta-narratives that evince a rapper’s business savvy or “hustling” ability. When rappers in other words produce lyrical narratives of a criminal past in drug trafficking these texts become available as consumable products that chronicle their economic prowess. While other rappers are called “sell-outs” or likened to minstrel performers for orienting their messages towards white suburban youth (the largest consumers of rap music) the rapper/drug kingpin is a salesman who ingeniously as rapper Jay-Z insists “can sell: ice in the winter fire in hell...[and even] water in a well.” This paper thus explores the value of “crack music.” I consider the contradictory aspects of commodified lyrics and show how discourses about drug dealing entail debates about rappers’ skills in asserting economic control over their “product.”

Transgression and Obscenity: reclaiming female space through popular music and media  
Dennis Rathnaw, University of Texas at Austin

This paper examines the development of the Cameroonian music bikutsi from a traditional song form to hotly contested media, moral and cultural issue. Bikutsi is an unaccompanied women’s music associated with the Beti villages of central Cameroon. It has always served women’s private spaces, and the lyrics give voice to dissidence, frustration and critique. However, from the time of its exposure on Cameroon Radio and Television in the early 1980s, it has developed into a highly eroticized, even pornographic music, instigating a crisis of cultural and media ethics. Using examples from the performer K-tino, who has been called “femme du peuple,” I analyze how women, as musicians and agents of new media, are able to co-opt local and global images and sounds to comment on, reinforce, or confound competing and conflicting discourses of musical and media use. This has caused a dilemma in what has been termed a masculinist or phallocentrically cultured society, as women continue to play a more dominant role in the public voice. Here obscenity as a political choice might be regarded as more than a moral category. Rather it constitutes one modality of power in the postcolony. I maintain that the conscious use of technology, the media and images of the body by performing women, historically excluded from the social administration, constitutes an attempt to re-establish and define a critical voice. My research pays attention to this “public speaking,” and to the shifting roles that musicians play in the current struggle for media democratization.

Listening to Brazil  
Suzel Reily, Queen's University Belfast

This panel situates itself within the growing body of ethnomusicological research on listening, audience, reception, and consumption with the aim of illuminating how this modality of research might be brought to bear on Brazilian music studies. We are interested in developing Deborah Wong’s twin claims that listening practices are "a crucial interstice for commodity capitalism and subject formation" and that listening is "a site where considerable slippage occurs between agency and coercion." More generally, we take up what Richard Leppert recently called "the social stakes of listening" and address how listening practices are interleaved within the local and global politics of Brazilian cultural production. These four intersecting papers take up these themes across a spectrum of spaces and periods. We offer perspectives on the audibility of cultural policy and on the prismatic forms of listening that happen when sonic events resonate across national boundaries. We look at the linkage between listening and participatory audience practices and we consider how regional, national and transnational identities are enacted through focused audition. More broadly, we take listening to be not simply a hermeneutic process through which the subject encounters and decodes sonic objects; rather we put forward a series of case studies that show listening to be a mode of performance that co-constitutes the sounds and participants present in any musical encounter.
Changing Place, Saving "Face": Afro-Guyanese and the Manipulation of Performance Space in Kweh-Kweh Ritual Performances
Gillian Richards-Greaves, Indiana University, Bloomington

Ethnic groups have always devised ways to reinterpret and re-present “traditions” in an attempt to negotiate collective identities when various boundaries—national, political, religious and ethnic, etc.—are threatened. Reinterpretation and re-presentation of tradition usually involve cultural performances of some kind, which enable participants to regroup and re-crystallize, if only ideologically, while also distinguishing themselves from others around them. While some cultural performers embrace traditions wholeheartedly, regardless of the stigma that might be attached to it, others find ways to engage tradition without jeopardizing their social statuses in other spheres of society. In their participation in kweh-kweh—an African-influenced pre-wedding celebration that occurs the night before a wedding ceremony—Afro-Guyanese in Guyana and the United States are often hard-pressed to achieve a balance between the embrace of tradition and other segments of their lives, such as religion. In this paper I will examine the ways in which Afro-Guyanese consciously manipulate performance space in order to create social balance. I will also analyze the various ways in which performance space enhances and/or inhibits the display of specific kinds of kweh-kweh ritual practices, and how these ritual practices index specific ethnic identities.

Music and Revolution in Latin America and the Caribbean
Fernando Ríos, Vassar College

This panel explores Latin American and Caribbean musical practices and their connection with state projects and agendas linked to nation-building processes, especially within the heightened context of state-directed revolutionary projects. A major goal is to encourage comparative discussion among Latin American and Caribbean music scholars. For this reason, rather than limiting the scope to neighboring and/or culturally similar countries, the panel instead includes case studies ranging in geographic focus from predominantly-Amerindian Bolivia and black Haiti to officially tri-ethnic Venezuela and mestizo Mexico. Further inviting a broadened scholarly dialogue, the individual presentations address key social issues in the region in contemporary and historical settings, especially the transformation of national/ethnic/class identities during pivotal moments, the effects of racist ideologies on social practices, and the diversity of citizen responses to government initiatives.

The Bolivian Revolutionary Nationalist Project and the Folklorization of Indigenous (Amerindian) Andean Music
Fernando Ríos, Vassar College

My presentation examines urban Bolivian folklorizations of rural indigenous Andean music in relation to the MNR (Nationalist Revolutionary Movement) nation-building project launched after the 1952 Revolution. Unlike the case with the better known twentieth-century revolutions of Cuba, Mexico and Nicaragua, scholars have devoted considerably less attention to the Bolivian Revolution and its legacies. Musical nationalism in this period is not surprisingly an under-explored topic. Recent Latin Americanist musical nationalism research has focused primarily on “nationalizing blackness” processes (e.g. Moore 1997, Wade 2000) rather than on folkloric transformations of Amerindian lifeways into central national emblems as happened in Bolivia—the only country in the Americas where the main “national music” foregrounds stylized indigenous expressive practices and imagery. Based on dissertation fieldwork and archival research, I argue that Andean folkloric music’s construction as Bolivian national music connected directly with the MNR’s middle-class agendas of national unification (intended to transform indigenous peoples into mestizo citizens) and state-led capitalist development (termed “modernization”) revealing the structural linkages between populist nationalism and modernist-capitalist cosmovisionism (Turino 2000, 2003). To elucidate these points, I show how performance practices of the pioneering group Los Jairas (founded by Swiss musician Gilbert Favre and emulated by countless Bolivian folkloric ensembles) contributed to the nation-building goal of pan-regional homogenization in a manner that semiotically addressed key social divisions within the country. In closing, I explore some reasons why Andean folkloric music—despite its particularly direct connection with inclusivist nationalist ideology—has been largely ineffective in unifying Bolivians across ethnicized lines.
Gender Roles and Female Agency in Folkloric Courtship Dance Networks (or What I Learned about Being a Woman from Dancing the Panamanian Tamborito)
Francesca Rivera, University of San Francisco

This paper uses Benjamin Brinner’s (1995) formulation of interactive networks to consider the limits and possibilities of female agency in performing the tamborito, a courtship dance-drumming tradition in Panamá. While gender parity can be observed in many occupational fields in Panamá, gender roles remain strictly proscribed in folkloric music and dance performance. Men and women demonstrate different competencies within courtship dances, endorsing particular modes of social interaction and often displaying the most conservative interpretations of idealized gender roles. Nonetheless, women control many aspects of tamborito performance: since only women sing and the female dancer provides the main cues, women ultimately shape the artistic expression of a given piece of a tamborito. Based on ethnographic research in Panamá both as a dancer in a folkloric troupe and as an audience member, I investigate the range of women’s participation in the particular interactive networks of Panamanian folkloric music. I analyze how the material conditions, the forms and structures of the musical pieces, and the dynamic qualities of interaction that occur in this mostly improvised music and dance all work together to produce limits as well as new possibilities for women’s individual agency. Brinner’s framework provides fruitful ways—conceptually and methodologically—to consider what female musicians and dancers actually do by focusing on how their conceptions of the tamborito affect their artistic decisions during the course of performance. Assessing the tangible effects of tamborito performance in this way provides new insights to redefine the concept of female agency.

Dancing with Fred and Ginger: Movie Musicals and the Transmission of Embodied Knowledge
Allison Robbins, University of Virginia

American film musicals from the 1930s often featured the latest dance steps and popular songs and in some cases, musical numbers instructed audiences how to move and sing once they left the theater. In particular, three numbers starring Fred Astaire and Ginger Rogers stand out: “The Carioca” (Flying Down to Rio 1933), “The Continental” (The Gay Divorcee 1934), and “The Yam” (Carefree 1938). These numbers highlight the dancing virtuosity of Astaire and Rogers but through music ensemble choreography and lyrics they also outline simple steps and movement vocabulary that anyone can do. This paper examines the embodied knowledge that is transmitted to moviegoers and asks how attempting these steps today, some seventy years after they were filmed, might shed light on the ways 1930s audiences engaged with song and dance on screen. What did audiences learn from Fred and Ginger and how might they have used that information on the dance floor? What do present-day viewers gain by mimicking 1930s dance crazes and how is this experience similar to and different from dancers in the 1930s? What kind of embodied knowledge does an ethnomusicologist gain by dancing along with the films and how might she incorporate that knowledge into her analysis and research? Through close analysis of the musical numbers and my own attempt at the Carioca and conversations with modern-day viewers, I explore what the imperfect process of mimesis tells us about dancing with the movies in the past and present.

Musical Racial Triangulation: A Historical Perspective
Tamara Roberts, Northwestern University

Race has long been the primary notion of difference in U.S. popular music and pop trends are often clear manifestations of prevailing racial logic. This paper suggests that the racial triangulation of Blacks and Asians in the U.S. is reflected not only in the popular representation of “Black” and “Asian” music but in the structures of the music industry itself. Since the mid-1800s, the two groups have been characterized distinctly in politics and popular representation. Asians and Asian Americans have been “triangulated” in relation to Blacks and Whites, valorized over Blacks yet civically ostracized from the Black/White “insider” hierarchy. Asians are labeled the “model minority,” while Blacks serve as their foil, the culturally deficient “underclass.” The discourse around “Black” and “Asian” music in the West reflects similar dynamics. “Asian music” provides places of “high culture” with sophisticated, spiritual, melodic, and ancient sounds, whereas “Black music,” by contrast, is popularly claimed as symbolically central to U.S. culture, while the music is often depicted as crude, lacking skill, rhythmic, rebellious, and sexually deviant. Beginning in the late colonial period, I trace these tropes through key moments of
global political-economic and music industry change. Further, I illuminate the ways marketing categories and patterns of consumption replicate musical/racial triangulation in material terms. Finally, I give examples of ways Afro-Asian musical collaborations—performances blending Black and Asian musical styles and people—have confused this musical/racial/economic logic that requires the two categories to remain mutually exclusive.

“La Casa del Chamamé”: New Tradition in Southern Chile
Gregory Robinson, University of Pennsylvania

The rapid acceptance of chamamé, an Argentine dance genre, as traditional music in Aisén, southern Chile reflects the extent to which discourse can shape musical ontology. In the <i>Región</i> of Aisén, geographic isolation has always encouraged greater communication with Argentina than with central Chile. Today various “foreign” musical genres are widely considered local tradition, based on their long histories in the region. Many argue that the music of their parents and grandparents, the pioneers of the area, is more representative of Aisén, its history, and its people than Chilean national genres. This only holds true, however, for genres associated with Argentina’s gaucho traditions. Musicians and listeners have recently begun to cast the chamamé in a traditional light even though it does not enjoy the longevity of many rhythms in the region, and even though older genres such as the cumbia and Mexican corrido are not considered traditional. Chamamé only became popular in Aisén in the late 1980s, following its rise on Argentine festival circuits. The genre’s swift regionalization confounds the argument that Aisén’s tradition is based on regional history and reflects a kind of traditionalism based on broader gaucho tropes. The interplay between regional history and gaucho aesthetics in the formation of this local music reflects complicated dynamics between regional and transnational forces, and between memory and stereotype. This paper will highlight the tensions between these two interpretations of tradition as raised by chamamé, and the relationship between regional and transnational currents and practices in Aiseninos’ articulations of the local.

Toward a "New Organology": Musical Instruments and Material Culture Theory
Allen Roda, New York University

The study of musical instruments seems to be on the verge of obsolescence as fewer and fewer individuals are interested in all-encompassing systems of classification; especially when such systems only reinforce Euro-American control over academic discourse. Fortunately, scholars in the social sciences have been developing theoretical frameworks for the study of material culture for more than two decades. In this essay, I will critique traditional taxonomical organology of inherent colonial tendencies and utilize material culture theorists: Arjun Appadurai, James Clifford, Fred Myers, and Bruno Latour to develop a new organological discourse centered on the materiality of musical instruments instead of their taxonomy. Furthermore, the unique sonic and interactive aspects of musical instruments differentiate them from other types of objects analyzed in social science discourse. Using two musical instruments as examples: the didgeridoo and the electric guitar; I shall demonstrate how material culture theory can create new types of research projects for organologists and how these research areas can contribute to the study of material culture.

Musical Identity, Transformation and Mestizaje in the Borderlands: An Examination of Mexican and Chicano(a) genres in the US and Mexico
Russell Rodriguez, University of California, Santa Cruz

Many Chicano authors discuss the importance of traditional art forms in maintaining cultural identity. In the spirit of ethnomusicological studies on the music of Greater Mexico by Steven Loza, Manuel Pena and others, our panel will explore the complex musical identities that exist within this mestizo culture, looking specifically at the genres of son huasteco, son jarocho and mariachi across the US and Mexico. Through the process of mestizaje on both sides of the border, these musics, comprised of elements of Spanish, African, and indigenous Mexican styles, are continually transformed and socially reconfigured to reflect and enact changes in context and meaning over time. The first paper explores political dimensions in the music of the son jarocho-rock fusion band Quetzal. Centered on activism and social reform, the author discusses the complexities of multiple identities in
the band’s politically-charged music. Focusing on gender, the second paper investigates the experiences of female performers in a male-dominated mariachi tradition. Interrogating stereotypical macho images associated with mariachi, this paper examines the musical and social transformations resulting from recently increasing involvement of women. The third paper examines son huasteco and its preservation and dissemination of Huastecan identity through music and dance festivals in Mexico. Through archival research, the final paper uncovers early twentieth century Mexican-American music history in California by tracing the transformation of early Mexican songs to their use in contemporary genres.

