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Reimagining Oaxacan Heritage through Accordions and Airwaves in Central Valley California
Marié Abe, Harvard University

As Ry Cooder’s 2010 collaboration with the Mexican group Los Tigres del Norte raised the profile of Norteño music in the U.S., the accordion has reaffirmed its status as the musical signifier of not only the genre but also the Mexican population in the U.S. at large. Hidden behind such a monolithically conceived Mexican population in the U.S. is a recent wave of migrants from Oaxaca, Southern Mexico for whom the accordion has little to do with their regional pride. Recently, however, Oaxacan farm workers in Central Valley, California have started to embrace the instrument in reinterpreting their complex sense of belonging in the United States while producing a provisional yet productive framework for cultural advocacy. By tracing the network of cultural actors including an accordionist-producer cultural activist and a radio host, I discuss how diverse creative, political, and economic aspirations among the Oaxacan community have been articulated through their reinterpretation of chilenaon the accordion. Furthermore, by framing these analyses within my own process of producing a radio documentary about these actors, I consider the efficacy of musical advocacy at the intersection of ethnomusicology and journalism.

Early Minstrel Banjos in the Twenty-First Century: (Re)Negotiating the Face of America’s Instrument
Greg Adams, University of Maryland, College Park

Since the 1960s, researchers, collectors, musicians, and instrument builders have increasingly fixed their interests on antebellum banjos original and reproduction instruments, ephemera, and references from the 1830s through the 1860s. Much of the primary source material fueling this phenomenon is associated with the rise and codification of blackface minstrelsy, the American Civil War, and later nineteenth-century commercial and vernacular trends and ideas surrounding the banjo’s African and African American heritage. As a result, this contemporary function and use of the antebellum banjo is increasingly present at Civil War reenactments, living history events, old-time music venues, festivals, dances, and conferences. In this paper, I present my field research on some of the ways this phenomenon is unfolding in part as an extension of cultural formations nested in the old-time music and Civil War reenacting communities. Problematizing my own membership in these communities since the mid-1990s, I will further emphasize how multiple cognitive dissonances and collective discoveries about the banjo’s multicultural history shine light upon the importance of 1) how information about the past is incorporated into our habits, social circles, and constructed layers of meaning and 2) how those references function as markers of knowledge and awareness within widening discursive circles especially those concerned about race, representation, trauma, and memory.

Mapping Minstrelsy, Building Memory, and Negotiating Legacy: The Antebellum Banjo in the Twenty-First Century
Greg Adams, University of Maryland

This panel highlights some of the current research into blackface minstrelsy’s historical implications and the ways in which individuals navigate minstrelsy’s complexities within multiple communities where original and reproduction antebellum banjos are centrally located. Blackface minstrelsy’s well-established synonymy with racism, misogyny, politics, and class often dominate broader discourses about the history of American popular music and culture. Yet, for those individuals who research, collect, play, and build banjos associated with the early days of minstrelsy, the effects of this broader discourse hold varying meaning. As ethnomusicologists increasingly focus their work on music-cultures within the United States, it is clear that persistent issues of race, representation, and memory are key factors influencing research, as evidenced in the papers presented in this panel. Mapping systems using data about early blackface banjoists, for example, reveal multiple cross-cultural potentials that deserve more attention, while individuals building and restoring antebellum-style banjos can scarcely avoid the implications embedded in these instruments, even if replicating minstrel era music is not their intended use. Finally, individuals who seek to address proactively these complex issues may not be equipped to handle the challenges posed by issues of race, representation, trauma, and memory.

City of Sisterly Love: The Women Cantors Network Conference As a Site Of Feminine Spirituality
Rachel Adelstein, University of Chicago

Founded in 1982 by Cantor Deborah Katchko-Gray, the Women Cantors Network is a firmly established alternative professional association that addresses the particular concerns of women working as cantors. Cantors, cantorial soloists, musicians, scholars, and even a few men are welcome to join and engage in the business of transmitting Jewish musical heritage. Although the primary daily method of exchange among members is an e-mail listserv, the annual conference is a carefully prepared and eagerly anticipated event. Drawing on fieldwork conducted at the 2010 conference in Chicago and the 2011 conference in Philadelphia, this paper will demonstrate the ways in which the conference and the WCN as an organization explore and present an approach to the performance and transmission of Jewish liturgical music that is contemporary and innovative and that also embraces and transforms common cultural markers of femininity. By combining stereotypically feminine activities and concerns such as yoga, shopping, and domestic love with the study of traditional liturgical repertoire and the sharing of new compositions, the WCN creates space in the cantorial tradition for an approach to spirituality that acknowledges and embraces a variety of life.
Society for Ethnomusicology & Congress on Research in Dance

2011 Joint Annual Meeting SEM and CORD

Application of Ethnography in the Study of Jewish Musical Life

Rachel Adelstein, University of Chicago

The contributions of women to the musical traditions of various Jewish communities have received responses ranging from outright erasure to indifference to celebration. However, the music of Jewish women has always had an important place in local traditions. This panel will examine both the ways that scholars approach Jewish women’s music and the ways in which Jewish women approach and engage with their own traditions and the Jewish musical cultures of which they are a part. It will suggest a range of approaches that reflects the range of Jewish women’s musical activity. The three papers in this panel draw on field research both new and revisited to explore how women make music and take part in the musical lives of three particular cultures. Our first presenter will begin by reconsidering and revisiting an ongoing analysis of Moroccan-Berber-Jewish women’s songs, focusing on an analysis based on local music theories. Our second presenter addresses the role of women in performing, transmitting and defining the repertoire of Portuguese Crypto-Jewish playparty dances and their shifting space within contemporary Portuguese Jewish practice. Finally, our third presenter will discuss the ways in which the Women Cantors Network is establishing a space within the American cantorial repertoire that is both female and feminine. These three disparate glimpses reflect the wide variety of Jewish women’s music-making and offer equally varied ways of understanding women’s participation in Jewish musical life.

Performing Ethnomusicology: Melding Once-Distant Sensibilities Through Character Portrayals

Ama Aduonum, Illinois State University

In Performing Ethnomusicology (2004), ethnomusicologists discuss the politics and value of directing world music ensembles. Hankus Netsky says many of his vocal protégés in his Jewish ensemble have “gone on to become cantorial soloists and . . . instrumentalists have found their way into wedding band work” (2004, 197) and Ricardo D. Trimillos feels that a “principal pedagogical value is the presentation and valorization of alternative systems and approaches to creativity” (Ibid, 47). These insights are commendable for programs that have world music ensembles, but what other means are there for institutions that cannot afford these ensembles or, in my case, when ensemble is not on the long list of general education courses for a lone ethnomusicologist? How else can we perform ethnomusicology? In this presentation, I will share results and insights gained from projects in which my mid-western, mostly white, students “perform ethnomusicology.” The assignments require students to research and study the life of an enslaved African in the African diaspora, and then bring that character to life through a 2-minute monologue with song. Michelle Kisliuk and Kelly Gross’ question about teaching BaAka music and dance to a diverse group at University of Virginia steers this inquiry. They ask, “Can or should once-distant sensibilities . . . be melded, considering their radically different social contexts?” (Ibid, 249). I ask, “Can or should once-distant sensibilities, in this case slavery, spirituals, and work songs, be melded, considering my mid-western students’ radically different social, historical, and racial contexts? What negotiations take place?

The minimalist impulse in African musical creativity

Kofi Agawu, Princeton

Among the wonders of African creativity is the ability of certain individuals to spin large tracts of musical thought from a minimum of resources. This minimalist impulse expressed principally in the domains of pitch rhythm and timbre is widespread and it is the aim of this paper to lay bare some of its enabling mechanisms. The main constructive principle involves inter-domain compensation whereby minimality in one domain is offset (compensated for) by non-minimality (sometimes extending to maximality) in another. Five brief excerpts from longer performances will be cited as illustrations. First is a Vai children’s game song whose three pitches are disposed such that all the mathematical possibilities for dyadic movement are exploited. Second is an Aka children’s song whose three pitches only (D4 E4 and G4) are strategically misaligned with the prevailing duple meter in order to achieve an open implicative quality. Third is a Berceuse from the Democratic Republic of Congo in which two adjacent pitches (G3 and A3) serve as anchors for a pentatonic melody. Fifth and finally is a Kusasi singer’s self-accompanied performance in which the goni song five-note set serves as structural foundation for an extended melodic narrative. These examples illuminate a vital aspect of African creativity and suggest paths for further analytic research.

Process, Influence and Meaning in African Creativity

Kofi Agawu, Princeton

This panel brings together four state-of-the-art studies of creativity in African music by scholars whose backgrounds and approaches lie at the intersection of ethnomusicology and music theory. Paper 1 studies musical change and creative adaptation in Ewe Agbadza dance-drumming, isolating a pervasive process of binary structuring as a result of foreign influence. Paper 2 develops a holistic model for the analysis of meaning in African performance from a close study of the Igbo paddle dance, Egwu-Amala. Paper 3 describes several instances of composing with minimum resources (such as two or three pitches) and proposes a “minimalist impulse” in African creativity. And Paper 4 demonstrates the African roots of Steve Reich’s minimalism not only from the direct influence of the repertoires that Reich knew but also from a broad affiliation with other styles. Together these papers aim to enrich
understanding of modes of creativity in specific African repertoires (including their diasporic reception) and to stimulate discussion of analytical methodology.

**African Identities  Afro-Omani Music and the Official Constructions of a Musical Past**  
*Majid Al Harthy, Sultan Qaboos University*

Acknowledging the African presence in the music of Oman has been a touchy subject since the documentation and propagation of the country's traditional musics began in the 1980s just a decade after the founding of the modern nation. Based on my dissertation research in the port city of Sur historically significant both for trans-oceanic seafaring and trade and more specifically for its connection to the east coast of Africa this paper analyzes the African-derived performance genres that dominate Sur's music scene within an ever-elusive concept of Africa. The sacred healing rituals zar mikwara and tambura; and the secular genres mdema shobani and fann is-saht have been renamed funun tagliidiyah or traditional arts national nomenclature that collects the myriad traditions of the country while marginalizing differential identities. Rhetorically Suri musicians not only adopt they also emphasize their national Omani identity while expressing their African identity as of the other. Musically however their approach to performance including the use of Swahili texts the predominance of body movement and multi-layered musical textures produced by a variety of instruments from East Africa reveal I argue the musicians African identity as a self. The seemingly binary self identities articulated by Suri musicians through two differing modes of expression rhetorical and performance illustrate not only the problematic nature of the concept of Africa in Oman but also highlights how simplistically the African presence in Oman has been treated in the music scholarship of this country.

**Mozart in Muscat: Politics Performance and Patronage in Oman**  
*Nasser Al Taee, Sultanate of Oman*

The Royal Opera House Muscat (ROHM) was established by a Royal Decree from the Sultan of Oman. Himself an avid supporter of music His Majesty made several initiatives in the past supporting the arts including the establishment of the Oman Center for Traditional Music the Arabic Oriental Orchestra and the Royal Oman Symphony Orchestra. From September 20 to December 21 2010 ROHM had its pre-launch season which featured 16 different concerts by a myriad of performing orchestras ensembles and dance troupes from Argentina to China. Dubbed Musical Echoes the three-month engagement sought to project various musical sounds from around the world and to test the Omani audience. The last performance was a production of Mozart's early opera La Finta Giardinera by the Warsaw Chamber Opera. The event was significant as it marked the first performance of a full opera in the country's history. More importantly though the production posed questions concerning interculturalism hybridity modernity and construction of the self in Oman. While exploring the above theme this paper addresses the challenges posed by this performance its reception and its meaning to the Omani community. It also analyzes the ways in which Omani audiences use music to construct their complex vision of political and social identities. As illustrated by Christopher Small and Frederico Spinetti these Musicking events further delineate tension between assimilation to and differentiation from Western culture in Oman where identities are contested and negotiated in a rapidly developing country.

**Scenes Online: Punk, Facebook, and Historical Ethnomusicology**  
*Kathryn Alexander, University of California Riverside*

Historical ethnomusicologists face the challenge of interacting with temporally distant communities. How might researchers conduct ethnographies of musical communities that no longer exist, whose members have dispersed? Former sites of musical scene making both private and public spaces serve new functions or no longer exist. Much ethnography investigates extant scenes; a historical ethnography must seek out former participants, who are removed by time and space from events. This situation may alter their perceptions, memories, and emotional attachment to the scene in question. In working with the defunct musical community that cohabited between 1977 and 1982 on Hollywood's Sunset Strip I found that online social networking sites can function as effective platforms for contacting former scene members and engaging with them as historical musical actors. Scene participants were already actively re-forming their scene community in online social networking spaces. By privileging their online reconstruction and reenactment of the scene over the current iteration of the Sunset Strip music culture historical participants are at present creating a simulacrum of their former scene. Their online self-constructions likewise reflect their identities as they were when the scene was thriving representing an act of embodied remembering. Engaging with constructions of self online (Nakamura 2002; Westlake 2008) the process of conducting internet ethnography on musical communities (Lysloff 2003; B. Wilson 2006) and simulacra (Baudrillard 2010) I will analyze Facebook's utility as a tool of historical ethnomusicology and explore how former scene participants use this online platform to restructure their former community and their past scene selves.

**“In the World but Not of the World”: The Struggle for Cultural Identity in Christian Hip Hop**  
*Carrie Allen, University of Houston Downtown*

The refrain of a recent Christian rap song accurately indexed Christian hip hop's ongoing identity crisis: "They say it's not gangsta music but what is it? They say it's not Christian music but what is it?" This struggle for aesthetic and cultural self-definition resounds throughout the industry as Christian rappers attempt to remain culturally and artistically faithful to both their notion of an "authentic" hip hop culture and to the Christian gospel message. This paper explores their identity crisis on two levels. First it examines how Christian rappers in Houston Texas negotiate these conflicting cultural imperatives locally through musical lyrical visual and personal engagement...
with Houston's iconic gangsta rap tradition. Second, the paper addresses my efforts to find appropriate critical frameworks and perspectives to analyze the genre—an intellectual identity crisis that echoes and derives from the intrinsic cultural hybridity of Christian hip hop. While much scholarship on mainstream (or secular) hip hop engages issues of political and cultural resistance, much scholarship on Black Christian music, particularly gospel music, engages issues of religious transcendence. However, as a genre of Black sacred music that is musically and historically rooted in a distinctive Black secular genre rather than in older Black sacred musical genres, Christian hip hop resists analytical efforts derived wholesale from either hip hop or gospel scholarship. As such, the relatively new genre of Christian hip hop provides scholars with a fresh and unique lens through which to engage notions of the "sacred" and the "secular" in Black musical culture.

Sean O Se: A Life in Song and Story
Matthew Allen, Wheaton College

Irish singer Sean O Se is best known for his work throughout the 1960s with the ensemble Ceoltoiri Chualann led by Irish composer Sean O Riada, O Se's voice was front and center as O Riada developed experiments for ensemble playing which would eventually produce the Chieftains. After O Riada's death in 1971, while the Chieftains turned peripatetic and professional O Se opted to prioritize his career as a public school teacher and administrator, continuing to sing on weekends in a variety of local entertainment settings including ceili bands, variety concerts, cabaret, and story telling. The filmmaker, having known of O Se only through the famous 1960s recordings with Ceoltoiri Chualann, was initially flabbergasted upon meeting Sean in 2002 to find the musical performances he gives around his home region of Cork sometimes more evocative in tone of vaudeville than of the gravitas which permeated his 1960s recordings with O Riada. This productive shock led eventually in 2010 to the filming of a variety of Sean's performances and interviews with longtime musician and educator colleagues. The film's narrative examines Sean's educational and musical formation in an Irish speaking household in rural West Cork, his career as a teacher, and his half a century of performance. A dialogue between Sean and the filmmaker focuses on how the stories that each thought would be told in such a movie project changed in the telling, Sean in particular coming to a new view of his singing and repertoire as traditional despite its eclectic character.

Music and Memory Dementia and Song: Engaging the Health Sciences in Research on Music Memory and Relationships
Theresa Allison, Jewish Home; University of California, San Francisco

Researchers in music and the health sciences are recognizing what family members and caregivers have long-since discovered: that people with dementia retain their ability to sing long after they lose their ability to speak. In the neurological sciences the literature has moved from isolated case reports to functional MRI brain imaging studies used to map musical memory. In my own fieldwork I have found that professional dementia caregivers view singing with institutionalized elders as profoundly meaningful experiences. Similarly family members speak of these moments as rare opportunities for normalcy in otherwise devastated relationships. As ethnomusicologists we recognize the importance of moving beyond the brain imaging studies in order to ask relationship-centered questions about the process of singing: whose songs? under what circumstances? Why is this so important to those who care for and about people with dementia? In this paper I include scientific results from the health sciences in order to show how we as researchers in the humanities can engage in the world of quantitative scientific exploration while retaining our attentiveness to music as social embodied lived experience. Using participant-observation methods in a constructed community a non-profit skilled nursing facility in California I explore what it means to sing after you cannot speak. This paper takes as its point of departure Halbwachs concept of memory as inherently social in nature. From there it incorporates the state of research in music and neurology in order to expand our understanding of music memory as social experience.

Engaging Ethnomusicology and the Health Sciences
Theresa Allison, Jewish Home; University of California, San Francisco
Heather White; Jeffrey Cupchik; Dane Harwood; Elizabeth Tolbert

The 2010 SEM panel on re-visioning ethnomusicology and science posed a challenge to the society: "Might it be time to reintegrate selective scientific methods into our discipline, not turning our backs on our humanistic approaches but complementing them?" This year, we continue to explore the intersections between ethnomusicological research and the biomedical sciences in order to examine the connections between music, health and culture in a pluralistic society. We engage both methods and findings from the biological sciences, particularly neuroscience and cognitive psychology, in ethnomusicological research. The first paper examines the role of social music production in response to the shared traumatic experience of marriage in Mali by exploring the neurological underpinnings that drive the healing process during musical performance. The second paper brings together theories from both sociology and neuroimaging in order to explore why it is that people with dementia continue to sing with their loved ones, long after they cease to speak, and why this matters. The third paper examines various pedagogical challenges and approaches when presenting ethnomusicology to music undergraduates who may lack previous exposure to cultural diversity, and differing cultural "sciences," beliefs and practices around healing and music. The fourth paper takes a theoretical approach from the vantage point of cognitive psychology, and uses our research to discuss what the era of validated, quantitative research in music implies for ethnotheology and ethnomusicology. This panel addresses the ways in which music, culture, and health impact on, and are experienced through, the body.
Millennial Carmen in Africa: Race, Class, Sexuality and Power in Karmen Geï and U-Carmen eKhayelitsha
Naomi Andre, University of Michigan

What happens when, after the new millennium, Prosper Mérimée and Georges Bizet’s Carmen migrates to sub-Saharan Africa? What is at stake when two postcolonial countries set this well-known Western opera from the grand tradition? Joseph Ramaka’s Karmen Geï (2001, Senegal) and Mark Dornfeld-May’s U-Carmen eKhayelitsha (2005, South Africa) are haunted by the original operatic Carmen as she takes on new meaning in transnational settings. While opera in Dakar has drawn new energy since the 1990s, Karmen Geï meets with strong resistance that led to censorship for its sexually explicit content (including a lesbian encounter) and overlapping Muslim-Christian musical tropes. Unlike Senegal, the opera scene in South Africa has deep roots brought over with the Dutch and British colonial presence in the nineteenth and twentieth centuries. In a culture where Western canonical opera is still performed, current new operas are being written by South Africans on their own themes (e.g., Princess Magogo kaDinuzulu Opera Africa, Durban 2002 and Winnie, based on the life of Winnie Mandela, Johannesburg April 2011). Alongside these twentieth-century South African female political leaders, U-Carmen reveals an intersection of Bizet and Mérimée’s nineteenth-century gypsy with a new modern woman today. In the Capetown township of Khayelitsha Carmen, as a single mother, faces post-Apartheid issues of survival while confronting past histories and current aspirations for the future. Questioning traditional models of womanhood and masculinity, both sub-Saharan portrayals present new intersections between race, class, sexuality, and power with relevant meanings for today’s post-millennial and global images of Carmen.

Interculturalism and Musical Hybridity in Early Klezmer
Michael Anklewicz, York University

Even since the beginning of the “Klezmer Revival” in the mid-1970s, klezmer musicians have never considered their genre “pure.” Jewish musicians’ contact with neighbouring cultures as far back as the sixteenth century has been discussed in almost all ethnomusicological work on the subject, including works by Idelsohn, Beregovski, Feldman, and Slobin. This intercultural contact led to musical hybridity in klezmer in “natural” and “intentional” forms (to use Sarah Weiss’s terminology) before the music’s recession from popularity in the mid-1950s. This paper divides the historical hybridity of klezmer music into two time periods. The first leads up to the beginning of instrumental Yiddish music being recorded around 1910. It focuses on the “natural” hybridity of what is now called klezmer, where over time, entire genres were borrowed from neighbouring cultures, and as Feldman describes, new, hybrid ones were created for listening and dancing purposes and came to be identified as “Jewish” genres. The second time period ranged from approximately 1910 until approximately 1956, from which recorded and published examples of klezmer are available for analysis. In this era, while some genre acculturation to dominant American styles was continuing, “intentional” hybrids were produced. These “intentional” hybrids were instances of klezmer dance genres being mixed consciously with styles of American popular music to create unique songs that contain stylistic characteristics of both genres. Examples of these songs that will be examined include instances of klezmer-ragtime and klezmer-swing hybrids.

Martial Cosmopolitans: Apache War and Song Beyond Borders during the Loco Outbreak
T. Christopher Aplin, Independent Scholar

Popular culture scholars and indigenous peoples too often link the words Apache Geronimo and violence as synonymous. Yet war was perhaps not central for late-nineteenth century Apaches since they did not maintain the elaborate warrior societies of Central Plains practice. War nonetheless found the Chiricahua Apaches at the crossroads of two clashing nations—the United States and Mexico—and the numerous indigenous populations of Mexico’s northwest territories. Transfer of Apache lands to American control after the Mexican-American war resulted in the bureaucratic consolidation of distinct Chiricahua communities as refugees upon an alien reservation. This presentation describes Apachean martial practices by drawing upon documentation of War Dances that punctuated military action during the so-called Loco Outbreak. It then explores one Warm Springs Apache’s mid-twentieth century reminiscences of these events. Understandings of tribe often obscure the complexity of internal Apachian affairs. But memories of violence and music lead to a better understanding of the political factions within the Chiricahua peoples during the Apache Wars. It will be seen that the icon of Apache identity Geronimo represents only one facet of Chiricahua political thought. By focusing in contrast on the Warm Springs people of Chief Loco we can imagine the Chiricahua and broader Apache people in their true plurality. Through recognition of the hybridity, the cosmopolitan betwixt-and-betweeness of indigenous North Americans in war and worldview we lay to rest the warriors of the past and properly replace them with the philosophical musical and artistic cosmopolitans they have always been.

Towards a “Natural History” of Corpus Christi Processions in the New World
Beth Aracena, Eastern Mennonite University

Descriptions of Corpus Christi processions in colonial Latin America document remarkable splendor in the celebration of this important religious feast. Dance, music, and theater intertwined in performances rich in devotion, solemnity, politics, and identity. A close reading of chroniclers’ depictions, however, moves beyond general characteristics of the festival to reveal the construction of a natural order in the New World. Deriving from Spanish traditions, Corpus Christi feasts in the New World often featured the “four parts of the world.” Representations of Europe, Asia, Africa, and America with costumes, animals, props, dance, and music enhanced cultural difference. Additionally, the four natural elements, namely, earth, air, fire, and water accompanied the geographic regions. The four seasons and celestial bodies...
followed. Chroniclers note how African slaves, indigenous groups, persons of mixed ancestry, government officials, clerics, and women had a clear order in the processions; this served to construct social hierarchies in the context of world knowledge. The result was a natural history founded in scientific knowledge, interpreted through religion, and presented through the arts. This paper examines primary sources from Chile, Peru, and Paraguay to show how this natural history and a newly conceived human geography evolved on the colonial frontier.

**Amidst Walls Wired Fences and Armoured Cars; The Sound Heritage of Post-Industrial Society**  
Samuel Araújo, Universidade Federal do Rio de Janeiro

Among the main issues in many post-industrial metropolitan areas today are the tight perspectives for inclusion of increasing numbers of their youth population in the formal job market tending to render lasting if not permanent a situation previously had as transitory i.e. to remain in what Marx termed the reserve labor army. Not sharing the values of older generations forged under the supremacy of industrial work ethics these new contingents of urban subjects frequently lack identification with and not rarely rage against older ideals of edifying musical heritages and identity markers leading to the adoption of internationalized forms (e.g. funk rap graffiti) defying established artistic and cultural canons which expose the signs of degradation of social life as well as policies of isolation and extermination of the poor. Based on both his academic experience with participatory action research on the favela soundscapes of Rio de Janeiro and as a public sector cultural administrator the author will explore these challenges highlighting a number of new demands this social equation poses to both academics and policy makers.

**Approaching Sound Expressions and Embodied Politics in Contemporary Brazil**  
Samuel Araújo, Universidade Federal do Rio de Janeiro

This panel focuses on the place of sound expressions and embodied politics within the reality of political domination in Brazil, regarding gender, class, race, generation and sexuality. These are social aspects that have informed historically Brazilian society and its subjects, and remain pervasively present in the current struggles for deepening the democratic process in the country, in spite of recent changes in policy formulation regarding the political and cultural dimensions of embodied domination. By discussing different approaches and research directions taken by the presenters in their own fieldwork, personal or political experiences, the main idea of the panel is debating epistemological alternatives to this reality already pointed out by many critical authors from the ‘periphery’ (Chakrabarty, 2000; Spivak, 1999; Segato, 2002; Carvalho, 2001; Araújo et all, 2006).

**Táági Dezá ne non:wa (Three Sides of Now): Musical Innovation and Tradition from an Indigenous Perspective**  
Dawn Ieriho:kwats Avery, Brown University / Montgomery College

Táági Dezá” means three sides or points in Navajo and is the title of a recent musical work written by composer/performance artist Raven Chacon. Commissioned by the First Nations Composers Initiative as part of the North American Indian Cello Project the work explores three methods of notation: standard improvisatory and oral (where the cellist listens to a pre-recorded CD). These methods serve as both musical experiment and political statement on the role of linguistic pictorial and aural modes of transmission. While a growing discourse on indigenous methodology has developed in Native literary nationalism and Indigenous studies insufficient work has yet to examine how Native composers conceptualize Indigenous-centered creative practice. My presentation explores how Indigenous methodologies that foreground cultural advocacy revitalization and education can be articulated using Indigenous language and cultural metaphor. Toward this end I apply the Kanienkëha (Mohawk) concept of “now” or “non:wa” that also refers to three modes of perception the now of the past the present and the future toward understanding the intersection of innovation and tradition in classical Native music. In combining these three-pointed Indigenous worldviews from the composer’s Navajo Dine heritage and my Kanienkëha heritage this research joins the existing discourse that critiques binary oppositions separating Indigenous tradition (as past) and innovation (as present and future). Through interviews fieldwork and musical analysis this presentation illustrates how Chacon’s music and career embodies native values of interconnectedness and continuity and how these in turn may be understood through the application of Indigenous research techniques.