Las Chicas Topolino and Music: Gender Education Culture?
Emma Rodríguez Suárez, Syracuse University

Historically Spanish culture has been defined as macho. First and foremost men have historically been the primary carriers of the musical culture. Men were/are singers and instrumentalists whereas women are solo singers. Some instruments traditionally are played only by men (e.g. chácaras) the assumption being that they are too heavy for women to play. Yet social barriers are mutable. The Spanish Civil War and postwar changed many preconceptions and patterns in Spanish society (Heras 2006). During the 1940s and 1950s a group of young women known as las Chicas Topolino set out to break the macho mold and enter the workforce. Their choices were to move to the cities to work in an office atmosphere or to stay home and become labor workers. Las Chicas Topolino influenced all facets of Spanish society including music and the way music was made. This on-going case study examines the influence of las Chicas Topolino in Spanish society and their effects on the music community and education then and now. Thus cultural assumptions that shape traditional music must be re-visited as traditions are evolving. Women no longer remain unwaged at home. These more recent trends affect traditional music and music education as well although this last venue has been among the last to accept such social change. This historical review and interviews with present-day women may shine some light into the evolution of a dynamically musical culture.

Heras M. M. (2006). 1936 Preguntas y respuestas sobre la guerra civil. [1 936 Questions and answers about the civil war.] España: Libro Hobby

“Calypso Island.” Music Migration and Regional Sound in the Bahamas
Timothy Rommen, University of Pennsylvania

“Calypso Island ” a song referencing in its very title a genre associated most closely with Trinidad composed by a native New Yorker named Alice Simms and performed by the Haitian-born immigrant André Toussaint illustrates well the complexities and slippages attendant to musical life in the Bahamas during the 1950s and 60s. This paper explores the creative atmosphere that prevailed in Nassau during these years focusing especially on the influential role that one particular nightclub—the Cat and Fiddle Club—played in facilitating the musical migrations that characterized these years.

The Cat and Fiddle was remarkable not least as a training ground for Bahamian musicians but also as a site of musical exchange between local musicians and North American entertainers such as Nat King Cole Count Basie and Harry Belafonte and regional musicians like The Mighty Sparrow and Byron Lee. The Cat and Fiddle was moreover a venue within which both Bahamian patrons and tourists were welcomed. Bahamian musicians who performed at the club thus found themselves engaged in a series of double-representations. They represented themselves musically to fellow Bahamians but also to regional neighbors/musicians to North American artists and to tourists. Importantly however Bahamians were also traveling during these years—Count Bernadino and George Moxey for example spent years in Jamaica. These multiple crossings and recrossings found musicians exchanging ideas all across the northern Caribbean and this paper traces a few of these exchanges through a close reading of three Bahamian versions—three very different representations—of “Calypso Island.”

The 'juremeiras' of Xambá nation: religion, music and power.
Laila Rosa, CLACS/NYU/Universidade Federal da Bahia

The Xambá is an Afro-Brazilian “nation” in which the orishas, who are African entities, are worshiped. The ‘terreiro’ of Xambá called Ilê Axé Oyá Megué is situated in Olinda, a city in Pernambuco, in the Northeast of Brazil. Besides the cult of the orishas, in another sacred place of the same ‘terreiro’ most of ‘povo-de-santo’, in which women are the majority, practice the ‘Jurema’ Cult. This ritual happens with the
important presence of the magic-therapeutic drink called 'jurema' (made with the sacred tree). The 'jurema' is an indigenous cult that in the history of slavery, rural and urban migrations, besides having added European features to its mystical universe, also was assimilated by the Afro-Brazilian religions. There are male and female entities and each one of them has his or her own musical repertory. Music in this ritual context plays a fundamental role and represents a significant vehicle through which understand its entities and the cult per se. Music is also a powerful vehicle to the sacred, without it, the entities do not “come through” the trance to receive their ‘obrigações’ and to help their ‘filhos’ and ‘filhas-de-santo’. Without music it is impossible to conclude the sacred cycle. On the other hand, there are different musical roles determined by sexual difference. This sexual division of roles helps us to perceive the relation of power that involves music and gender issues. This relationship is very important to understanding this music and its religious context in its totality.

Music in/from Round Peak: Old-time music at the Authenticating Locus
James Ruchala, Brown University

Mount Airy North Carolina is best known as the hometown of television's Andy Griffith and the town itself takes great pride in this fact. But to players and fans of old-time string band music it is the location of one of the best of the annual fiddlers' conventions and the home of some of the most revered past masters of the banjo and fiddle. These masters created a style of music that came to be known by the short-hand label “Round Peak.” This style and its accompanying repertory became quite prominent in the national old-time music revival of the late 1960s and 1970s. How have musicians who still live in this area and still play this music been regarded on the national scene? How does their music as it is played today compare to the classic sound of Round Peak as heard on LP? What does the place have to do with the music and the music with the place? Musicians from outside the community have settled in the neighborhood of Mt. Airy bringing with them their own ideas of what Round Peak could and should be. Interviews and performance practices reveal local musicians employing a variety of strategies to inscribe themselves into the Round Peak tradition and to adapt the Round Peak aesthetic to their own creative purposes.

“The Spirit is All Over Me”: Charismatic Worship and the Soul Sermon
Jennifer Ryan, University of Pennsylvania

“When I go up on stage I just let the Spirit do with me what It will.”—J. Blackfoot

The sounds of the African American church—choirs soloists gospel quartets and preaching—were fundamental to the development of soul music in the early 1960s and they remain central to the performance of soul music today. In a style of performance I call the “soul sermon” musicians borrow heavily from the traditional sonic practices of African American preaching. Performers evoke sermons through the use of such techniques as audible aspirations at line ends a delivery style between speech and song preacher’s phrases refrains and a labored vocal delivery. However the soul sermon is often more than just an evocation of a familiar vocal style. Because the soul sermon draws the section of the African American sermon that is considered to be most sacred and most identified with charismatic worship religious meanings are often carried with the music al practices. And for some musicians like J. Blackfoot and Rev. Al Green the performance of the soul sermon is an opportunity to allow the Holy Spirit to guide their secular performances. These musicians take to heart the biblical decree that they should “pray always” and worship “at every moment” making no distinction between sacred and secular spaces or times. J. Blackfoot’s comments above reveal a willingness among secular musicians to surrender to God’s will that seems more at home in church contexts. But through the soul sermon musicians can engage in charismatic worship in as unlikely a place as a nightclub.

Intersections of the Traditional and the Popular in African American Music
Jennifer Ryan, University of Pennsylvania

Throughout the twentieth century, African American music has exhibited a constant give and take, a cross-fertilization between the “traditional” and the “popular.” Examples of these points of intersection abound, from Thomas Dorsey’s blend of blues and religious music to form gospel, to the popularization of blues by classic blueswomen, to Miles Davis’s experiments with jazz-rock fusion. This
panel treats three such moments in African American music history. One paper considers the incorporation of the blues idiom to Southern styles of current hip hop. And two papers discuss the importance of African American religious traditions to the creation and contemporary performance of soul music—ideas, music, and worship practices from the Christian faith in Memphis and from the Nation of Islam in Philadelphia. In each case study the fusions represent more than an exploitation of surface details from other genres, rather they are examples of the deep affinities between genres in African American musics. Soul and hip hop musicians fuse aesthetics, ideas, beliefs, with stylistic traits from blues and religious traditions. The connections between the musical, cultural, and religious currents discussed in this panel require a reconsideration of the divisions between the traditional and the popular in African American culture. An examination of hip hop and soul as lived musics and as products of local communities reveals that these “popular” musics are more than just a commodity produced by a faceless music industry. They are popularized traditional culture and popular music with recourse to tradition.

Urban Music in the Mexican Revolution
Leonora Saavedra, University of California-Riverside

The Mexican corrido is the music most commonly associated with the Mexican Revolution the pro-democratic socially participatory civil war that stormed the country between 1910 and 1920. Being in essence a rural genre the corrido has indeed impeccable credentials as “music of the people” and has been widely studied in the context of the Revolution. On the other hand little attention has been paid to the more “socially suspicious” urban musics of the time ranging in genre from the traditional jarabe and the corrido itself to the fox trot. Yet the popular musics of Mexico City played an important role in an acute social and political critique that was leveled at Mexican politicians and members of the military within the space of the teatro de género chico and the carpas whose performing traditions are close in certain aspects to the vaudeville. In this paper I will show how being immensely popular both across social classes and with the politicians themselves these theatrical representations were often used as a barometer to measure social discontent and as the site of political dialogue — both literal and metaphorical — in which playwrights composers and actors often stepped on dangerous grounds. I will also explore how in addition to addressing local national and international politics the plots the characters the musical genres and individual songs and even the personae of the actors/singers/dancers themselves helped Mexican society to work out issues of national and social —class-based— identity.

Synchronizing Science and Ethnography in Ethnomusicology: It is about Time
Rebecca Sager, Independent Scholar

While recently conducting a collaborative research project that explores the relevance of entrainment and time psychology for ethnomusicology (Clayton, Sager & Will 2005), I participated in a series of debates (both in live seminars and in print) that revealed ethnomusicologists’ ambivalence toward methodologies resembling those of comparative musicologists of our past (such methods and perspectives, however, are common to contemporary cognitive studies). In this paper, I explain how entrainment theory—which concerns processes of rhythmic synchronization—necessitates a historical re-examination of ethnomusicological perspectives on “empirical methods,” “evolutionary theory,” “quantification,” “transcription,” “universals,” etcetera. I also demonstrate how measuring details of musical sound and movement with digital sound analysis and motion capture techniques contributes substantially to ethnographic description and interpretation. The narrative of my recent trek across ethnomusicology’s intellectual landscape—a landscape brought into relief by colleagues’ reactions to entrainment theory—involves a return to a candid discussion about how we ethnomusicologists like to do ethnomusicology. I ask, how far have ethnomusicologists come since Béhague, as editor of Ethnomusicology, called for debate in 1975 on what he termed “the current science—non-science controversy” (iv)? If, rather than a “unitary field theory,” ethnomusicologists are better served by what Feld (1982) called a “bricolage” of theories and methodologies, then what is the current status of empirical methods in the ethnomusicologist’s toolbox? My perspective is that a balance of experimental and descriptive ethnographic methods allows me to further unravel the mysteries of musical meaning I pursue in my research into embodiment, “groove,” and cultural identification.
A Sound-Body Politic: Making Claims on Public Space Through Sound
Matt Sakakeeny, Columbia University

In New Orleans, musically organized sound articulates claims on public space. Jazz funerals and community parades called second lines have occurred in predominantly African American neighborhoods for over a century. The moving procession produces a complex soundscape: the singing of the crowd, the clapping of the dancers, the beer bottles serving as percussion instruments, and above all, the music of marching brass bands. I interpret this sound as a collective articulation by African Americans who have staked claims on contested inner-city streets throughout a long century of racial friction from the failure of Reconstruction, through Jim Crow, and the current moment after Hurricane Katrina. Public displays of pleasure are organized in defiance of victimization as a refusal of exclusion, and this pleasure is expressed through sound. Recognizing the critical role of brass bands leads to the question: How does a predominantly instrumental form articulate the experiences and aspirations of local African Americans? My ethnographic and historical research shows that instrumental music has been central to black performance practices in New Orleans for centuries, from the slave dances at Congo Square to the syncopated rhythms and improvised melodies of jazz and beyond. While jazz has become a national symbol of democracy, the brass band—with its characteristic rhythm section of snare drum, bass drum, and sousaphone—has come to symbolize the distinctiveness and vitality of local tradition. In processes that upset the fixity of the racial-spatial landscape, instrumental music “speaks” to the value of locality and heritage.

Archival Research on Early Mexican-American Music in California
Lauryn Salazar, University of California, Los Angeles

Mexican-Americans have been and continue to be a marginalized segment of the population, and many Chicano authors discuss the importance of traditional art forms in sustaining cultural identity. One traditional musical genre, mariachi, has functions in this way as is evidenced by the proliferation of school mariachi programs since the 1990s. In addition to cultural maintenance, these programs have been effective in combating the high drop out rate among Mexican-American high school students. However, critics of school mariachi programs challenge these positive effects, citing mariachi’s associations with drinking and womanizing. They also argue that such programs overemphasize Mexican-ness in the context of American education, thereby ignoring the long history of Mexican-American music in the United States.

When California was annexed from Mexico by the US in 1848, its residents, known as Californios, had an already rich and diverse musical heritage influenced by Spanish, Mexican, and Native American genres. My paper will focus on early Mexican-American music, specifically the jarabe and son forms currently being played by mariachis. Through archival research, I will examine the development of these song forms and their contexts from the late nineteenth century through the early twentieth century as documented by Charles Fletcher Lummis, not only as examples of early Mexican-American music but as possible antecedents to the modern mariachi.

Sound Landscapes: Carving Musical Environments in Rajasthani Worship
Natalie Sarrazin, SUNY College at Brockport

Despite globalization in the sub-continent and the rise of the media, sacred oral epics have retained their significant influence and value in rural and urban life in India (Blackburn, 1989; Smith, 1989). Detailed and comprehensive research on Indic epic performances is lacking, particularly regarding their complex transformation into various genres and forms. Rather than being seen as isolated, epics are overlapping and should be contextualized as “genre systems” (Fleuckiger, 1996). Multiple performances of epics in different musical and performance forms, which Fleuckiger refers to as “revoicing,” become part of an integrated epic system. These revoicings, however, depend upon their successful generation of sacred space re-produced in a wide variety of environmental settings, allowing for the maximum exposure to the performed material and interaction between musicians, sound, and audiences. This paper examines the ritual performances of heroic epics in Southeastern Rajasthan, particularly deities such as Tejaji and Ram Devji. My analysis concentrates on the selection of physical environments for each type of performance revoicing, as well as the sonic environments created by the ephemeral construction of musical space arising from the peripatetic nature of the epic forms.
Being, Transcendence and the Ontology of Music
Roger W. H. Savage, University of California, Los Angeles

John Blacking’s suggestion that some music transcends its social function by creating worlds of virtual time opens the way to a deeper understanding of the ontology of music. For Blacking, “music that is for being” enhances human consciousness by heightening temporal experiences. Music’s power to affect our consciousness of time stands at the heart of an ontology of music. By examining music’s relation to limit experiences such as trance and ecstasy, in which time itself appears to be transcended, I intend to argue that music’s mode of being is the ground of its social, cultural and even spiritual efficacy. The differences among cultural expressions of these limit experiences call for a phenomenological inquiry that complements ethnographic representations of their ritual significance. By illuminating the foundations of music’s cultural meaning and value, the ontology of music I develop relates these meanings and values to an enduring existential question. The intimacy of music’s power to respond to the question of time and its other is evident in its pervasive role in rituals, rites and daily life. Limit experiences are the most radical instances of music’s affective power. Hence, their cultural expressions attest most vehemently to the human condition. This recognition of the human condition by different communities and groups evidences the thirst for being that motivates the quest for transcendence. Joined to a hermeneutical reflection on time’s ultimate inscrutability, the ontology of music lays new ground for ethnographies of trance, ecstasy and ritual practices.