**Musical Advocacy: Mediation, Creativity, and Social Engagement**  
Shalini Ayyagari, Dartmouth College  
Marié Abe; Michael Birenbaum-Quintero; Kay Shelemay; Carol Muller

Broadly defining musical advocacy as creative processes of promoting community interests or senses of belonging through musical practice, this panel examines the intersection of musical creativity and social responsibility. These three papers interrogate specific ways in which contemporary musical actors advocate for innovative community engagement -- from musical outreach programs for inner city youth to grassroots music production/broadcasting and institutionalization of a community’s musical memory. Through diverse case studies, the presenters highlight politics of mediation within these musical processes of community-building as well as the contestations and articulations of social networks inherent to projects of musical advocacy. The first paper examines links between South Asian American hip hop artists’ sense of heritage and legitimacy as expressed through music, and their outreach work in LA and New York in creating a community of interest across class and race lines. Based on a collaborative radio documentary by the author and a journalist, the second paper examines musical negotiations of Oaxacan migrant farmworkers’ complex senses of
Postcards from Paradise Weren’t Meant for Me: Community Affiliation and Advocacy Work through South Asian American Hip Hop
Shalini Ayyagari, Dartmouth College

Much of his charm lies in his voice—a true American accent—but with that indistinguishable style that lets you know through the headphones alone that there’s a brown kid spitting rhymes for you. This description of the hip hop artist Chee Malabar’s vocal quality was given by the MTV Desi blogger Abdullah. In recent years, hip hop artists such as Malabar are no longer feeling the need or desire to incorporate South Asian sonic and cultural cues into their music to legitimize their South Asian-ness. What then is this indistinguishable quality that Abdullah writes of? How do South Asian American artists articulate their heritage and community affiliation in contemporary hip hop and how is this expression entwined with post-9/11 American politics and a sense of belonging? At the heart of this paper is a direct link between cultural reflection, social commentary, and advocacy work. Chee Malabar, who in his immigrant youth as a 1.5 generationer in the U.S., felt a sense of ethnic ambivalence—is now using hip hop as a tool to engage with and educate inner city immigrant youth in New York and Los Angeles. Based on interviews with Chee Malabar and case studies of other prominent rappers, this paper examines the ways in which South Asian American hip hop artists harness the potential of hip hop through their own multi-racial/ethnic community affiliations and musical expression to enact social change.

Philadelphia Soundwalk
Bill Bahng Boyer, New York University

Although the Liberty Bell no longer rings, Philadelphia is far from a silent city. Join members of the Sound Studies Special Interest Group for a soundwalk through the neighborhoods adjacent to the conference site. We will discuss the concepts of soundwalks and soundscapes, discussing the role of sound in the city as discussed by Murray Schaffer, Susan Smith, Karin Bijsterveld, and other intellectual thinkers. The soundwalk will begin in the lobby of the Sheraton Philadelphia City Center and will return approximately ninety minutes later. Feel free to bring recording equipment to document your walk.

Concert Performance: Contemporary Free Improvisation
Jonathon Bakan, University of Western Ontario

This presentation of contemporary improvised music will feature local Philadelphia musicians performing in collaboration with improvising musician-scholars otherwise attending the SEM conference. The purpose of this event is multifold. First, this session has the practical goal of bringing together local free improvisers from the Philadelphia area with SEM members who themselves are engaged with improvisational practices as performers, listeners and researchers. The event is being prepared in close collaboration with Philadelphia musicians, and both reflects and actively instantiates the conference theme of working with local Philadelphia communities. Michael Szekely, a drummer and active member of Philadelphia’s improvised music community, is working with us to liaise among his colleagues to provide players for the session; we look forward to having three to six Philadelphia musicians performing with a similar number of SEM conference attendees drawn from the members and contacts of the Special Interest Group for Improvisation. Finally, this performance is intended as part of a series of improvised music demonstrations being proposed under the sponsorship of the Special Interest Group for Improvisation (proposals are being submitted separately for additional performance/demonstrations of Arab and Afro-Caribbean music). Our aim is to present these demonstrations consecutively in a single evening block (ideally 8-12 PM), concluding with an informal moderated discussion among leaders and participants. By seeking to foster dialogue between practitioners from distinct improvisational traditions, this series of performance/demonstrations will reflect the conference theme of interculturalism, and should be of interest to a wide range of conference attendees.

The Inter Dimensions of Musical Improvisation
Michael Bakan, Florida State University
Siv Lie; Tom Greenland; Scott Currie

As a creative medium of individual and collective expression, an impetus for communal engagement, and a stimulus for interpersonal and intercultural exchange and innovation, improvisation reflects, embodies, and informs the ways in which people define their conceptions of identity and worldview on multiple, intersecting levels. Key to improvisation’s significance as a sociomusical process is its capacity to articulate subject positions and mobilize transformative action and agency in the ”spaces” that exist between conventionally defined structures and categories: genres, styles, ethnicities, nationalities, genders, disciplines, artistic fields, traditions, even neurophysiological typologies (e.g., autistic vs. neurotypical). This panel explores these inter dimensions of improvisatory articulation and subjectivity across a wide range of musicultural contexts and settings. Identifying improvisation as a catalyst for multidimensional manifestations of hybridity, interculturalism, interdisciplinarity, discursive practice, collective endeavor, and social activism, we seek to define and describe what some of these
manifestations are and to analyze and interpret their real and/or potential impact on diverse musical and social practices, processes, and epistemologies.

**Intercultural Intergenerational and Inter-Neurophysiological Encounters along the Autism Spectrum: Improvisation as a Sociomusical Process in the Music of the Artism Ensemble**  
**Michael Bakan, Florida State University**

The Artism Ensemble is a music improvisation collective comprising professional musicians from diverse world cultures (China Peru Iran United States Canada) five children with autism spectrum diagnoses and parents of the participating children. As the resident ensemble of the Tallahassee-based Artism Musicial Center of Florida (AMCF) the group is funded by a grant from the NEA and is the centerpoint of an interdisciplinary applied research and public outreach project aimed at promoting autism awareness facilitating social and creative agency in children with ASD (autism spectrum disorders) and highlighting the abilities rather than disabilities of children on the autism spectrum. The project team includes allied faculty and students from the colleges of music and medicine and the Center for Autism and Related Disabilities at Florida State University. In this paper I explore and offer a critical assessment of the musical approach and improvisatory medium of the Artism Ensemble focusing specifically on the ensemble's music-play programs and public performances over the course of a four-month grant period from January-April 2011. I devote special attention to Artism's profusely inter-identified orientation intercultural intermusical intergenerational and indeed inter-neurophysiological and examine how improvisation as a sociomusical process at once mobilizes and challenges the building of community social efficacy personal empowerment and public awareness within Artism's unique musicultural context.

**It starts with the drum and ends with the drum: Tassa Drumming as Place Making in Central Florida**  
**Christopher Ballengee, University of Florida**

This paper describes the performance of tassa drumming within the Indo-Caribbean community of central Florida highlighting tassa's role in defining diasporic space. I draw upon recent soundscape studies especially the work of Sakakeeny who has suggested that place is necessarily sensed through sound (2010: 3) to suggest that tassa literally and figuratively sounds out the amorphous boundaries of the Indo-Caribbean diaspora. Tassa came from India to the Caribbean in the 19th century with indentured laborers contracted to work on sugar and cocoa plantations after the abolition of slavery. Over time tassa took a decidedly Caribbean trajectory in terms of technique and repertoire yet is still a symbol of Indian-ness being a vital accompaniment for a variety of Muslim and Hindu observances parties and cultural events of all kinds and especially Hindu weddings. For Indo-Caribbean people in Florida tassa has retained its symbolic importance yet has taken on new meanings as a result of the diasporic experience. Or Indo-Caribbean tassa performance references Indian roots Caribbean homelands and Florida as home via repeated association with a number of Indo-Caribbean events most importantly Hindu weddings where tassa provides music for processions dancing and entertainment. Simultaneously the ear-splitting sound of tassa sonically maps the boundaries of Indo-Caribbean space in Florida often to the annoyance of neighbors in densely packed housing and commercial developments characteristic of the region.

**A Wave is A Body In Motion**  
**Judy Bauerlein, California State University San Marcos**

In her essay Embodying Difference anthropologist and choreographer Jane C. Desmond establishes the importance of looking at cultural and social embodied practices as texts or stories that can be examined for cultural studies. The sport of surfing can be read as a text which tells the story of a dance between two partners. The dance happens through a kinesthetic and improvised conversation between the living body of the surfer and the living body of the wave. Waves are bodies in motion. In surfer's parlance waves have faces lips curls hips backs and fronts. Each wave has a different personality which supplies information about shape speed height and depth which the surfer/dancer receives reads and responds to the wave as a partner. Until the late 1990s the dancers in these performances and social spaces--the ocean waves--were usually men. Although much of the discourse surrounding surf culture has centered on the experience of the male surfer one can look at the recent increase in the number of women who surf as a feminist intervention of this male dominated discourse. This intervention provides an opportunity to shed new understanding on the experience of surfers and by extension to highlight the ways in which surfing is a cultural performance shaped by historical geographical and cultural forces.

**Echoing through the Nine Skies: Embodied Knowledge Production in Tuvan Throat-Singing Pedagogy**  
**Robert Beahrs, U.C. Berkeley**

In post-Soviet Tuva (Russia) musicians and scholars actively engage in creating new methods for teaching khoomei throat-singing to ever-growing crowds of international practitioners. While the circulation of recordings and how-to videos over the Internet has fostered wide networks of international enthusiasm for practices associated with Tuvan throat-singing many in the Tuvan musical elite are concerned with any future of this vocal art form disconnected from nomadic life in the Tuvan countryside (taiga steppe mountains) Tuvan language local cosmologies and theories of sonic-musical organization. In this paper I examine and historicize how throat-singing has become conceptualized by international practitioners as a set of non-verbal multi-phonoric vocal techniques available to all bodies based on a particular sound ideal and physio-mechanical manipulations of the vocal apparatus. Tuvan khoomei then becomes a technology for producing desired effects through performance avant-garde primitive exotic transcendent. I argue however that such a focus has masked several critical aspects of khoomei as a living practice: 1) a bodily understanding of vocal production 2) a multi-
sensory approach to listening 3) the role of vowel phonemes in the Tuvan language and 4) individual voices connected to individual bodies. What are the consequences of these conflicting understandings? What are the stakes for various communities involved in learning and teaching khoömei? Drawing theoretically on phenomenology voice studies and music education theory I place an analysis of Euro-centric understandings of Tuvan practices in dialogue with my ethnographic work in Tuva on indigenous methods of learning and knowing the voice.

Vocal Epistemologies: Bodies, Pedagogy, Practice
Robert Beahrs, U.C. Berkeley

This panel seeks to examine 1) the singing voice as involved in 2) the transmission of different types of knowledge with an emphasis on 3) the real or perceived relationship between vocal practices and human bodies. What assumptions do we have about bodies and the types of sounds they produce? What methodological tools can we use to examine knowledge produced through the process of learning to sing in a particular vocal tradition? How does the body function as a site for memory? These papers assemble ethnographic research on disparate vocal traditions in India, Russia, and the United States in order to approach critical theoretical questions about the voice in connection with difference, subjectivity, modernity, and technology.

Culture Doesn't Happen on an Empty Stomach: Safeguarding, Capabilities, and Musical Livelihoods at Jemaa el Fnaa Square
Thomas Beardslee, The Ohio State University

Since the Declaration of Masterpieces and the 2003 Convention, the UNESCO paradigms of Intangible Cultural Heritage and ‘safeguarding’ have become influential concepts in international, national, and local cultural policy. However, I argue that this concept of safeguarding attempts to impose onto the flow of human activity a way of thinking better suited to physical sites: culture as a static edifice that is under threat of erosion, with safeguarding as a process of ‘shoring up.’ This results in an awkward fit of both theory and practice that leads to projects with unattainable goals, poorly-directed resources, and limited benefits for their intended recipients. In this paper, I problematize these concepts, while proposing Amartya Sen’s/Martha Nussbaum’s capabilities approach as an alternative framework for advocacy relating to culture, intangible or otherwise. The capabilities approach seeks ways of enhancing the possible range of choices and abilities of individuals and communities, privileging this over the prescribing of particular activities. This approach is particularly well-suited to projects relating to culture, which is a fluid and dynamic process resistant to static, prescriptive notions of heritage. This paper is based on research currently underway at Jemaa el Fnaa Square in Marrakech, Morocco, one of the first sites in the current phase of the UNESCO safeguarding project. I am conducting both qualitative ethnography and a quantitative survey to build a picture of the economic lives of the performers at the Square: their livelihood strategies, their capabilities, and the effects that safeguarding efforts have (or have not) had.

‘Copy bhi milega’ [Copies are also available]: Reproduction and Distribution in India’s Family-Run Music Stores
Jayson Beaster-Jones, Texas A&M University

While pirate modes of distribution have long been present in India after the introduction of the audio cassette (Manuel 1993) Indian music stores have adapted to the plummeting prices of digital hardware and media to provide various services for customers that seamlessly blend legitimate and illegitimate modes of distribution. For example Siddharth’s Music House a store of modest size in the central Indian city of Bhopal displays a large selection of original media in a variety of formats and genres. Yet most of the store’s collection of cassettes CDs and DVDs also reside in the hard drives of a computer hidden from view. With the help of both his legitimate and illegitimate collections the store owner provides a number of services for his customers that often don’t align with music industry packaging practices including transferring of music from cassette to CD and MP3 reproducing songs on audio CD and MP3-CD collections and creating direct copies of his original media for a discounted price. This paper examines the disruption and disintegration of Western models of music distribution and copyright in India. Based upon ethnographic data collected in 2003, 2005 and 2010 I describe how many family-run stores in India exploit the inherent contradictions of media distribution and music capitalism. This mutual dependence, and juxtaposition, of formal/informal economies indicate the ways in which traditional top-down models of physical media circulation have become infeasible in ways that are forcing the Indian music industry to reconsider very idea of legitimate circulation.

Africa and the Keyboard: The Case of African Pianism
Kimberly Beck Seder, University of British Columbia

The term “African pianism,” coined by Akin Euba in the 1960s, describes a compositional approach that derives its stylistic core from African musical traditions, but blends African and European inspirations. Both African and non-African composers of the twentieth and twenty-first centuries have cultivated this art, integrating indigenous African musical characteristics within Western constructs and creating an intermediary musical style is indicative of the relationship between Western and indigenous musical styles as manifest in Ghana and Nigeria. My study of this style is rooted in a critical examination Kwabena Nketia’s collection _African Pianism: 12 Pedagogical Pieces_. Nketsia composed his collection specifically for piano students at the University of Ghana to provide concert piano repertoire encompassing African rhythmic and tonal qualities. In this paper, I examine the development of this unique bicultural style of compositions, first exploring the use of the piano as opposed to Western percussion instruments that bear greater resemblance to indigenous African instruments. I will investigate the blending of African and Western musical elements that ultimately define this unique style including the juxtaposition of African bell patterns along with Western rhythms and the use of traditional African melodic structures within the Western tonal system. Finally, I will explore how the music of African pianism embodies a unique
Who Was It? The Black Gypsy Waltz and Post-war Purity

Michael Beckerman, New York University

The valley is dark—it is night. Someone is stealthily making their way through the village to visit their sweetheart. Who was it? The Black Gypsy! Or so goes the first verse of Černý cigán—a Czech dechovka (wind band) waltz written by Jiří Cervený and Tomáš Hertan. Despite the song’s lilting circular rhythms and pastoral harmonies things do not go well for the Black Gypsy. Though we hear intimations from the first verse when the words kdo to byl (who was it?) interrupt the flow with their sharp quick rat-tat-tat it is still shocking when the Black Gypsy dies near the foothills in the final stanza with a gaping wound in his side.

This paper investigates the Black Gypsy Waltz as a means of exploring questions of presence and absence in postwar Czechoslovak Society. By the late 1950s the dechovka had become associated both with nationalist ideology and a more general notion of rural perfection. Yet this ideal of Czech purity was a by-product of two decades during which the great majority of Roma, Jews, Germans, and many others were either killed or removed forcibly from the country. While Černý cigán is hardly responsible for ethnic cleansing the song’s uncanny combination of pastoral purity, sexuality and brutal murder is compelling and the elusive Black Gypsy stands as a metaphor for the cast of characters missing from Czechoslovakia after the war. Did the Černý cigán ever have a chance or was his death always a foregone conclusion?

‘Never the Same Thing Twice:’ Obo Addy’s Intercultural Collaborations

Franya Berkman, Lewis and Clark College

Obo Addy (b. 1936) is a West African master drummer, composer, and educator, whose contributions have evolved in conjunction with profound political and cultural changes in his homeland of Ghana, as well as in the United States, to which he immigrated in 1974. Son of an Akom wonche, or “fetish priest,” from the Ga ethnic group, Obo learned his father’s repertoire by observing his elders drum, dance, and sing at healing ceremonies, life-cycle rituals, and yearly yam festivals devoted to the Akom and Otú gods. Incessant variation and spontaneous elaborations upon seed rhythms characterize Ga spiritual repertoire. In Obo’s words, “It’s never the same thing twice.” These aesthetic principles have been fundamental to Obo’s performance practice as a mature artist and he has maintained them in a variety of musical contexts that include collaborative works with American jazz musicians and original compositions for Western Art music ensembles. This paper explores Obo’s mercurial percussive approach in three contrasting intercultural contexts: with drummer Andrew Cyrille, pianist Randy Weston, and the Kronos Quartet. Drawing from video and audio recordings, and interviews, I discuss the difficulties and pleasures that Obo and his collaborators have experienced negotiating common ground and synthesizing their concepts and individual playing styles.

Playing off the fiddle: teaching ‘American’ musicking in Eastern Europe

Lee Bidgood, East Tennessee State University

In a music lesson both teacher and student navigate the dialectic between knowing and not knowing as they seek to understand how the other is thinking and playing. In this paper I follow the dictum to learn from my students as I explore learning from teaching fiddle in the Czech Republic. Drawing from experiences as an instructor at bluegrass music workshops in the Czech Republic in 2008 and 2011 I consider teaching as a productive distanciation (Rice 1994) and use a reflexive examination of my teaching process to seek new ways to describe what is like to teach and learn music across significant regional and cultural boundaries. By treating my own teaching as a site for ethnographic inquiry I take a step further than Shelaey (1996) in taking on the “role of an ethnomusicologist who while seeking to document the transmission process becomes part of it.” While scholarship on U.S. fiddle-playing (Frisch 1987; Goertzen 2008) describes the processes of teaching and learning fiddle these studies don’t as thoroughly discuss the experience of the teacher. My ethnographic account of teaching fiddling in Czech Republic will provide both a more teacher-oriented analysis of “musical-being-in-the-world” (Titon 1995) and a new way of understanding how Czech bluegrass fiddlers craft their performances (and enact their
perceptions) of this ‘American’ music. In contrast to abstract discourse on
globalized music the transcultural musicking I engage with in this paper is
inherently embodied and intensely personal demanding an equally embodied
and personal ethnographic treatment.”

Process Network and Knowledge: Theory and Praxis of a Grassroots
Music Archive in the Afro-Colombian Hinterlands
Michael Birenbaum-Quintero, Bowdoin College

The Music and Dance Archive of the Northern Pacific founded in 2009 by
local musicians and based in Colombia’s marginalized and majority black
Pacific aims both to collect and preserve musical documents and to
consolidate a community of users donors researchers and practitioners. Its
challenges in doing so can be described as infrastructural (due to the region’s
poverty and marginalization) institutional (given both suspicion of local
institutions and the varying forms of pressure and support offered by the
national Ministry of Culture) social (mutual mistrust and rivalry among
actors) and epistemological (multiple understandings of musical value and of
the nature of musical knowledge and practice). Based on the author’s
experiences in implementing the archive this paper describes these
challenges and the archive’s attempts to address them. These attempts hinged
on an archival praxis informed by Blacking’s distinction between musical
process and product and based on the recognition of everyday musical practice
(including consumption); a commitment to acknowledge multiple musical
epistemologies (from folkloric nationalism to the diasporic poetics of hip hop)
and diverse forms of musical labor (including performance composition
pedagogy and collecting); and the negotiation of tangled and power-laden
social and institutional networks premised on what Manuel Delanda has
theorized as their self-organizing character and catalyzed by a search for
mutually beneficial material resources and discursive frameworks. The result
has been an institution both deeply imbedded in and partially generative of a
local music community comprised of a diverse if still often fractious
constellation of actors.

Lost Cause: Punk Aesthetics the Personal and the Past in Richmond
Virginia
Michael Bishop, University of Virginia

A number of academic studies have engaged the persistence of punk rock in
America beyond the late 1970’s (Leblanc 1999 Taylor 2003) offering personal
narratives as part of their ethnographic studies. My work extends the role of
personal experience and narrative in musical ethnography by considering
punk’s relationship to issues such as southern identity exploring the way
punk culture of the 1980’s was experienced from my own situated personal
historical and regional perspective. I argue for an understanding of punk as a
feeling a social practice of constructing and maintaining identity through the
rehearsal of memory and emotion the telling of stories that position
individuals family/communities (dys-)functions and entire sub-cultural scenes
within the context of (and in reaction to) regional national and worldwide
social and musical practices. I explore the power of emotional narrative to
foreground and analyze ethnographic subjectivity through a poetic account of
finding and identifying with a punk rock socioaesthetic in Richmond Virginia
during the 1980’s and the experience of becoming a punk musician as bassist
for a Richmond based shock rock band. This work theorizes the personal
looking at an example of American punk lifestyling music making and
performance in relation to the local historical moment and the realities of
class environmental contamination urban development and issues of
memory and representation particular to Richmond as a ‘New South’ city
during the 1980’s.

Inciting the Vacunao: Shifting Gender Roles and Selective Notions of
Tradition in Contemporary Cuban Rumba Dance
Rebecca Bodenheimer, Hamilton College

In the last few decades the Cuban rumba has been the site of various
innovations within the arenas of both music and dance. These include both
fusions such as a hybrid sub-genre that fuses rumba drumming and dance
with choreography from both sacred and popular musical practices as well as
shifting notions regarding gender roles in rumba dance. In this paper I will
examine the perspectives of musicians and dancers from two historic rumba
cities Havana and Matanzas highlighting contrasting ideas about what sorts
of innovation are considered acceptable within the context of a traditional
practice. In particular I will explore attitudes concerning the role of the
dfale dancer’s attempts at sexual possession in the form of a
vacunao pelvic thrust many women are now projecting a more assertive
almost provocative stance towards the male dancer a change that is not
uniformly accepted especially by folkloric musicians and dancers heavily
invested in normative gender roles in rumba dance. In addition to the shifting
representations of femininity in guaguancó I will discuss the increased
presence of women dancing in the cumbia style traditionally considered to
be a solo male dance. Ultimately I will argue that folkloric musicians and
dancers assert selective ideas about tradition and innovation that reveal the
contested nature of contemporary rumba performance particularly in the
realm of gender.

The Chilean Netlabel Pueblo Nuevo and the Mass-Mediation of
Alternative National Identity
James Bodiford, University of Michigan

In recent years, several developments in new media technologies have allowed
for the mass-mediated expression and diffusion of musical content that, in
previous generations, would have been severely restricted by the social and
commercial filters of the culture industry. As such, these new avenues for
mediation have demonstrated their potential to promote and sustain
musically-imagined communities structured around any number of alternative
or marginalized collective identities. In order to begin theorizing this
emergent internet-based phenomenon, this paper explores the social and aesthetic implications of a Santiago-based netlabel, called Pueblo Nuevo, which was established in 2005 to promote and electronically distribute what its founders describe as "Chilean music with electronic roots." By providing an alternative Chilean public sphere in cyberspace, the non-profit Pueblo Nuevo netlabel has established a means for the realization and creative expression of marginalized or subaltern Chilean identities, long suppressed or ignored by mainstream media outlets. In supporting this view, this paper analyzes some of the netlabel's key musical releases to illustrate how controversial socio-political thematic content and electronically-realized folkloric gestures are being used by its affiliated artists to express what the organization's directors have described as "alternative national culture." The paper concludes by briefly examining the commonalities and continuities between Pueblo Nuevo and the communist-run music label, DICAP, which was created in Chile in the late 1960s to develop and distribute music associated with the similarly-oppositional folkloric song movement, Nueva Canción Chilena.

**Mobilizing Song in Polish Martial Law**
*Andrea Bohlman, Harvard University*

The 13th of December, 1981 remains a memorable date in Polish history. General Jaruzelski declared a state of Martial Law aimed to impede threats to the stability of the Communist Party in Poland, Tanks and militia occupied city streets and the secret police arrested prominent dissidents, placing them in internment camps. The surprise aggression curbed the ascent of the dissident independent trade union known as Solidarity. In this paper I examine the media utilized by the Polish Opposition to break the silence Martial Law imposed upon networks of communication and argue for aural culture's instrumental participation in writing what Timothy Garton Ash has termed the "history of the present." Dissidents mobilized contrafacts and covers of political songs, patriotic hymns, and popular anthems through recordings and musical broadsides in order to explicate the realities of internment, military aggression, and everyday hardship to an uninformed public. The song repertory of Martial Law's internment camps forms the foundation of my investigation into the relationship between written and aural music histories. First, internees relied upon their audiences' familiarity with songs when imbuing the songs with their own politics. Second, ethnography among former activists in the present reveals that musical tropes and sonic hooks from the Martial Law soundscape configure the historical narratives of political opposition in contemporary revisions of the final decade of the Cold War. Recording cassettes and retelling personal stories, activists rely on popular songs to call upon Poland's long history of political insurrection.

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**A Sacrifice of Praise: The Challenge of Dance in African American Spirit-Filled Christianity**
*Will Boone, University of North Carolina at Chapel Hill*

For the predominantly working class and first-generation middle class members of Faith Assembly Christian Center—a Pentecostal-influenced independent African American church—dance is both a pathway and an obstacle to greater social and economic standing. These worshipers deeply believe that those who bring God a "sacrifice of praise" through dance will be blessed with spiritual and material rewards. Yet, they are also keenly aware of the long-standing stigmatization of black religious dance—as primitive, emotionalist, and/or pagan—by journalists, scholars, and even African American community leaders. In this paper I explore how church members negotiate this tension by incorporating choreographed dance into worship as a more "orderly" and "sophisticated" counterpart to the individualized ecstatic "Holy Dance" that has often been represented by outsiders as a kind of possession or trance. Members choreograph their dances to the recordings of gospel superstars, expressing solidarity with African American elites; black Christians whom church members see as "favored" by God in terms of success, wealth, and standing within broader American culture. However, choreographed dance often depends upon the evocation of ecstatic worship for its expressive power, and, frequently, actually results in outbursts of Holy Dancing. Drawing from the "experience centered” approach of ethnographers Glenn Hinson and Melvin Butler, I allow believers to demonstrate, through interviews and film, how it is in the very act of dance that they feel these tensions resolved. While dancing, they are experientially transformed such that they can freely embrace both upwardly mobile ideals and traditional modes of worship.

**Moving Experiences: Dancing as a Pedagogical Tool in the Music Classroom**
*Joanna Bosse, Michigan State University*
*Ted Solis; Marcia Ostashewski; Marta Robertson*

Conventional divisions between types of courses, such as lecture-discussion courses and ensembles; area studies and historical topics; and major/non-major courses reflect the divide between music and dance in North America. Ethnographic scholarship suggests, however, that dance competency may be integral to musical understanding. Working from this assumption, our panel will explore the challenges and benefits of dancing as a pedagogical strategy in music classes. The discussants will share their own experiences with performance-based pedagogies in a variety of institutional and curricular contexts. Collectively, we will initiate a dialogue with the audience about the utilization of movement in the classroom in order to: bridge gaps between academic analyses of dance, music, and their contexts; contextualize dance as a fundamental component of musical experience; and describe our efforts to integrate vocalization, body percussion and/or dance movement. Two members will present different approaches for employing bodily and vocal multitasking as a strategy for encapsulating the musical paradigms of selected musical.
Recent scholarship on early blackface minstrelsy suggests these blackened performers possessed a first hand knowledge of the African American folk life they characterized on stage. If this is true, blackface performers of the period were early observers and catalogers of ephemeral black folk performances. Understanding where these cultural transmissions occurred is critical in building a dynamic yet conversant understanding not only of the ties between 19th century folk and popular culture but also the social networks among minstrels as they laid the groundwork for a commercial mass entertainment industry. Mapping the links between the earliest known banjo-playing minstrels sheds light on geographic and cultural relationships that reveal the nature and verity of minstrelsy’s cultural transmission. At the same time, this family tree emphasizes the particular connection between Irish Americans and African Americans who are often documented as the main participants in the folk life minstrelsy purported to depict on stage. This paper addresses the continuity among these earliest minstrels and by extension the validity of cultural continuity among minstrels and their black teachers. In addition, it encourages discussion of minstrelsy’s impact upon 19th century social attitudes and our contemporary representations of that society.

Musica scientia est? No. But ethnomusicology?

In late 2010, the American Anthropological Association removed references to anthropology as "science" from its mission statement. In early 1885, Guido Adler claimed to define a unified science of music—Musikwissenschaft. Ethnomusicology draws from both lineages, the Adlerian one through systematic and comparative musicologies, the anthropological one through ethno graphic techniques, and more recently through critical looks at their results. In my paper, I examine the historical grounds of musicological aspirations to act scientifically. Adler was justified to appeal to science as a leading light because he advocated empiricism and because he could point his critics to a particular evolutionary model that he emulated. His view of science was rooted in the (precarious) stability of that model’s assumptions, which included and embraced guarded historical speculation. Comparative musicology, which emulated this model, gradually departed from its core inferential relationship between systematic comparison and historical causation, eventuating the departure of ethnomusicology from Adler’s more comprehensive vision for a musical science. Reorienting toward anthropology’s research values which eschewed speculative narratives in favor of practical experience, ethnomusicologists constructed a differently empirical science of music. By the 1980s, the interpretation of music as (flexible) expression of sociality provided an inferential component for an ethnomusicological take on historical processes, in this sense replacing Adler’s older scientific model completely. And yet, Adler’s categories provide us with a useful background check. His scientific standards are unlike ours—or modern science’s—but his musicalological arguments are precariously close to ours, close enough to contemplate whether we can eschew the label science altogether.

Self, the Now and the Art Object in Music and Dance

Adrienne Brown, University of Pittsburgh, University College Dublin, Ireland

In this paper, I will examine Merce Cunningham’s Biped (1999) to music of the same name by Gavin Bryars, using Phenomenology as a theoretical framework. Musicology has a long-established tradition of analytic practice, not always in search of meaning or expressive purpose but more commonly treating music under analysis as definitively abstract. The twentieth century saw a growth in what became known as New Musicology which aligned itself toward the musical event or experience, often resolutely from the receiver’s perspective and with a strong bias in favour of socio-cultural trends. In the case of Choreology on the other hand, there is a problem particularly in dance criticism with an almost exclusive reliance on commentary, in effect, a bias against ideas. It can be said that dance scholarship has come of age during the postmodern era, and for the most part, the dance literature governing scholarship comes from that same period. As such, there is a postmodern ‘feeling’ to the area, observations are fluid, findings are interrelated, and authorship is questioned. Drawing on, Maurice Merleau-Ponty’s Phenomenology of Perception (1962), Edmund Husserl’s The Phenomenology of Internal Time-Consciousness (1964) and Remy Kwant’s Phenomenology of Expression (1969, I will seek to address the gap between modes of enquiry in music or dance that lies between the art object and a personal response to it.

Choreographic Encounters of an Ethnomusicological Kind: Sound, Movement, Spirituality, and Community where the Balkans and Caucasus Converge

Donna Buchanan, University of Illinois, Urbana-Champaign

How does one “do” ethnomusicology in the living presence of movement but near absence of live sound? Where knowledge of heritage musical practice has been ruptured by population displacement and successive periods of profound, sometimes violent socio-political change? And where consequently, ethnic dance appears to trump music-making as one means of sustaining society? Based on 15 months of ethnographic research, my paper examines the significance of music and dance within Bulgaria’s Armenian diaspora, a complex community comprising a more established stratum of western
Armenians, largely descendants of refugees who fled the 1915 Ottoman pogrom, and eastern Armenian immigrants from the post-Soviet Republic. While notable differences exist between the two groups, the church and its recreation halls remain the centerpiece of social and spiritual life for both. Numerous recent initiatives, including festivals, a chamber orchestra, revitalized customs, and musical tributes to historical events or figures have escalated this subculture’s visibility in Bulgaria’s multicultural mix. Importantly, these occasions feature both Armenian (liturgical and art music) and non-Armenian repertoire and artists; live Armenian folk music and instruments are strangely absent, replaced by imported or downloaded ethnopop and Soviet-era songs. I explore how “Armenian music” is understood, what remains of pre-1915 Armenian musical life in Bulgaria today, and the inseparability of Armenian arts and belief. My preliminary hypothesis, drawing upon lengthy participation in Sofia’s new Armenian folk dance troupe, is that it is ethnic dance, rather than music, that is more actively unifying this corner of the diaspora and nourishing its homeland ties.

Devin Burke, Case Western Reserve University

The explosion of online video sharing in the last five years has opened up an important new virtual communal space for the deaf and hard-of-hearing community/ies. Thanks especially to websites like YouTube and Vimeo, video sharing has also made sign language accessible across the hearing/deaf cultural boundaries in ways never before possible. A natural development of this technoculture evolution is the "sign language music video," which I argue can be defined as a culturally-hybridistic artform that combines music and sign language. These videos have garnered national mainstream media attention, many millions of views and comments, and have fueled the founding of a new professional arts organization, the Deaf Professional Arts Network (D-PAN). To date, the discourse surrounding these videos has predominantly interpreted them as a unidirectional medium for bringing music to the deaf. By analyzing the forms and reception of these videos, I demonstrate that this new medium demands a much more sophisticated approach. In short, these videos engage complex processes of identity, intercultural communication, translation, and "versioning." They bring deaf culture to the hearing just as much as they bring music to the deaf, combining elements of sign language, dance, filmmaking, and music in ways that appeal to a broad community.

A Wind that Penetrates the Skin: Understanding Kiribati Music through Dance
Lisa Burke, Framingham State University

According to the Kiribati people one cannot gain an understanding of their music by learning to sing the songs; the only true way to learn about the music is to dance it. Virtuosic instrumental or vocal traditions do not exist for the classic performance genres rooted in the pre-European contact period of this Micronesian nation. Formerly there were apparently no musical instruments at all. On these coral islands and others where the paucity of natural materials precludes the manufacture of most instruments, aesthetic attention is focused on the more ephemeral aspects of performance: especially the intricate choreographed dances unique in the Pacific - that are inextricable from their associated sung poetry. The energized dancing body becomes the instrument. Kiribati dance is a visual representation of musical and poetic structures - a flow of tension and release made tangible through the sounds, scents, and controlled movements of the decorated dancers who execute their precise choreography to the music of an increasingly passionate chorus of singers. The resulting intensity is capable of inspiring a heightened emotional state bordering on trance in participants and onlookers. Drawing on the Oceanic concept of time/space (ta/va) I will describe how this organized energy embodies relations and communal histories that exist within a space both concrete and social; the physicality of dancing serves to bring the past into the present while reinforcing the Oceanic identity and spirituality.

Musical Dialogues: Syntheses of binary musical forms into Ewe Agbadza music
James Burns, Binghamton University

Over the past century Ewe dance-drumming traditions have been sharing sonic space with an influx of imported musics beginning with Christian hymns that arrived in the middle of the nineteenth century. After one hundred years of British colonial rule these hymns had become the primary musical language for a significant number of Ewe composers who generated new styles of drum accompaniment in duple meter that could be played at church services and life-cycle events. With their significant resources and foreign support, the binary sounds of church music were able to capitalize on the spread of electricity and mass media and made significant headway into the soundscape of Ewe rural life. The 1980’s saw another major influx of foreign music following the rise of local audio-cassette producers who began importing copying and selling a host of trans-regional popular musics throughout Eweland including Funk, Reggae and Disco. In response to the growing influence of Christian and popular music, traditional drummers have begun to sample binary phrases from these genres using them to compose new drum language variations, particularly in the latest style of Agbadza, one of the most popular funeral dances among rural and urban Ewe. The intersection between these imported binary phrases and the ternary rhythmic background of Agbadza raises some intriguing theoretical and methodological issues in the realms of micro-timing, phrase structure and rhythmic gestalt which I shall address in this paper by drawing from several recent publications on African rhythm.
Sound, healing and the body: acoustemologies of health in the Pacific Northwest
Rodrigo Caballero, University of British Columbia

The term 'sound healing' refers to a range of lesser-established therapeutic practices which continue to take root in the west including vocal toning, singing bowls, gongs, drumming, and sound recordings. Quite often in these practices, sounds' healing effects are characterized in visceral terms, posing a challenge for musical or scientific inquiry. Through fieldwork conducted in several sound healing communities in the Pacific Northwest, I begin to explore an 'acoustemology of health' according to which experiences of health and healing are understood in terms of listening, hearing and sounding. Combining acoustics and epistemology, Steven Feld first offered the term 'acoustemology' as a phenomenological way of investigating the sensual, bodily experiencing of sound, particularly as it is shaped by time and place. Through extensive dialogue with practitioners and consumers of sound healing, I use the term to consider the degree to which the body's reception to sound is implicated in experiences of health in the cosmopolitan west. In doing this, I follow a lineage of medical writers who have continued to make a case for the primacy of the body in understanding how health practices and beliefs are legitimized. This view is significant in several respects: it brings awareness to some of the inherited epistemological assumptions of western medicine and medical research. It helps us to understand why some healing practices are recognized or legitimized over others in particular places and times. Finally, it offers a way forward for a more scholarly examination of the role of sound in healing.

Reinterpreting the global, reenacting the local: Constructing the new Colombian music network
Simon Calle, Columbia University

"New Colombian music" is the phrase used in the country to name a heterogeneous fusion of musical genres that, in the last decade, has become the distinctive sound of cosmopolitan Colombia domestically and internationally. The phrase describes the work of mestizo and Afro-Colombian musicians, born between 1970 and 1985, who adopt and transform foreign musics (such as jazz, rock, and hip-hop), with folkloric Afro-Colombian musics (such as cumbia and currulao) to produce several fusion and experimental music genres. These musical practices emerge from the construction of a network constituted by the closely interrelated actions, interactions, and associations of distinct entities, primarily humans, institutions, musical instruments, and recordings, and their circulation within and outside Colombia. Even though such music appears as innovative, the formation of such a network re-articulates longstanding class and race relations that constitute Colombian society under new forms of cosmopolitanism. In this paper, I trace the emergence of such network by focusing on the life stories of two Colombian musicians who collaborate in different projects. The first story is of a mestizo percussionist from the capital city, Bogotá and the second an Afro-Colombian multi-instrumentalist from the isolated Pacific coast village Guapi. Using these examples, I examine how the mobility of both individuals between different geographical locations, and the multiple ways in which they have received and engaged with different circulating musics led them to develop similar, yet distinct cosmopolitan aesthetics which unsettle several of the assumptions about the close ties between music, place.

The Bigidi of the National Imaginary: Dance and Modernist Reformism in Guadeloupe
Jerome Camal, Washington University in St. Louis

When separatist activists on the French Caribbean island of Guadeloupe forged a nationalist cultural platform in the early 1970s, they canonized gwoka as the only genuinely national music. Although the term gwoka groups together various African-derived musical practices in Guadeloupe, it most commonly describes the music and dance performed during outdoor events known as swaré léwëz. Guadeloupean separatist organizations advocated for the creation of a modern version of gwoka music suited for stage performance with Western instruments, but they did not address the topic of dance. However, the success of cultural nationalism in Guadeloupe has been such that, starting in the late 1980s, private gwoka dance schools have multiplied on the island. Building on studies of cultural nationalism by Thomas Turino, Shannon Dudley, and Kelly Askew, I explore how dance instructors in Guadeloupe have interpreted the nationalist call for modernist reform. Through field observations, interviews with musicians and dancers, and secondary documents, I demonstrate that gwoka dance schools in Guadeloupe fall along a conservative-modernist continuum. At one extreme are neo-traditionalist schools that seek to preserve the national specificity of gwokaby codifying its practices and protecting it from corrupting influences. At the other are formally trained choreographers such as Léna Blou who are developing modern dance techniques based on traditional dance steps. Taken together, these approaches help us grasp the place of gwokawithin the Guadeloupean national imaginary and strengthen our understanding of nationalism as an ideological process in bigidi, Blou's expression for permanent imbalance.

Sounding the Body, Dancing the Drum: Integrated Analysis of an Afro-Surinamese Performance Genre
Corinna Campbell, Harvard University

That music and dance are often inextricable components of a performance event is by now a relatively well-rehearsed assertion, particularly as pertains to many performance cultures in Africa and the African Diaspora. Yet despite the widespread acceptance of this general claim, the character of interactions between dancers and musicians and a technical understanding of the nature of their relationship are topics that continue to receive only the broadest treatment. In this paper I focus on the shifting dialogues between singers, percussionists, and dancers in awasa, a dance genre of the Ndyuka Maroons of Eastern Suriname. The interrelationship between music and dance is especially pronounced in this genre, due to dancers' ankle rattles (kawai),
through which their movements are heard as well as seen. Whereas separate music and dance analyses could potentially highlight the virtuosity and technical skill of an awasaperformer, only through an integrated analysis can the performance structure and the dynamic, multivalent interactions between performers be brought to light. After outlining the components of performance—consisting of soloistic, structural, and conversational material—I identify expressive tools and performance aesthetics that are shared by all members of an ensemble. Focusing on "gii futu," an action through which a drummer or dancer can suggest improvisatory patterns to one another, I explore ways that visual and sonic realms of performance can be effectively integrated into analysis.

Music By and For Children in the Smithsonian Folkways Children's Music Collection
Patricia Campbell, University of Washington

As the nonprofit record label of the Smithsonian Institution, Smithsonian Folkways Recordings is an online archive of audio and video recordings as well as liner notes dedicated to supporting musical and cultural diversity. From the time of its inception as Folkways Records by Moses Asch in 1948 the intent was to document, preserve, and disseminate people's music—along with traditional, ethnic, and contemporary music from around the world and poetry and instructional recordings in various languages. Children's music was one of its key recording categories. Children's songs and vocalized chants will be sampled from a period when Moses Asch was in fervent pursuit of developing a line of children's recordings. Other exemplar documentations of musical children as well as songs-for-children (by child song singers like Ella Jenkins, Tom Glazer, Elizabeth Mitchell, and Sarah Lee Guthrie) will also be briefly noted. Attention will be directed to the presence of these songs in children's community gatherings and family concerts and matters of transmission, preservation, and re-invention will be examined as they are practiced by children and adults in their attempt to keep the traditional songs of children alive and very well.

Sounds of the Forgotten Empire: Post-Colonial Musical Belongings in Denmark
Kimberly Cannady, University of Washington

Scandinavia is an active node in discourse surrounding immigration, multiculturalism and interculturalism. Although Denmark in particular is often popularly imagined as homogeneous, centuries of transnational contact and changing colonial boundaries across the North Atlantic have shaped this region with deep, if not always acknowledged, cultural complexities. My paper uses contemporary musical culture in Copenhagen as the fulcrum for exposing the complicated relationships between a center of economic and cultural power and various Greenlandic, Icelandic, and Faroese peripheries and subjectivities. I consider how Danish musical culture constitutes a center against which other musicalities exist in states of both dependence and contestation. I offer a case study of contemporary musicians from Greenland, Iceland, and the Faroe Islands in Copenhagen to examine how these performers create senses of self and their respective nations within a Danish context. The varying 'colonial' statuses of these post-colonial belongings (ranging from Iceland's independent nation status to home rule in Greenland) constitute a rich landscape for studying the negotiation of power, identity, and recognition between cultural groups. My research offers valuable insight for those interested in discourses of interculturalism and music in Western Europe, while adding to theoretical understandings of music, identity, nationalism, and post-colonialism. The works of Stokes and Bohlman inform my theoretical understandings of music and identity, while Larsen and Loftsdóttir offer the theoretical underpinnings of post-colonial Scandinavia. This project is the result of fieldwork and extensive archival research in Denmark during 2011.

Svoboda Cultura: The Sound of “Free Culture” in Czech translation
Daphne Carr, Columbia University

In March 2010 I worked on an exhibit on Czech alternative copyright law for Dox Centre for Contemporary Art in Prague, and was confronted with a simple but profound problem—we wanted to title the exhibit "free culture," but in Czech there are two words for free: "zdarma" (no cost) and "svoboda" (freedom). "Free culture" is the central concept behind the work of Creative Commons founder Lawrence Lessig. His rise to fame was built on an increased public awareness of and public debate about the value of creative output as "intellectual property" in the wake of digital production and distribution systems in the 2000s. Creative Commons advocates the adoption of a less restrictive, plain language alternative licensing regime for authors to apply to creative works. This system has been "ported" by more than 52 countries globally. The ease of the licensing has made for its rapid distribution, but with it, some significant things may be lost in translation. This paper will look the public discourse about copyright law in the 2000s in the Czech Republic that led to the 2009 adoption of Creative Commons licensing. I will analyze the first successful musical copyright infringement case, which occurred amid the Czech Creative Commons translation period, and show how alternative copyright advocacy can empower musicians to control access to their work while simultaneously disciplining both creators and listeners into existing legal relations with existing intellectual property law, and address the role of the institution Creative Commons as a transnational policy maker.

I Saw the Island of America: U.S. Whalers Songs in the Emergence of Hawaiian Popular Music
James Carr, University of North Carolina at Greensboro

Early twentieth century hula master and folklorist Charles Kenn once described the modern hybrid genre of Hawaiian music known as hula ku as not exactly chants… but like the chanteyes of the whalers. Beginning in 1820 an intercultural musical relationship emerged between Hawaiians and whalers from the U.S. During the 1860s the American whaling fleet ‘depleted of seamen and ships by the Civil War’ came to depend more heavily on Hawaiians or Kanaka whalers. As greater numbers of Hawaiians interacted
with whalers from North America and the Western Arctic they interwove elements of their own traditions into the context of whalers' culture leading crews in work songs or chanteys and staging hula and chanting mele during the whalers socialization time. This intercultural matrix also introduced Hawai’ians to American popular music including blackface minstrelsy and by the 1870s Hawai’ians had fused minstrel music with hula appropriating Western instrumentation and form and recontextualizing the performance of both genres. This paper argues that the American whalers embrace of traditional Hawaiian music and the Hawai’ians enthusiasm for the music popular with whalers fostered the development of hula ku’i and the more commercial genre known as hapa haole in the late nineteenth century. The rhythmic call and response of whaler’s chanteys can be heard in many early hapa haole songs like Joseph Kapeau A ea s 1906 Honolulu Hula Hula Heigh. This rich blend of hula chanteys and the string band music of minstrelsy became the foundation upon which Hawaiian musicians crafted an iconic new sound.

Local Ports/Global Currents: The Legacy of Whalers’ Music from the Nineteenth Century to the Present
James Carr, University of North Carolina at Greensboro
Paul Krejci; Daniel Lanier

In the nineteenth century the U.S. whaling industry achieved a global scope, hunting whales in all of the world’s oceans for their oil and other products like baleen and ambergris. Whaling ships gathered an assortment of crewmen from New England, Europe, the Azores, the Caribbean, Oceania and Alaska. Aboard these ships could be heard a wide variety of music, from temperance hymns to minstrel songs, and from Hawaiian mele hula to Portuguese “fandangos.” Whalers also developed a unique repertoire of occupational ballads and work songs, or “chanteys,” that drew from this intercultural mix. Everywhere whaling ships called, the whalers’ musical practices spilled into the local communities and were embraced by the local cultures, culminating in numerous hybrid musical genres around the world. This panel examines three crucial culture areas—the Hawaiian Islands, the Western Arctic, and the Caribbean—highlighting musical genres that emerged from intercultural exchange with American whalers. The first paper argues that the music of whalers influenced the creation of popular Hawaiian musical genres like hula ku’i and hapa haole in the late nineteenth century. The second paper uncovers the historical record of a West Arctic hybrid dance genre called hula hula that led, the whalers’ musical practices spilled into the local communities and were embraced by the local cultures, culminating in numerous hybrid musical genres around the world. This panel examines three crucial culture areas—the Hawaiian Islands, the Western Arctic, and the Caribbean—highlighting musical genres that emerged from intercultural exchange with American whalers. The first paper argues that the music of whalers influenced the creation of popular Hawaiian musical genres like hula ku’i and hapa haole in the late nineteenth century. The second paper uncovers the historical record of a West Arctic hybrid dance genre called hula hula that emerged from contact between Eskimos and Pacific Islanders during the peak era of Arctic whaling. The final paper discusses the recent revival of international interest in the living practitioners of Caribbean whaling “shanties” in Barrouallie, St. Vincent, which is taking on new significance as a source of economic and cultural revitalization in the twenty-first century.

Indigenous Modernities I: Cultural Production Challenging Culture
Elyse Carter Vosen, The College of St. Scholastica
Chris Scales; Lauren Sweetman; Elyse Carter Vosen; David Samuels

In her 2006 article, “The Music of Modern Indigeneity,” Beverley Diamond poses two entwined questions: “How has a globalized vision of modernity changed indigenous music? And how do contemporary indigenous musicians re-vision their post-colonial position in the world at this juncture?” In considering these important issues, we turn the question of modernity on its head to consider how indigenous music itself changes—and produces its own vision of—modernity on both local and global levels. Our work considers what is at stake as performers aim to reconstruct indigeneity in modern intercultural contexts of industry, the state, and popular culture. What might modern indigenities look like, and what do such reconstructions mean for the idea of culture itself? We begin with a macro-level examination of the idea of cultural production by considering two periods of dynamic growth of indigenous popular music in North America. We follow this historical and theoretical framework with two case studies: one of contemporary, self-determined Māori rehabilitation through song and dance within public health contexts, and another of the role of Anishinaabe hip hop as a decolonizing force in popular culture. Individual indigenous musicians work within infrastructures of artistic production, business, health care, and technology originating in dominant culture, recreating paradigms out of their own cultural sensibilities. Crises of subjectivity—the relentless effects of poverty, urbanization, and loss of control over the body, family, and community—interject indigeneity into broader public discourses. Music situates the creative impulse, anchored in indigenous thought, social structure, and activism.

‘Go Ask Gookom’: Refashioning Anishinaabewin in Hip Hop and Spoken Word
Elyse Carter Vosen, The College of St. Scholastica

Recognizing themselves as vital forces for cultural rebirth Anishinaabe youth perform both political critique and cultural transformation through rap and spoken word. Many are products of the language and cultural revitalization movement children of an actively decolonizing generation. A shift is occurring from celebrating gangster culture to taking what Anishinaabe historian Anton Treuer (2010) calls destructive cultural habits generational poverty self-pity lack of aspiration and poor physical health to task. As the decolonization movement catches fire the street cred of this decade’s hip hop is anchored in visible markers of indigeneity: cultural icons in music videos lyrical references to ancestral teachings and increasing use of Ojibwe language. The artists do not borrow these as surface emblems of culture: they are themselves competitive hand drummers skilled powwow dancers and practitioners of traditional medicine. And as they slough off the ill-fitting coat of gangster pose attitude and self-awareness merge more seamlessly into something believable: an aesthetic of toughness in performance driven instead by cultural vision consciously utilized for specific purposes. Unafraid to take a stand it is the artists mino-bimaadiziwin striving for humility respect integrity and balance that makes them compelling. They actively position themselves as role models for younger children mobilizing the social networks of YouTube and Facebook to build intergenerational community. Utilizing
The Arab-American Composer: Guardian of the Turath or Undertaker?
Hicham Chami, University of Florida

This study examines the influence of Western culture on the expression of the Arab cultural tradition (turath) by Arab-American composers living in the United States. Arabic music was introduced to the U.S. during three major waves of Arab immigration, occurring during the time periods of 1800-1920s; late 1940s-1965; and 1965 to the present. Through a comparison of compositions from each “wave”, the evolution of Arabic music in response to indigenous American culture can be traced. Reasons for this evolution may be attributed to incompatibility of Western music models; shifts in the social role of the musician; the presence and function of Arabic music within its own community; a diversifying audience; economic factors; and the progressive modification of Arab identity in the U.S. In addition to analyzing the work of composers from the first wave of immigrants, this paper observes and analyzes the experiences of contemporary musicians from the second and third waves, their responses to Western pressure, and trends in traditionalism/assimilation in their compositions. These composers represent Arab-Americans who share a common aesthetic and continue to pursue their efforts in education, advocacy, composition, and performance of Arabic music in the U.S. Through interviews with second- and third-wave composers and a critical examination of their oeuvre, a chronological account of Arabic music’s adaptation and transformation in the United States emerges.

Aesthetics, Political, and Cultural Concerns: Indigeneity in Mah Meri Musical Constructions
Clare Chan, Universiti Pendidikan Sultan Idris

The Mah Meri are one of the eighteen indigenous ethnic groups in peninsular Malaysia. Historically semi nomadic sea and mangrove people, the Mah Meri traversed the southern coastal plains of the peninsula, inter-mingling with a melting pot of Indian, Chinese, Arabic, and European traders and settlers around the ancient Malaccan Empire that flourished during the sixteenth century. Mah Meri music embodies Austro-Asian origins and some traits adopted from these interactions. In the last 100 years, British colonialism, perpetuated in post Independent politics have led to the conversion of their mangrove forest home to oil-palm plantations, and their livelihood as nomadic sea people to sedentary wage earners. Today, the media exposes the Mah Meri to deterriorialized local and global soundscapes. Through historical research and ethnographic fieldwork, this paper examines three periods— the early 1900s, the late 1900s, and the early 2000s, each exemplifying changing musical styles, tonalities, texture, and form. I argue that as Mah Meri music is evolving in the midst of exposure to a culturally diverse and currently global soundscape, their aesthetics, political, and cultural concerns maintains a sense of indigeneity to their music.

Hybridity in Taiwanese Aboriginal Cassette Culture
Chun-bin Chen, Tainan National University of the Arts

In this paper, I explore hybrid features of Taiwanese Aboriginal “cassette culture” (in Peter Manuel’s terms) and formation of Aboriginal contemporary music. Taiwanese Aboriginal cassette culture is related to Taiwan’s Austronesian-speaking minority groups, and it is a type of micro-medium culture associated with “specialized,” “local”, and “grassroots” audiences. Aboriginal music circulated through audio cassettes is hybrid. Some of Aboriginal cassette songs are sung in Aboriginal languages, while some in Mandarin, Taiwanese dialects, or Japanese. Melodies derived from Aboriginal existing songs and recently composed Aboriginal songs, as well as cover versions of Japanese and Taiwanese songs can be found in these cassettes. Does this form of hybridity simply mean the disappearance of authenticity of Aboriginal music? Or, may it open a space where difference cultures can interact and communicate, as Homi Bhabha’s comments on hybridity? To explore hybridity in Taiwanese Aboriginal cassette culture, I first describe this form of popular culture and define the term “hybridity.” Subsequently, I discuss hybrid features in this cassette culture, by examining sonic aspects such as “accompanying instrument,” “language,” as well as “tune and melody,” and analyze cultural meanings related to these aspects. By so doing, I will propose possible methods of examining how a form of “indigeneity” can be sensed through listening to kaleidoscopic sounds in a hybrid music.

Acoustemologies of the Closet: Online Gamespaces and Prosthetic Technologies of Queer Expression
William Cheng, Harvard University

Players of militant online games such as Team Fortress 2 (2007), Modern Warfare 2 (2009), and Halo: Reach (2010) commonly use voice-chat as an efficient means of relaying strategies to teammates and trash-talk ing opponents during a match. A player’s voice functions as a prosthetic for an avatar insofar as it seems both compensatory (enhancing the perceived aliveness of the avatar through which one speaks) and intrusive (drawing attention to itself as a foreign sound that is too human within the otherwise artificial soundscape). Many women express reluctance to use voice-chat in these online arenas out of a fear that the sonic revelation of their real-world sex might cause male players to respond in unwelcome ways. The prevalence of adult male voices contributes to formations of homosocial soundscapes in which all players are assumed to be men unless they vocally outthemselves as other(wise). Although women who participate in mute play automatically pass as men, such behavior - a virtual manifestation of don’t ask, don’t tell - demands the bargaining of repressed silence for immunity from persecution. A recently popularized sexist insult - abbreviated in certain gaming circles as “LOL 12/woman” (read: Are you twelve or a woman?) - serves as a declaration
of sexual (in)difference, one that infantilizes female players and feminizes youths by deriding the purportedly androgynous grain of their vocal timbres. My paper presents an ethnography of closet politics in these online gamespaces as a means of interrogating the oppressive and subversive choreographies of queer(ed) vocal expression within sites of disembodied interactions.