From Sacred to Staged and Back Again: The Accommodation of Newcomers in Moroccan Religious Music
John Schaefer, University of Texas at Austin

In the old medina of Tangier, Morocco, a private home has been transformed into a performance space of sorts. Dar Gnawa Gnawa House is the personal museum of Abdellah El Gourd, a retired engineer enjoying a second career as a professional musician. In a related role, El Gourd also acts a spiritual leader for some Tanjawi Gnawa, a Moroccan religious grouping that draws upon Muslim practices that have been identified with Sufi mysticism. These practices, which began among the Black slaves brought from the West African interior hundreds of years ago, culminate in the all-night lila ceremony of spirit possession. Since the 1990s, as the Gnawa repertoire has developed into a genre of religiously inspired world music, some of the lila’s songs have become pop staples in Morocco. Moreover, since Gnawa groups are markedly open, Moroccans and other of many backgrounds now consider themselves to be Gnawa. A tenuous—and tense—connection exists between musical and religious practitioners. Nevertheless, points of consolation can be found: Both lilas and concerts are open to the public, and both religious groups and pop performers have devised ways to relate to sympathetic outsiders seeking to follow new rhythms. In the same way, the single space of Dar Gnawa operates consecutively as a sacred space where lilas are conducted and a secular site where musicians of all faiths transform and stretch the generic conventions of Gnawa music. This paper presents examples of the accommodation of newcomers in concerts, lilas, conversations, and jam sessions.

Music and Media “Inside” and “Outside” Post-War Sierra Leone: The Refugee AllStars & Emmerson’s Borbor Bele (“Big Belly”)
Cynthia Schmidt, University of Iowa

In the three-year aftermath of the Sierra Leonean rebel war, music and films (such as “Blood Diamonds”) have provided diverse narratives about this war-torn country from the “outside” and the “inside”. At home music has been a powerful force for healing the collective memory, indexing the many experiences of the survivors, and revealing the complexities and challenges of their new existence.

What music emerges out of the horrors of war? Musicians such as the Refugee AllStars individually fled to Guinea where they met and were discovered, having designated a small area of the refugee camp for playing music next to their hand-painted sign, “The place to be”. This became their shrine for reflection, mourning and healing through music in a landscape dominated by loss; two of the performers dealt with the reality of their new identity as amputees. The AllStars reached to the outside world with reggae-inspired music (universally symbolizing the struggle and power imbalance) to spread their message. (The UNHCR funded their first CD leading to a world tour and an award-winning documentary).
At home in the capital city of Freetown popular artist Emmerson has made a significant impact by looking inside his own country to critique the causes of war rather than multinational “big business” and the diamond industry. Relying on deep Krio sayings, he attacks the corrupt government in his albums “Borbor Bele” (the metaphor of “big belly” for greed) and “2 Fut Arata” (two-footed rat).

This paper, based on fieldwork in Sierra Leone (2005) and interviews with Emmerson and the Refugee Allstars (2006-2007), will examine, more broadly, music and media in the creation of a popular mythology and cultural symbols of war.

Modernization of the Dhol Tradition in Post-Independence Indian Punjab
Gibb Schreffler, University of California, Santa Barbara

The double-headed barrel drum dhol, introduced to the Punjab by the 16th century, came to carry an important function for countless activities of life in that region. Since India’s Independence (1947), the range of the dhol has progressively narrowed. The leading players of dhol came mostly from the western side of Punjab, which, having become incorporated into Pakistan, estranged them from their traditional patrons. Subsequent developments in the modernizing Indian state of Punjab prompted significant changes in their tradition. Far from dying out however, the instrument has thrived while the other local instrumental traditions have languished. Moreover, there are far more players of dhol today than probably ever in history. Yet the price paid for the flourishing of their profession has been the necessary modernization of the tradition, characterized by loss of richness. In addition, the diverse practical functions of the dhol are giving way to a generic, symbolic function. This paper demonstrates, in concrete terms, the adaptation of an instrumental tradition to modern economic and social conditions, focusing on the aspects of repertoire and role. The presentation is supplemented by field video examples of the applications of dhol in context.

“Kentucky”: Erasing and Reinscribing Race and Geography in Post-WWII Country/Bluegrass Music
Anna Schultz, University of Minnesota

It is not currently well known that the second verse of Karl Davis’s classic country/bluegrass song “Kentucky” (1941) includes an explicit racial reference: “I miss the darkies singing in the silvery moonlight.” This single word is indicative of an entire racial imaginary in which the song must be situated. “Kentucky” participates in the then-longstanding tradition of figuring Kentucky as paradise (Cantwell), with its roots in the minstrel and plantation melody genres, and its contemporaneous configuration in the Jim Crow era. The song also encodes its nostalgic racial ideology through various musical signifiers: minstrel riffs, sentimental crooning, parallel-third and hymnodic harmonizations, the dreamlike effects of a disarticulated Western-swing rhythmic substratum, heavenward swooping fiddle lines, as well as “old-world,” Italianate mandolin tremolos. In this paper, we argue that the originary context of “Kentucky” poses a problem for most subsequent performers of the song, and that its troublesome racial associations are erased through the reinterpretation of its nostalgic sentiments. The most explicit manifestations of this erasure are the consistent replacement of the word “darkies” and the reimagining of place, both on a rural-urban-suburban continuum and through unproblematized postwar musical exoticisms (Hawaiian and Mexican/Western). Our examples are drawn from country, bluegrass, and pop versions of “Kentucky” by the Blue Sky Boys (1947), Louvin Brothers (1956), Everly Brothers (1958), George Hamilton IV (1963), Osborne Brothers (1964), and Chet Atkins (1964). We end by discussing fieldwork conducted with bluegrass musicians and enthusiasts regarding their understandings of the racial, historical, and spatial connotations of Kentucky and “Kentucky.”

This Song Represents My Heart: Performances of Cultural Plurality and the Hybrid Voice of Teresa Teng
Meredith Schweig, Harvard University

This presentation will draw on archival research and fieldwork conducted in the years 2000-2004 to explore the dual processes of hybridization and identity negotiation in martial law-era Taiwan through the performances of Taiwan-born singer Teresa Teng (Deng
Lijun. From the late 1960s until her death in 1995 at the age of 42, Teng was a star of the greatest luminosity in East Asia. Many of her recordings communicate a sense of nostalgia for a Mainland China of earlier times, both Republican and premodern, particularly through their citation and invocation of Shanghainese shidaiqu. While these recordings aligned her in the public eye with a Kuomintang-sanctioned, “Chinese” vision of “Taiwanese” identity, Teng’s performances often confound an understanding of her music as expressing a singular cultural voice. In particular, many show the marked influence of Japanese enka, a musical style that filtered into a range of Taiwan’s musics beginning with the Japanese colonial period (1895-1945). In this presentation, I will examine the commingling influences of enka and shidaiqu in Teng’s work. My focus is on examining how these influences are negotiated into a single voice in her performance of the Shanghainese pop classic, “When Will You Come Back Again?” (“He ri jun zai lai?”). I argue that, at a time when the Nationalist regime actively suppressed expressions of affinity with Japanese colonial culture, the subtle mixture of these styles in Teng’s performance emerged as a means of negotiating the contention between multiple cultural influences without explicitly discussing them beyond acceptable boundaries.

Jazz Rumba and the Evolution of Improvisation in Ritual Batá Drumming
Ken Schweitzer, Washington College

While most African-derived musics use improvisation Afro-Cuban batá performances are notable in that the rules of improvisation constantly shift sometimes quite radically. During ritual Santería performances drummers respond to a variety of audible and visual cues gleaned from singers and worshipers selecting appropriate toques (rhythms) from an extensive and diverse repertoire. Each toque is identifiable by a characteristic composite rhythm-melody shared among the six heads of the three drums (iyá itótele okókolo) and are also distinguished by the rules that govern their variation through improvisation.

This presentation concentrates on an analysis of nyongo a generic toque that accompanies hundreds of songs. Unlike many other more esoteric and specialized toques in the batá repertoire nyongo offers performers a great deal of improvisational freedom. Constrained only by some basic parameters drummers overlap and weave successive call and response figures to create signature conversations. Furthermore the relative freedom of nyongo encourages batá drummers to borrow techniques from commercial genres that are popular in Cuba and North America which they also incorporate into their ritual performances. This trend is encouraged by the growing number of ritual drummers who simultaneously nurture careers as jazz and rumba artists and who collaborate in projects that involve the fusing of their traditional form with commercial genres.

300 New Radio Stations in 4 Years: A Critical Appraisal of Recent Musical Initiatives of the Bolivarian Revolution" in Venezuela"
T.M. Scruggs, University of Iowa

The drastic economic disintegration and responding social upheavals in 1980s Venezuela led to a political realignment around the “Block for Change” that elected Hugo Chávez Frías president in 1998. This electoral victory opened the door for a host of initiatives in the cultural field especially in music. One of the most readily audible results stems from new legislation that obliged the nation’s radio broadcasting to contain at least 50% of “national” music an effort attempted elsewhere in Latin America but rarely actually enforced. As a result the last few years have also witnessed an unprecedented increase in sales of Venezuelan music reversing the long-standing trend underwritten by the heavy promotion of foreign performers. The veritable explosion of community radio stations further challenges a tight communications monopoly accustomed to effectively setting the nation’s musical listening agenda. Within the growing progressive political community central issues are in flux and far from resolved such as: the relation between the grassroots control of the new radios comunitarias and national governmental funding of their expenses; the definition of what qualifies as “national” music; and the place of Afro-Venezuelan musical culture in a nation supposedly free of any racism. These on-going forays into uncharted cultural waters has opened up an unprecedented debate nationwide that spills past the limits previously demarcated by the Euro-oriented elite. Such challenges to an unspoken “hegemonic habitus” may prove to offer a fundamental repositioning of musical value and identity in the country.
“Filling in the Pocket” – Queen City Funk of Cincinnati, Ohio
Regina M. Sewell, University of California, Los Angeles

Southwest Ohio is the home of a legion of some of the most revered funk musicians and bands including the Ohio Players, Bootsy Collins, Midnight Star, and Zapp. Although regional studies exist such as Portia Maultsby’s research on the street funk of Dayton, Ohio, Cincinnati’s position, has not been documented to “fill in the pocket” of funk’s history. During my field research in the summer of 2006, I interviewed numerous Cincinnati funk artists-producers who concurred about the importance of Cincinnati as a nexus of funk music and musicians seminal to the development of the genre and to many of the renowned funk music figures who rose to meteoric heights. For example, many scholars have traced the influence of James Brown on the early development of funk music including his impact on Bootsy Collins, a Cincinnati native. Moreover, James Brown was a recording artist for many years with the Cincinnati-based record label King Records during the period of the 1950s to the mid-1970s. Drawing from the perspectives of my fieldwork interviews with former Cincinnati funk band members and a former King Records A&R representative, my paper will examine and discuss the unheralded contributions of Cincinnati based funk musicians and their influence on the local funk music scene. The musical legacy of Cincinnati to funk music is an invaluable part of the Southwest Ohio heritage particularly to Cincinnati, known as the “Queen City”. This paper will add to the regional studies of funk music and offer an essential contribution to funk music scholarship.

Fieldwork in Northern Thailand: Two Generations Two Perspectives
Andrew Shahriari, Kent State University

In 1970 two American ethnomusicologists Gerald Dyck and David Morton documented a number of music traditions from northern Thailand on 16mm film. At that time most Thais considered the traditions represented to be “quaint” with some of the musical activities destined for extinction. Upon returning to the United States the films were deposited in the University of California, Los Angeles library archives but were forgotten and remained untouched for more than three decades.

At this time Thailand had begun its rapid growth as an “Asian Tiger” with a prospering economy and rapid modernization. Indeed the Dyck/Morton films had captured a bygone era that would soon be lost to Thai pop singers and American movie stars. But by the mid-1990s a growing nostalgia encouraged a renewed interest in regional culture which included a resurgence of folk traditions of northern Thailand. It was during this period (1996-98) that my fieldwork occurred capturing many of the same musical activities first filmed by Dyck and Morton (1970). Nearly ten years later these traditions have continued to play a vital role in projecting the image and identity of the northern Thai. Some traditions once considered “quaint” have become “trendy.” In this presentation I will examine video footage from each of these periods to reveal the evolving interpretation of meaning and changing role of northern Thai folk music in Thai society over the past thirty-six years.

Suficized Musics of Syria at the Intersection of Heritage and The War on Terror
Jonathan Shannon, Hunter College CUNY

In 1999 the Syrian-based Ensemble al-Kindi released the recording “The Whirling Dervishes of Damascus” which featured “Sufi” liturgical music from the Umayyad Mosque in the Syrian capital. In 2003 the same ensemble released the recording “Aleppian Sufi Transe” featuring the liturgical music of an Aleppine zâwiya or Sufi lodge. While neither the first nor the latest recordings of Sufi and Sufi-inspired musics from Syria these recordings and associated concert tours have generated wide interest among audience members outside of Syria in musics described as “Sufi.” Indeed following in the footsteps of al-Kindi a number of Syrian ensembles are jumping on the Sufi bandwagon mining the dhikr – the “Sufi” ritual invocation of God – to create performances that meet the growing demand for sacred music worldwide at festivals and concerts.

What can account for the recent rise and proliferation of so-called Sufi and Sufi-inspired musics from Syria? What happens to ritual performance genres when they become “Suficized” for consumption in global circuits of performance and commoditization?

This essay offers an interpretation of recent Sufi music production in Syria and on the world stage as a response to two interrelated phenomena: transnational discourses of heritage production and preservation and transnational representations of Islam Islamic resurgence and terror. Understood in the light of these mutually
constitutive discourses “Suficized” musics aim to capitalize on new markets while sounding forms of Muslim spirituality that reconfigure current debates about Islam spirituality and the politics of performance.

**Arcoverde Brazil: How a city without memory became a wellspring of musical tradition**
Dan Sharp, Bowdoin College

**Abstract**

Arcoverde Pernambuco is a small city located in the arid interior of Northeast Brazil. In the last ten years the success of musical groups Cordel do Fogo Encantado (Cordel) and Samba de Coco Raízes de Arcoverde (Coco Raízes) have vaulted the city into the media spotlight as a place where folk traditions fading elsewhere still endure. This presentation explores how such an aura of musical authenticity has formed around Arcoverde within the national imagination and examines the consequences of this aura on the city’s musicians. Sedimented layers of literary, musical and cinematic representations of the poorer Northeastern region as a mystical, miserable and violent space have served to oppose modern (read Southern) Brazil in national myth-histories throughout the twentieth century. Periodic droughts, political corruption and the country’s uneven economic development have spurred mass migrations to major industrialized Southern cities such as São Paulo and Rio de Janeiro. The history of samba revolves around Rio de Janeiro with the folk roots of the genre brought down from the Northeast by these migrants. I argue that by anchoring the story of contemporary cosmopolitan Brazilian musical nationalism in Rio the entire Northeast region is displaced both geographically and temporally from the national ‘here and now.’ Arcoverde, located deeper into the interior than other cities that have previously packaged and marketed Northeastern music and culture has become a preferred place where coastal urbanites seek out tourist experiences resembling ethnomusicological fieldwork.