Ethnography of the Small: Chinese Musical Practice in the Canadian Diaspora
Kim Chow-Morris, Ryerson University, Toronto

Micro-cultural ethnic groups frequently struggle to be heard both socio-politically and musically in the North American cultural mainstream (Cameron 2004; Yen 1994; Zhang 1994). Through interviews audio and print media analysis, participant-observation and ethnographic fieldwork in three small Chinese-Canadian musical communities in Saskatchewan, Halifax and Winnipeg, this paper investigates the unique pressures and challenges that members of small immigrant communities face in constructing narratives of identity and defending new identities both against and with a broader Canadian mainstream (Tan 2001; Chow-Morris 2009). Musical negotiations of individual and collective identities in these tightly-knit communities, and the new aesthetic and social fusions that result (Prabhu 2007; Weiss 2008; Burke 2009) will be analyzed based on twenty years of ongoing research in Chinese-Canadian musical communities. The creative processes and products of these new socio-musical relationships will be compared with those that occur in larger more self-sustaining Chinese communities such as those in Toronto and Vancouver (Li 1987; Cho 2009) offering a foundational comparative analysis of the differences between diasporic musical communities in small and large urban centers and insights into the disproportionate impact of the actions of small numbers of individuals on musical traditions in small communities.

Remembrances Past/Visions of the Future: Musical Collaboration between Flamencos and North African Musicians
Loren Chuse, Hayward Unified School District

Recent scholarship in ethnomusicology foregrounds issues of globalization; transnational identity, and deterriorialization as they are articulated in musical practice. The recent phenomenon of collaborations between Flamenco and North African musicians presents an interesting example of interculturalism, articulating both shared historical roots and shared contemporary realities as it simultaneously references notions of “convivencia” (the co-existence of the three cultures in medieval Spain) and expresses solidarity and contemporary interdependence. In this paper I discuss the increasing presence of musical collaborations in Spain, ranging from interactive musical dialogues or “encounters”; to inclusion of North African groups in festivals; to hybrid fusions between musicians of both cultures. Due to state institutional support in promoting cultural exchange, these musical projects are flourishing in Spain, as are their audiences. How do these musical collaborations articulate identities; acknowledge shared histories and musical affinities; reflect contemporary socio/political realities and function as expressions of solidarity between musicians of Spain and North Africa? In presenting the collaborative work of Spanish and North African musicians in recent performances, I seek to address some of the issues these conscious collaborations represent. Based on fieldwork in Spain and Morocco, I analyze performances of musicians in festivals; perspectives of the musicians involved in these creations, and the discourse surrounding performances. I contextualize notions of transnational identities; the role of cultural imagination in constructing narratives of community and collective memory; and the importance of individual agency in conscious collaborations, as these are reflected in current performance in southern Spain.

From Fieldwork to “Film-work”: Representing Realities Through Ethnomusicological Film
Elizabeth Clendinning, Florida State University
Tim Storhoff; Todd Rosendahl; Sara Brown; Kayleen Justus

Although the documentation of daily life has been a primary use of film since its origins in the late nineteenth century, documentary filmmakers largely have been uninterested in exploring sound and its crucial role in portraying lived experience. Moreover, the cinematic use of film to explore the aural components of ethnomusicology has been historically undervalued within the discipline of ethnomusicology. The increasing availability of inexpensive video cameras has made audiovisual recording a staple of ethnomusicological fieldwork, yet field footage is often only used for analytical or archival purposes without consideration of its artistic and educational potentials, as well as its possible sociological impact. This session will consist of screenings of five documentary short films (approximately fifteen minutes each) shot in the North Florida area. The films to be screened include “I’ll Remember You”: An Elvis Tribute Artist Competition; Serena Cha Cha: Drag Performance in Tallahassee; There’s a Club Out There?: Living the Blues in Bradfordville; Musicians of Hoggetowne; and “Every Word is a Song, Every Step is a Dance”: Gaura Purnima Among Florida’s Hare Krishnas. The directors will introduce and highlight issues important to the conception, filming, and editing of each documentary, including ethical and artistic considerations such as representation, narrativity, authorial voice, and the challenges of developing critical theory within a filmic medium. A roundtable discussion will follow the screenings and will address the possibilities of film as a tool for research and a mode for reaching new audiences, both within the scholarly community and beyond.

‘And one more rose joined the circle’: gender roles religious observance and play-party dances among rural Portuguese Crypto-Jews
Judith Cohen, York University

Portuguese Crypto-Jewish religious observance has traditionally been mostly the province of women. In the late twentieth century religious freedom in Portugal and visiting rabbis resulted in changes among those who returned
formally to Judaism: the women had to yield leadership to men but many have continued to perform the old rituals at home. In community services the melodies used depend on which man is leading services. In rural Crypto-Judaism the same playparty dances (jogos da roda) found throughout Portugal are performed but only during Passover; and are performed by women and men together. Within the literature on Crypto-Jewish practic specific mention of play-party dances is quite sparse mostly from the early twentieth century which raises questions about how long the practice has existed among rural Portuguese Crypto-Jews and what role if any women had in introducing it. Drawing on written documentation and fieldwork I will explore the women’s roles in classifying jogos da roda as ‘ours’ or ‘dos Goios’ (of the non-Jews); their roles in community and domestic religious observance and recent changes in musical choices. These issues lead to reflections about how minority cultures shape their identities within the dominant cultures in which they live and how women react to major shifts in the balance of control in gender relations. In this case another central issue is the negotiation of secrecy and openness in a time of change and the decisions women make about whether or how to maintain their sphere of influence or compensate for its loss.

Abimbola Cole, University of California, Los Angeles

Before becoming the Prime Minister and President of Ghana, Francis Nwia-Kofi Nkrumah, better known as Kwame Nkrumah, settled in Pennsylvania in 1935 to pursue further education at Lincoln University. Over the next decade of his life there, he earned Bachelor’s degrees in Economics, Sociology, and Theology from Lincoln as well as Master’s degrees in Education and Philosophy from the University of Pennsylvania. He also published articles on the importance of education and African nationalism through the University of Pennsylvania’s School of Education that later influenced his pan-African concept of the United States of Africa which he promoted upon returning to Ghana, then called the Gold Coast, in 1947, and beginning a national crusade to end British colonial rule that lasted until independence on March 6, 1957. This presentation explores how Kwame Nkrumah’s call for a United States of Africa shaped the music of South African hip-hop artist Zosukuma “Young Nations” Kunene, an emcee whose father, Mazisi Kunene, was a revolutionary active in South Africa’s anti-apartheid movement. In March 2010, Young Nations released his sophomore album United States of Africa on Unreleased Records, the label to which he is both a co-owner and an artist. The album returned to Nkrumah’s desire for a united African continent free of the divisiveness of national borders. Using archival research, digital repositories at the University of Pennsylvania, fieldwork conducted in South Africa, and lyrical analyses, this presentation will investigate the factors contributing to the formulation of Young Nations’ album United States of Africa.

Creating Musical Encounters in Mongolia: How a Mongolian Overtone-singer Brings The World" To His Home-town"
Andrew Colwell, Wesleyan University

Since the final days of socialism’s tight grip over cultural production many of Mongolia’s cultural producers have proactively sought to revitalize Mongol urul (Mongol art) the collective term for indigenous expressive culture and introduce it to the world. Accordingly tourism has become one of the chief settings in which they pursue this intercultural injunction through musical encounters designed for instantiating Mongolian musico-culture among non-locales. In this presentation I investigate the touristic cultural activities of one individual operating in this intercultural realm: famed overtone singer D.Khosbayar. Born in Chandimon a small town in the Altai Mountains and yet having resided in Germany for the last fifteen years Hosoo has actively toured the world with his band Transmongolia while also personally escorting the world (meaning European aficionados of overtone-singing) back to his nutag (home-locale). In investigating his touristic cultural activities in relation to his musical practice and background I demonstrate one example of how Mongolian musico-culture is taking on new intercultural dimensions via the simultaneously restorative and innovative actions of cultural producers outside of commercial or institutional settings. Furthermore I argue that this development does not inherently privilege local authenticity or global hegemony as it can depend on the personal decision-making and approach of involved individuals. Such a study would also challenge the field of ethnomusicology to review how tourism’s micro and individual dimensions can recreate traditionalized music in unexpected ways with broader implications for our understanding of globalizing processes.

To Surf is to Dance: Hawai‘ian Mele and Hula and the History of Surfing
Timothy Cooley, University of California, Santa Barbara

Some surfers today describe surfing as a particularly musical sport while others claim that surfing is not a sport at all but an art especially a dance. A similar dynamic existed with historical Hawai‘ian surfing: the Hawai‘ian inventors of surfing also created mele (chants) and hula (dance or visual poetry) about surfing. Much of what we know about historical Hawai‘ian surfing is from these mele and (to a lesser extent) hula; we have available to us today better records of performances about pre-contact surfing than we do about the performance of historical surfing itself. In this paper I propose a rupture between historical Hawai‘ian surfing which nearly came to an end under European and USA colonial influence in the late nineteenth century and the revival and reinvention of surfing worldwide in the twentieth century. Using music and dance associated with surfing pre- and post-rupture I ask how surfing has changed as cultural practice. I show that while historical Hawai‘ian surfing was hierarchical it was also ubiquitous: men, women, rich and poor took part in surfing. It was also integrated into the fabric of society. Despite persistent depictions of modern surfing as countercultural closer
Ethnomusicology, ‘World Music’, and Iconographies
Stephen Cottrell, City University

In historical musicology, focused usually on the Western art music traditions, music iconography provides alternative insights into the unfolding of music history, notably through the study of Western musical practice, and particularly instruments, as represented in paintings and drawings. Such approaches have occasionally been followed in historical ethnomusicology, where visual representations in a range of cultures have been analysed for similar purposes. In the study of Western popular music, particular types of music iconography have predominated, especially, perhaps, the study of LP and CD covers from the 1960s through to the 1990s. And although the study of popular music videos and popular music on film and television have seen substantial recent growth, these earlier musical artefacts remain revealing, not least for the increasingly historical perspective they now offer. Perhaps because of ethnomusicology’s sometimes antipathetic stance towards the music industry in the 1970s and ’80s, ethnomusicologists have arguably not reflected on these visual representations of world music cultures as much as scholars have in other fields. The study of LP covers, particularly, provides a rich source of material that intersects with longstanding ethnomusicological concerns in relation to exoticism, authenticity, cultural imperialism, musical mediation, and so forth. Yet an authoritative study of this area remains unwritten. In this paper I shall analyse this relationship between world music (broadly construed) and the images that accompanied it at the dawn of the ‘World Music’ era, and consider the meanings seemingly construed upon such music by the images chosen to accompany it.

Ethnomusicology and the Changing Job Market: A Dialogue for Young Scholars
Cristina Cruz-Uribe, Yale University
Sarah Weiss; Kathryn Metz; Martin Daughtry

Employment opportunities and the sustainability of our profession are perhaps the most pressing concerns for young ethnomusicologists today. The academy is changing, and this restructuring of universities and departments affects our research, career, and publishing opportunities. We need to understand the trends in our discipline to make informed, strategic decisions for our futures. This roundtable sponsored by the SEM Student Concerns Committee addresses career development as part of a larger discussion of the job market for ethnomusicologists, and how we can defend and expand the place of our discipline. Our speakers will address 1) publication opportunities; 2) fieldwork and professional advancement; 3) applied ethnomusicology; and 4) the drive for unionization in the academy. Our guiding questions ask: What do doctoral students need to do in order to prepare themselves for both academic and applied positions? In what ways must our decisions regarding publication and fieldwork change—with respect to those of our adviser’s experiences—in order to accommodate emergent trends, and what is the significance of these for our dissertations, the job search, and professional development more generally? What opportunities are available in applied ethnomusicology positions? What is the outlook for job availability? And what roles can we play in shaping the course of our discipline through organizing? In this roundtable we endeavor to begin a dialogue that will take up these concerns in a productive and ongoing fashion in order to preserve and strengthen the future of our field.

Teaching Medical Ethnomusicology: Engaging the Science(s) of Healing
Jeffrey Cupchik, Eastman School of Music, University of Rochester

A wealth of literature from ethnomusicology and anthropology informs medical ethnomusicology an umbrella field that incorporates research on healing rituals in which music plays a role. Drawing upon this literature which contains detailed experiential and eye-witness accounts of barefoot doctors and shamanic healers diagnosing patients illness experiences in what are often poor rural communities this new field has a great deal to offer both to students and Western science. However teaching medical ethnomusicology in an undergraduate setting may require greater sensitivity due to music students limited exposure to various cultures. Unlike students in medical anthropology who will have already had classroom exposure (usually through a mandatory introductory freshman-level anthropology course) to various cultural diversities (comparative philosophies on the relationship between mind and body spirit/soul belief systems and social practices) music students might not have had exposure to other cultures notions of illness and healing when they first encounter medical ethnomusicology. Given that music students previous exposure to different cultures may be limited what might be the primary tasks of an introductory course on medical ethnomusicology? First it appears essential to convey the notion that there are other culturally scientific systems with health care parameters (illness identification and interpretation health care assessments prescribed medicinal and ritual treatments and compliance with treatment regimen) equally valid as those of the Western biomedical model. This paper will address the pedagogical challenges in introducing students to the ways in which music is an interdependent part of healing rituals relied upon for preventive or curative purposes.

The Revolution Never Ended: Improvisation Interdisciplinarity and Social Action on the Lower East Side
Scott Currie, University of Minnesota

If as practice theory suggests all human interaction and social action in particular involves improvisation it is equally clear that not all improvising agents are musicians. Not surprisingly then socio-aesthetic movements...
Genre Ownership and Boundary Negotiation in Detroit Electronic Music
Denise Dalphond, Indiana University

Techno is a form of electronic music produced using a wide range of analog electronic and computer based digital instruments and software. It originated in Detroit in the early 1980s and is linked to a broader history of the city’s funky, danceable electronic music culture. Electronic music, a much broader musical category, emerged among African Americans in Detroit during the 1970s and 1980s, grew immensely in popularity during the late 1980s in Europe, and partially transformed into a suburban, white rave culture in the 1990s. In the 2000s, electronic music culture in Detroit thrives in ethnic and sonic diversity. Defining genres of music is always a tricky practice fraught with complexities and contingencies that simultaneously include and exclude related musical genres, or styles. The idea that a genre of music can belong to a particularly defined group of people is a complex element of Detroit’s electronic music culture. The complexity arises with the acknowledgement that genre is an ephemeral concept maintained and negotiated by people. Genre is not simply an object in its own right that accomplishes divisions and categorization void of human control. Analysis of genre requires interrogation of the discrete boundaries that dubiously appear to mark clear sonic, cultural, economic, and social divisions. I will investigate the myriad contingencies surrounding genre construction and negotiation engaging the work of Franco Fabbri, Fabian Holt, and Keith Negus, as well as my own ethnographic research on Detroit electronic music, conducted from 2008-2010.

My Laudations Shorten for me the Journey to the Saints: The Poetics of Exile in an Islamic Community of Philadelphia
Christine Dang, University of Pennsylvania

In Philadelphia, transplanted members of the Muridiyya, a mystical Islamic order based in Senegal, have found a temporary spiritual home: a place to sing and dance together, to eat and pray together, to collectively commemorate the unique history of their faith. Philadelphia Murids gather every week to recite distinctive sacred poetry, every few months to observe Muslim feast days, and every year to celebrate the Grand Magal - the most important religious event within the Muridiyya. Devoted to both the present locality and the larger, more permanent spiritual community, Philadelphia Murids are actively raising funds to build a Murid center in their current city as well as sending financial contributions back to holy sites in Senegal. This paper explores the creative and committed ways in which the Murid community of Philadelphia has negotiated the geographic, political, and spiritual distance between their American base and the home of the Muridiyya in Senegal. Crucial to this negotiation is the communal singing of Murid sacred poetry - which is performed at almost every Murid gathering large and small, which can spur listeners to tears, to remembrance, and, very often, to dance. This paper focuses on the efficacy of poetic performance in enacting experiences of return to spiritual and geographic roots and in reconciling those roots with the practical realities of displacement. Based on two years of field research, this ethnographic account of a Philadelphia Islamic community addresses broader questions concerning music’s role in producing religious transnationalisms and giving meaning to spiritual diasporas.

Listening for Peace: Middle Eastern Music in Israel during the 2000s
Galeet Dardashti, SUNY Purchase / Jewish Theological Seminary

For the first few decades of Israel’s existence Middle Eastern musical traditions were marginalized and largely excluded from dominant musical media (radio, musical festivals, national performances). The decade of the 1990s however marked the beginning of a new era of Arab and Middle Eastern music in Israel with optimism toward peace at an all time high. Israeli Jews and Palestinian Israelis began forming a range of Middle Eastern-and Arab-influenced bands. The violence of the 2000s with the second intifada underway stood in sharp contrast to the unfettered hopefulness of the previous decade. Yet performances of Middle Eastern music set in motion in the 1990s continued to flourish during the turbulent period of the 2000s. The biggest Middle Eastern music festival in Israel the Oud Festival began in 2001 and growing steadily each year and gaining global sponsors. This and other festivals always included several concerts of collaboration between Palestinian Israelis and Jewish Israelis. The impetus for these musical collaborations of coexistence between Palestinian and Jewish Israelis only rarely came from the musicians themselves. Because funding for these concerts and festivals was based on the premise of coexistence some collaborative projects were specifically created for that purpose by festival organizers. This paper points toward the powerful ways that musical audition
can uniquely transform diverse audiences (see Kapchan 2008) while reflecting upon the meaning of these affective moments (when sonic imaginaries of peace are co-opted and truly imaginary) theorizing on ways in which aural culture can obscure conflict and power dynamics.

Musical and political transformation: A case study of Guinea-Conakry

Nomi Dave, University of Oxford

Popular representations in the North American and European media often equate African music with the sound of protest. From the recent interest in musicians in Tunisia’s Jasmine Revolution, to the success of the Broadway play Fela, the idea of the politically engaged African musician has caught the Western imagination. Within this discourse, however, music’s role in supporting dictatorships and preventing social change is often overlooked, while the political and economic pressures facing musicians are glossed over. In this paper, I will interrogate some common assumptions about what it means to be a political musician. Through a case study of musical and political transformation in Guinea-Conakry, I will examine how Guinean musicians variously situated themselves in relation to an unpopular and brutal regime following a military coup d’état in 2008. For some, praise-singing for the regime was a marker of cultural authenticity, while protesting was seen as a corruption of local norms brought about by foreign influences and the expectations of world music markets. For others, an oppositional stance was an extension of historical musical practice, emphasizing the social power of the Mande griot or jeli. I will examine how jeliya, the art of the jeli, serves as a model for contemporary hybrid musical genres in Guinea, and how musicians from these genres refer back to jeliya to support their varying political stances. Building on recent ethnomusicological studies on music and conflict, I will examine musicians’ anxieties and the competing tensions they face in singing for the state.

Collaboration between performer and composer: An exploration of the creative process of composing

Kiku Day, SOAS, University of London

This paper will explore the creative process in a close collaboration between a performer of jinashi shakuhachi and a composer in Western classical idiom. The jinashi shakuhachi, a Japanese vertical notched oblique bamboo flute, fell out of use in the mainstream scene of traditional music in Japan after the invention of the modern shakuhachi in the 20th century. The jinashi shakuhachi has since been relegated to eccentrics, amateurs and players of the Myōan school where the aspect of spirituality plays a large role. During the last decade a revival of interest in the instrument has been observed - and in order to place the instrument in the present, a project collaborating with five composers who agreed to be a part of action research and thereby play a role in the creation of a contemporary repertoire for the instrument has taken place. This paper will investigate the process of creation with a clear aim of a modern repertoire for an outdated instrument with Danish composer Mogens Christensen. The difficulties and flow of the creative process between two individuals will be analysed applying Otto Scharmer’s Theory U Model, a methodology that offers both a theoretical and a practical social perspective on the creative process. It is based on action research aiming at profound societal innovation and change. Furthermore, the relationship between creating a repertoire, music performance and the reception of the music and how that may change the attitude towards the instrument is explored.

North Sulawesi Choral music: a local portrait of a globalizing genre

Andre de Quadros, Boston University

Miguel Felipe

Organized, non-institutional choral music is one of the most dominant music-making genres in Indonesia. Originating in Christian missionary activity in the sixteenth century, first by the Portuguese and then by the Dutch, choral music grew in intensity as a form of minority community mobilization for Christians and Chinese particularly in the latter part of the twentieth-century. The patterns of organization, the musical content, the connections with political protest, and the marginalization of Chinese and Christian minorities mark this form of music-making as distinct in the Asia-Pacific region. The Manado State University Choir, a North Sulawesi youth community choir connected with a university, explores hybridity in musical genres and community identity. This paper will examine this genre of music-making through the activities of this choir. We comment on the inherent representation of colonial music now interacting with globalizing forces and investigate the internal extra-musical mechanisms of this group. The paper will also consider the relationships between the choir and its immediate communities, its aspirations, and its alignment with the dominant paradigms of choral communities in Indonesia. The research is a direct result of fieldwork undertaken in several visits over a fifteen year period and draws partly on historical and post-colonial paradigms of enquiry.

We Borrow From Others But Our Style is Our Own : Musical Hybrdity and Local Identity in Inner Mongolian Ensemble Music

Charlotte D'Evelyn, University of Hawai'i, Manoa

In the past decade Mongolian musicians in China have seized fresh opportunities for musical creativity by combining influences outside their borders with local sounds. Modeled from ensembles in Mongolia and Tuva these new ensembles have appeared in the urban areas of Inner Mongolia and merge a range of musical elements including local instruments and folk songs from Inner Mongolia Mongolian and Tuvan hoomii plucked lutes from Tuva and Xinjiang and world beat rhythms played on Chinese Tuvan or African drums. Such hybrid musical combinations reveal musicians savvy engagement with an international music scene while simultaneously demonstrating pride in their own regional musical heritage. Musicians themselves acknowledge borrowed musical elements in their compositions yet they strongly exert the local and unique identity of their own music. Challenged to legitimate themselves as ethnic Mongolians on the margins of...
China and on the borderland with the nation of Mongolia, musicians in these ensembles utilize borrowed musical elements not simply to connect with trends outside their borders but also largely as creative additions to celebrate and enliven their own local music and local identities as regionally distinct Mongolians in China. In this paper I start from debates and problems surrounding the term 'hybridity' and using the term with caution and considering individuals as active and creative agents of musical change argue that urban ensemble musicians in Inner Mongolia consciously merge global neighboring and local musical styles into hybrid formations in order to negotiate the complexities of being Mongolian in China within a globally-connected world.

The Case of “Crooked Tunes” in Cajun and Creole Dance Music
Mark DeWitt, Independent Scholar

The various types of metrical disruption that have been shown to exist in old-time and bluegrass music (Rockwell 2011) are also in abundant supply in Cajun and Creole (including zydeco) dance music: beats or larger groups of pulses that are inserted or dropped, either consistently throughout a performance or inconsistently from one repetition to the next, by the singer or instrumental soloist or both. Moreover, since the musicians who play Cajun and Creole music are generally more familiar with American popular genres such as modern country and blues than they are with old-time or bluegrass, they tend to think of these “crooked tunes” as a uniquely identifying characteristic of their traditions. At least one musician’s perception is that some tunes are more susceptible to metrical disruption than others, and that some are played consistently with the same disruptions while others vary from individual to individual in how they are played. This paper will investigate the feasibility of grouping Cajun and Creole dance tunes in this way, the range of variation in commonly occurring metrical disruptions, and the effect (if any) on dancers due to these disruptions, using a combination of written sources, recordings, and field research. The goals of this work are to contribute to the understanding of tune repertoires within ethnomusicology and to research on rhythm and meter in the field of music cognition.

Will the Real American Gamelan Please Stand Up?
Jody Diamond, Harvard University/Dartmouth College

Of two ensembles designed and built by Lou Harrison and William Colvig—Gamelan Si Betty, and Old Granddad #4—only the latter was called "an American gamelan." The compositions for these two ensembles show that Harrison and Colvig had quite different intentions—as well as terms—for each. My purpose is to clarify these labels; the music alone is enough to remove all doubt. The first Old Granddad, built in 1971, was a set of percussion instruments with a 5-limit Just Intonation tuning. "We called it an 'American gamelan,'” wrote Colvig, "to differentiate it from the original." The moniker "old Granddad" came after road trips and concerts, but the name "American gamelan, "persisted in the composition titles, e.g. Suite for Violin and American Gamelan. Si Betty, begun in 1979 and built to explore Javanese compositional forms and processes, was modeled on a Central Javanese gamelan, yet with a slendro and pelog Just Intonation, built on ratios in the harmonic series. Harrison approached Si Betty as a "Javanese" gamelan; the term "American gamelan" was never used. It is not only in the titles, e.g. Concerto for Piano and Javanese Gamelan, but also in the fact that these works have been played internationally, often on gamelan built in Java. The most important difference in these two ensembles is their place in Harrison's creative path, and in the music created for each. This will be demonstrated with instruments from each "gamelan," as well audio and video excerpts from recordings and performances.

Stirred Spirits Adorned Bodies: Sound and Gesture in Chuukese Community Performances
Brian Diettrich, New Zealand School of Music

In regular community-wide celebrations in the islands of Chuuk part of the Federated States of Micronesia in the northwestern Pacific performances are multisensory spaces charged with bodily and sonic activities for all involved. While events often center on the presentation of newly composed and commemorative songs and dances by individual performing groups the celebrations always include simultaneous and responsive sonic and gestural activity from those receiving the performance including such activities as cheering singing along responsive dancing as well as the regular adorning of performer bodies with gifts and perfume. These activities are both spontaneous and varied and are integral to any community performance space. In Chuuk s past interactive participation at performances demonstrated linkages to the spiritual world while today it stirs the emotional spirits of participants and acts as adornment to the public presentation of moving and singing bodies. In this paper I explore the sonic and gestural space of community performances through a broad examination of both sound and movement and at the intersection of both predetermined and spontaneous activity. In doing so I draw attention to the need for understanding the full multisensory realm of performances as well as their determinations by cultural valuations of gender and age.

Mighty Lift and Drive: Music, Dance, and the Creation of Effervescence at an Irish Ceili
Aileen Dillane, University of Limerick

In this paper, I look at a specific instance of Irish traditional music performance, the rural ceili in southwest Ireland. My focus is on the ten-piece Allo Ceili Band, a group of traditional musicians put in the service of a variety of pre-designated set-dancing forms in a disciplined and demanding night of ceili dancing. Drawing upon Feld and Keil's notion of 'groove' (1995), and adapting Durkheim's idea of participatory 'effervescence' (1912), I examine how The Allo musicians seek to meet the expectations of a particular mobile community of dancers while negotiating their own performance needs. For the dancers, the success of a night is determined by musicians 'lifting' the dancers with 'driving' music. Such expectations may place pressure upon the
musicians to conform to a particular dance aesthetic, ostensibly limiting individual musical creativity. However, an energized dancing crowd confers upon the musicians that truly ‘move’ its members, a real sense of power. Through perceived authenticity and rootedness, the musicians in turn reconnect with the dance tradition in a very physical and visceral way. The resultant music literally ‘moves’ the participating dancers while, in turn, the dancing feet ‘sound’ back the music through rhythmic articulation. This recursively constituted, creative act is revealed as a powerful participatory experience pulsing with real and imagined cultural meaning for musicians and dancers alike. Further, it critiques the idea of ‘creativity’ in Irish Traditional (Dance) Music which, in recent years, has focused more on melodic variation and tunes settings for listening, and not dancing, contexts.

Power and Potential in Contemporary Haitian Music: Mizik Angaje Cultural Action and Community-Led Development in Pre- and Post-Quake Port-au-Prince
Rebecca Dirksen, University of California, Los Angeles

This study follows several grassroots organizations operating in zòn defavorizè (defavorized zones) of the Port-au-Prince metropolitan area. Experiencing first-hand the difficulties of surviving in the overcrowded capital trials which have been grossly exaggerated by the 2010 earthquake like-minded Haitian citizens have banded together to combat neighborhood problems by promoting social programs that simultaneously entertain music-making and community service. Examples of such organizations include a hip-hop group that has released music singles highlighting Haiti’s environmental degradation while organizing daily trash collection in their neighborhood a classical music school that offers students in Citè Soleil music lessons as an alternative to gang involvement and a professional musical theatre troupe that has been regularly working with youth in tent cities. These groups are engaging in cultural action to address on a small scale the needs of the population needs that elsewhere might ordinarily be met by a State with solid infrastructure. Thus I hypothesize that in certain contexts cultural production provides a means to press for local change and community development. The arguments advanced in this paper move beyond existing scholarship concerning Haitian mizik angaje (politically and socially engaged music) first by drawing upon theories connecting music and violence and second by reaching outside the field of ethnomusicology in contemplating contemporary models of grassroots development. The study has additional important implications for ethnomusicology in that it also discusses the use of participatory action research a methodology that involves balanced collaboration between the researcher and researchee as a viable tool for conducting ethnographic research.

The Greatest Polka-Related Financial Crime in History: The Commodification of Polka Music, Class, and Ethnicity in Pennsylvania’s Anthracite Coal Region
Jessamyn Doan, University of Pennsylvania

In 2004, Jan Lewan, a Polish immigrant and the Polka King of Hazleton, Pennsylvania, was sentenced to five years in a maximum security prison for investment fraud after selling unregistered bonds to his supporters. In this paper, I position Lewan’s rise and fall as key to understanding the contemporary polka scene in Northeastern Pennsylvania’s once-thriving coal mining district. It serves simultaneously as a space for lively dancing and as a space for negotiating race, class, and ethnicity in a region faced with economic decline. I argue that polka performance in the Anthracite Region offers the permanence of ethnic belonging to a community deeply concerned about stability, joblessness, and poverty. Continued immigration brings additional tensions. Hazleton is now home to a large Hispanic population of both legal and illegal immigrants competing for employment. In Lewan’s shop, flags, buttons, guided tours of Poland, and CDs once served as tangible markers of ethnicity and membership in a community with a long history of importance to the region’s economic success. Lewan’s musical performances asked his listeners to imagine themselves as part of a dancing diaspora, his own financial success a tantalizing promise of what belonging could bring. Yet it was this sense of community optimism that was shattered with his arrest and imprisonment, provoking impassioned responses from his investors and fans. Hazleton’s polka scene offers a space to re-examine the value of ethnicity in the twenty-first century, entangled with economic pressures, racial connotations, and diasporic invocations.

"With The Groove Our Only Guide We Shall All Be Moved": The Collective Transcendence of A P-Funk Show
Benjamin Doleac, University of Alberta

"Here’s a chance to dance our way out of our constrictions." So sang George Clinton, mastermind of the musical collective Parliament-Funkadelic (or "P-Funk" for short), on the 1978 single "One Nation Under a Groove." While P-Funk’s many albums preach resistance to political and ideological repression through the communal celebration of individuality, their live shows celebrate collective transcendence - the act of “dancing out of our constrictions” together. Using groove-based repetition, improvisatory verbal and musical interchanges between band and audience and outlandish stage attire, P-Funk creates an environment where radical individuality and hybrid identity is performed both on and off stage. While the "call-and-response" of black musical tradition suggests a dialogue among individuals already unified in social station and purpose, P-Funk’s untidy musical exchanges hint at the tension between group solidarity and free individual expression. Yet both approaches serve the same affirmative end. Where the call-and-response style is defined by preacher and choir speaking to one another, George Clinton’s music finds voices speaking both over and against one another. Through repetition, revision and (sometimes contentious) dialogue a multiplicity of hybrid
generate the natural text
the performance of Danu, Pa-O, Taungyo and Intha identities through their interpretation of distinct ozi drum and dance traditions articulated through different drum sizes, rhythms, accompanying instruments, tempos, dance props, gestures and electronic technologies. The ozi drums and letaining dances operate as markers of difference between the region’s ethnicities, but also, given their stylistic similarities, reveal a regional tradition that collectively contrasts with and challenges the nation’s officially sanctioned music and dance. The ozi drum and dance traditions of the myelat provide a clear example of the malleable and relational aspects of identity in a region of the world where ethnic affiliation is the primary marker of social identity and also the source of much political strife.

Balinese Women in Masks: Powerful Femininity and Multiple Meanings in the Dance Telek
Sonja Downing, Lawrence University

A common component of exorcistic rituals held in Bali Indonesia the Telek dance is a form of Balinese performance that is comparatively unusual with regard to its choreography music costume and related constructions of gender. Within a large and diverse category of Balinese masked dances Telek is the only one regularly performed in multiple regions by women. Unlike most male masked dances it is not a solo dance and is not improvised. Its movements and poses portray strong female characters yet the characters are far more refined than those portrayed in 20th century middle gender or androgyrous kebyar dance. Though the costume is in a male style Telek’s music suggests possible connections to refined female legong dances rather than other male masked dances. Telek’s combination of masculine and feminine elements and its association with powerful rituals and mythological characters comprise a particular femininity not otherwise expressed or created in Balinese dance. Perhaps because of the difficulty in pinning down Telek’s associations and categorical placement local interpretations of its meaning often differ. In this presentation I discuss conflicting accounts of Telek’s origin and its various meanings as described to me by several Balinese performers and teacher-scholars. These differences exemplify the widely varying meanings constructed around Balinese dance forms on a regional or individual level. Despite the conflicting nature of these narratives and despite a historical scholarly inattention to this dance I argue that what is significant about Telek is the embodiment of a specific feminine power in a larger ritual context.

Contesting and Redefining Femininities Through Dance Performance in Cross-Cultural Perspective
Sonja Downing, Lawrence University

This panel approaches meetings of dance and music in Java, the United States, Bali and Cuba as spaces wherein performers contest, negotiate, and redefine dominant constructions of femininity. In demonstrating various ways in which performers undermine dominant ideologies that separate “male” from “female” and position “female” in a weaker position, the panel addresses issues of gender, power, and representation. Further linking the four papers are methodological approaches. Each presenter draws on recent ethnographic fieldwork to explore music, movement, and performers’ related discourses. Focusing on east Java, the first paper examines ways in which a male performer articulates senses of female power through memory in order to enhance his cultural authority as an artist who performs female style dance. Looking at same-sex tango dancing in the United States, the second presenter analyzes the often contradictory ways in which female leaders simultaneously reinforce and challenge heteronormative ideologies. The third paper investigates how Balinese women embody a distinctive form of feminine power through a type of masked dance performed in ritual contexts. The fourth paper explores how female dancers push at dominant constructions of femininity in Cuban rumba dance. Through attention to performers’ production of powerful femininities, the panelists aim to contribute to on-going discussions of gender in performance by offering nuanced perspectives on the paradoxical, contradictory and shifting senses of femininity that performers negotiate through music and dance in four distinct cultural traditions.

Song, Social Unity, and Interracial Musical Mixture: the Case of the 1909 Whiffenpoofs
Joshua Duchan, Bowling Green State University

Collegiate a cappella, a genre in which groups of college student singers arrange, perform, and record popular songs without instrumentation, has received considerable attention in the mainstream media lately through a trade book (Mickey Rapkin’s Pitch Perfect, 2008), an album released by a popular singer-songwriter (Ben Folds’ Ben Folds Presents: University A Cappella!, 2009), and a successful televised competition series (NBC’s The Sing-Off!). Although recent estimates put the number of groups at about 1,200, the genre can be traced back over a century at American colleges and universities. The Whiffenpoofs, founded at Yale University in 1909 by members of the Yale Glee Club’s Varsity Quartette, are often said to be the first such group. They have been singing their signature song, the “Whiffenpoof Song,” since the group’s inception. But the song’s origins are clouded and mercurial, involving a small group of white college men, a British poet, and a black itinerant barber living in New Haven around the turn of the twentieth century. This paper spells out the story behind the “Whiffenpoof Song,” teasing out the archival, discursive, and musical evidence to reveal unlikely interracial interactions and potent musical symbolism. This study not only sheds new light on a once-popular twentieth-century work (it was covered by several mid-century popular singers), but also highlights the role of informal interracial musical encounters and mixtures, which are often left out of scholarship in favor of more formal musical hybrids.
The Body in Flow: Sport as Dance
Jonathan Dueck, Duke University
Timothy Cooley; Judy Bauerlein

Ethnomusicalogical dance scholarship has opened up a productive set of questions relating gesture to sound, the body, and gender. We seek to extend these questions to a new area by exploring gesture and sound in the most dancelike aspects of sport: rhythmic, embodied movement; the expression of style in individual and group movement; and the role of music and sound in enabling these kinds of movement. We situate our comments in relation to "flow," a term with an apposite range of meanings for thinking of movement: flow as a peak individual state where subjectivity merges with experience (Csíkszentmihályi); flow as a peak of collective action propelling an idea or identity forward (Adler); and the vocal gestures that express style and subjectivity in rap, which are also a site of agentic "rupture," flow's disruption. We explore "flows" characterizing the dancelike movements of sport in several ways: surfing as a text outlining and disrupting a peak of gendered dance between surfer and wave; historical flow and rupture in surfing's development as a post/colonial form of art / dance; "flow" in basketball as a team performance in which individual players enact rupture as well as flow. In each case, we investigate both an experiential sense of peak performance and a discursive--and gendered--construction of that peak. In extending ethnomusicalogical dance scholarship to a new area--sport--we hope to also broaden the range of our understandings of flow, of the peaks in rhythmic and sonic performance.

THE BIG DANCE: SOUND GENDER AND FLOW IN COLLEGIATE BASKETBALL
Jonathan Dueck, Duke University

Every year fans await The Big Dance "the popular term for the NCAA s basketball tournament. The phrase indexes gender, sociality, sound and participation: will my team get invited to dance? Will "we" dance well with our partners coordinating our actions with rhythm and style? Here I explore women's and men's basketball in North Carolina asking how sound informs the dancelike ways players coordinate their actions--improvisationally virtuosically--and how discourses of gender structure problematic readings of those actions. I compare field narratives on Duke University's men's and women's teams focusing on the role of sound and rhythm in enabling and disrupting agency and sociality. I then read televised and print media coverage of the team focusing on the ways player performances and their sonic contexts (sounds of fandom) are gendered. I argue that the competitive structure of the game presents possibilities for "flow"--for rhythmic coordination (and disruption)--that for players and fans unmistakably link men's and women's athleticism. This link presents problems for masculinist discourses of the body that popular texts attempt to resolve through problematically gendered narratives. In tying field stories of "flow" to gendered discourses of the body I link ethnomusicalogical discussions of gender and gesture in dance with those focused on the peaks of sociality that attend "musicking." In observing possibilities for embodied social agency mediated through sound and the senses in the competitive structures of the game I try to push both discussions forward.

Metaphors of Emotion and the Commodification of Flamenco in North America
Tony Dumas, University of California, Davis

Émigrés from the Spanish Civil War first introduced flamenco to the United States in the 1930s. However, since the mid 1950s, American flamenco performers have cultivated an affinity interculture (Slobin 1992) that is rooted in Andalusia yet reflective of localized identities and style. In this paper, I examine the music of the San Francisco flamenco guitarist, Jason McGuire whose CD, _Distancias_, was independently released in 2002 and re-released in 2005 by Bolero Records. For the commercial release, Bolero required McGuire to replace four songs that their representatives found to be "too dark" and "too heavy". I argue that changing these metaphors of emotion attempts to reposition American flamenco as light-hearted escapism rather then the "cathartic psychodrama" Tim Mitchell writes about in _Flamenco, Deep Song_ (1994). A musical analysis of McGuire's "dark" and "light" instrumental songs shows how the sonic signifiers that mark flamenco's "deep" (jondo) sound are replaced by New Age and Latin American sound structures. Without embodying a flamenco ethos, this intercultural hybrid uses flamenco-like figurations and passages to create a style that is palatable to a mainstream North American audience rather than one invested in flamenco culture.

'Like a jeweled cup without a bottom:' Neo-Confucian political philosophy and gender in the courtly dance-drama of early modern Ryūkyū.
James Edwards, University of California, Los Angeles

In Theorizing Chinese masculinity: Society and gender in China (2002), Kam Louie notes that masculinity remains an "important lacuna" in East Asian studies; this is certainly the case with scholarship on Asian music and dance. This paper will approach kumiodori, the courtly dance-drama of the eighteenth and nineteenth century Ryūkyū Kingdom, as a means of corporeally inculcating Confucian sociopolitical norms through the performance of idealized aristocratic masculinity. Unlike the Japanese and Chinese genres from which it drew influence, kumiodori was performed not by professional actors who were often regarded erotically - by male aristocrats, for whom artistic merit was deeply linked to the other intellectual, moral and political virtues of the Confucian gentleman. Accordingly, the gendered gestural, poetic and musical vocabularies employed in kumiodori took on a unique tenor, constructing erotic experience as an object of socioeconomic trauma rather than transgressive desire, redirecting dramatic impetus to the hierarchical homosocial relationships sanctioned by the Confucian principles of ritual (禮 li), justice (義 yi), and humanity (仁 ren). This reflects kumiodori's position in a broader program of Neo-Confucian cultural overhaul geared to recover a sense of Ryūkyūan agency in the face of
Forbidden Sensuality: The Art of the Geisha
Yuko Eguchi, University of Pittsburgh

The geisha, an icon of Japan, has often been associated with tragic stories of young girls sold into sex slavery and treated as little more than men's "playthings." The geisha's world has been depicted as full of sexual fantasy, with images of forbidden "sensuality" and "eroticism." Such portrayals often ignore the very purpose and meaning of geisha's existence—in reality, they are accomplished performers of music and dance. (The "gei" in geisha literally means "art.") Geisha devote their lives to mastering various kinds of performing arts, among them kouta, a genre uniquely created by women and primarily associated with geisha. Despite kouta's contribution to Japanese culture, Japanese traditional artists, mass media, scholars, UNESCO, and even the Japanese government have long neglected the subject, while male-dominated arts such as kabuki, noh, and others have received widespread attention. Why is this so? The answer may lie in the very fact that kouta embodies subtle expressions of female sensuality and eroticism, still considered inappropriate in the public discourse. As part of my dissertation research of kouta, I became the disciple of two former geisha in the Asakusa entertainment district of Tokyo: I studied singing and shamisen under Toyoseiyoshi Kasuga and dance under Yoshie Asaji. (From them, I will receive my kouta name—a type of "degree"—in spring 2012.) Through performance and lecture, I will demonstrate how the Japanese notion of sensuality and eroticism has been molded and expressed through the music and dance of kouta.

Learning about John Blacking's Ideas from an Investigation of His Research on Africa (1956-1965)
Vahideh Eisaei, UWA

The Venda people of Limpopo Province in South Africa are distinguished for their musical culture and ceremonies. John Blacking (1928-1990) was one of the most recognised scholars to study Venda music in its socio-cultural context. His writings demonstrate a focused interest on Venda children's songs and rites of passage for girls in the transition between child and woman (Domba). A large collection of Blacking’s main fieldwork material from the 1950s and 1960s is housed in the Callaway Centre Archives at University of Western Australia. Investigation of this collection has uncovered extensive unpublished material not discussed by Blacking in his work, including songs and instrumental music of the Venda people. This uninvestigated data is the unpublished material not investigated. The focus of the current paper, which questions whether Blacking has introduced and instrumental music of the Venda people, forgoing a close analysis of other genres. Because of this, there are still many genres of Venda music that must be addressed to give a more comprehensive and holistic view of Venda musical culture.

Rolling the Agong: Homogenizing and Theatricalizing Philippine Gong-Chime Music through Dances of the ‘Bayanihan Tradition’
Bernard Ellorin, University of Hawai’i at Manoa

For more than 50 years, the Bayanihan Philippine Dance Company has presented an “on-stage authenticity” of Philippine culture through music and dance. As the default national dance company, Bayanihan divides various music and dance genres from the country’s 100 ethno-linguistic groups into suites using Spanish colonial categories. Marginalized as an ethnic and religious minority in the contemporary nation, the Moro or Muslim Filipinos from Mindanao and the Sulu Archipelago, however, are nevertheless valorized through the company’s Moro Suite. The kulintang gong-chime genre constitutes the primary musical accompaniment for this dance repertoire’s suite. Although each Islamized ethno-linguistic groups has its own distinct traditional form of gong-chime music, Bayanihan has created their own homogenized form of “traditional” kulintang music for theatrical purposes. In this paper, I posit three categories of Bayanihan kulintang compositions 1) musical pieces with iconic musical instruments symbolizing an ethno-linguistic group; 2) newly created rhythmic and melodic patterns to support stylized choreography; and 3) the complex elaboration of the traditionally simple. These categories problematize a kulintang music that exoticizes marginalized cultures on-stage. Although this repertoire is problematic for most native musicians, I argue that traditional musical elements from various gong-chime ensembles are in fact incorporated. I make this assertion as a practicing Philippine folk dance musician and kulintang performer. Further I claim that Bayanihan’s kulintang music is yet another instance of the lowland Christian majority essentializing and Orientalizing Muslim minorities.

Provoking Modal Listening In Music
Cornelia Fales, Indiana University

It is not unusual for music to incite listeners to hear in a manner different from ordinary environmental perception. The question is what aspects of the musical sound itself signal to listeners that they should employ an extraordinary mode of listening? And how does the musical sound indicate what perceptual mode should be used instead? In this paper I will present a close analysis of a piece of Whispered Inanga from Burundi with an aim to isolating the elements that work to provoke a listening mode that perceives the music as the performer intends it to be heard. While experienced listeners of any genre of music are likely to shift automatically into the collection. An analysis of Blacking's research file cards carried out on Limpopo Province, South Africa (01/06/1956-15/12/1958), gauges the extent of Blacking's fieldwork and theoretical views relevant to the study of Venda communal music, and culture. The results reveal that Blacking chose to focus on traditionally highly valued communal music by the Venda people, forgoing an in-depth analysis of other genres. Because of this, there are still many genres of Venda music that must be addressed to give a more comprehensive and holistic view of Venda musical culture.
perceptual mode best suited to the music they are about to hear. New listeners depend on relevant features of the sound to direct their perception appropriately. Interviews with listeners to Whispered Inanga also suggest that even for experienced listeners, these features are sometimes necessary to entice them into entering an inanga mode of listening when they are low on perceptual energy or otherwise disinclined to weaken auditory awareness of the environment. An examination of the mode-switching features of Whispered Inanga provides insight into the nature of auditory modes generally, whether they are constructed and maintained through experience with a particular genre of music or on the other hand whether musical genres develop according to some sort of repertoire of listening modes with which human listeners are equipped.

A New York Choir Integrates Youth: How the Young People’s Chorus of NYC Serves as an Advocacy Role Model
Miguel Felipe, Mount Holyoke College
Andre de Quadros

As the primary and secondary music education system in the United States continues to struggle for a firm footing in the public eye and in ongoing political fights, other efforts have stepped in to create musical communities for some of America’s children. In New York City, for example, the Young People’s Chorus (YPC) has created for more than 1,300 children a strong network of choirs that intentionally address issues of displacement, diversity, and poverty through community outreach and social integration in an arts environment. In examining the structures, processes, and musical content of the YPC, the authors demonstrate the broad impact of organizations with deliberate efforts at socio-economic and racial integration, the development of repertoire for youth choruses, and intentional structures to support musical and extra-musical pedagogical aims. The authors argue that organizations such as YPC have a profound effect on both the internal participants and the communities in which they operate. The methodology is based on traditional qualitative ethnographic fieldwork such as interviews and participant observation blended with aspects of portraiture. Work with choral communities as microcosms of a globalizing genre remains inadequately investigated and the authors hope to encourage further enquiry in this area.

Serving Higher Purposes: Movement and Dance of the Toronto Mass Choir
Jesse Feyen, York University

The Toronto Mass Choir (TMC) is a contemporary Black gospel music ensemble of approximately thirty vocalists and a four-piece band led by choir director Karen Burke and her husband Oswald Burke who serves as Executive Producer. Since its formation in 1988, the choir has released seven albums while touring internationally. My ethnography of TMC will serve as a case study demonstrating the use and purpose of movement and dance in the context of contemporary gospel choir performance. I will argue that the three main purposes for movement and dance in TMC performances are as follows. First, movement and dance, together with music and testimony, contribute to the expression of Christian worship—a key element of TMC performances. Second, movement and dance assist choir members in the learning and execution of repertoire. Third, movement and dance are used to encourage audience participation, which is an important component of gospel performances in general and TMC performances in particular. Thus, movement and dance play vital roles in the fulfillment of TMC’s mission statement: “to create and perform gospel music that will draw all people into the awesome presence of God.” This research addresses the lacuna of work on movement and dance in contemporary gospel contexts while contributing to the growing body of literature on contemporary gospel and gospel music-making outside of the United States.

Covering the Musical Rainbow: General Korean Traditional Music Education and the Multicultural Dilemma
Hilary Finchum-Sung, Seoul National University

Korean traditional music education has been deeply imbedded in modern socio-cultural paradigms emphasizing cultural homogeneity and uniqueness for decades. Ironically since the early 20th century South Korea’s education system has emphasized Western musical concepts and the majority of general music teachers have little training and confidence in teaching Korean music leading to very few students with solid exposure to Korean traditional music. The one significant lesson has been that of the music’s importance to Korean identity. In recent years South Korea’s socio-cultural framework has begun to fracture with the escalating presence of foreign residents and citizens of non-Korean heritage who now make up almost two-percent of the South Korean population. Multicultural programs lead the call for acceptance of multicultural people by emphasizing their sameness and ability to assimilate into Korean society. In schools curriculum aimed at integrating multicultural kids into the classroom as well as educating all kids about different cultures has become compulsory. Music education represents one realm affected by these new objectives for a multicultural Korea. In this paper I examine recent national music education curriculum revisions in particular focusing on the revisions related to traditional Korean and multicultural music curriculum. With funding and focus on multiculturalism the already weak presence of traditional music in the curriculum has been further complicated by its linkage to multicultural music training. While South Korean institutions and individuals evaluate and re-articulate contemporary South Korean identity the question emerges regarding traditional music’s shifting place and significance in general music education.

New Identities, Diverging Musics: Korea’s 21st Century Transcultural Adaptations
Hilary Finchum-Sung, Seoul National University
Donna Kwon; Sunhee Koo; Katherine Lee; R. Anderson Sutton

The cold war era’s rigid geopolitical boundaries have given way to a new era in which communism and market economies co-exist within a nation’s borders...
Arduino Revolution: Hacking the Way to New Sounds and Moveable Art with Open Source Technology

Lauren Flood, Drexel University

In 2005, a group of Italian designers developed the Arduino, "an open-source electronics prototyping platform based on flexible, easy-to-use hardware and software" (arduino.cc). The nature of this small, inexpensive controller board is purposely vague, as it is intended to allow artists and other users inexperienced with electronics and computer programming to animate many kinds of interactive projects—physically, sonically, and visually. It has since become extremely popular, inspiring topics in do-it-yourself workshops, university classes, internet message boards, and so-called "hacker spaces" springing up worldwide. This paper examines what has been hyped as "the Arduino Revolution" through fieldwork primarily in New York City and online communities. Pushing the indistinct lines between sound, music, and art—and now even robotics—this combination of computer coding, electronic circuit-building, and creative design reinvents and complicates the concept of tinkering with music technology. Exactly why is the Arduino so popular, and with whom? How does it affect musicians, and how can the addition of moveable art impact the types of aural environments produced? What is significant about the mix of open source hardware and software geared towards amateur designers, and how does it relate to other music technologies? I will question what role the Arduino plays in the creative life of its users, how this model contributes to sonic innovation, and its implications for communities of sound artists and musicians, from hobbyists to professionals, exploring these interactive projects.

Music and Dance Improvisation in Argentine Malambo

Jane Florine, Chicago State University

Although ethnomusicologists and dance scholars have long been interested in the ways that culture is transmitted—which involves processes of learning and creativity—related studies are a recent development in both fields. One such learning/creative process that remains to be researched in depth is dance/music improvisation (Hayes 2003; Nettl 2005). Analysis of how dance is improvised to improvised musical accompaniment for example can contribute towards the understanding of these processes and show how music and dance come together—another topic worthy of research (Hanna 1992). In this paper I discuss Argentine malambo the lone solo dance in the country's folklore repertoire which is performed to improvised accompaniment. Danced only by men associated with the virile gaucho and Argentine identity/tradition and done in both northern and southern styles malambosurvives mostly in formal competitions at which prizes are awarded to either solo dancers—who execute semi-improvised steps and foot tapping—or to choreographed groups of performers. In my presentation I draw on scholarly work dance manuals competition guidelines and an interview with a malambochampion to explain how malambomoves are learned by imitation and practice and later developed individually using "flow" (inside/outside world sensations memory and intentionality) and personal ability (De Spain 2003). I also discuss the improvised guitar/drum accompaniment associated with both malambostyles use video footage to show how dance and music come/fit together in live performances and address how malambois judged at the Pre-Cosquín Competition for amateur talent.

'Somos Chiniqueros': The Rise and Fall of the Marimba Orquesta in Guatemala City

Jack Forbes, University of Florida

Emerging in the mid-1920s from a mix of American jazz, traditional Guatemalan marimba, and several popular Caribbean music/dance genres, marimba orquestas reigned as the lead entertainers for dancers and weekend revelers for several decades in Guatemala City. At their height of their popularity, which eerily coincides with most of Guatemala's 36-year civil war, marimba orquestas could be found in clubs, restaurants, and dance halls peppered throughout Central America's largest city. By the early 1990s, however, dozens of bands had gone out of business and marimba orquesta has rarely been heard on Guatemala City radio since then, even despite their continued dominance of the rural airwaves. How did cosmopolitan notions of modernity and popular culture bring about both the meteoric rise and rapid downfall of this single type of dance music over the span of only several decades? Based on research in Guatemala's national newspaper archives, in addition to interviews with musicians, djs, fans, and record industry workers, this essay examines marimba orquestas within the geographic, cultural, and
economic milieu of Guatemala City. I draw from Guatemalan notions of gusto (taste) and moda (fashion) as well as the work of Pierre Bourdieu and Immanuel Wallerstein, ultimately presenting the marimba orquesta as Guatemala City's modernist-nationalist reply - albeit failed - to other mass-mediated Latin American and pan-Caribbean musical styles emerging in the first half of the 20th century.