**Music from the Virtual World: Opportunities and Challenges in Distributing Ethnographic Music Collections Online**
Daniel Sheehy, Smithsonian Folkway Recordings and Global Sound

**Abstract**

The digital music boom has great promises of increased access to rare and hard to find ethnographic recordings and new revenue streams for archival and museum collections. Putting digital music files online is cost-effective, wide-reaching, and instantaneous, and museums and archives are under increasing pressure to open their collections for online access. Proponents of the "Long Tail" theory purport that these specialized, niche collections can collectively make up a market share that rivals commercial music. But what is the reality? Hear from leading experts in the digital music business and music museums debate the opportunities and challenges in working with online music, from issues of digitizing to rights to cataloguing. How do digital music distributors acquire recordings and collections and how do they present them in an increasingly crowded marketplace? What is the future of online music stores regarding video, images, and other field research and educational materials? How can ethnomusicologists and archivists play a role in this new marketplace?

**"Hybrid Music," Jazz and Goan Musicianship in Early Indian Film Song**
Bradley Shope, St. John's University

**Abstract**

Inspired by African-American musicians coming to India from the avant-garde Chicago jazz scene beginning in the mid-1930s, Goan musicians played an important role in early 1950s ‘hybrid’ film song development in Mumbai. During this time, these musicians were performing jazz in dance halls, cafes and clubs frequented by small, yet financially powerful, communities. Much of the aesthetic for Western music styles found in film music in the early 1950s was influenced by musicians performing in these local venues. Though film song composition at the time was characterized by complex interactions between highly proficient and talented Indian and Goan musicians and composers, local foreign musicians also played a role in its growth, especially African-Americans performing in large urban centers. This paper will follow the development of jazz in India from the 1930s and highlight its influence on the ‘hybrid’ music of the early film industry.

**Bulgarian Romani Music and European Politics: Dilemmas of Capitalism**
Carol Silverman, University of Oregon

**Abstract**

This paper examines the challenges that Bulgarian Romani musicians face in the postsocialist period vis-à-vis capitalism, state policy, and European-wide politics. As the state has become weaker, music has
become big business which often excludes minorities. New trends in
pop/folk show the erasure of Roma at the same time that their music
has been appropriated. One exception to this observation is the
bisexual transgendered superstar Azis. His fame turns on his
transgressive behavior which is acceptable in part because he is
Romani. At the same time activists (positioning themselves against
pop/folk) have organized a festival which aims to preserve authentic
Romani music. Interrogating the concept of "authenticity" I show how
this festival plays a significant role in identity politics by adopting
socialist rhetoric and nationalist ideology. The festival is also used by
the state to demonstrate the inclusion of Roma for the EU. The
festival is an ideal site for state politicians to publicly affirm their
commitment to Roma. All these trends should be seen in the light of
growing European xenophobia manifested in Bulgaria by the rise of a
new political party Ataka. With a platform of "No to Gypsification"
Ataka captured 27% of the 2006 votes for president and has 8% of the
seats in parliament. Recently it achieved legitimacy by aligning with
western European anti-immigration parties. Thus the wider European
context has two opposing trajectories; one of inclusion of Roma and
visibility of their music and one of vilification of Roma and the
condemnation of their culture.

Making Mali Kunkan: Performance Piracy and the
Production of Musical Liveness in Contemporary Bamako
Ryan Skinner, Columbia University

Bamako is a noisy but unquestionably musical city. Locals and
foreigners alike hear this West African metropolis as a resonant space
of socio-cultural consonance in spite (or perhaps because) of its
perceptible poverty uncertain infrastructure and all-encompassing
cacophony. More than ever music – and live popular music in
particular – is a vital signifier of Bamako’s urban cultural identity at
home and abroad. This paper presents an ethnographic analysis of live
musical performance and perception based on fieldwork in a variety of
urban auditory spaces (including street-side hangouts public
ceremonies private fêtes and barroom gigs). I argue that the Malian
music industry’s turbulent encounter with global neo-liberal economic
strategies and local political ambivalence – manifest in the rampant
rise of music piracy – produces an aesthetic environment in which
“musical liveness” is both required and desired. More than an auditory
effect of technological mediation musical liveness is also a tactic of
urban African survival. Without any significant revenues from record
sales Bamako musicians must frequently play out to earn a living or
just get by. Further I consider the auditory aesthetics of “liveness” itself including aural epistemologies that precede (and inform) certain
forms of technological mediation as well as the transformative impact
of those technologies and media on musical performance and
perception. As live musical performances increase an aesthetic of
musical liveness intensifies attracting local and international
musicians audiences and producers to the raucous streets of Bamako.

National and Transnational in Film Music Studies
Mark Slobin, Wesleyan University

The ethnomusicological study of film music is accelerating, with
increasing numbers of papers at SEM conventions. The panel presents
three papers from a forthcoming anthology, "Global Soundtracks,"
edited by Mark Slobin, taking a core sample that deals with the
national and the transnational aspects of music in films from
Indonesia, South India, and Hollywood/Brazil. Film music has always
had both deep local resonance as well as a tendency, as an industrial
form, to gesture towards the global. This two-sided nature of film
music has only intensified in recent years as Hollywood has lost
market energy and other cinema systems, from India to the Korean
hallyu telenovelas, become important players. Sumarsam’s case study
of "Nopember, 1828" examines ways that history is reflected through
the prism of music in the New Order period in Indonesia, when
national identity was a top-down priority and film composers had to
select musical resources to reflect a highly heterogeneous society. Eric
Galm looks back to Walt Disney’s early transnationalism via his
incursion into Brazil as part of the "Good Neighbor Policy," setting
local understandings of Bahian music against Hollywood’s re-creation,
starring Aurora Miranda and Donald Duck. Joseph Getter cites a
recent transnational Tamil film, "Kandukondain, Kandukondain"
(2000), modeled loosely on a Jane Austen novel, which combines
intensely national musics, from folk to classical, with global
referencing in production numbers set in Egypt and Scotland.
Together, these three case studies suggest the scope and possibilities
of the emerging ethnomusicological film music discourse.
Waves of Sound: Twentieth-Century Haitian music and its Caribbean connections
Matthew Smith, University of the West Indies, Mona / Duke University

Like its people the music of the republic of Haiti has traveled the length and breadth of the Caribbean region. In the period following the US Occupation of Haiti (1915-1934) Haitian musicians traveled the familiar route of other migrants visiting recording and living in nearby islands. At the same time the music of other islands was widely listened to in Haiti influencing the styles Haitian musicians adopted in their search to create a unique sound during a period of heightened national consciousness. This intra-Caribbean musical migration flowed both ways with musicians from other islands taking up residence in Haiti at various points.

With special focus on the period of the 1940s-1950s the dawn of Haitian commercial music and the period of tourist “discovery” of the region this paper explores some of these connections and their impact on shaping the music forms of the northern Caribbean territories. In particular it argues that these interactions not only influenced Haitian commercial music but also created a pattern of musical exchange and influence that continues today.

Festivals, Governments, and Civil Society
Atesh Sonneborn, Smithsonian Institution

Government-sponsored festivals and arts celebrations are a staple of applied ethnomusicological work. They have also long been the object of study by ethnomusicologists who analyze the politics of cultural representation, for example to track trends in expressions of romantic nationalism or ethnic identity. But governments are often among many constituencies of festival creation and reception. Complementary to top-down government action is the notion of civil society, the bottom-up expression of democracy through volunteer organizations and activist groups. This panel examines the politics of representation in selected festivals and arts celebrations where government and civil society took part in varying measure, from the perspective of ethnomusicologists who participated in such events’ production. One panelist serves on the board of the San Francisco World Music Festival, which financially relies more on private foundations and earned income than on government support. The San Francisco festival combines an appeal for global community and intercultural understanding with transnational programming strategies aimed at engaging local immigrant communities. Another panelist was a musical performer at a festival and community play in Vancouver’s Downtown Eastside, where large-scale arts celebrations have been conceived, evaluated and funded as community capacity development, which was promoted by Canadian governments. The Vancouver events contributed to gentrification and at the same time, strengthened social networks of inner city residents who resist it. A third panelist has worked closely with the organizers of Korea’s Kugak Festival, a government-funded expression of imagined national community that has become a symbolic battleground for musical change versus static tradition.

Merging Two Disciplines: Graduate Studies that Blend Ethnomusicology with Education
Amanda Soto, University of Washington

The number of graduate students who are studying ethnomusicology and education is on the rise. Music education students are increasingly drawn to ethnomusicological theory and method, and to world music performance, and are blending these bases of knowledge with their understanding of curriculum and instruction in music. Graduate students in ethnomusicology are likewise crossing over and collaborating with music educators on projects in schools, museums, and agencies within the public sector. With music educators in positions with the potential to change the attitudes and knowledge realms of a next generation of students, their partnerships with ethnomusicologists may be imperative to affecting change in the fundamental ways of approaching musical studies within the school music curriculum. Ethnomusicologists can help facilitate this transformation in musical content and pedagogical method even as music educators apply the instructional techniques acquired from their teaching certification. Still, despite the increased collaboration of those within the fields, there is still a great divide between them, with rifts based upon misperceptions, uncertainties, and suspicions of what each field can offer. The focus of this roundtable will be to provide a platform for a cadre of professors and graduate students to present successful models of collaboration between professors and graduate students within ethnomusicology and education, with regard to courses, community projects, and research methods. Questions concerning ways and means of supporting further cross-fertilization of ethnomusicology with education within graduate programs will be raised, and challenges will be acknowledged even as a variety of resolutions are considered.
La Mujer Mariachi: Feminist Perspectives in Mariachi Performance  
Leticia Soto, University of California, Los Angeles

The recent efflorescence of female performers of mariachi music has caught the attention of musicians and audiences across the globe. This study focuses on the process by which the individual and collective experiences of women in mariachi performance have become an agent for social change in a space where gender ideology is negotiated. I examine the social and musical challenges women have faced as they enter mariachi musical performance in the United States and the extent to which these challenges are similar to or different from those faced by female mariachis in México. Drawing from feminist literature in music and the arts, my aim is to show in an argument similar to Jane Sugarman’s concerning singing at weddings among Prespa Albanians how a once male-dominated musical tradition has transformed into one where new ideas about gender are practiced and performed. As the female practice of mariachi performance is continuously contested by machista ideology, notions such as Gloria Anzaldúa’s consciousness of the new mestiza sheds light on the creative expressions of female mariachi performance. I argue that the individual experiences of female mariachi musicians have become authoritative expressions and that collective musical processes are weakening gendered barriers in a patriarchal musical tradition. The research for this study is drawn from fieldwork and my personal experience as a female mariachi. I conclude that the historical practice of machismo “chauvinism” in mariachi performance exists now in parallel with the gendered practice of the mujer mariachi.

Early Traditional Irish-American Recordings and the Emergence of a Sub-Commercial (Peer to Peer) Musical Exchange System  
Scott Spencer, New York University

In the first decade of the twentieth century, American recording companies began recording ethnic musicians in urban centers and hawking the resulting records within those communities. These early 78 RPM records were a hit in Irish America and were seen in Ireland as examples of a more authentic, pre-Famine musical style, unchanged by ethnic isolation in the New World. These early recordings had a major impact on the greater tradition – echoes of which can still be heard today in repertoire and performance practice. During those early years, musicians in both Ireland and America were also making home recordings of traditional Irish music on wax cylinder and sending these cylinders and accompanying letters across the Atlantic through a purely sub-commercial musical exchange system. This early peer-to-peer system was vital to the dialogue surrounding the tradition, and functioned to land far-flung musical agents within developing ideas of authenticity and traditionality. Though musical recording and distribution technologies have undergone many paradigm shifts over the last century, this early underground exchange system has continued, and today acts as the most important vehicle through which traditional Irish musicians share and discuss their artform among themselves. Using these early home recordings as examples of the first instances of this ongoing system, this paper will explore the history and current status of this sub-commercial exchange route, and will discuss its role in dialogues of authenticity and traditionality in Irish music.

To Make Ourselves Complete: Stowitts the Javanese Theatre and American Masculinities  
Henry Spiller, University of California, Davis

Disillusioned with the state of the performing arts in Europe and America, American dancer and painter Hubert J. Stowitts travelled to Java in 1927-28 in search of an approach more compatible with his own sensibilities. While there, he studied classical dance and painted magnificent portraits of Javanese aristocrats dressed in dance costumes. Upon his return to the U.S., he represented Javanese aesthetics as an ideal blending of dance, music, and theatre in his lectures, choreography, art exhibits, and in a ambitious manuscript titled The Theatre of Java. Stowitts framed his comparison of Western and Javanese arts in terms of grand philosophical and ethical issues – frivolity vs. function, modern vs. eternal. In my paper, I argue that his Javanese-influenced work followed a much more personal agenda as well; namely an exploration of his own homosexual identity. Using his paintings, writings, and visual images of Stowitts dancing, I analyze the ways in which Stowitts reinterpreted and reworked his Javanese materials to interrogate his own sexuality. In his manuscript, Stowitts stated that in Javanese culture we will find what need most to make ourselves complete individually and racially.” In Stowitts’s hands, the Oriental came to serve as a symbol of sexualized male bodies – a convenient cover for homosexual desire and ultimately a powerful instrument for exploring alternate masculinities in an attempt to construct and legitimate a coherent identity for himself.”

Society for Ethnomusicology  
Abstracts
Diasporic Listening and the Sonic Politics of Brasilidade in the United States
Jason Stanyek, New York University

It’s been two decades since Brazilians started immigrating to the United States in large numbers and the best estimates put the current U.S. Brazilian population at around 1 million. Until the mid-1980s Brazil was a country that people immigrated to not emigrated from and this enormous demographic shift has had a profound impact on how Brazilian identity is imagined and enacted both inside and outside of Brazil. This paper charts these emergent imaginings and enactments of Brazilian identity by focusing on the diasporic listening practices of Brazilian immigrants in the United States. Using narratives drawn from interviews and group listening sessions I have done with Brazilians living in the cities of San Diego San Francisco Los Angeles Richmond Newark New York and Boston I aim to listen to what Brazilian immigrants have to say about their own listening practices. My goal is to acknowledge the diverse ways that members of the U.S.-Brazilian diasporic community weave music into the fabric of their daily lives and to suggest that for Brazilian immigrants living in the United States diasporic listening is a constitutive performative act one that creates complex forms of memory belonging and desire and new conceptions of Brasilidade.

La Danza de las Diablas? Race, Gender, and Local Identity in Afro-mestizo Communities of Mexico’s Costa Chica
Alex Stewart, University of Vermont

A unique African diasporic culture took root along the Pacific coast of Oaxaca and Guerrero where former slaves and cimarrones lived in isolation from other communities of African descendants in Veracruz, the Caribbean, and beyond. Separated by high mountain ranges, and, until recently, absence of transportation and communication systems, black costeños forged a distinct Afro-mestizo identity while competing, fighting, sharing, and mixing with their indigenous neighbors. The Danza de los Diablos is performed in Afro-mestizo communities for three days during Mexico’s emblematic fiesta, Días de Muertos. After visiting the panteón to receive spirits of the dead, masked male participants roam the streets collecting tribute. A whip-wielding overseer (pancho) herds a dozen or more devil-slaves (diablos) while keeping an eye on his wife (the minga), a cross-dressed male with exaggerated female features who dances and flirts lasciviously with the diablos and the public. Three musicians playing harmonica, bote (friction drum), and charrasca (donkey jaw) interact with the dancers. While Oaxaca sponsors one of the largest folkloric festivals in the Americas, the Guelaguetza, ostensibly to celebrate ethnic and cultural diversity, black communities of the Costa Chica seldom have been represented. Unlike many “official” folkloric delegations appearing there, Afro-mestizo traditions continue to evolve as communities respond to immigration, deaths, and other pressures. In one striking example, a group of young women, defying all-male traditions, formed their own troupe of “diablas.” I examine one of their premier performances (November 2006) as well as their reception by musicians and audiences amid on-going marginalization of Afro-mestizo culture.

Accessing Archival Resources: A Key to Reclaiming the Right to Know History
Amy Ku’uleialoha Stillman, University of Michigan

This paper argues that access to archived resources for performance is a cultural right for performers. The paper uses the Hawaiian hula tradition as a case study. By the end of the 19th century thousands of poetic texts composed in association with the Hawaiian hula tradition had passed into the care of archives in Honolulu. These poetic texts are the basis for performance: they are the raw materials for what is rendered vocally and interpreted through choreographed movement and gesture. Through much of the 20th century the Hawaiian community in general and the hula community in particular were separated from the archived poetic repertoire. The work of recuperating the archived repertoire exceeds restoring performance repertoire because the poetic texts constitute a Hawaiian conceptual chronicle especially on the period of political turmoil that resulted in the loss of sovereignty and subsequent annexation to the United States. Hawaiians have a right to know the historical perspectives that were encoded in the language of the ancestors rather than the colonizers and to engage with that chronicle through the medium of performance. When such historical chronicles are encoded within archival sources then access to those sources is also access to that history.
Poila Jaana Paam: Lok Dohori and Women's Honor in a Changing Nepal
Anna Marie Stirr, Columbia University

As Nepal continues its struggle toward democratization after ten years of civil war, rhetoric of peace and harmony clashes with angry demands for long-denied rights. Fears of further conflict and national fragmentation, along with desires for greater freedom, find expression not only in party politics but also in the realm of intimate family relations, as apprehensions of family fragmentation parallel fears about the dissolution of a fragile national unity (cf. Kunreuther 2002). As a nationally circulating commercial genre that stems from traditional marriage negotiation practices and carries an ambiguous prestige status, both lok dohori music and the men and women who perform it stand in the middle of such discussions. During the Hindu women's festival of Tij in September 2006, lok dohori singer Komal Oli released a song that has become central to debates about appropriate behavior for women in Nepal today. The controversy hinges on the song’s title phrase, interpreted in different regions of Nepal as a wish for an honorable marriage, an elopement, or an extramarital affair. Komal Oli’s own unconventional choice to remain unmarried, along with her family’s class background and political associations, has also fueled the song’s notoriety. Through an analysis of the intertextual relationships among Poila Jaana Paam and the extensive discourse it has created, including two recorded parody songs, several improvised dohori performances, and television and radio discussions, I examine some ways that the topic of women’s honor is used both to mediate among, and to further highlight, class, regional, and ethnic divisions in Nepali society.

Music and the Politics of Identity in Southeastern Europe
Jane Sugarman, SUNY Stony Brook

Over the past decade, music has served as a flashpoint in debates over national identity throughout southeastern Europe. This panel examines the relationship between musical genres and the politics of identity in four political entities in the region: the nation-states of Serbia, Bosnia, and Bulgaria, and the UN protectorate of Kosova. One major factor in debates within each entity has been the prospect of its accession to the European Union, and a resulting self-consciousness among its citizenry over its image in international circles. In such a context, issues such as the status of minorities, the place of Islam within a European state, and the state’s tolerance of corruption and other social ills have all been addressed openly within the region's musical production. A second factor has been the full-fledged entry of the region into global capitalist production. In response, musicians, and in some cases governments, have sought to establish a distinctive musical profile that can attract international audiences through tourism or the transnational recording industry. For communities in the former Yugoslavia, such concerns are intermingled with the urgency of constituting through musical means a national identity for their newly created post-war states. These and other factors combine in musical genres that convey an array of meanings to multiple audiences within and beyond the region.

The Rhythm of the Street: Music Activism and Social Change in Post-War Kosova
Jane Sugarman, SUNY Stony Brook

Since the war of 1998-99 the former Yugoslav territory of Kosova (Serb. Kosovo) has been a UN protectorate and home to myriad international organizations and NGOs. In this environment Western-based pop music genres such as rock and hip-hop have become a way for Kosova Albanians to assert their Europeanness and Westernness and to present their society to the internationals" in the best possible light. One strategy pursued by pop performers has been to take on the role of social activist recording songs that directly address social ills such as drug use corruption violence and environmental pollution. In contrast with such activities other performers have enacted the spirit of youthful rebellion foregrounded in Western youth cultures by producing songs or music videos that have attacked or offended the sensibilities of both the Kosovar public and the UN administration testing in the process the boundaries of freedom of expression. An evaluation of these varied strategies suggests that it is the most rebellious productions that have carried the greatest potential for drawing attention to social issues and thus for social transformation rather than the deliberately "socially conscious" ones. At the same time however the productions of more high-minded performers have had unforeseen positive consequences unrelated to the causes for which they were recorded. Taken together these outcomes highlight the contradictions that emerge when musical genres that have historically been associated with youthful resistance become allied with instruments of authority. "

Abstracts
Music in Indonesian Historical Films: Reading November 1828
Sumarsam, Wesleyan University

In light of the particular place and time of a historical event depicted in a film, the choice of musical resources in Indonesia's highly heterogeneous society provokes an interesting discussion. The available genres, styles, and repertoire are very diverse indeed including various traditional music, Indonesian music in Western musical idiom, many kinds of hybrid music, and experimental music. Commonly, music can be set and heighten the mood of a scene, but music as a marker of geographic or ethnographic identity may also be featured. Beyond the tangible functions of narrative support, music and visual images may provide their own aesthetic enjoyment during which the drama is momentarily backgrounded. Music may also convey intangible cultural meaning that symbolically reflects social realities. The creative use of musical resources for the film "November 1828" will be discussed in terms of the uses of various musical genres, styles, and repertoire and the ways that the transitions of the music from one function to another transpire, e.g., from marking ethnicity to heightening the scene, where changing a tangible function conveys intangible cultural meaning.

The selection and creative use of musical resources can also be linked to a larger cultural context. As the New Order regime provided a certain type of cultural atmosphere noticeably shaped by the regime's project to foster and develop traditional culture, the question of selecting music to convey national ideology surfaces. The response by the composer/arranger and film director to this atmosphere will be discussed in relation to their interests and philosophical stance.

Banal Militarism and Online Musical Culture
Matthew Sumera, University of Wisconsin-Madison

In October 2001 Ryan Hickman, an IT director from Florida, created a video titled "Taliban Bodies" and posted it online. Hickman writes: "Every time 'Bodies' by Drowning Pool came on the radio, I always pictured military equipment blowing things up to the beat of the song. So I opened up Adobe Premiere, found some pictures and videos using Google, and 'Taliban Bodies was born' (http://www.grouchymedia.com). By the spring of 2007 thousands of similar videos have been posted, available from popular sites like YouTube.com as well as specialist arenas including Military.com and CombatVids.com. These videos specialize in musically mediated depictions of all aspects of the current U.S. armed conflicts, from battle preparation and combat footage to surveys of the aftermath of technologically enhanced killing. As a preliminary examination of these videos, this paper addresses a few core questions: How are connections between war and music imagined and represented? How does the music chosen impact understandings of the violence depicted? And how do these violent representations potentially alter musical meaning? Drawing upon interviews with video producers, scholarly work on music video, and anthropological studies of war and violence, I explore the ways in which the production of fear, terror, and armed conflict are here tied to imagination, representation, and aesthetics. In so doing I explore ways in which ethnomusicology can more fully account for the role of music within sites of collective violence, arguing that these videos are not ultimately about war but instead part of it.

Coffee Music and the Commodification of Peace in Eastern Uganda
Jeffrey Summit, Tufts University

Uganda has a history of ethnic and religious divisions that intensified during the brutal dictatorship of Idi Amin in the 1970s. Yet in the 1990s the Abayudaya (Jewish people) of Uganda set out to build productive, respectful relationships with their Muslim and Christian neighbors. In Namanonyi sub-county outside of the town of Mbale 586 Muslim, Jewish, and Christian farmers have recently joined together to form the Peace Kawomera (Delicious Peace) Fair Trade Coffee Cooperative in partnership with the Thanksgiving Coffee Company in California. Coffee farmers are composing music in a variety of local styles to encourage farmers to cultivate coffee and join the cooperative, teach effective methods of cultivation and stress the economic impact of Fair Trade coffee as a cash crop to provide resources for education and health care. These songs also encourage cooperation across religious boundaries. In this paper I examine the function of this music in the local Fair Trade movement and its secondary role in the commodification of inter-religious harmony as Peace Kawomera coffee is marketed outside of Uganda.
The Selection of Tradition Through Interaction Between Performers: An Analysis of the East Javanese Dance Beskalan Putri Malangan
Christina Sunardi, University of California, Berkeley

This paper comprises an analysis of a process of selection of tradition (Williams 1977) focusing on one dance any performance of which is the result of specific interactions between musicians and dancers. Analysis is based on video of what the participating artists described as a “not so good” performance of an east Javanese female dance Beskalan Putri Malangan. In this performance which was a conscious effort to reconstruct and document an older version of the dance by a cross-gender dancer competing ideas about correctness affected interactions between the drummer and the dancer and resulted in a performance that satisfied neither. Nevertheless their interactions reveal their active roles in producing their tradition in the course of performing it. To explore the interactions that produced this performance I draw on performers' comments and Brinner’s (1995) theories. I identify a network (performers’ roles and relationships) and highlight how authority affects the decisions made in the course of performance. I consider factors that contribute to authority in this tradition such as age, experience, and memory. Emphasizing that authority is not always about domination I contend that by conceding to the dancer the drummer reinforces his own authority and demonstrates his competence among the musicians.

World Music Versus Neo-Nazi Propaganda: The Role of Music in a Local Conflict Situation
Britta Sweers, Hochschule für Musik und Theater Rostock (Germany)

In 1992, several thousand Neo-Nazis attacked a multi-stroy building hosting Romanian (Roma) asylum-seekers and former Vietnamese contract workers in Rostock-Lichtenhagen, former East Germany. Miraculously, no-one was seriously injured, yet the stigma of xenophobia remains until present day. With a share of 3.2% of foreign pass holders Rostock is an overly white community that has been a focus of Neo-Nazi activities over the last 15 years. Since 1992, however, various successful initiatives against intolerance have emerged in Rostock as well. Music has played a strong role in almost all of these projects - yet also the Neo-Nazi groups have made a strong use of music in their activities. For example, a right-wing party distributed free music CDs on schoolyards in 2005. In order to discuss the impact of music in this local conflict situation, this paper focuses on the "Polyphony of Cultures" project directed at a target audience of teenagers. It was conducted by Rostock’s University of Music and a local civil initiative. The CD (2006) contains tracks by local migrant musicians, German world music performers, and intercultural music projects. The additional CD-ROM (2007) not only includes background data on music and performers, but also a unit on dealing with Neo-Nazi music in the classroom. The main discourse behind the CD could be described as direct confrontation versus raising tolerance through the knowledge of "other" music cultures. What are the problems, yet also the chances here?

Representing Afropop: Mamadou Konté and the Global Influence of Africa Fête
Patricia Tang, Massachusetts Institute of Technology

Over the past few decades, African popular music has increasingly attracted listeners from around the globe, with stars such as Salif Keita, Youssou N’Dour and Baaba Maal enjoying enormous success on the international level (Taylor 1997). However, most people are unaware that the widespread exposure of these Afropop artists was made possible by an illiterate Malian laborer in France who began organizing aid concerts in the late 1970s to improve the living conditions for immigrant workers. This laborer-turned-businessman, Mamadou Konté, has since become one of the most important and influential people in the African music industry. This paper examines the role that Konté’s music management organization, Africa Fête, has played in the globalization of Afropop. In particular, it looks at the presentation and representation of African musicians through global marketing of sound recordings and live tours, as well as the historic use of African music to further humanitarian causes. Based on ten years of ethnographic research, this case study of Konté’s Dakar-based organization examines how an African entrepreneur working with African musicians successfully communicates with a global market and audience. Furthermore, it argues that Africa Fête is largely responsible for the growing presence and even domination of Afropop musicians in the burgeoning world music industry.
Thin Walls: An Ethnography of My Apartment Building
Ben Tausig, New York University

A peaceful soundscape is increasingly the legal right of the modern citizen, codified by statutes aimed at ameliorating noise pollution. Politicians in urban areas, anxious about losing population and tourist dollars, have prioritized “quality of life” issues, among which noise management is key. This trend begs some important questions about contemporary listening practices in globalized cities, and calls for ethnomusicological inquiry into the ways that sound and music mediate human relationships. In collaboration with my neighbors in a large, pre-war apartment building in central Brooklyn, New York, I explore a particular network of sonic interactivity in an urban environment. My next-door neighbor, Maitre Diallo Abdoul Gadiry, is a cab driver, Fulani musician, hip-hop producer and jazz sideman with a PhD in Education; his wife, Louise, is engaged in an eleven-year-old feud with the owner of the apartment above her, purportedly the site of a Santeria church. Children use the enormous hallways, designed for opulence when the neighborhood was much wealthier, as a playground. How do these elements, and many others, conflict and cohere in my building? What can a consideration of timbre and culture, as well as the materiality of a given space, do to improve our understanding of the kinds of sonic encounters with which noise codes are concerned? Finally, what does it mean for me as the ethnographer to be in the middle of it all?

Gongs and Trombones
Michael Tenzer, University of British Columbia

In June 2006 a group of 12 Canadian wind, brass and piano players led by composer/ethnomusicologist Michael Tenzer traveled to the Balinese village of Pengosekan to undertake an unusual musical collaboration. Joining forces with the virtuoso gamelan group Cudamani, they settled in for a month of intensive rehearsal, preparing Tenzer’s complex new work “Underleaf”--scored for the combined ensembles--for a premiere at the Bali Arts Festival. The musicians’ interactions, contrastive learning and practice styles, perceptions of one another, reactions to the music, and their growth and development through the process are chronicled in this 60-minute documentary titled “Gongs and Trombones”, produced by Red Letter films of Vancouver, commissioned by international TV5, and directed by CBC producer Sylvia L’Ecuyer. We will screen the film in its entirety and augment the presentation with commentary on the music, the production, and cultural, musical and ethical problems and questions raised by the project.