"Jack of All Trades": The Geisha Musician-Dancer in the Highly Specialized World of the Japanese Performing Arts.
Kelly Natasha Foreman, Wayne State University

Defined as "art persons," the Japanese geisha maintain a lifetime regime of training in several genres of traditional music and dance, and to three different drums, the shamisen, and singing. This multi-disciplinary dedication is not necessary for the job of performing small nightly parties, because in fact, geisha could study a single instrument, voice, or dance, and still be able to "entertain" these parties effectively. Instead, geisha train and perform both music and dance because a lifelong fused experience of music-dance fundamentally shapes their artistic identity in the context of the highly specialized performing arts. Over a lifetime, geisha experience the rhythms and melodic phrasing embodied within the choreography and then in the spatial parameters of the music. However, geisha struggle with this multi-disciplinary focus in feeling the scrutiny of those who judge their abilities against specialized performers. This paper, based on fieldwork, illustrates the ways that the geisha lifepath forms a unique understanding of the classical genres of Japanese music and dance, an understanding that differs from the other musicians and dancers associated with these genres (such as concert professionals of a single instrument or genre, Kabuki actors and musicians, etc.). I will also explore how this identity evolved historically, and how geisha maintain a balance between their preference to remain involved with several arts and the pressure to excel in a single one.

A Wealth of Ways: Canonizing Individual Variants in Turkmen Instrumental Music
David Fossum, Brown University

A number of ethnomusicological studies have focused on the way musical repertories have been selected and privileged through canonizing processes, frequently becoming icons of a national identity. Canonizers often fix authoritative versions of musical "works" in notation, celebrate composers or other "great" figures, and institutionalize the pedagogy of such valorized genres. In the instrumental music of Turkmenistan I observe several signs of musical canonization that parallel trends in other post-Soviet countries and beyond. In the Turkmen case, there is no nominally unified repertory to serve as a canon (as in the nearby examples of Uzbek-Tajik Shashmaqm, Uyghur 12 Muqam, and Persian Radif). Instead, canonizers have focused on a plurality of idiosyncratic versions of traditional compositions as performed by famous musicians of the past in recordings from the mid 20th century. Such performers are equated with great composers for their development of individual variants. Several prominent present-day musicians studiously reproduce these variants in their own performances as precisely as possible. In this paper, I consider the reasons for the development of this phenomenon, its historical precedents, and the often contradictory discourses surrounding it. As yet, the criteria of canonization have not been discussed exhaustively in the ethnomusicalological literature, and rarely comparatively. By examining the case of canonized individual variants in Turkmen instrumental music and drawing parallels with other examples, I hope to shed additional light on musical canonization in general.

Ancientness, Traditionality, and Cultural Preservation in Georgian Traditional Vocal Music
Jeremy Foutz, University of Maryland

While researching traditional vocal music of the Republic of Georgia and Georgian attitudes surrounding it, "ancientness" and "traditionality" emerged as important concepts for understanding this music and its context. This paper explores the interplay of these concepts within Georgian ethnomusicalological and the dominant Georgian culture as they help mediate the musical border between competing cultural influences. Data sources for this project include selections from Georgian ethnomusicalological literature and analysis of detailed interviews conducted in the summer of 2009 with Georgians from all walks of life including musicians, non-musicians, and scholars. As expressed in modern Georgian culture, traditionality and ancientness are flexible ideas that are both abstract and real. Ancientness in music can describe a temporal context as distant as the Assyrian Empire and as recent as the pre-Soviet days. Direct or implied assertion of the ancientness of Georgian traditional vocal music helps defend and preserve elements of Georgian culture against the theoretical Other through difference-making. Traditionality in the Georgian context describes a flexible practice of belief that asserts a direct link to the past and to one's ancestors. This allows musical changes - especially those that might have occurred prior to the Soviet Union - to be accepted and treated as a continuous tradition. Furthermore, the practice of traditionality suggests a closeness or proximity to events, people, and locations that might otherwise be far removed from the present. Many modern Georgians, in choosing to practice traditionality with their musical performances and perceptions, draw close to their imagined, idealized past.

Music to Survive Disasters By: Making Sense of West Sumatra's Worst Earthquake
Jennifer Fraser, Oberlin College

Music videos released in the aftermath of the 2009 West Sumatran earthquake present powerful local codings of the disaster that allow the Minangkabau community to comprehend, rationalize, come together, and survive it. This 7.6 magnitude quake is the most devastating natural disaster to strike the Minangkabau homeland: it left a death toll of 1,115 people, damaged hundreds of thousands of buildings, and generated landslides that wiped away entire villages. Directly affecting more than a million residents,
the disaster has engendered the empathy of Minangkabau migrants living in other parts of Indonesia. This paper asks how music has brought the community together and facilitated psychological healing. It draws on musical, lyrical, and visual analysis of a series of commercial Video Compact Discs (VCDs), along with ethnographic interviews with musicians, lyricists, and record storeowners. Enacting an aphorism that underpins Minangkabau cultural responses to death and tragedy where mourning is a communal experience, these VCDs allow the “bad news to flow” through images, language, and music. I analyze the mechanisms that are manipulated to embody the trauma, elicit and express grief, and create communal bonding, including local genres known to generate deep affective experiences; tones and instruments indexing devastated areas; and haunting images of destruction, traumatized victims, and recovery work. These videos, moreover, rationalize the disaster from an Islamic perspective where catastrophic events are determined by divine will and directly attributable to moral malfeasance. Ultimately I argue that making sense of the disaster through music videos has engendered both personal and communal healing.

Towards an anthropology of musical silence: the sound of reformist Islam in the Middle East and its diasporas

Michael Frishkopf, University of Alberta

Underlying ubiquitous linguistic recitations of public Muslim rituals Qur anic cantillation azan Sufi hadra canonical prayer traditional Islam featured richly expressive paralinguistic sound replete with melodic sophistication improvisation and vocal nuance (though not music per se). Through centuries of Islamic expansion sonic-ritual traditions ramified through human mediation diversifying according to local cultures absorbing regional musics and forging local solidarities. Fixed texts adapted sonically to maximize emotional power the azan could sound Turkish West African or Javanese. A situation of inner unity and outer diversity thus prevailed.

From the 19th century reformist Islam has sought to reverse this situation silencing localized humanly-mediated musicality as bid`a (heresy). Human mediation links people via sound (thus oral tradition) through intersubjective relationships developed in social-sonic interaction. By contrast reformism advocates mass dissemination of silent fixed originary models transgenerational cultural forms (usually textual or architectural) precluding cultural diversity. Reformism thus inverts tradition emphasizing an outward performative unity without ensuring a corresponding inward one. Examples include the recent proliferation of text-centric Qur anic recitation; the architectural displacement of traditional Sufi devotions; and the silencing of musical ritual in Canada.

Building on Habermas I theorize reformism’s musical silence as an instance of the colonization of the lifeworld or what I term the soundworld. Reformism’s erasure of localized sound aesthetics instantiates modernity’s shift from communicative action towards strategic action. Drained of musical power uniform religious ritual is coercive not communicative. The muting of the ritual soundworld instantiates reformist Islam’s broader aim: to promote social unity and political power through ritual conformity.

Ecological Auditory Culture: The Relationship Between Ethnographic Soundscape Composition and How We Listen to the Environment

Kate Galloway, University of Guelph

This presentation investigates musical responses and adaptations to environmental change, and the reciprocity between nature and expressive culture - where change in the natural and everyday worlds are sonically evoked to convey deeper understandings of environmental issues. As anthropologist Julie Cruikshank observes, “many disciplines are re-evaluating reciprocal relationships between humankind and the natural world, and some now identify nature as a category of social analysis as (and entangled with) class, race, and gender” (Cruikshank 2005:4). I examine how soundscape composition and its ethnographic function, contribute to the preservation, politicization, historicization, and memorialization of environmental change. My ecocritically-based analysis examines contemporary compositions that intertextually, narratively, sonically, and physically invoke environmentalist agendas, and what those sociocultural agendas disseminate to audiences. This presentation draws on examples from Hildegard Westerkamp’s ethnographic soundscape compositions, which engage with the practice of listening to, historying, and engaging aurally with place. I consider the following questions: What can these musical responses communicate about our environmental situation? How can they contribute to the remedying of the contemporary environmental crisis? Westerkamp’s ethnographic soundscape compositions reveal the ecological plasticity between living things, their audio-cultural practices, and their environment. The diversity of creative action that is connected to the environment reveals the multifarious ways society encounters the changing environment. Incorporating environmental sound and ecological commentary is a method of expressing local and global environmental issues. I problematize how human and non-human encounters with environmental change create local knowledge about particular times and places, influencing listening practices, and how Westerkamp compositionally expresses these encounters.

“Salsa Con Timba”: Cuban Musicians, Dancing Audiences and the Politics of Hybridity In Toronto

Brigido Galvan, York University

This ethnographic piece is about the arranging strategies of five of the remarkable number of Cuban musicians who began leaving Cuba to settle in Toronto as of the late 1990s. These five musicians have tried to carve a niche for themselves in the thriving salsa scene in this highly culturally diverse Canadian city. In that pursuit, they have grappled with the contradictory pressures of adaptation: the need to instill senses of belonging and bond with local salsa dancing audiences has also compelled them to be autonomous and to assert their distinctiveness as Cuban. Their paradoxical task has been particularly inflicted by the influence the international industries of world
music and Latin music have had on how dancing audiences in Toronto have responded to their music. My paper situates the music of Cuban musicians in Toronto as part of an international continuum that spans world music, Latin music and other musical realms. As they attempted to define themselves and others musically, Cuban musicians navigated this continuum. In so doing, they invoked notions of competence that implicated ideas about modernity, race and national identity. My ethnomusicological analysis serves as the basis for discussing hybridity which, of late, has all too easily been adopted in ethnomusicological research as an analytical category, without taking into account how its deep racial and colonial roots continue influence how Latin Americans see themselves and are seen by others.

Gendering Creativity and Procreation: A Philosophical Exposition of Ewe/Fon Ontology of Musical Creativity and Nomenclature.
Kofi Gbolonyo, University of British Columbia

This paper explores the extent to which Ewe conception of musical creativity is ontologically rooted in discourse of procreation, gender, and other ideational domains of Ewe culture. As Dzobo (2005) rightly observes, Ewe/Fon cultures and cosmology portray females as the primary source of life, whether it is within the context of procreation or nurturing life. And given that the Ewe perceive artistic creativity along similar parallel lines of giving birth to life, nurturing, and growth, my close reading of selected musical related nomenclature–titles and terminologies–reveals a striking prominence and cosmologically informed use of female attributes over male constructs in designating leadership roles, even when men play such roles. I therefore embark on a detailed musico-linguistic exposition of terminologies including azagunogadw en (composer-poet), hesino (composing-singing), vudodo (ensemble formation) and their sub-categories and argue that, since indigenous musical nomenclature is ontologically-gendered (often feminine), musical practice is conceptualized as ‘giving birth to life.’ I assert that music production and practice is analogous to procreation and propagation. I draw more examples from politico-religious culture and conclude that, in indigenous Ewe/Fon cosmology, femininity is not only a gender trait but also a principal characteristic of creative, spiritual, and leadership power and sensibility. This exposition becomes intriguing when one realizes that Ewe/Fon are patrilineal societies and that most of the gendered (feminine) musical and politico-military positions and titles are held and dominated by men. This research is a moderate musicological contribution to discourse on indigenous knowledge, gender concepts, and hegemony.

Firefly & Filkers: Creative Process and the Formation of Community in Fan Song
Jessica Getman, University of Michigan, Ann Arbor

Filk, the mostly-amateur folk music of the science fiction and fantasy fan community, is a practice that relies heavily on the community’s knowledge of existing science fiction and fantasy texts to establish and reinforce group identity. Filk has emerged as a vehicle through which a somewhat marginalized group (filkers) within an already marginalized culture (science fiction and fantasy fandom) creatively expresses its interests, beliefs, and desires through community-written songs. To date, only three scholars have published on filk, none adequately engaging with its music, instead privileging analyses of lyrics and performance practices. This paper aims to more fully expose the role of music in filk, in particular the manner in which musical reference reinforces community. The filk song “The Chef They Call Jayne” (based on a ballad taken from the cult television series Firefly) and the compositional practices of its creator, Tom Smith, will be analyzed in conjunction with the community’s interpretations of the song. Because similar interests are shared by Smith and his listeners, and their musical and literary experiences are drawn from a similar body of texts, their membership in the filk community determines the meanings the song at the same time that the song reinforces communal membership. Furthermore, though music often plays an unconscious, background role in the interpretation of filk songs in general, including those by Smith, it is nevertheless fundamental in making meaning. Music is therefore complicit in community-making, while community informs the interpretive process in music.

Audible Boundary-Work: “Crossing” and “Purifying” Afro-Gaucho Religions through Sound and Music
Marc Gidal, Ramapo College of New Jersey

While trying to re-Africanize Afro-Brazilian religion, a Brazilian priest sings Yoruba “corrections” of Portuguese-influenced African prayers; but older congregants reject the unfamiliar revisions, doubting their spiritual potency and uncomfortable with change. A master drummer plays a pattern iconic of one denomination in services of others, hoping to enliven the rituals’ tempi, but to mixed reception depending on congregants’ denominational conservatism. These contentious situations illustrate the audibility and variety of boundary-work within the Afro-gaucho religious community of Porto Alegre, Brazil, where a majority of the 40,000 worship houses combine denominations of three syncretic religions. Priests, musicians, and congregants use and interpret music to “cross” and “purify” the religions, as they say and as I learned during ten months of fieldwork. How can we explain the numerous reasons that members of a multi-faith religious community embrace or resist musical hybridity, without solely crediting idiosyncrasies? This paper argues that symbolic boundary theory provides ethnomusicologists an approach to categorize diverse attitudes toward musical mixture, in order to explain how people interpret meaning, differentiate affiliations, and assert power. Ethnomusicologists have utilized the boundary theories of Fredrik Barth (Slobin, Reyes, Bohman, Rachel Harris), Anthony Cohen (Finnegan, Shelemay), and Homi Bhabha (Bohlman) to interpret the fluctuating, self-descriptive nature of ethnic and affinity groups. I draw on these theorists, and also current research on the creation, navigation, and transgression of social boundaries using symbolic resources (Lamont and Molnar; Pachucki, Pendergrass, and Lamont), in order to identify common musical ways of “crossing” and “purifying” Afro-gaucho religions.
Turning into God: Music Therapy, Melancholy, and Ottoman-Turkish Healings of Psychological Dis-ease
Denise Gill-Gürtan, Beloit College

Recent scholarship emerging from the field of medical ethnomusicology demonstrates the critical role that music and sound experience play in various processes of healing (cf. Koen 2009, Barz 2006, Bakan 2008, Roseman 2008, During 2008). For over five centuries, Ottoman physicians and philosophers were centrally concerned with how the audition of music affected the spiritual and physiological states of individuals suffering with psychological dis-ease. In this paper, I attend to the Ottoman-Turkish practices of using melancholic music to heal the mad. I consider the ways in which Ottoman-Turkish practices of musical healing are inseparable from the Islamic and Mevlevi Sufi philosophies that inform an assumption and belief that sound is inherently spiritual. Drawing on archival research and ethnographic fieldwork conducted in Turkey (2007-2009, 2011), I trace the practices of healing bodies, spirits, and minds in three distinct realms: 1) in the use of music therapy in Ottoman hospitals, 2) in Islamic approaches to the ecstatic dance and musical acts of the mad, and 3) in the cultural politics of melancholy in contemporary Turkey that sustain and validate melancholic music as reparative. I argue that a critical understanding of melancholy and similar affective modalities is crucial for analyses of Ottoman-Turkish and Islamic practices of musical healing. What is at stake in this paper is therefore an understanding of how music and sound are used by particular individuals and communities to articulate and negotiate the boundary between ease and disease, stillness and movement, body and spirit, sound and silence, life and death.

Andalusi Music and Its Publics in Twentieth-Century Algeria
Jonathan Glasser, College of William and Mary

Andalusi music is a high-prestige urban tradition found in various configurations in Libya Tunisia Algeria and Morocco where it is widely regarded as a national and transnational classical patrimony. While it is seen as an inheritance from al-Andalus or medieval Muslim Spain Andalusi music has also undergone many changes as a sonic and social practice in the past two centuries. In the Andalusi tradition of Algiers Tlemcen and their Algerian and Moroccan environs change was particularly dense in the first three decades of the twentieth century when revivalist movement rooted in the printed page amateur associations scientific pedagogy and public performance partly supplanted an earlier mode of musical production and consumption rooted in manuscript professional ensembles face-to-face transmission and private patronage.

Questions regarding Andalusi music’s public have been recurrent at least since the beginning of the Algerian revival. Hopes and doubts regarding the gendered ethno-religious and class composition of its public and even regarding whether or not it has a public have arisen repeatedly throughout the twentieth century and into the twenty-first century as well. Using Michael Warner’s phenomenology of publics as a starting point this paper examines several cases that bring attention to the contested nature of the notion of an Andalusi public in both the colonial and post-colonial eras. An examination of these cases suggests that performance and listening in the Andalusi context are a form of agonistic exchange deeply informed by the changing socio-political landscape of urban Algeria.

Global Practices of Motown Visual and Sonic Aesthetic
Rachel Goc, UW-Madison

What should music look like? The televisual polysemic texts of 1960s Motown girl group performances have become part of a chronology of U.S. popular music and created conventions of femininity and musical blackness that female artists around the world continue to perform with success today. One such example is the 2009 single and music video “Nobody” by South Korean girl group Wonder Girls. It debuted across East Asia and the U.S. and featured the group inhabiting and performing in a 1960s Motown world. This aesthetic dominates their US crossover campaign and the group found success as “Nobody” charted on the U.S.’s Billboard’s Hot 100, a first for a South Korean pop group. Pop music scholarship lacks discussion of the influence of televised sonic and visual Motown texts on contemporary female performers and East Asia pop scholarship has yet to engage with its recent global manifestations. While this paper focuses on the articulation of this aesthetic present in the “Nobody” video, my larger concern is to address issues of reproduction of meaning in global popular music. Why are the stories, dances, dress and sounds of 1960s Motown so conspicuous in the performances of a South Korean pop group half a century later? Investigating this question provides insights not only on how music creates and reproduces meaning, but also on how a particular story of race and gender has been actively reproduced, reformed, and utilized in the production of transnational popular music styles.

From Brasilidade to Global Cosmopolitanism: Shifts in Record Industry Strategies from a Country on the Move
Kariann Goldschmitt, New College of Florida

Through the lens of the Brazilian music industry this paper argues that studying the shifting priorities of record label personnel can illuminate how music industries take part in the ascendance of a country as an international power. For much of the last century the Brazilian independent record industry emphasized genres linked to a mythologized national character or brasilidade in international exports. These genres such as samba and bossa nova represented a narrow version of brasilidade global audiences even as they accounted for a fraction of the total Brazilian music market. As the industry copes with falling sales alongside the ascendance of Brazil as a major international economy independent labels have begun emphasizing genres that are less associated with national identity, such as ‘indie’ rock hip-hop and electronic dance music in their attempts to market music abroad. Based on ethnographic research in the independent music industry in São Paulo and Rio de Janeiro between 2007 and 2010 this paper draws from critiques of the
global culture industries (Lash and Lury 2007; Hesmondhalgh 2007) to show how changes in promoted musical genres alongside a broader embrace of new technology are accompanying larger shifts in how producers and audiences of Brazilian popular music fashion themselves in the world. These steps echo broader attempts by the Brazilian culture industry to keep pace with a growing sense of cosmopolitanism among the Brazilian middle class (Magaldi 1999; Moehn 2005) as their country’s stature grows to that of a world power.

Ahora Soy Libre: Sandra Sandoval and Gendered Constructions of Panamanian National Identity
Melissa Gonzalez, Columbia University

Described as the Madonna of Panama, vocalist Sandra Sandoval is a pioneering figure in the country’s música típica scene. Panamanian música típica is an accordion-based dance music genre that derives from the country’s folkloric musical traditions such as the mejora and tamborito. It is also the country’s most successful popular music genre, heavily influenced by vallenato, salsa, and other transnational musics. Relative newcomers to the música típica scene in the early 1990s, Sandra Sandoval, along with her brother accordionist Samy Sandoval, collaborated with Panamanian musicians with backgrounds in rock, reggae, and other popular music genres to help modernize their sound. Sandra - having already attracted national attention for being the first female lead vocalist in a música típica conjunto - decided to deemphasize her rural image and adopt a more cosmopolitan persona. To this end, Sandra started to perform in stylishly provocative attire, dance in a seductive manner, and sing songs with feminist-tinged lyrics. These innovations helped the Sandovals build a younger, more ethnically diverse national fan base, as well as gain unprecedented global exposure. Indirectly, Sandra’s bold fashion sense and theatrical stage persona also cultivated a national gay icon. Based on fourteen months of fieldwork in Panama, this presentation will critically examine the musical, visual, and performative dimensions of Sandra’s public transfiguration and how her contributions to the música típica genre reify and challenge gendered constructions of Panamanian national identity.

'They required of us a song': reconstructing performances in colonial American borderlands
Glenda Goodman, Harvard University

Cross-cultural encounter was a key feature of colonial life in New England. Historians and anthropologists have sought to understand the complex nature of English-Indian relations, but music has garnered little scholarly attention. Gaining access to the sonic and musical past presents considerable challenges: few written sources exist, and those that do usually represent only the colonists’ perspective. Musical performances happened every day in New England, however, and played a critical mediating role in English-Indian relations. In particular, Indians understood that sacred music was vital to Puritan religious life, and they used that knowledge to subvert the colonists’ sense of belonging in the New World. This paper reconstructs a specific performance from the winter of 1794, when Englishmen and -women from the Massachusetts Bay Colony town of Deerfield were taken captive by a combined group of Wobanaki, Huron, and Mohawk Indians and were forced by their captors to sing sacred music. By understanding indigenous belief structures and traditions, I provide a framework through which we can interpret this strategic response to the colonial presence. By reconstructing a particular performance from an early eighteenth-century borderland war, I utilize a historical ethnographic approach provides insights into indigenous agency, the impact of the environment on performances, and the nature of sacred music in an unsacred setting. This paper also raises methodological and theoretical questions about the benefits and risks of reconstructing historical performances, arguing for a judicious, informed, and imaginative kind of speculation that can revivify early American musical life.

In the Past There Was Tarab, Today There Is Technique: Egyptian Violinists Between Market Forces and Nostalgia
Lillie Graber, University of California Santa Barbara

For violinists in Egypt today, studio work is one of the most lucrative and sought-after ways to make a living. In a few short hours, these musicians can earn what would be a week’s pay for others. Having gained access to this network, they become part of the complex of musicians that travel the Arab World to perform alongside top singers, again for excellent pay. Succeeding in the studio requires a musical skill set that allows for efficient and exacting production. Fast and precise sight-reading and the execution of high level playing techniques are now more important for the successful musician in Egypt than the previously valued ability to incite musical ecstasy or tarab. Older musicians, and even some participants in the current scene, note this change, nostalgically describing great players of past eras. In this paper, I argue that contemporary violinists in Egypt experience a tension between the playing practices of the market and those of the revered past. These violinists exist in an intercultural space encompassing past aesthetics and contemporary economies. Based on over a year of fieldwork, I use the lives and words of violinists to discuss the interplay of nostalgia, music education, and employment in Egypt today. In doing so, I highlight how individual players discuss and negotiate these often competing forces, creating their own links between work and aesthetics. I interrogate the reasons for performances of nostalgia, both among musicians generally, and in the specific, transitional setting of Egypt in 2011.

Katie Graber, none

Like many composers around the turn of the twentieth century, Arthur Farwell was concerned with creating a uniquely national sound in his works. However, the heterogeneity of the United States' population led Farwell and others to lament the absence of a coherent American folk song or art tradition. In response to this lack, Farwell sought to publish American works by
Lingua Franca or Local Vernaculars? Jazz Hybrity in a World of Music
Tom Greenland, A. Philip Randolph High School

Since its inception jazz has been recognized as a multicultural music of heterogeneous origins exemplifying what geneticists call hybrid vigor in its amalgamation of resilient traits from African European Latin American and other musics. In subsequent developments however common practices have resulted in a codified mainstream aesthetic and even within the avant-garde tributaries unspoken assumptions have developed. In ongoing efforts to invigorate their art jazz musicians have sought inspiration from other cultures even as musicians from these cultures have found inspiration in jazz. This paper briefly surveys and analyzes current projects by jazz artists from Africa Asia Europe the Middle East and South America then considers a handful of North American jazz musicians who have embraced musics of the Balkans Ethiopia India and Nigeria. In assessing these various productions my interest lies in the musicultural exchanges arising from such collaborations. I assert that while some of these experiments may fail to deeply engage the music’s dual or multiple parentages others manifest a truly hybrid character difficult to characterize in traditional terms yet highly unique and effective. Although this boundary blurring creates music no longer readily definable as jazz flamenco pansori taiko or the like it embodies a common approach to music-making one highly revealing of an artist’s or group of artists’ individuality. In this sense I suggest that jazz as an intercultural musical medium is better conceptualized as a lingua franca of creative agency than as a collection of local vernacular languages highly specific to diverse people and places.

Federal Funding, National Culture: Understanding the NEA’s Influence on Cultural Production in the U.S.
Loribeth Gregory, Independent Scholar

Since 1965, the National Endowment for the Arts (NEA) has provided over $4 billion to promote artistic projects in the United States, making it one of the country’s primary sources of arts funding. The NEA’s Office of Research and Analysis and Public Affairs Office both produce reports on arts education, arts and society, and “successful” arts programs. Thus, the NEA is an extremely influential cultural agency in the U.S. This presentation investigates the NEA’s impact on U.S. cultural production and examines the potential effects of the NEA’s Strategic Plan, FY 2012-2016. Focusing on music and dance projects funded by the NEA, I first outline the NEA’s structure and goals through a detailed look at the agency’s history, grant and evaluation guidelines, artistic categories, grant types, and funding statistics. Through interviews with previous grant recipients, I then explore the actual application of NEA grant funds. These reveal a strong bias towards Western classical arts, intentional or not, which, I propose, falls short of the agency’s goal of “engaging the public with diverse and excellent art.” Moreover, I argue that as an independent agency of the federal government, the NEA articulates an unofficial national cultural policy through its activities. By financially supporting and publicly showcasing particular projects on a national scale, the NEA helps define a popular notion of what constitutes “excellent art.” Finally, by analyzing the NEA’s Strategic Plan, I advocate that ethnomusicological research is a valuable resource for the NEA’s plans for future arts development in the U.S.

Pennsylvania Dutch Music and the Transformation of German Culture
Dan Grimminger, Kent State University (Trumbull)

Pennsylvania German tune books are a window into the changing culture of the Kirchenleute (German Lutheran and Reformed ‘Church People’) that eventually succumbed to the pressure of Anglo-American dominance. Tune books clearly served to ‘Germanize’ or ‘Americanize’ congregations and the singing schools associated with them. Editors of these books either seized the opportunity to promote traditional Lutheran/Reformed theological emphases in their publications (e.g. justification by faith Christ’s presence in the Sacraments) or they supported Americanization and full assimilation by embracing the thinking of other American religious groups within their music imprints (e.g. personal piety sanctification a conversion experience). Thus tune books in the Pennsylvania German community either served as a reinforcement of ethnic folk life and faith or as agents of cultural transformation. This paper will discuss four stages of ethnic assimilation (i.e. retention adaptation acculturation and amalgamation) and the part that Kirchenleute material culture played in this process from 1798 to 1880. Analysis reveals differing rates of assimilation in each book’s repertoire textural complexity intervallic relationships and number of voices. A Philadelphia chorale book Choralbuch für die Erbauliche Liedersammlung
Christianity has attained only a limited and tenuous foothold among the Balinese, due largely to longstanding mutual cultural suspicion: most Balinese consider their identity as Balinese citizens inextricable from their identity as Balinese Hindus; likewise, Christian missionaries initially considered the elaborate offerings and ceremonies that characterize Balinese culture—and the attendant music and dance—to be theologically unacceptable. Consequently, until the late twentieth century, the small community of Balinese Christians (which, including Catholics and various Protestant sects, comprise less than 1% of the total population), eschewed all traditional music and dance, as well as traditional mythological iconography, folklore, and even dress. In the 1970s, however, Balinese Christian churches adopted the principle of “contextualization,” or the adaptation of traditional arts for Christian worship. This has created hybrid art forms that, in light of research elsewhere in Indonesia by Okazaki and Poplawska, one might expect in Bali: Hindu dance characters recast as Biblical figures, Christianized shadow puppet theater, etc. However, given the intensity of the ties between Balinese arts and Balinese identity, this “contextualization” has also created a new tradition of identity negotiation in which dynamic, self-consciously crafted, and sometimes openly ahistorical re-readings of traditional Balinese culture become a central part of Christian religious expression. This paper will explore Balinese Christian identity negotiation as exhibited in the music, dance, and media of the ecumenical Synod Assembly held each summer in the beach town of Seminyak.