The “Folk” and Soviet Realism in the Sound Design of Odna (Alone, 1931)
Joan Titus, University of North Carolina, Greensboro

By the late 1920s and early 1930s in the Soviet Union, the idea of the “folk” in the arts became definitively connected with current socialist politics. This resulted in a greater preoccupation with “folk” music, whether it was village music, urban romances, or revolutionary song. Simultaneously, Soviet film directors began experimenting with early sound film and attempted to create realism in documentary and fiction film based on representations of the “folk.” This paper discusses the notion of the “folk” in early Soviet sound film, using Odna (Alone, 1931) as a primary case study. This film, produced by directors Grigory Kozintsev and Leonid Trauberg, with musical scoring by Dmitry Shostakovich, explored the collision of urban Soviet and rural village life, and the resulting conversion of the villagers to the Soviet cause. The directors and the composer consciously sought to be “realistic” in their approach to depicting rural life by shooting the film on-location in Siberia and using ethnographic recordings and musical quotations of “folk” music as part of the sound design. Through contextualized cinematic-musical analysis and discussion of writings, manuscripts, and unpublished documents, this paper shows how intended “realistic” representations of the “folk” both visually and aurally resonated with the burgeoning Soviet preoccupation with the “folk” Other that would later become subsumed under the mainstream political-artistic aesthetic of socialist realism. This film therefore reflects how “folk” music served contemporaneous politics and foreshadowed the eventual integration of musical “folk” elements into the future socialist realist aesthetic that dominated the arts under Stalinism.
Poles of Definition: Negotiating Gender and Sexuality as East and West
Elizabeth Tolbert, Peabody Institute of Johns Hopkins University

Scholarly work on Orientalism has typically focused on dense contexts of political/economic contestation that have determined the discourses; at the same time, studies of Orientalist practices and representations have often acknowledged the ways in which such broad construals of self and other, while they shape relations between large groups of people, also operate on more local levels in the fashioning of individual identities. Orientalist representations, in other words, always invoke gender and sexuality. This is especially true of Orientalist musical tropes. This panel examines the ways that musical images of “Easternness” have been deployed to construct (and critique) the protocols of gender and sexual identity. As the papers demonstrate, musical representations created during (and in reaction to) the colonial situation have ambivalent effects—while they often support colonial power relations, they also can be appropriated and re-articulated by the very people represented as “Other.” This process can appear at multiple levels: self-fashioning, subcultural definition, and projects of national identity. “‘To Make Ourselves Complete’: Stowitts, the Javanese Theatre, and American Masculinities” considers the use of Javanese performing arts by an early 20th century American sexual dissident to create an alternative masculinity. “Camp Reclamation and the Problem of American Orientalism” examines the way in which clichés of Arabic style in American popular culture circulated in the sexual demimonde of the 1960s. “Traditional Essences in Modern Contexts: Musical Portrayals of Uzbek Femininity” interrogates the process by which Soviet representations of the Uzbek “Other” become normative in the post-Soviet project of Uzbek national identification.

Gamescapes: Virtual Travel and Sonic Re-Imaginings of Place in Pico-Pico Music
Chris Tonelli, University of California, San Diego

Travellers in Japan whether strolling amongst skyscrapers in the large urban centers of the country or passing through train stations in remote rural areas are sure to encounter sonic environments colored by the sounds of video game machines. Handheld devices the solitary machines ubiquitous in public spaces and the full-fledged gaming parlors that populate the country have changed the Japanese soundscape drastically. My paper is an examination of an emerging music genre whose primary points of sonic reference are these aspects of the Japanese sound environment. An onomatopoetic phrase used in the Japanese language to signify the sound of video games “pico-pico” now also signifies this musical new genre. Pico-pico has reinvented its other major point of reference the popular underground Shibuya-kei style for a younger generation of listeners the first generation that grew up with video games as a pastime and important source of cultural reference. A reading of the ways in which the aesthetics of video game sound has affected pico-pico will lead into questions of how sound and music can serve as the means through which the virtual travel central to the experiential aspects of gaming is written into the bodies of listeners. Making reference to fieldwork I completed in Tokyo in 2005 I will discuss how the sounds of gaming have become codified for certain circles of listeners in manners that allow the sounds to afford kinds of imagined travel that have profound effects on how time space distance and place are experienced by listeners.

Engineer, Performer, Producer: Negotiations of Constructed Elements of Sound and Performance in a Jazz Recording
Steve Treager, University of Maryland

Engineer, Performer, Producer: Negotiations of Constructed Elements of Sound and Performance in a Jazz Recording. This paper explores the context of in-studio negotiations in the creation of a jazz recording including techniques and reasons for technical, acoustic, musical, and aesthetic choices as understood by the engineer, producer, and performer. Using data from my doctoral dissertation (a recording session from the summer-fall of 2006), an engineer, a jazz combo (consisting of piano, bass, drums, trumpet, tenor sax, baritone saxophone, and trombone player), and a producer negotiate the sonic and musical details of a soon-to-be-released jazz CD. I show, through ethnographic discussion, that alterations from the original performance are a result of the negotiations between engineer, performer, and producer with the capturing of sound (recording) and constructing performance (editing and mixing). I discuss how each person communicates their aesthetic preference to the others, how the subjective description of sound are transmitted, received, and understood (translated), and under what criteria are the choices of sonic quality and performance selection made, all within a cultural context.
context. The similarities or consistencies between the ideas and activities of these various players is suggestive not only of the norms of the recording studio as a site of negotiation, but also provides evidence of the extent to which the process of creating jazz recordings intersects with more broadly held cultural expectations of jazz, sound, and performance.

National Patrimony  Community Heritage  Family Tradition: Filipino stakeholders navigating cultural rights at the 1998 Smithsonian Folklife Festival
Ricardo Trimillos, University of Hawai’i at Manoa

In the environment of modern nation states expressive culture has often been appropriated for the purposes of national identity or often conflated with it. The contemporary nation with its bureaucratic apparatus can claim itself as principal steward of expressive culture within its borders including concomitant rights. However the nation is but one stakeholder in issues of cultural rights. I posit there are at least five:

1. The state and its claims of culture as part of national patrimony;
2. The cultural community and its claims of culture as part of its particular heritage;
3. The practitioner group and its claims as the producers and the stewards of the specific cultural expression;
4. The individual/family practitioner and his/her/their claims as the repository of cultural tradition;
5. The scholar/researcher (sometimes a non-national and often a non-community member) and his/her claims for investment stewardship and special expertise concerning a cultural expression.

Using the Philippine participation in the 1998 Smithsonian Folklife Festival as case study I examine the problematics of cultural rights and issues of agency for music and dance as they were claimed distributed and contested by various interested-and invested-parties.

Listening to the Andes Online: Instant Messaging  Internet Intimacy and the Construction of Musical Cyber-Publics from Peru
Josua Tucker, University of Texas at Austin

Internet technologies are novel social resources. They abet new forms of social life and encourage translocal connections otherwise unattainable. However virtual communities also draw upon prior patterns of coherence such as those generated by interest groups or product distribution. In this paper I explore novel and derivative aspects of internet-based social forms describing emergent musical publics of Andean Peru. Peru is sometimes described as the second-most connected country in Latin America and technologies such as online radio and file-sharing are increasingly central to local production and consumption. Though their use is modeled upon earlier patterns of terrestrial broadcasting and record distribution and products are marketed according to culturally-specific imagery of long standing these tools have been adapted to address a unique public including Peruvian listeners diasporic populations and Andean music aficionados. Most importantly I argue that freedom from the constraints of terrestrial radio combined with the multiplatform communication enabled by internet technology has allowed key mediators to shape uniquely intimate and interactive musical publics. I focus on the record company/internet radio station Radio Marma demonstrating how its DJs create an online musical habitus distinct from that of the terrestrial realm. Here the traditionally-intimate role of the broadcast DJ is intensified via the creative use of simultaneous instant messaging. In this highly colloquial medium DJs gain a central role in shaping the reception habits of the audience using personalized forms of address and their knowledge of Andean music ideology to distribute both music and the affective context for its consumption.

Locating a Zhuang Scenic Spot: Redefining Space and Power through Performance at a Chinese Tourist Site
Jessica Anderson Turner, Indiana University

The cultural variety show is a primary performance genre at Chinese tourist sites. In the sites featuring ethnic minorities and scenic landscapes that are quickly opening throughout Guangxi Zhuang Autonomous Region in southern China performative displays of place.
and ethnicity merge in what appear to be standardized performances for tourists but also are a means by which locals construct particular senses of place and self. This paper uses ethnographic research from the Dragon’s Backbone Rice Terraces of Pingan Village in northern Guangxi to illustrate how local communities adopt these standard images into their performance processes 1) as a means of identifying with certain cultural ideas; 2) as a means of being creative and innovative with performance and with business; and 3) as a means of aligning themselves with other sites in order to participate in the tourism market. Thus while many argue that the marketing of standard imagery from government organizations, tourism investors and marketers shapes—indeed dictates—local performances the notion that locals simply copy the cultural forms of more established sites is an oversimplification that ignores the agency these local groups have in constructing a display of themselves that they wish to present to tourists. New uses of space and performance in Pingan illustrate a localized participation in the dominant tourism discourse and shows how this all-female performance group has created new meanings of power, gender and place.

Technologies and Traditions: Mass Mediated Musical Peregrinations in the Modern Arab World
Laith Ulaby, University of California, Los Angeles

Mass media technologies have long been used to broadcast identity in the Arab world. This panel will seek to explore the ways by which these technologies exploit music's affective powers, both through its metaphoric power as generator of representation and as a homogenizing force within specific traditions. New technologies have often accompanied dramatic social changes in the region (e.g. the printing press, gramophone, radio, satellite TV, the internet). These technologies transform the arts as they transform society, but differently in different contexts and historical periods. In the inter-war years in Tunis, the gramophone offered a new platform for development and dissemination of a novel blend of traditional and commercial traditions from the Jewish community that became an identity symbol. Similarly in contemporary times, satellite TV technology has offered a new avenue for the creation of an Islamic pop media. Whereas the proliferation of digital technology has created new challenges for local Gulf broadcasters to remain relevant, the diaspora community has taken advantage of these same technologies to create new artistic relationships with the Arab world. In all of the papers in this panel, technology opens an avenue for musical traditions to move into new spaces. Women’s wedding music is entering into the mainstream, Islamic devotional music into the pop music realm, local broadcasts to the broader Arab World, and the diaspora entering new creative realms through different expressive modes.

Mass media and music in the Arab Persian Gulf: State owned radio broadcast strategies
Laith Ulaby, University of California, Los Angeles

The proliferation of satellite TV receivers in the Arab world has dramatically altered patterns of media consumption. This technology has allowed consumers to access TV broadcasts other than their local state run media. The Qatar based al Jazeera news station and the Saudi owned Rotana music and entertainment network are perhaps the two most popular examples of new satellite based media in the region. Ironically the abundance of satellite TV receivers in Gulf homes has also greatly benefited local state owned radio stations as their broadcasts are carried on the satellite TV networks. Through this technology these state owned media groups gain audiences far beyond their terrestrial reach. This paper will compare and contrast the broadcast strategies of two state owned radio stations in their region in their attempts to promote Gulf music and attract a wider audience. The first Qatari Sout al Khaleej has worked to update and modernize the sound of Gulf audiences with the aim of attracting both the youth of the region and beyond. Radio Bahrain produces multiple broadcasts which consist primarily of older music aimed to promote and preserve the authentic heritage of Gulf music. Fieldwork for this project was carried out in the Gulf and includes interviews with the music directors of these stations.

“Religion the Grotesque and Death Metal”
Matthew Unger, University of Alberta

My presentation will explore social theoretical implications of the grotesque within popular cultural sub-genres of music in particular Death Metal. Even though mainstream media often derides Death Metal for the grotesque, abrasive and transgressive elements in its sonic, visual and lyrical material, a closer examination reveals broad categories of significance. Popular fear of Death Metal makes
apparent not just the boundaries of the values that it rides up against but also deeper social structures of practices which historically were explicit in thought art and popular culture and are now possibly “hidden.”

I will relate my phenomenological analysis of the grotesque to Ricoeur’s “structures of defilement” in which defilement is the archaic structure through which symbols of evil and its purification are its more abstract oneiric expressions (a structure of language that relates to dreams and myths that our post-metaphysical age challenges). I argue that Ricoeur’s thoughts on defilement such as its ontological structural necessity and its importance to religious and philosophical thought can help deepen our understanding of the grotesque. More than merely an aesthetic category and experience it speaks to the metaphysical imperative within the grotesque that is currently understood in purely secular terms. The upshot of my discussion is that the homologous relationship between discourses of transgression reveals that Death Metal represents distant voices from the past in its attempt to evoke a sense of indeterminacy a disorientation that confronts the audience with a redemptive apprehension of death.

Soul of Sound: Hindustani Music as Resolution of Religious Conflict in India
Michiko Urita, University of Washington

As the changing pressures of modernization and globalization in a multicultural society like India grate at traditional religious-cultural identities, ethnic-religious conflicts ignite. Along with the gain of political power of the Hindu nationalist party in the 1980s, India has been witnessing Hindu-Muslim conflicts and violence. While religious strife persists in Indian society, Hindu-Muslim collaboration and harmony are sustained in North Indian or Hindustani music. Hindu-Muslim relations in music are a complex issue, and research has been sporadic and scarce. Practitioners of music and ethnomusicologists like Peter Manuel acknowledge the notion of the absence of religious conflict in music. In contrast, two Indian historians, Janaki Bakhle and Lakshmi Subramanian, point out the inheritance of Hindu-Muslim confrontation in music in their recent works. Their analysis fails to recognize the musicians’ perspectives, and they themselves draw a different conclusion from the musicians. The film critiques the Indian historians’ research. Indeed, musicians’ primary focus is not to deliberately bring religious harmony but to render raga correctly. However, their music and performance function to resolve conflict. This process will be revealed through musicians’ own voices in the film. The film illustrates musicians’ inner perspectives on Hindu-Muslim relations in music and also depicts how the inherent pluralistic and syncretistic feature of Hindustani music—embedded in its musical structure, song texts, and performances—enables secularism and plays a significant role in the resolution of political, religious, and cultural tensions in contemporary Indian society. This presentation includes a two-minute introduction, a thirty-minute film, and a five-minute discussion.

Identity, Image and Globalization: College Rock Competitions in Delhi
Hans Utter, The Ohio State University

The current popularity of rock music among certain segments of the Indian population is predicated on a variety of factors. Changing economic circumstances and the growth of Western-style jobs primarily in the fields of computing and outsourcing, combined with the increasing competition of the job-market and educational system have increased pressure among the youth. National college rock competitions, such as the CRI (Campus Rock Idol) are important rites of passage for both the performers and the audiences, offering new modes of identity within the ‘counter-culture’ of rock music. The images conveyed through music videos and the semantic content of rock lyrics offer freedom from the restrictions of ‘traditional’ Indian culture and embrace Western values. Among the primarily English-speaking audience of rock music, it is considered more emotionally relevant than indigenous forms of musical expressions such as Hindi film music, Bhangara, and Hindustani classical. Rock music competitions and the rock scene in Delhi will be analyzed within the context of commoditization, globalization, resistance, and cultural change. Perspectives on youth culture and the function of music as a mediator between self-image, mass media, and personal agency will drawn from the testimony of musicians, promoters, and audience members.
Ascending the Canadian Stage: Dance and Cultural Identity in the Indian Diaspora
Meera Varghese, University of Alberta

Bharatanatyam (South Indian Classical Dance) is considered iconic of Indian national identity and occupies a place of central importance among Indians living in Canada. Many first-generation immigrants strongly urge their children—predominantly girls—to take up Bharatanatyam to encourage a connection to their Indian heritage. Arangetram, which literally translates as “ascending the stage,” is a debut solo recital that serves as a public validation ceremony, not only for the student and teacher, but also for the family of a dancer. Although arangetram is a deeply-rooted traditional practice, the relocation of Indian communities has prompted numerous changes in dance transmission and performance. This paper investigates the development of arangetram performances as a means for defining social space within Indo-Canadian communities. Drawing on fieldwork conducted among Bharatanatyam teachers and students in Canada, as well as my own experience as an Indo-Canadian Bharatanatyam performer and teacher, I explore how arangetram plays a part in maintaining performance traditions, articulating cultural identity and social relations, and symbolizing status within Indo-Canadian communities. By addressing arangetram in a Canadian context, I examine how diasporic artistic practices may articulate the intersection between the notion of “tradition” and its role in shaping perceived cultural belonging on the one hand, and the transformation of attitudes and social needs in the experience of Indo-Canadian communities on the other. This research will provide insight into the function of traditionalism in minority communities and how this relates to changes in the social function of expressive culture in Canada.

HI-FI Voices: Challenging Traditions through Community Radio
Jenni Veitch Olson, University of Wisconsin - Madison

Philosopher Emmanuel Levinas designates the uniqueness of each human being in the face of the other that “summons me calls for me begs for me and in so doing recalls my responsibility and calls me into question.” (Levinas). “HI-FI Voices” is a service-learning radio project using music composed and performed by American minorities and women to develop critical thinking writing and speaking skills in low-income high school students. Music ranging from Patti Smith to Ruth Crawford Seeger’s collection of children’s folksong and beyond contributed to narratives of individual and communal experience. This project culminated in a four-week series of three-hour radio broadcasts created hosted and produced by students. Emerging from my study of the performativity of a singing voice I applied Levinas’ radical ethics to students’ musical experiences in community radio. These students demonstrate that a HI-FI Voice is a unique human voice that listens to the other’s voice first and then speaks a response to the other’s humanness in a communal spirit. Through the medium of music HI-FI Voices engaged high school students high school teachers graduate students and university faculty members in nuanced debates about race gender sexuality and class in contemporary American society.


Pax Mevlana: Mevlevi Music and the Reconciliation of Islam and the West
Victor Vicente, University of Maryland

With the attacks of September 11, 2001 and the subsequent “War on Terror,” relations between the Muslim World and the West have been put under remarkable strain. Such terms as jihad and “crusade” invoke centuries old religious wars and provoke a modern existential struggle between the two civilizations. However, in Turkey, an Islamic nation with aspirations of membership in the European Union, Mevlevi dervishes espouse such concepts as acceptance (kabul) and peace (barish) in their call for reconciliation. Their discourse of tolerance has only intensified this year as they commemorate the 800th birthday of their founding saint, the celebrated mystic poet Mevlana Celaleddin Rumi. Under the banners of peace and UNESCO’s Year of Rumi, the Mevlevi have established the Mevlana Peace Prize and are holding numerous performances of their music and distinctive sacred whirling dance (sema) across the world. In this paper, I explore the theme of reconciliation in three such Mevlevi musical contexts: private zikr ceremonies, public state-sponsored whirling shows, and touring performances of the popular techno Sufi artist Mercan Dede. My focus is on how the Mevleva’s notion of universal brotherhood not only draws together followers from very
Society for Ethnomusicology

Abstracts

117

diverse backgrounds, but also encourages the creation of shared performance experiences marked by joint music making and dancing, communal prayer, and collective trancing. Ultimately, this paper analyzes how music forges performance environments where the clash between Islamic and Western values and ontologies is being reappraised.

TRANSCULTURATION IN CUBAN CAJÓN CEREMONIES: GROUNDS FOR A RECONSIDERATION OF “SYNCRETISM” IN AFRO-CUBAN CULTURE

Nolan Warden, Malcolm X College

Cajón pa’ los Muertos ceremonies are relatively unknown compared to other Afro-Cuban religious practices. By combining elements of Espiritismo Palo Regla de Ocha (Santería) and Catholicism Cajón ceremonies serve as a common ground for adherents of what are usually depicted as separate religions. As such they have become part of the complex religious identity of many Cubans. The process of religious appropriation in Cajón is paralleled and amplified by the music of groups such as Grupo Cuero y Cajón the case study for this presentation. Analysis reveals that the drumming and songs used in Cajón ceremonies are a product of personal creativity on the part of the musicians who deftly meld multiple ethnic and religious musical traditions. This multivalent musical approach allows the ceremony to simultaneously function within multiple theologies. A processual approach to the analysis of Cajón then allows us to reconsider the popular but misleading view of Afro-Cuban religious practices as merely the result of a historically pragmatic masking of Africanisms under the guise of European iconography.

Akan names Ga language and Ewe Music: Urban Performance Realities in Contemporary Accra Ghana

Gavin Webb, University of Ghana, Legon

One of the features of drum-dance performance among residents of urban Accra concerns its contemporary multi-ethnic character. In interpreting urban Ewe music and dance performance one must therefore keep in mind that although a performance genre may be understood as being part of the Ewe (broadly defined) canon some participants and key performers can be identified with different ethnic backgrounds. This tendency toward ethnic diversity would thus caution the premises of traditional ethnomusicological studies that focus on single ethnic village or “homogeneous” communities. This paper thus calls for a framework that considers how shifting identities times spaces and contexts shape the nature of Ewe music performance in Accra. The dynamics of plural ethnicities emergent urban demographics and social networks the framework of Ewe voluntary associations and renewed rural-urban linkages are among the sites of evidence in explaining how and why the plural ethnic factor is signified in urban Ewe performance traditions.

“New Mulan Prose” : Composing a Revolutionary Tanci Ballad

Stephanie Webster-Cheng, University of Pittsburgh

In this paper, I focus on the intersection of human agency and state ideology in tanci, a narrative art from Southeastern China, during the late 1950s. Through the example of the new opening ballad “New Mulan Prose” (1958), I look at the significant role played by Communist Party officials and dignitaries in the composition and performance of the text, as they collaborated with and offered advice to tanci artist Xu Lixian. Building on Frederick Lau’s research on post-49 dizi repertoire (1996), I also examine the role of human agency in these creative processes as illustrated through Xu’s innovative musical adaptation of the text. Xu distinguished this work from tanci ballads of the past through applying a new approach to tempo, accompaniment, vocal melody and rhythm. I aim to accomplish three goals through this study of “New Mulan Prose”: 1) highlight one way that the state influenced and otherwise controlled tanci activities of the 1950s and 60s, 2) stress the great degree of creative liberty allowed to performers in the interpretation of the musical component of their art form, and 3) account for the co-existence of both elements, political constraints and musical freedom, during this pre-Cultural Revolution period in Chinese history.

Music and Cultural Rights: Access, Use, Representation, and Ownership

Andrew Weintraub, University of Pittsburgh

“Cultural rights,” specifically in relation to music, has become a profoundly important issue in recent years for cultural policy makers, commercial music companies, government funding agencies, scholars, musicians, and community activists alike. The three papers in this
panel illustrate the ways in which music—as a cultural practice, a commercial product, and an aesthetic form—has become enmeshed in debates about rights. The authors address the topic of music and rights from multiple ideological perspectives in order to understand the complexities of these debates. In the sphere of music, much attention has been paid to rights that pertain to individual creativity as property. However, music is both an individual and a community activity. The recent focus on collective cultural rights draws attention to the important role music plays in refining the concepts and laws governing such rights. Claims surrounding music as a right have given rise to a new vocabulary about music aesthetics, discourses, and practices. The essays in this panel illustrate how cultural rights vary across societies, how definitions of rights have evolved, and how rights have been invoked in relation to social struggles over cultural access, use, representation, and ownership. In particular cultural and historical circumstances, who is claiming rights surrounding music, when are they being claimed, and why? Through localized case studies based on ethnographic research, the authors in this volume situate rights surrounding music within broad historical, material, and cultural contexts.

F*** the U.S.A.: Cosmopolitanism’s Furious Face
Jesse Wheeler, University of California, Los Angeles

Cosmopolitanism especially when defined and discussed within the ambit of the arts comes across as wholesome: people reaching out across divides of political linguistic financial religious and other cultural gulfs. It’s Ulf Hannerz’s “happy face cosmopolitanism” the one with “aesthetic and intellectual dimensions...enjoying new cuisines new musics new literatures” (2004: 71). But what if a song that is a contestation brings people together—though not in Hannerz’s “worried face cosmopolitanism” the one “trying to come to grips with very large problems” (ibid) rather in that of a furious face not interested in coming to terms with anything just in venting a lacerating shriek an unholy howl against something denouncing it from the pit of the gut exhorting listeners to wake up. Listeners may react like the figure in Edvard Munch’s Skrik horrified nauseated panicked; they may turn their backs offended; or they may resound empathetically.

I shall present the 1982 song “(Fuck the) U.S.A.” in its original version by Scottish punk band The Exploited and two later differently styled renditions by Brazilian thrashcore band ARD and mixed Brazilian-American punklore band X-GRANITO as an example of what I term “furious face cosmopolitanism.” The analysis is a dialogue with Hannerz’s definition of the concept and Thomas Turino’s application of it to music and a reflection on the phenomenon of music meant to unsettle listeners drawing people together into a translocal community.


The Prayer: Haitian Vodou’s Sweet Drama of Resistance
Lois Wilcken, La Troupe Makandal/City Lore

In 1860 the government of Haiti desirous of an end to decades of ostracism following the establishment of its black state reached a concordance (Concordat) with the Vatican that established Roman Catholicism as the state religion reversing the separation of Church and State guaranteed in the revolutionary Constitution of 1804. An aggressive persecution of the popular African-based religion Vodou on the part of French missionaries followed on the heels of the compact. Much of the Catholic imagery found in Haitian Vodou today including chants dates from the period following the Concordat. What does the inclusion of Franco-Christian hymns in a repertory of chants that evolved as a statement of unity among the various African groups who fought the French colonists from 1791 to 1804 represent in terms of the revolutionary aims of the people whose project it can be argued has been ongoing since independence? This study-in-progress examines a lengthy series of chants that opens Vodou rites a series known as Lapriyé (The Prayer). A few scholars have paid it brief attention; none has taken into account the structures of the music and what they say about the intent of practitioners as only an ethnomusicological study can do. I argue that meter mode and phrase patterning work together with text (an amalgam of French Creole Fonbe Yoruba Kikongo etc.) in such a manner that Lapriyé may function not as a capitulation to the oppressor as some claim but rather a dramatization of resistance to and ultimate rejection of his indoctrination.
"Musical Revolution, Revolutionary Music: Music and Conflict in the Persianate World"
William Beeman, University of Minnesota

During the last fifty years Iran and the Persianate world have been under drastic changes, including Iran's 1979 revolution, the Iran-Iraq war, the longstanding Kurdish conflicts, and the end of the cold war. This panel focuses on the impact of these transformations, in the context of Kurdish music, mourning songs that are used in religious rituals in Tehran, and Persian traditional music. One paper concerns a song by a Kurdish performer living in Germany, and shows how a musical text embodies divergent notions of conflict, being at once a song of atonement and a song of resistance. The performer uses a rhetorical device favored by bardic singers, a declamatory statement that situates his composition within a wider political context to advance a heterodox perspective. The next paper concerns the role of music in postwar reconciliation among youth in Tehran. It focuses on the work of a young professional mourner, Abdol Reza Helali, who has emerged as a popular singer across social divisions. Helali’s popularity among both ‘religious’ and ‘secular’ youth reflects some of the changes in Iran since the 1979 revolution. Prior to the revolution, Persian traditional music held an elitist position, and was performed and patronized only by a few; the level of general involvement increased substantially during and after the revolution. Engagement with traditional Iranian music was seen as a fashionable way to exhibit a desired sense of cultural intellectualism. This panel’s papers address the variety of factors that mutually impact music and conflict in the Persianate region.

Working In The Red Light Zone: Hollywood Depictions of Recording Studio Practice and Mythology
Alan Williams, UMass Lowell

In the post-war era, many Hollywood films have utilized the recording studio as the setting for decisive dramatic action. For most viewers, these scenes serve to advance the plot. But for aspiring musicians, glimpses into the recording studio provide access to an otherwise closed world, a place where the music they know and love is created. When the protagonists struggle, their lack of experience is revealed, just as the hopeful musicians in the audience fear would occur to them in such a foreign environment. And when stars onscreen overcome their fears, the audience experiences the moment vicariously – their idol's triumph is their own triumph. Film representations of recording studio practice are important precisely for this reason. The actions depicted and the narrative tropes enacted on screen served to help formulate the novice's conception of recording practice. Such movie scenes serve as a cornerstone for recording studio mythological narratives, and result in a number of assumptions regarding conflict and power struggle among recording studio participants. Inspired and intimidated by the images of studio work they have digested from adolescence through early adulthood, many recording participants utilize practices and enact mythologies first encountered through film representation. This paper examines the formulation of film narrative tropes and mythologies, and the impact of these mythologies on recording studio practice.