Rolf Groesbeck, University of Arkansas/Little Rock

The ethnomusicology of the individual has often focused on performers (Stock 1996, Qureshi 2001, Maciszewski 2001 e.g.). However, I argue that by exploring familiar themes in popular music studies, such as hybridity and subaltern status as marker of authenticity, in the context of the career of the non- (or infrequently-)performing individual, we may achieve a more detailed understanding of these themes. Through an examination of rock critic Robert Palmer’s many publications, I will show that Palmer used his positions as rock critic for the New York Times and Rolling Stone, among other periodicals, to advocate for what he believed to be the vitality of specific subaltern and/or seemingly esoteric genres, some well known to his American audiences (Delta blues, free jazz, no wave), but many far less so at the time (khyl, Moroccan music). He supported, in his activities and writings, a concept of music as hybrid and genres as blurred. He dichotomized between the musics he championed and what he called (in his book Deep Blues) “a Beast we call civilization”, the latter to him represented in music by elite and corporate/mainstream genres. This sensibility was not new to the late 20th century or unique to Palmer, but Palmer’s career was particularly significant, due to his wide audience and the range of the previously obscure traditions he covered. Ultimately a consideration of the growth of “world music” and its devoted audiences from the mid 1980s on depends on investigation of careers of central individuals such as Palmer.

Contemplative Ethnography and the Study of Musical Performance in Religious Life
Maria Guarino, University of Virginia

‘Are you praying or are you researching?’ I have been asked this question many times in my work with Benedictine monks and variations on the query are familiar to ethnomusicologists working with religious communities. This suggests that the activities are understood to be incompatible and boundaries must be drawn within the researcher—researcher and interlocutor and around categories of human experience that otherwise exist in rich dialectics. Yet ethnomusicology is grounded in thorough participation in the musical systems and traditions in question and the field has moved toward ever-greater recognition of the researcher’s presence in the field (Barz and Cooley). How then do we confront the challenges of such participation where the intensely personal aspects of religious experience are concerned without returning to a model of objective remove? Building on studies (Hagadorn Hahn Kapchan Kisliuk Sklar) that allow interlocutors to speak from their own experiences in dialogue with those of the researcher and borrowing from Benedictine sensibilities a contemplative awareness inclined toward deep listening and active presence I suggest ‘contemplative ethnography’ as a means of addressing this challenge. I look toward the embodied musical-liturgical sensibilities mystical spirituality and carefully choreographed rituals of Benedictine life as I share my experience of the rich interpersonal dialogues of mindful positioned participatory ethnography. I show how my own subjectivities—personal contexts, fieldwork experiences, expectations, sympathies, skepticism—are brought into these dialogues not silencing the voices of my interlocutors by way of self-indulgence but actively shaping the processes that create knowledge and foster understanding.

Zilizopendwa: Dance music and nostalgia in Kenya and Tanzania
Frank Gunderson, Florida State University
Alex Perullo; Jean Kidula; Everett Igobwa

East African “classic” music, known in Tanzania as Zilizopendwa or in Kenya as Zilizopendwa (literally, “those which were loved”) is making a comeback. Artists such as Samba Mapangula, Les Wanyika, Daudi Kabaka, Mlimani Park Orchestra, Ottu Jazz, Mbaraka Mwinshehe, Marijani Rajabu, and Tabora Jazz can be heard being played either on sound systems at clubs or weddings, or being rendered live by cover bands to warm up the crowd before playing their own numbers. With the exception of youth who are under the
spell of the explosive Swahili version of hip hop and R&B (called Bongo Flava in Tanzania, Genge or Kapuka in Kenya) these gentle old songs still carry meaning and grace the night at many dance halls, discos, bars, hotels and social functions in Nairobi, Kisumu, Eldoret, Mombassa, Arusha, Mwanza, Morogoro, Tanga, and Dar es Salaam. These songs are also covered, remixed, and sampled by rap artists, and they are also played in church. What is fascinating about the nostalgia for this music is the intensity with which it is happening: it is nothing short of a nostalgia movement. These presentations will discuss the background and ramifications of this musical phenomenon.

Rumba Kiserebuka! Evoking embodied temporalities through Tanzanian zilipendwa
*Frank Gunderson, Florida State University*

In Tanzania zilipendwa is a look-over-the-shoulder meta-genre whose musical subject is a moving target dependent on the current time reference. The term was initially reserved for east and central African dance music chestnuts popular during the 1960s and early 1970s post-Independence period but recently encompasses the music of the mid-1970s through late 1980s a time generally associated with the Socialist policies of Julius Nyerere. Fans of zilipendwa are most eloquent about its value in their lives when making humorous generational distinctions with Bongo Flava the region s hip hop and R&B. Zilipendwa fans are also quick to demonstrate their affinity through physical expression dancing a style known as serebuka translated as blissful expressive dance." Recently popularized on the television show Bongo Star Search Serebuka dancers take to the floor and bounce off the walls with a coterie of enthusiastic free moves and styles (mitindo) covering fifty years of popular music history. Based on discussions with professional and amateur musicians club audience members and wedding guests in Mwanza and Dar Es Salaam Tanzania (as well as with members of a Tanzanian expatriate community in Tallahassee Florida) this research will show how nostalgia for zilipendwa is far from being a melancholic rumination over days long-past but is enacted instead for the sake of health and community well-being. Zilipendwa is a conscious act towards musicking the values of a fading era creating temporary autonomous zones where the perceived chaos and noise of neoliberal globalization are now waiting to rush in. "

**The Iconic Fairouz, the Nationalism of Music, and the Dabke of Lebanon**

*Kenneth Habib, Cal Poly, San Luis Obispo*

The Lebanese superstar singer, Fairouz (b. 1935), has been the center of a music cultural phenomenon that has spanned six decades, has centered in Lebanon, and has reverberated throughout Arab society at home and in diaspora. Her powerful connection with multiform audiences has coincided with her intimate relationship with the Rahbani family of composer-poets with whom she has worked on a nearly exclusive basis. While Fairouz was already an international star by 1952, the 1957 inception of the International Music and Dance Festival at the extraordinary Roman ruins of Baalbeck would lead to her becoming an unparalleled icon. Among the highlights of her performances at Baalbeck were numerous songs in the dabke folkdance genre that were modernized and newly conceived by the Rahbani composers. With Fairouz coming to represent, among other things, the country itself, pieces like "Dabket Lubnan" (the Dabke of Lebanon) not only redefined the folkdance genre, but served to reify the nation as simultaneously traditional and cosmopolitan, both modern and ancient. While Baalbeck has not gone unscathed by the political strife that has wrecked Lebanon over the decades, the festival continues to the present, and Fairouz gave a benefit performance there as recently as 2006. In this paper I employ ethnographic research conducted in the United States, Lebanon, and other Arab countries to examine the iconic Fairouz in the context of Baalbeck, to query the nature of the dabke genre, and to investigate the role of music and dance in Lebanese modernity.

**Revolution 2011: blessings and long life at the feet of Oyá**

*Katherine Hagedorn, Pomona College*

In early January 2011 my godfather in Regla de Ocha sent the reading of the year to his godchildren. The sign for 2011 was Osá-Ofún a highly charged environment where the spirits are constantly in motion. The defining phrase was Iré Aicú elese ocha Oyá yale tesi-tesi which means Blessings and long life at the feet of the oricha Oyá in this life or the next. The sign is one of transformation dramatic movement and active exchange and only through careful behavior and specific offerings can stability be achieved in this life. In Osá-Ofún according to my godfather revolutions erupt suddenly and tornadoes ravage the ground. Oyá the source of the blessings during this turbulent year is a fitting guardian. She is the only female oricha who is portrayed primarily as a warrior and is associated with whirlwinds storms transformation upheavals and the spirits of the dead. Representations of Oyá whether narrative visual or gestural shudder with the intensity of her revolutions. Oyá s surging swirling motions are especially evident in her dances which feature strong circular wrist movements and full-body revolutions. This presentation focuses on how songs and rhythms dedicated to Oyá within the Ocha liturgy support these dance movements providing insight into the greater context of narrative visual musical and gestural involutions of this powerful deity. I will draw on the work of Judith Gleason Michael Mason Yvonne Daniel Margaret Drewal and others to contextualize fieldwork done in Havana Washington DC and Los Angeles during the past twenty years.

**Audio Production as Service: Sounds and Stories in the Path of I-69**

*Mack Hagood, Indiana University*

This paper brings sound and narrative into dialogue as I present the results of an undergraduate class in which ethnohistory and field recording were applied as forms of pedagogical praxis and political engagement. In the course called Audio Production as Service: Sounds and Stories in the Path of I-69 students documented
and evaluated coming changes to the Southern Indiana soundscape. Breaking into small teams students interviewed rural residents and recorded human and natural sounds in the proposed pathway of the controversial new Interstate 69 extension. The soundscape and aural experience of local people which would be radically altered by the sounds of I-69 were documented archived and used to produce community radio programming. Government analysis quantifies highway noise impacts and assesses the need for abatement based on comparisons to existing noise levels. Student ethnographers provided a needed intervention by exploring the cultural significance of existing sounds thus challenging a problematic noise/quiet binary with a richer acoustemological understanding. The praxis of student-applied acoustemology I argue holds the potential to transform both students and community members as listeners and perhaps to transform or protect the soundscape itself as sound gains a stronger voice in a heated policy debate. This presentation makes substantial use of student-made recordings and materials developed in partnership with community radio station WFHB and Traditional Arts Indiana.

Dancing with Sensible Objects
Tomie Hahn, Rensselaer

How does the inanimate appear as animate in performance? An object whether a musical instrument or a stage prop can come to life in skilled hands. During fieldwork an awareness of the cultural sensibilities of how objects extend the body in performance can offer insights into performativity and cultural expression. In this presentation I propose the existence and perception of sensible objects acknowledgement that many objects serve as animated vehicles for dance and music expressivity. These objects are sensible because they extend the body and senses. Imbued with energy via movement and sound sensible objects vivify revealing enactive knowledge and embodied cultural knowledge. This presentation focuses on the transmission of presence from body to object specifically how movement and sound enliven sensible objects in an integrally intertwined relationship. I ask: how are cultural notions of vitality or live-ness connected to a culture transmission of energy flow between body and sensible object? As the body extends itself through objects it also learns new sensibilities from interactions with things. The physically expanding body often transforms revealing shifts in identity through the experiential encounters with sensible objects in performance. I will present several case studies on the kinesthetic transmission/entainment of embodied cultural knowledge from my experience with sensible objects including Japanese dance musical instruments musical robots and puppetry.

Dancing matter(s): embodied practices in music and dance
Tomie Hahn, Rensselaer
Sean Williams; Sally Ann Ness

Observations of embodied practices often reveal a culture's concept of the body, its boundaries, presence and energy in performance. This session offers different points of view into the ethnographic study of physical epistemologies of music and dance. Specifically, we problematize how instruments and other objects are vehicles for creative expression; the intertwined relationship between music and dance in transmission; and the embodiment of identity (agency, culture, and gender) through performance practice. To illustrate these embodied practices these presentations draw on a wide variety of music and dance genres--from Japanese dance, musical robots and puppets; Sundanese dance and music; and idiosyncratic ukelele. Incorporating case studies from fieldwork, the first presentation proposes that an awareness of how the body is extended via "sensible objects" (musical instruments and props) in performance can reveal cultural concepts about embodiment. The second paper examines the ways in which the Sundanese teacher of jaipongan dance engages the body of the female student with the drum by using drumming mnemonics. Ironically, the absence of the male drummer during the context of lessons is precisely what allows a direct connection and understanding between the embodied practice of the student and the disembodied drum. Referencing ukulele performance, the final presentation considers how an inanimate object, in performance, brings a human being to life in ways that are inconceivable without the object's presence. These papers encourage fieldwork practices that hone awareness of dance-music transmission practices, as well as body-object relationships, for shedding light on embodied cultural sensibilities.

Dances with Zombies: Michael Jackson and Movement in the Age of Post-industrial Reproduction
Judith Hamera, Texas A&M University

By any objective criteria Michael Jackson was the closest thing to a consensual virtuoso performer late 20th-century popular culture has produced. Yet despite this general acclaim he has been dismissed by critics as a narrow dancer one who did not value his dancing enough. In particular his relatively limited movement vocabulary and his aggressive use of editing in his short films was compared unfavorably to Fred Astaire's insistence on full-body shots the gold standard of dance on film. Yet Jackson's virtuosity as a dancer operates very differently than Astaire's: at the intersection of exemplary execution; a repertoire best described as polycorporeal; recurring invocations of hard work particularly in rehearsal; and the distance between these invocations and the apparent effortlessness of his performances. These factors coupled with the edited dances in his films also make his facility and that of popular dancers generally particularly easy to misread. This paper argues that Jackson's editorial aesthetic and specifically the surgical cuts dismembering the dancing body in Thriller and Smooth Criminal are ideologically potent and point to Jackson's larger ability...
to activate nostalgia for a vanishing industrial past. It posits a new strategy of reading dance-as-editing versus dance-as-continuity while framing dance itself as a public mediator linking affect and fantasies of individual mastery to changing regimes of visibility and/as work.

**Song, Dance, and the Manifestation of Power: Native American Ceremonies of the Columbia Plateau**  
Chad Hamill, Northern Arizona University

Like the sacred songs of ceremonies associated with tribes of the Columbia Plateau region, dances were given to prophets in dreams and visions for the benefit of the People. In ceremonies such as the Medicine Dance and the Feather, Seven Drum, and Indian Shaker Religions, songs and dances remain critical to the manifestation of spiritual power. The relationship between song and dance has been largely overlooked in studies concerning Native American culture of the Columbia Plateau, as researchers have been unwilling to embrace Native epistemologies resistant to scientific paradigms championed within the academy. This paper will explore the dynamic between song and dance from a Native perspective (including that of the author), privileging Native ways of knowing within the context of Columbia Plateau ceremonies, where at any given moment the shape of a song and movement of a dance may generate enough power to bend the laws of our familiar material plane.

**“The Disguise Will Never Work All the Way”: Realness, Queerness and Music in a Gender Performance Community**  
Sarah Hankins, Harvard University

While the term “drag” evokes images of cross-dressed, lip-synching men and women, a closer look quickly complicates this impression and reveals “gender performance” as a more accurate framework for understanding the diverse styles and objectives of people who use their moving, sounding bodies to engage in discourse on gender and sexuality. This paper applies theories of performative gender as elaborated by Butler and Halberstam to unpack the distinctions performers make between “realness”, or the faithful imitation of stereotyped femininity, and “queerness”, or the intentional manipulation of stereotypes in order to de-legitimize gender binaries. Drawing on participant observation within Boston's gender performance scene, I demonstrate that music is a key tool performers use to index realness or queerness, often re-framing musical messages through extra-musical elements such as clothing and gesture. I next show that at the same time as music articulates difference, it is a common denominator across a vibrant scene offering up performances ranging from high glam drag queens to classic burlesque, uber-sexual stage shows to humorous character sketches. The very fact of music’s centrality and its crucial role in eliciting audience response helps calm the identity politics that might otherwise divide Boston’s performers of realness and queerness. This paper is among the first to explore the bi-valent nature of gender performance from a musical perspective, furthering a body of ethnomusicological scholarship that has traditionally examined drag through the lens of realness.

**Follow Me Down: The Work of Today’s Louisiana Prison Songs**  
Benjamin Harbert, Georgetown University

This feature-length film threads together a dozen diverse portraits of incarcerated musicians housed at three Louisiana prisons. The stories told at each prison focus on three different stages of the incarceration experience: entry, mid-career and death. The verite approach allows the audience to get to know and connect with each inmate as a human being, in spite of the past actions that landed him or her in prison. In this film the aural is just as important as the visual. The audio uniquely captures the prison soundscape, and reveals that for these inmates music battles the constant noise behind bars. The audience is made to experience the sanctuary these inmates strive for in their music-making with varying degrees of success - a newly incarcerated woman deals with her own mistrust of other inmates as she auditions to join the chorus; a mixed-race rock band fails to draw a crowd at a yard show as their musical equipment breaks down; the elderly pioneer of Angola’s gospel scene is convinced by his old students to sing with them after nearly twenty years of self-imposed silence. These portraits show inmates, many facing life sentences, struggling to find connections, form communities and to find meaning. Experiencing the unique hopes and desires of these musicians will provoke a reconsideration of why and how we incarcerate. This film aids to reveal the worlds of these people and show and efficacy of music that is related to their situations.

**Challenges of Music Sustainability in Lombok, Indonesia**  
David Harnish, Bowling Green State University

Music sustainability is a complicated initiative that raises two assumptions: 1) that globalization endangers local “traditional” music, and 2) that projects by outsiders implicate neocolonialism. While critics have argued that attempts to preserve music culture are artificial and arbitrary, musicians and educators disempowered by authorities, mediascape, and state neglect are compelled to become advocates to help preserve locally valued arts. Lombok, inhabited primarily by the Muslim Sasak, is overlooked in state projects to sustain culture. The problematic history - including colonization by Hindu Balinese for 200 years - gave rise to Islam as a bulwark of resistance and identity. Over recent decades, Muslim clergy have won appointments in government offices; today, one such elected official is the provincial governor. Many religious leaders disallow both art forms similar to Balinese forms and those connected to early, pre-Islamic culture. The governor, in fact, permits only Arabic Islamic forms at state events. Religious leaders are not the only challenge for arts advocates, who also acknowledge urbanization, education cuts, and media neglect as causes for disappearing genres. The concern is that, if only global and Islamic forms are available, the Sasak people will lose their identity and values. This paper explores the arts organizations, the players, the styles impacted, and the priorities of musicians and educators. The local perspective is that Lombok, once considered rich in cultural arts, is losing its cultural heritage. Arts activists advocate for government support and school programs that re-introduce music and sustain Sasak music for coming generations.
Jazz, Race, and the Visual Narrative: Constructing Identity through the Photography of Charles "Teenie" Harris
Colter Harper, University of Pittsburgh

This paper explores photography's role in constructing racialized identities in urban communities during the mid-twentieth century. The dominant narrative of jazz and African American nightlife, as presented by white news media sources, relied on reductive descriptions of black social life that highlighted the interconnectedness of vice, poverty, crime, and entertainment.

The work of African American photographer Charles "Teenie" Harris constructed an alternative narrative by grounding jazz performance in the social and economic life of Pittsburgh's African American neighborhoods. Harris' photos illustrated articles published in the Pittsburgh Courier—a national black newspaper that addressed African American social, political, and economic issues. From the mid-1930s through the 1970s, Harris produced over 80,000 images depicting social life in Pittsburgh's African American communities. Many of these images demonstrate that jazz performance promoted interracial socialization, active listening, community formation, and development of the community's talented youth. While Harris' photographs offered a means for Pittsburgh's African American communities to present an alternative narrative of black life they also offer contemporary researchers an opportunity to visually examine jazz as a social process and jazz clubs as important sites for interracial socializing and identity construction in urban communities. I will analyze them as a counter-narrative to prevailing visual ideologies of the white, mainstream journalistic press, and as a backwards looking guide to understanding African American musical culture in a unique and important location.

Attenuation Revitalization and Transformation in an ICH Treasure: The Siberian Epic Olonkho
Robin Harris, University of Georgia

The Republic of Sakha (Yakutia) in northeastern Siberia is currently enjoying marked revitalization of the epic poem/song genre of Olonkho a solo genre combining drama, song, and narrative to tell the stories of the great heroes and legends of the past. Although performances of Olonkho by master-performers almost died out during the 20th century the 2005 UNESCO proclamation of the Sakha Olonkho as a Masterpiece of the Oral and Intangible Heritage of Humanity significantly mitigated the trend of attenuation. The pecuniary and societal support which followed the UNESCO proclamation led to the emergence of festivals and competitions websites on Olonkho training for children and an increase in research and publications by ethnomusicologists in Yakutia. The likelihood however of sustainability for this fragile genre into the coming decades remains uncertain. State support for Olonkho riding on the wave of Intangible Cultural Heritage recognition is vulnerable due to the current financial crisis and grass-roots interest in traditional Olonkho is not widespread. This research traces the attenuation of Olonkho during the years of Soviet power as well as its current revitalization. In addition it examines innovations of performance practice in Olonkho transformations which are creating permeable boundaries for this epic tradition. I will demonstrate that dynamism is created in the revitalization of Olonkho through the interaction of malleable and stable elements giving hope for the future sustainability of Olonkho.

Live from Second Life: Social Actualization through Musical Participation in Virtual Worlds
Trevor Harvey, Florida State University

Musical activities are among the most popular attractions within virtual worlds. Indeed, many participants within these Internet-based, three-dimensional, immersive environments regularly attend "live" music concerts and frequent discoteques, where their avatars dance, sing, and socialize, mirroring "real-world" music-oriented sociality. Despite this prominence of musical activities within virtual worlds, there has been little research devoted to understanding the vital role that socio-musical interaction plays within virtual environments. While early research on computer-mediated communication (CMC) and human-computer interaction (HCI) frequently focused on understanding "virtual" (as opposed to "actual" or "real-life") experiences, recent scholarship has sought to provide a more nuanced understanding of the relationship between the "virtual" and the "actual" in immersive, digital environments. In this paper, I posit that musical performance, broadly speaking, plays a crucial role in bridging the perceived gap between "virtuality" and "reality" among participants in virtual worlds. Based on my fieldwork experiences within two popular virtual worlds, Second Life and ROCTropia, I investigate how musical performance is conceptualized and realized by musicians and audiences within the digital realm of virtual worlds. Drawing upon sociologist Steve Woolgar’s five “rules of virtuality,” within which he explores the actual consequences of virtual action, I argue that musical practices within virtual worlds provide an important actualizing mechanism to computer-mediated social experiences, making musical activity a crucial component of meaningful participation in virtual worlds.

Integrating Quantitative Methodology in Ethnomusicological Research: The Challenges to Moving towards Reproducible Results
Dane Harwood, Independent Scholar

How does an ethnographer transform non-scientific or qualitative conclusions into a more statistically reliable research approach whose methodology and theories are testable? Why is such an effort important to the field of ethnomusicology? For example in the recent past neuro- and psychopathological evidence about language localization was problematic because the population size was very small and the sample size even smaller. This made it hard to move to generalizable conclusions from studies of this or that individual with a specific pathology manifesting particular behavioral and/or neurological phenomena. However over the last 30 years there has been considerable progress in making both the reliability and the validity of such research conclusions more robust as both technology and methodology have improved. One analogous parallel in ethnography are conclusions drawn from
The Influence of Paul Robeson’s Musical Legacy on Soviet and Post-Soviet Racial Ideologies

Adriana Helbig, The University of Pittsburgh

The African American singer-activist Paul Robeson (1898-1976) was famous in the USSR and drew on Soviet support to denounce racial segregation in the U.S. He performed in the USSR on many occasions and collaborated with African American sojourners and African students who were encouraged to work and study in the Soviet Union contributing to life in a society that was allegedly free from racial bias. Race discourse played an important role in Cold War relations and musicians such as Robeson drew on official Soviet rhetoric regarding alleged equality to champion the cause of African-American civil rights at home. This study analyzes Paul Robeson’s experiences in the USSR in historical perspective and examines the ways in which his status as a performer influenced his perceptions of Soviet race relations. It questions the extent to which the Soviet government used Robeson as a Cold War political pawn while capitalizing on his status as a musician within a larger framework of Soviet performance politics. Augmenting the experience of African-Americans in the USSR this presentation analyzes Paul Robeson’s influence on Soviet and post-Soviet racial ideologies. Drawing on contemporary discourses of race that have resurfaced in light of increased migration to Russia and Ukraine from countries in Africa this study argues that common understandings of ‘blackness’ in post-Soviet society are as much tied to ideologies surrounding historical figures such as Paul Robeson as they are to globalized images of African-American performers that have flooded post-Soviet entertainment industries in the last twenty years.

Modeling Community in the Loft Jazz Era

Michael Heller, Harvard University

The concept of “community” appears frequently in accounts of New York’s jazz lofts during the 1970s. Despite the lofts’ emergence as a collection of mostly-unaffiliated organizations, ideals of community engagement and cohesion through music—often inspired by the larger jazz collectives of the Midwest—provided an important rhetorical vocabulary for participants. But upon closer examination, one finds musicians and organizers using the term in vastly different ways. While some foreground a loft community defined solely by musical practices, others frame it through discourses of race (especially blackness), economic control or neighborhood political involvement. This not only speaks to the fragmented processes that often characterize group formation in urban settings, but also to the contested musical-political dynamics operating during the period. Statements framing the lofts as reclamation sites for black creativity, for example, paint a very different picture from those emphasizing multi-cultural communalism, alternative labor systems or modernist experimentation. Untangling this web of meanings helps to shed light on how the term “community” acted not as a neutral signifier, but as a tool for advancing particular goals in the wake of the civil rights and Vietnam eras. Using interviews and archival sources, this presentation will situate the ways in which musicians employed the concept. These emic usages will be read against contemporary models of community discussed in both ethnomusicology (Erlmann, Finnegan, Monson, Shelemay, Slobin, Turino) and the social sciences (Becker, Bennett, Cohen, Straw), with further consideration given to alternative frameworks such as musical subcultures, scenes and networks.

Dancing Sound in an Invisible Beam: An Exploration of Movement/Musical Improvisation Using Soundbeam Technology in an Integrated Applied Arts Context

Ruth Hellier-Tinoco, University of Winchester, and UC Santa Barbara

Two adults stand face-to-face in a room - one cuts the air with his arms; the other gestures with her torso; music emanates from loudspeakers. Both participants listen intently as they move. As they form their improvised dance in an unseen beam they are simultaneously activating digitally-captured music - they are dancing sound. Soundbeam, a sensor technology engaging an ultra-sonic distance-to-MIDI convertor, allows movements, at a distance and without physical contact, to trigger musical sound, enabling participation of adults and children with a wide range of different abilities, cognitive and physiological, to improvise through bodily movement/dance. With this curious phenomenon dancing in the invisible beam primarily stimulates auditory sensory elements, in tandem with kinaesthetic and corporeal feelings. In this paper I explore the qualities of movement/musical improvisation using Soundbeam with the Inter-Act Theatre Workshop, an integrated project in a university setting, involving adults with a learning disability, students, and faculty. Drawing on theorizations from ethnomusicology, dance studies, and applied arts, and focusing on ontological (what is it?) and pragmatic (what can it do?) issues, I offer insights into improvisatory creative practices of musical/movement composition, and the politics of inclusion, empowerment, well-being, and pleasure through a community model of shared interactions and collective play.
At a Distance: Voice, Dance, and Display among Female Iranian Vocalists in Exile
Farzaneh Hemmasi, Hunter College

In twentieth and twenty-first century Iran, politically opposed leaders have consistently focused on women's bodies, performances, and public roles in their nation-building efforts. Female vocalist's and dancers' public performances and forced unveiling were markers of secular modernity in Iran, while forced veiling and multiple restrictions on female vocalists and dancers are among the many policies implemented to "Islamicize" and revolutionize the country after 1979. Current Iranian policy does not permit women's solo voices to be heard by men outside of the family or to be recorded, while "suggestive" staged dance is also prohibited. Many female performers have responded by moving abroad and continuing their careers in exile. While physical distance from Iran provides release from national law and policy, many performers continue to respond to these restrictions and their underlying cultural attitudes. My paper focuses on several influential diasporic female vocalists to show how their productions invoke contentious debates over the relationship between gender and nation. Sexuality highlighted through dance and bodily display and a metaphorically political as well as literal engagement with the female voice are among the sensitive subjects raised by these performers. Some female performers have also provocatively claimed to stand in for the nation itself. Such actions expand the parameters of full citizenship by asserting these women's right to speak to and represent the Iranian nation as performers and diasporic subjects. They also reveal the interconnections of music, dance, gender, sexuality, and politics in contemporary Iran and beyond.