Multidimensional Complimentary: How Anticipatory Phrasing and Interlocking Rhythmic Patterns in Mande Music and Dance Reflect an Aesthetic of Cooperative Interaction
Joe Williams, Jr., James S. Rickards High School

Many scholars (Agawu 2003, Nketa 1974, Sunkett 1995, Thompson 1974, Wilson 2001, et al.) have written about the interconnectedness of African art forms, especially music and dance. Three of these individuals in particular (Agawu 2003, Nketa 1974, Sunkett 1995) have focused on the correlations between dancers’ body movements and specific drum patterns. From my own research into the music and dance of the Mande peoples of West Africa, I have gleaned that an important element of the connection between their music and dance is an emphasis on anticipation in the dancer’s movements that creates an anticipatory overlapping phrasing between drummers’ rhythmic patterns and dancers’ actions in the context of performance. I have also identified an emphasis on anticipation in the harmonic phrasing of accompaniment patterns played on the Mande balafon, a traditional xylophone that accompanies both dance and singing performances, that overlaps with the rhythmic phrasing of those same patterns. In my paper, I propose that the use of anticipatory phrasing – along with the use of interlocking rhythmic patterns in balafon and drum accompaniments – in Mande music and dance reflects an aesthetic preference for cooperative interaction in Mande artistic performance. Furthermore, this aesthetic preference for cooperative interaction is also an important component of Mande society, thus revealing how music, as a “primary modeling system,” both reflects and influences the worldview of any given society (Blacking 1973, Moisala 1999).
From Grief and Joy We Sing: The Musical Rituals of Q'eros, Peru
Holly Wissler, Florida State University
The Q'eros people in the southern Peruvian Andes hold the distinction of being "the last Inca ayllu (community)," due to their relative isolation and self-sufficiency that has fostered the maintenance of indigenous traditions, such as music, weaving and spiritual practices, which many other Andean communities have lost. Their songs are directly linked to "place and environment" as they sing their landscape and employ specific ritual contexts that nurture the expression of loss and sadness through singing. Q'eros songs, with roots in pre-Hispanic Peru, serve many purposes: for colorful Carnival celebration, for veneration of their animals, Apukuna (Mountain Deities) and Pacha Mama (Mother Earth), and for release of personal emotion. Through the experience of Victor Flores, a young Q'eros man who was suddenly widowed at age nineteen, we come to know how the Q'eros use their ritual music for deep expression of grief, learn about the annual cycle of musical rituals, and see the process and challenges of adaptation of an indigenous people into modern society. Through Agustín Machacca and Juliana Apasa of the older generation, we learn about Q'eros' history through a body of songs that are no longer sung, yet are being "remembered" by them. The idea for this production originally came from Agustín, as he recognized the need for documentation of Q'eros music for his own future generations; therefore the documentary is produced in three languages: Quechua, Spanish, and English. All profit made from the final product will be donated directly to the Q'eros community.

Solving Contradiction: The Place of Commodified Gnawa
Music in Moroccan National Identity
Christopher Witulski, University of Florida
The Moroccan nation is a fluid collection of contradictions – Berber vs. Arab, Islamic vs. Western, etc. and the creation of something distinct from these complex social signifiers remains a point of pride. Only with the advent of recording technology is it possible for the music of the marginalized Gnawa population of the south, with its Afro-Islamic nature, to hold an increasingly prominent position as a cultural identifier. The commoditization selectively removes elements of the previous context in a reconfiguration of meanings. Those elements, often instruments, melodic tendencies or ornamental techniques, fuse with "Western" popular styles resulting in a product produced by and for an international population. The music has a dual purpose, however, as its consumers from within the country recognize a strong national character, despite the potentially foreign use of local symbols. With this paper I examine the intent to place Gnawa music in an international context through festivals and recordings – and the subsequent revisions that these interactions create within the music, its producers and consumers. By manipulating the spiritual contexts of the Gnawa population, the music is allowed to expand from the regional to the national, where the Andalsian and Islamic North (which sees itself as devoid of the African spiritual influence) become incorporated both musically and culturally. The hybridity of the new sound, inclusive of many traditions from across the hotly diverse nation and illustrative of both cosmopolitan and internalizing national artistic values, therefore acts as a living symbol for the country's identity.

Fieldwork or Field Play? Musicality and Performance Study in Contemporary Musical Ethnography
J. Lawrence Witzleben, University of Maryland, College Park
Most contemporary overviews of the history of ethnomusicology (Myers 1992; Pegg et al 2001) suggest an essentialized contrast between the "musicological" school of Mantle Hood and the "anthropological" school of Alan Merriam. With the anthropological dimensions of the field seemingly ascendant in recent decades, Hood's legacy and his core notion of "bi-musicality" would seem to have been consigned to the scrapheap of history. However, even a cursory examination of recent scholarship in ethnomusicology shows that the acquisition of skills in musical performance and participation in music-making continue to be central to both research methodology and the development of theoretical concepts for many ethnomusicologists, from their graduate training to field research to work in academia or other fields. The insights attained by many of the authors anthologized in Shadows of the Field and Performing Ethnomusicology are inseparable from their engagement with musical performance, and--somewhat paradoxically--some of the most influential monographs relying on similar methods are by ethnomusicologists with extensive anthropological training (Feld, A. Seeger, C. Waterman, Fox, D. Wong). This paper will examine the ways in which performance study has been integrated into ethnomusicological fieldwork (including the works mentioned above and a sampling of recent monographs on Southeast Asian music), explore the apparent gap between normative practices in and theoretical conceptualizations of ethnomusicology, and discuss the implications of these findings for our understanding of our own field and its relationship with other disciplines.
Same Place Which Culture?: The Role of Nationalist Stereotypes in the Musical Life of Arica Chile
Eduardo Wolf, Indiana University

After the War of the Pacific in the late 19th century the city of Arica was caught in the tug-of-war for territory between Chile, Peru, and Bolivia. The War’s victor, Chile, eventually gained sovereignty over the city in part by encouraging migration of Chileans from the center of the country and by persecution of those people who were noticeably Peruvian. Even today, over a century later, hundreds of Peruvians cross the border as day laborers and Bolivian President Evo Morales demands an outlet to the sea through Arica. In this paper I examine how three different types of performance (Afro-descendant Aymará and Cueca dance) each participate in the musical life of Arica. The stereotypical association of each of these musics with one of the three nations that participated in the War of the Pacific contributes to local and national perceptions of Arica’s identity. The musicians themselves are ambivalent towards the stereotypes at times defying them at times embracing them. While I mostly focus on the Afro-descendant population with whom I conducted preliminary fieldwork in 2006 I will nuance performances from both the other two groups as well as perspectives of the state following Michael Herzfeld’s call to avoid treating the state as a “monolithic autonomous agent.” In this way I hope to add to the contributions ethnomusicology is making to the understanding of nationalist perspectives.

"Reminding" and "Materializing" the Ecuadorian Nation in Madrid
Ketty Wong, University of Kansas

This paper examines how Ecuadorian migrants in Madrid recreate their “homeland” through cultural practices that “remind” and “materialize” the nation in everyday life. Specifically, I analyze weekend gatherings in the park Casa de Campo, in which Ecuadorians interact with other co-nationals for mutual support, or to share experiences and exchange information regarding job opportunities and legalization of residence status. Temporarily, these parks become “Ecuadorian spaces” marked by recreational activities, musical sounds (pasillos, chicha music, tecnocumbias), and culinary tastes and smells reminiscent of the nation. By reproducing in Madrid the recreational activities they practice in Quito, Ecuadorians are able to imagine the national space as much as the national community in Ecuador does. Following Robert Foster’s concept of the materialization of the nation, I argue that the weekend gatherings in Casa de Campo become sites where the nation as imaginative construct or narrative is made real (Foster 2002). In addition, I examine daily forms of nationalism, which are usually overlooked because dominant notions of nationalism are associated with elite ideological expressions and passionate demonstrations of patriotism. This paper focuses instead on “unflagged,” lower-class nationalist expressions, which I consider manifestations of popular nationalism.

Rebuilding Jerusalem: music and identity among recent immigrants in Israel
Abigail Wood, SOAS, University of London

Since the formation of the state in 1948, Israel has strongly encouraged Jewish immigration. Alongside the Hebrew language, immigrants are encouraged to develop the cultural literacy that will enable them to participate in wider Israeli cultural life. During the past two decades, however, the previously mainstream Zionist narrative of assimilation into a unitary Israeli culture has been challenged on two fronts; first, by a rise of ethnic identification and open cultural pluralism in Israeli society, and second, by the immigration of groups (including those from the former Soviet Union and Ethiopia) who challenge previous conceptions of ethnic and national affiliation. Jerusalem, historically and currently a strongly multi-ethnic city, is a popular destination for immigrants. Like in many cities worldwide, immigrant groups build musical networks, creating a sense of place within the fabric of the city. Nevertheless, those seeking to explore and express a sense of place in today’s Jerusalem must do so against the backdrop of conflict, and in the light of the wider cultural baggage – both from within and outside Israeli society – concerning the multiple symbolic and realpolitik meanings of Jerusalem. Part of a wider project investigating the roles played by music in the negotiation of individual and collective identities among recent immigrants in contemporary Israel, this paper considers three immigrant communities in Jerusalem, exploring how the images of place expressed in their music interact with the historical and contemporary, imagined and real, secular and sacred, conflicted and fragmentary images of Jerusalem that form a constant backdrop to their music. Here, music frequently challenges older Zionist narratives, instead offering an alternative approach to issues of immigration and the complex processes of cultural identity formation.
Organological Longings: Building Harpsichords and Feeling Nostalgic in the 1960s-70s U.S.
Jessica Wood, Duke University

Amidst various cultural and political upheavals of the 1960s-70s, the business of harpsichords and harpsichord kits quietly took the Western world by storm. Invented in 1960 by Wolfgang “Wally” Zuckermann, the harpsichord kit became a U.S.-based global industry, selling thousands annually to men in and out of the music profession. The fad hit at a time when the harpsichord featured in numerous chart-toppers, when the Early Music Movement swept universities and concert halls, and when Frank Hubbard’s book, Three Centuries of Harpsichord Making, became one of Harvard University Press’s most successful investments. The do-it-yourself, mail-order harpsichord kit allowed thousands of men to hone their handiwork, to delve into infinite aural subtlety, to imagine themselves apart from the "here and now," immersed in the affectively saturated time-space of the harpsichord’s 18th century heyday. The popular discourses surrounding the harpsichord portrayed the instrument as a displaced and feelingful figure from the past: a species of keyboard decimated by the industrial revolution. In a 1960s-70s context, this narrative signified emotionally for many in the U.S. and Western Europe who identified as sensitive figures similarly displaced by modernity. Amateur builders understood themselves and their relation to major cultural shifts through the process of planing soundboards, trimming plectra, and shielding the instrument from extremes of temperature, humidity and noise. Drawing on fieldwork among 1960s-70s harpsichord builders, I show how historically-situated nostalgia, facilitated by the harpsichord, allowed deep and complex links between personal and popular postwar narrative.

The Art of Listening
Jennifer Woodruff, Duke University

This panel interrogates listening as a skilled cultural practice. While performers and performances are often the subject of ethnomusicological query, the creativity and virtuosity of the listener are often ignored. The papers on this panel prioritize the listener as a way of rethinking musical meaning. People who listen to music are often ignored. The papers on this panel privilege the listener as a creative and virtuosic figure from the past: a species of keyboard decimated by the industrial revolution. In a 1960s-70s context, this narrative signifies emotionally for many in the U.S. and Western Europe who identified as sensitive figures similarly displaced by modernity. Amateur builders understood themselves and their relation to major cultural shifts through the process of planing soundboards, trimming plectra, and shielding the instrument from extremes of temperature, humidity and noise. Drawing on fieldwork among 1960s-70s harpsichord builders, I show how historically-situated nostalgia, facilitated by the harpsichord, allowed deep and complex links between personal and popular postwar narrative.

YO SOY LA RAPERA: GENDER CONSTRUCTION AND CUBAN FEMINISM IN RAP CUBANO
Talia Wooldridge, York University

In contemporary Cuban society, a space where women and men are proclaimed equal under Castro’s Revolutionary ideology, it is ironic that issues such as sexism, machismo and lesbianism are so prominent among the lyrics of Cuban raperas (female rap artists). This paper examines how three female Havana raperas – Telmary, Magia and Las Krudas – are navigating current obstacles in Cuba’s...
male-dominated hip hop movement and rap recording industry through explicitly feminist rhymes and unconventional appearances. Through analysis and interviews with these female *raperas* as well as prominent male hip hop producers and promoters this paper examines the success these women have had in denouncing macho attitudes and inverting patriarchal gender stereotypes of Cuban women both heterosexual and lesbian. By using *rap cubano*’s state-supported musical medium as a platform to raise awareness about feminist issues these Cuban *raperas* are contesting established gender roles and forging an alternative era of female solidarity in Cuban society.

"He leads she follows?": Gender teaching and tradition in Górale performance ensembles outside Poland
Louise Wrazen, York University, Canada

The Górale of Podhale Poland have maintained one or more music and dance ensembles in Canada since the early 1980s. Distinct from other youth groups devoted to Polish performance traditions the Górale focus exclusively on their regional songs instrumental ensemble and two main dance forms. Women have taken strong leadership roles in both organizing and teaching these ensembles since their inception in Canada in the 1980s. This active role of women in an ensemble context here contrasts with their position within Górale expressive culture which promotes men as the central protagonists within place-bound narratives centered around themes of heroism stamina and ingenuity and which is constructed around men leading in dancing singing and playing. Though women may take the lead in singing outside the dance they are silent in the prominent dance cycle known as the góralski and follow the directives of the man in this dance.

This paper explores the apparently anomalous position of women within Górale ensemble life in North America. Referencing work on gender and Górale women by Frances Pine in addition to ongoing ethnographic work this discussion frames current ensemble teaching practices within a consideration of gendered Górale performance practice the (re)presentation of tradition in diaspora (Kirshenblatt-Gimblett) and women’s roles in the transmission of expressive culture. In thus detailing aspects of Górale ensemble teaching and traditional music practice this paper locates the importance of pedagogy in discussions of diasporic traditions and contributes to ongoing considerations of gender within transnational contexts of identity formation.

UNESCO and Cultural Rights: China’s Qin Music in the 21st Century
Bell Yung, University of Pittsburgh

This paper reports on the changes China’s qin music has undergone in the last few decades since the political and economic liberalization of the early 1980s but particularly in the new millennium after UNESCO proclaimed qin music as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. Qin music has long been recognized as having a continuous tradition for at least two millennia and until recently underwent little change in repertory performance practice playing technique social function and aesthetics. Yet within two or three decades a tumultuous change occurred that completely and fundamentally altered many aspects of the musical tradition. What are these changes? What are the factors that induced and produced these changes? How and why are these questions relevant to Cultural Rights? How do changes in a musical tradition inform an understanding of contemporary Chinese society? From a broader view of cultural history should this be of concern? A debate on these questions has been raging among Chinese qin players in the last few years and deserves attention from Western ethnomusicologists.

Remembering “Katiusha”: Struggle for Identity Among Russians in New York During the Cold War
Natalie Zelensky, Northwestern University

World War II marked a turning point in the history of the Russian emigration for not only did the Russian émigré center shift from Europe to the United States during this time as many émigrés escaped from the newly-created communist states in Eastern Europe where they had lived since losing the Russian Civil War (1918-1921) but also it marked the introduction of an entirely new group of Russians into the émigré communities those who had fled from the Soviet Union during the Second World War. Focusing on Russian Orthodox parish life in New York in the 1940s and 1950s this paper examines the ways that the appearance of Soviet-born Russians into the émigré community affected the self-conception and communal identity of this group. Examining the musical activities associated with Russian Orthodox parishes this paper will explore the ways that “émigré” and “Soviet” Russian identities were played out exchanged and negotiated among Russians in America during the height of the Cold War. Examining material from interviews periodicals concert programs and church bulletins this paper will show how musical performance allowed for a common emotional social and political frame in which a diasporic identity could emerge within the Russian emigration in New York.