Malawian Approaches to Dance, Music, and the Creation of Sacred Spaces
Clara Henderson, Indiana University, Bloomington

Throughout much of Africa dance and music are interdependent and are often intimately linked with spirituality to the extent that among Africans dance is rarely discussed in isolation from music and spirituality. Likewise for Presbyterian women in southern Malawi dance music and spirituality are deeply intertwined. Their dancing is a vehicle of spiritual expression as well as a forum for social interaction and self-affirmation. Expressive movement is an essential component of their communicative vocabulary that they dance their Christian faith dance when greeting one-another and dance to express their sorrows, joys or concerns. Even when their performances involve elements of social interactive dance Presbyterian women's music and dance almost always have an underlying spiritual element of individual and collective prayer. Countering analyses that consider African music and dance in isolation from one another, this paper discusses the ways Malawian women use their bodies to perceive music and concurrently use dance and music interdependently to create sacred spaces between groups of women and between individuals who share a common bond. The paper argues that the way Presbyterian women approach music and dance discourse within communicative frameworks especially musical contexts provides a unique window into how movement and dance music and spirituality are deeply intertwined within Malawian contexts. Through their music making and creation of sacred space through intimate danced exchanges Malawian women contribute an African perspective to discourse on the role of the body in creating musical meaning and in facilitating and perceiving musical experience.

I am a Seed of Peace: Music and Israeli-Arab Peacemaking
Micah Handler, Yale University

Seeds of Peace International Camp for Coexistence in Otisfield, Maine is a summer camp and intensive dialogue program for teens from the Middle East. Campers come in national delegations of “Arabs” or “Israelis” for whom acknowledgment of the other side's humanity is equivalent to self-nullification and moral jeopardy. When they first arrive, scarred by conflict, they see their mission not as peacemaking but vociferous defense of their countries’ policies and national histories. After three weeks, these identities have not been shed, but campers have acquired an additional shared identity as “Seeds” - members of a new community of enemies who choose to become friends, acknowledge their enemies’ reality and pain, and engage in earnest dialogue about how to heal their regime’s wounds. Based on research across four summers, first as a camper and then as a music counselor, it is clear that music is integral to the profound personal and communal process of creating the intercultural identity of the “Seed.” I will discuss the role of the song “I am a Seed of Peace,” taught to all campers, in both the development and performance of the new, shared identity of the “Seed.” Through multiple performances of the song, campers create a space in which dialogue is not a betrayal of oneself or one’s history but an embrace of one’s fellow Seed and the collective hope for a peaceful and productive common future, hence a critical element of the healing process that occurs at camp.

Towards an Ethnomusicology of Elites and the Construction of Elite Art Worlds
Eduardo Herrera, University of Illinois at Urbana Champaign

This paper poses a general theoretical framework for the ethnomusicology of elites and the construction of elite art worlds. As suggested by George E. Marcus—an early proponent in socio-cultural anthropology of elite studies—anthropologists, and therefore ethnomusicologists, can make a distinctive contribution to elite studies through ethnographic research. Research on elites can include diachronic perspectives that are lacking in other studies, and can provide an analysis of the values and shared interests of elite groups (Marcus 1983). The first part will present an overview of the intellectual history of elite studies ranging from the classic studies of Mosca, Michel and Pareto to recent work from Pina-Cabral and Lima and from Shore and Nugent. The second part explores how ethnomusicological research that brings together ‘power elite’ and ‘functionalist elites’ views can provide a better understanding of the process that leads to the consolidation of power in the hands of specific...
elite groups while still considering them dynamic and heterogeneous across different realms of social life. Ethnographic work complemented by oral histories can provide a much-needed understanding of how elites in a 'forming phase' achieve 'distinction' in Bourdieu's sense (1984), and how they maintain it and reproduce it, giving insight into the hegemonic process of sustaining elite power. This paper uses my own fieldwork experience with one of the wealthiest families in Argentina, and a major patron for music, to point out some problems with traditional methods of participant observation and long-term fieldwork for the study of elites.

Mobilizing affect: Ismail Marzuki and the revolutionary romance
Andy Hicken, University of Wisconsin - Madison

Indonesian songwriter Ismail Marzuki (1914-1958) transformed the fundamentally hybrid, romantic genre kroncong into a repertoire of nationalist anthems that helped to mobilize a revolution against Dutch colonialism. Two apparent ironies of his project are, on closer examination, astute cultural-political moves. First, kroncong was not "native" Indonesian music, but a lowly, urban hybrid of Iberian string-band music, brought to the East Indies by Portuguese sailors, with the Indonesian musical sensibility best described as stratified polyphony. Second, kroncong was performed not by the educated children of native colonial officials who formed the revolution's vanguard, but by "kroncong crocodiles" (buaya kroncong), marginalized urban youth of dubious vocation and, frequently, illegitimate Indo-European parentage, who used the music to serenade lovers from the street at night. Lacking the courtly associations and more purely Indonesian (or at least more distantly hybrid) pedigree of Javanese gamelan, kroncong was thus a radically democratic choice for a new national music, emphasizing the tastes of neither the aristocracy nor of Westernized intellectuals but of the urban masses who would fill the ranks of the revolution. Moreover, Marzuki deftly exploited kroncong's traditional affect—youthful romance—for the revolutionary cause, linking lyrical expressions of devotion to one's beloved to a nationalistic devotion to the homeland in a style that Indonesian critic Ninok Leksono has called the "revolutionary romance" (romantika perjuangan). This paper analyzes Marzuki's fundamentally hybrid and romantic musical rhetoric and weighs Marzuki's continued relevance for a newly democratic and decentralized Indonesia.

Hybridity as Confusion: South Indian Fusion in Chennai
Niko Higgins, Columbia University

This paper considers some of the benefits and limitations of the hybridity literature in the context of South Indian fusion. Recent scholarship has critiqued studies of hybridity for overly narrow attention to recurrent and unproductive themes. Topics such as the parentage of hybridity, hybridity as the new authenticity, and definitions of hybridity seem to obscure as much as they reveal, while zooming in on the hybrid object at the expense of its cultural emplacement. Ethnographic research provides an important solution to overly theoretical concerns with hybridity but with only a few exceptions.

studies of musical hybridity are scarce in South Asian music scholarship. As a contested musical practice, fusion offers a site to analyze the ways that musicians combine ideas from south Indian classical music, film music, Western rock and jazz within the socio-cultural conditions in which hybridity frequently emerges such as cosmopolitanism and the highly political juxtapositions of art and popular music. Drawing from ethnographic research and literature about cultural and musical hybridity, I show how the case of fusion in Chennai provides an example of how musical hybridity shows the socio-cultural interconnectedness of music by specifically looking at fusion as a problem succinctly articulated by South Indians with the pun: confusion. Approaching musical hybridity as a problem opens up great potential for understanding the role of South Indian musicians among the uneven benefits of globalization that are shaping modernity in India.

World Music Theory: Issues and Possibilities
Mark Hijleh, Houghton College

We face today a tension between a global musicianship imperative and a global musicianship dilemma: We can no longer afford to be experts in only one music (or even two or three) yet we cannot possibly become experts in all musics. One way to address our limitations in an unlimited musical world might be to explore the analysis of musical synthesis seeing the technical aspects of music as a synergism of ecletic influences as an integration of interrelated and overlapping sound elements which we can grasp cross-culturally owing to innate perceptual capacities. A practical world music theory that could help prepare each of us for the deeper exploration needed to understand individual musics and their inter- and intra-relationships might be built on basic human perceptions of evenness and unevenness expressed most simply as twos and threes and their interaction 1) durationaly at various hierarchical levels; 2) in terms of pitch frequency ratios namely 2:1 and 3:2 in tandem with the relationship between timbre and tuning; and 3) proportionally with regard to repetition variation and contrast in musical development. To these bases may be added any number of further considerations such as pitch contour and the textural continuum on which lie fluid concepts of monophony heterophony homophony and polyphony. This paper attempts to demonstrate the potential for such an approach through interpretive analytical comparison of very brief musical examples from Africa Asia and the United States.

Coloureds Performing Queer, or Queer Coloureds Performing?: Asserting belonging through queer behavior in Cape Town, South Africa
Glenn Holtzman, University of Pennsylvania

To be a Coloured i.e. visibly of "mixed" racial heritage in South Africa was to be "queer" in the eyes of the apartheid government, and despite constitutional protections put in place in the 1990s, continues to be thought of as aberrant in post-apartheid South Africa. Left with few options for positive self-
Mass Games and 'Sea of Blood' Operas: Ideology and the Interface between Music and Dance in North Korea
Keith Howard, SOAS

North Korean ideology has, since the 1970s, imposed tight controls on music and dance creation through two complementary strategies, 'seed theory' (chongjaron) which embeds party policy, and 'collective art' (chipche yesul) which brings together the creative work of choreographers and composers while providing a group censorship mechanism. This paper explores how this policy has been applied in practice, looking at how music and dance have been treated - as approved by the leadership - as complementary parts of two genres: operas, beginning with 'Sea of Blood/P'i Pada' (1971), and mass games. The 1970s was when the juche (self-reliance) ideology matured, and within this, performance genres were needed to bring together the foreign and the indigenous. Operas blended hybrid yet distinct music, dance, and theatre, using updated or 'improved' Korean instruments to accompany folksongs and folk dances, alongside orchestras of Western instruments accompanying revolutionary songs. They developed a dance notation system, chamobop, to allow the maintenance of distinctions between Korean dances and imported styles, and to facilitate training. The operas remain the high point of North Korean artistic development (Suk-kyung Kim 2010). This paper is based on three short periods of fieldwork and contrasts the specialism of operas with mass games, showing how the tools of specialist choreography and composition have been used to enable the mobilization of thousands in public spectacles.

How to rock Asia in America? Reflexive Performance as Public Scholarship
Wendy Hsu, Occidental College

This paper explores the practice, in performance, of intellectual issues developed in research about Asian American participation in independent rock music. The sounds and stories that musician-colleagues shared during my 24-months of ethnographic engagement with two dozen bands (of partial or whole Asian American membership) inspired me to start my own band (Dzian!). In this group we adapt and perform Asian rock music from the 1960s and 70s with the mission of challenging the Anglo-American hegemony of rock music. To inscribe Asia and Asian America into rock music discourses we make this obscure body of music visible in local and regional music scenes. I consider Dzian! a post-fieldwork project of public scholarship: a playground to experiment critically with concepts of race ethnicity and postcolonialism formulated in my dissertation. This presentation offers a set of narratives that highlight performative engagement with my dynamic and ambivalent (dis)identification as a Taiwanese American. I address how musical performance alleviates my struggle with orientalism (Kondo 1997) and racial melancholia (Eng and Han 2003). I describe how performing has generated a kind of personal and collective reparation for an Asian American loss of a sense of heritage and national belonging. This project is committed to the cultural work of "undoing fieldwork" (Kisliuk 1997) and gestures toward the intersection between ethnography and activism (Wong 2004). Privileging the act of public music-making I argue for the role of scholar-performer as one that can thoroughly embody scholarship as a social practice.

Intangible Cultural Heritage Recognition and Marginalization of Traditional Ainu Dance in Japan
Justin Hunter, University of Hawai‘i at Manoa

In 2009 the Japanese government applied to UNESCO to have the traditional dance of its indigenous people the Ainu be recognized as an Intangible Cultural Heritage of Humanity (ICH). The application was approved and this honor has since been advertised at Ainu tourist villages throughout Hokkaido Prefecture in northern Japan home to the majority of Ainu today. On the surface receiving the ICH label seems to have elevated Ainu s status nationally and internationally. However I argue that this distinction is a double-edged sword that comes with a cost. After being rendered invisible in Japan homogeneous society discourse for centuries the Ainu with its new found recognition is now firmly entrenched as the nation s minority and on the global stage. The ICH only recognizes traditional dance in Hokkaido consequently endorsing the art form of a selected Ainu group over the rest of the Ainu population outside this prefecture. The recognition also inadvertently codified various dance music and customs that disregarded historical and regional variations of other Ainu groups in the region and outside Hokkaido. In this paper I detail the conditions that surround the changing status of the Ainu from being a marginalized minority to Japan s indigenous people to a marginalized indigenous group viewed through the...
The Collective Creation of Musical Form in Cape Verdean Batuku
Susan Hurley-Glowa, University of Alaska Fairbanks

In the interior of Santiago, Cape Verde, women perform batukutogether: they create this music and dance genre using a lead singer, a solo dancer, and a chorus that sings responses while beating polyrhythmic patterns. Each song has the same overall structure and goal to collectively raise the intensity of the established rhythmic grooves until the entire group reaches a peak of energy, volume, and tempo. Batuku melodies and rhythms are based on ostinatos like many African styles. Interestingly, the overall song form utilizes principles of diminution as it builds up: the opening melody first appears in four phrases that cycle back and forth between leader and ensemble but as the energy level increases, the melodic pattern is cut roughly in half and then finally reduced to just a snippet. This fragment is then rapidly exchanged in an explosion of sound and motion until the singers and dancers reach a zenith. In this paper, I will begin by discussing batuku’s formal musical structure and cultural context and will then focus on the ensemble interactions that trigger the performers to move up to the next intensity level. These cues can come from any of the participants but the overall goal for each song is to raise the heat as high as it can go for everyone involved. Using my fieldwork footage and interviews as source material, I will explore the ways that individual participants in batuku performances interact to collectively create both the form and powerful affect of the songs.

Gospel Drive: What is with all that repeating?
Laurel Myers Hurst, Kent State University

As Mellonee Burnim has suggested, outsiders to the Black Gospel tradition sometimes classify repetition as “musical stagnation,” or “spiritual lack,” and they may “opt to either turn off or tune out the experience of gospel music altogether” (Burnim 1989, 52). From the emic perspective, the driving repetitions in Black Gospel convey power, authority, conviction and, most importantly, unity. However, the rhythmic organization of Black Gospel drive—the sendoff, take-off, hang-up or shout—has been described in academic literature as polyrhythm, a term only relevant from the etic perspective and implying independent rhythmic lines within the musical whole. This paper investigates repetition in Black Gospel quartet music from the perspective of Ensemble Thematic Cycle (ETC). Meki Nzewi has proposed ETC as a culturally relevant model for rhythmic expression in African and African-derived music (Nzewi 1997). This argument sustains the hypothesis that rhythmic organization in Black Gospel quartet music manifests properties of Ensemble Thematic Cycle including layered time-line patterns, recycling, interlinearity and melorhythm, and explores the proposition that melorhythm is the enduring, ubiquitous and symbolic feature of music demonstrating the Black sound.

Downloading Dance: OK Go YouTube and the Future of Pop
Sydney Hutchinson, Syracuse University

Internet dance videos have come to be an important avenue of communication between pop music artists and fans, making stars appear accessible in ways not previously possible. Pop-rock group OK Go are among the biggest success stories of the YouTube age—having shot to fame mainly through clever dance videos like A Million Ways shot at home on no budget whatsoever. This video’s status as reportedly the all-time most-downloaded music video seems to have inspired other artists to create similarly replicable choreographies in an attempt to score another viral video hit. OK Go themselves have continued to depend on dance as a way to create bonds with fans holding an OK Go Dances With YouTube contest in 2006 and a Dance With Your City event in 2010. Hundreds of tribute videos have resulted, themselves receiving tens of thousands of YouTube views which when posted on the band’s site create a kind of feedback loop of pop. Such self-produced and self-promoted dance videos are seen as rivals to MTV and perhaps therefore a threat to the music industry but may instead suggest new directions for pop music in an era of diminishing returns for record labels. Interactive internet dance in fact provides an incredibly effective— and inexpensive—means of promotion creating affective bonds by allowing fans to embody their favorite music. This paper looks at popular YouTube dance videos and fan responses to argue for the increasing centrality of dance to the production of pop culture today.
Daudi Kabaka with Equator Boys Band Western Shilo: Developing a Popular Music Kenyan Style
Everett Igobwa, York University

Benga style was a collective initiative by Kenyan musicians in the early 1960s following independence in 1963 to create a popular music Kenyan style. Their approach was experimental and focused on blending traditional and popular Kenyan styles regional Western Cuban and Latin American music. These music styles found their way to Kenya in the 1950s and include especially vocal and guitar styles of Jimmie Rodgers among other country musicians. The creation of a popular Kenyan style was a concerted effort to counter the mainly Congolese style especially that of Jean Bosco Mwenda who was based in Dar es Salaam Tanzania. Mwenda performed widely in East Africa in the late 1950s and early 1960s and sang his songs largely in Kiswahili. Other regional musicians during this time were Losta Abela his contemporaries from Shaba and Katanga and George Sibanda of Zimbabwe. This paper examines Daudi Kabaka’s Western Shilo recorded in 1963 in an effort to demystify the musical ingredients of this new Kenyan sound. Western Shilo transforms into a zilizopendwa (golden oldie) and subsequent covers are made. The discussion will reference Ayub Ogada’s cover of Western Shilo renamed Chiro on Peter Gabriel’s Real World Record label in 1993. Issues regarding the copyright act negotiating authenticity new interpretations and zilizopendwa reissues in the early 2000 will be discussed.

Voices From the Classroom: Decolonizing the Secondary School Music Curriculum in Kenya
everett igobwa, York University, Canada; Daystar University, Kenya

This paper presents a leftist paradigm regarding decolonizing curriculum. In seeking to transform the music curriculum at the secondary school level in Kenya, I engage a citizen-oriented strategy that sanctions democratizing curriculum development. By this I mean moving away from the “Ivory Tower” perspective whereby, for the most part, policy makers determine curriculum content that is then passed on to education facilitators (teachers) in the education system for implementation. The democratization of curriculum development requires decision making in reverse order, in other words, from the “bottom up.” Consequently, teachers and students are critical regarding the “what” (content) and “how” (methodology) of the curriculum. In executing this model, I encouraged teachers and students to offer solutions pertaining to possible avenues to refresh content and teaching methodology that is adaptable to contemporary post-colonial Kenya, and equipping students with the skills to function in the global market. In other words, the “consumers” and “facilitators” of the curriculum should as Christopher Small argues, that education is best deconstructed as a symbiotic relationship that is negotiated between producers and consumers. Small notes that, “not only is schooling essential a commodity which a community buys on behalf of its younger members, but, the purveyors of the commodity find themselves in a monopoly situation; its recipients have no choice but to accept what is offered. (Small 1996: 8).” This paper offers strategies proposed by a few teachers and students in an effort to effectively transform and decolonize the secondary school music curriculum in Kenya.

Worship in the Streets: Performing Religion Nation and Ethnicity through Music in Toronto’s Jesus in the City Parade
Monique Ingalls, Rutgers University

Parades are important public spectacles in which communities demarcate their boundaries and attempt to expand them by claiming public space. This paper explores music in Toronto’s annual Jesus in the City parade in which fifteen thousand Christians mainly from Afro-Caribbean Asian and Eastern European minority groups take their message to downtown Toronto in a Carnival-style procession with church-sponsored floats featuring live and recorded music singing and dancing. Drawing from Paul Bramadat’s work on the productive polysemy of festival parades (1987) reflecting the differing and sometimes conflicting ways participants understand the interrelationship of these various identities. Musical choices make audible these tensions as churches variously sing popular commercial worship songs to represent a unified global Christian community; perform songs and dances that assert distinct ethnic identities; or engage in creative genre-mixing both to critique Anglo-Canadian cultural imperialism and to challenge ethnic essentialism within their own church fellowships. In showing how Canadian Christians use musical performance in the public arena to negotiate concerns within their own communities and represent their religious group to the broader society this paper demonstrates that exploring the meanings of religious performance in public spaces must involve close listening.

Sounding Religion in the Public Sphere
Monique Ingalls; David Kammerer; Deborah Justice

Parades, festivals, and public concerts are important sites for both communal self-creation and outreach to other groups within a society. Within these public cultural displays, musical performance often plays significant roles. While music scholars often explore the public musical performance of groups united by ethnic, national, regional, or political affiliations, few studies have focused specifically on religious groups. This panel seeks to contribute to the literature on religion in the public sphere by examining the various roles that music plays, to paraphrase Charles Hirschkind, in the acoustical configuration of public space—in other words, the ways in which religion is sounded in the public sphere. By exploring the complex intersections between music, religious beliefs and practices, and social identities, this panel shows how religious groups use musical performance in public spaces for advocacy and outreach.
seeking to play an active role in society while encouraging dialogue beyond the boundaries of their communities. Through close listening to public performances of religious musics in the UK, North America, and the Pacific, this panel explores ways in which public musical performance enables religious individuals and groups to negotiate their place within broader society; to strengthen relationships between local communities of faith; to imbue secular spaces with the sacred or, conversely, to bring a sense of secular neutrality to charged religious spaces; and to use public space as a means of outreach intended to forge a shared understanding between those within and outside the community.

Historiographies of Music in the Malay World

*David R M Irving, King's College London*

Historiographies of music in the Malay world (alam Melayu) during the period of European colonial influence present many complex layers of data that need to be unravelled with great care and critical insight. Textual sources in Malay Chinese, Portuguese, Dutch, and English offer descriptions of festivities, court ceremonial imported traditions, and secular practice. Some Malay texts detail the performance requirements for the musical ensembles of royal courts while a significant number of nineteenth-century European writings contain descriptions of Malay music (including several European staff notations of Malay melodies). Unsurprisingly, the epic and legendary poetic styles of the Malay chronicles and the more prosaic forms of European historiography present markedly different conceptions of music. The diachronic examination of these writings can reveal certain shifts and disjunctions in musical practices as the colonial period unfolded. By contrast, living performance traditions in the Malay world today represent a form of cultural continuity in the face of the radical social, economic, and political changes brought about by colonialism. This paper explores some of the theoretical challenges faced by the modern-day scholar when interpreting such a rich diversity of source materials and considers ways in which textual and ethnographic research can complement each other in order to construct theories of how European colonialism affected indigenous and immigrant Asian musical traditions in the Malay world.

“Tupac was a Kanak!” Blackness, Belonging, and Performed Hybridity in Germany’s Migrant Hip-hop Communities

*Margaret Jackson, Troy University*

At the heart of Germany’s industrialized Rhine region lies Duisburg, home to more than one-third of the region’s migrant and post-migrant residents. For twenty-five years, hip-hop culture has been a determinative force in shaping ways predominantly Turkish adolescents in Duisburg’s inner-city neighborhoods articulate, perceive, and claim social positions and unique ways of being in the world that maintain close aesthetic connections to hip-hop’s traditional expressive codes. Many of these youths refer to themselves as “Kanaks,” a complex, creolized admixture of ethnic and urban identities and practices rooted in hip-hop performativity. The term, by nature inflammatory and imprecise, is both a racial epithet and a defiant marker of social (non-German) difference. In this paper I examine connections between media-circulated portraits of hip-hop “blackness” and its fusion with “Turkishness” to create a hybridized Kanak worldview among Duisburg’s migrants. Assumptions about parallel experiences of social displacement, racism, exploitation, economic disparity, and injustice fuel the kinship many migrant adolescents in Germany claim with African-American communities in the United States. Galvanized by incendiary debates over migrant ethno-cultural inferiority and competition over space and economic resources, Duisburg’s youths adopt hip-hop culture as a deflective shield: symbolic “blackness” or “black power,” distinctly African-American in sound, attitude, and world view, offers them the verbal and performative weapons to confound social domination. I will explore the ways being Kanak is akin to being authentically hip-hop; Kanak culture is an augmentation of black hip-hop performativity that subsumes migrants’ own unique histories of migration and experiences in German society.

Performing Difference: The Texas Two-Step and Navajo Country Western Bands

*Kristina Jacobsen, Duke University*

May 1st, 2009: I arrive early at the American Legion Hall in Cortez, Colorado eager to set up my gear before my four-hour gig that evening with my band Native Country. As I walk past the American flag gear in hand I am greeted by a group of aging Anglo Veterans sporting WWII and Korean War baseball caps and wizened faces. Are you with the band? they ask. I respond affirmatively and state the band name. There is a long silence then: I didn’t know it was a skin band a septuagenarian in red suspenders responds disappointment registering on his face. Are you all any good? he asks with incredulity. In fraught exchanges like the one above what is the perceived correlation between being an American Indian band and musical skill level? Similarly in Navajo reservation border towns like Cortez towns notorious for their histories of racial tension how is subalternity asserted and negotiated in the phenomenon that is the Navajo rez band playing in historically white venues like the American Legion Hall? Finally how does dancing line dancing and the Texas two-step in particular index approval for a live band and serve to mitigate the tension that Native bands experience when playing in historically non-Native venues? Through asking these and similar questions this paper explores how cultural difference is lived embodied and performed in and through the mutual indices of dance and musical performance.

Dancing Postcoloniality: Dakar’s 1966 World Festival of Negro Arts and the Uses of Spectacle

*Tsitsi Jaji, University of Pennsylvania*

In 1966 Senegal welcomed performers from 37 nations to the first international arts festival held on the African continent. Intended as an expression of Léopold Senghor’s *negritude* the festival featured dance, music, visual arts, theater, film and literature in a series of performances and
Diaspora Jewishness: The Power of Diaspora in Contemporary American Jewish Music
Jeff Janeczko, Milken Archive

Diaspora - a term that generally describes communities dispersed from an established location has particular significance within Jewish history and culture. Dominant political and cultural narratives define the state of Israel as the Jewish homeland; yet not all Jews consider it their physical or spiritual home. Since the establishment of the state of Israel in 1948 and with the possibility of return this diaspora/homeland dichotomy has intensified. This paper examines the relationship between diaspora and music through selected works of contemporary American Jewish composers and musicians associated with the Radical Jewish Culture phenomenon which arose in the early 1990s and continues today. The artists Jewlia Eisenberg, Ted Reichman, Steven Bernstein and Marc Ribot each harness diaspora musically in order to posit alternatives to dominant narratives of Jewish identity - home and belonging. Understanding diaspora variously as a system of ideas - a source of double consciousness - a justification for musical fusion - and a way of being-in-the-world these artists illustrate how diaspora can function within Jewish culture not only descriptively (i.e. to describe a people dispersed from a homeland) but also critically and analytically as a way of understanding personal and cultural identity. Based on fieldwork conducted in 2006 and 2007 the examples presented in this paper illustrate how the artists discourse and practice emphasize both fixed notions of inherited identity (roots) and more flexible permutations of individual experience (routes) and exist in dialectic tension with dominant narratives. Collectively the examples show various ways in which diaspora constructs inform modern Jewish identity.

Some Implications of Staging and Saving Sufi Music in Tunisia
Rich Jankowsky, Tufts University

This paper examines the mega-spectacle El-Hadhra a choreographed concert of Tunisian Sufi songs and imagery conceived of as a recovery of Tunisian musical heritage. El-Hadhra performances have filled sports stadiums on an almost annual basis since 1991 and have resulted in widely distributed audio and video recordings that have in effect solidified the construction of a genre and something of an industry of staged Sufi music in Tunisia. Remarkably the show mainly consists of songs from two Sufi orders the Sulamiyya and the Issawiyya that are considered by many Tunisians to be mutually incompatible socially and ritually: the Sulamiyya with its close ties to the Tunisian socio-political elite and its physically reserved rituals involving the chanting of praise songs is a highly respected institution in Tunisia while the Issawiyya in contrast with its working class membership and dramatic trance rituals involving acts of self-mortification (e.g. the chewing of glass application of fire to flesh etc.) is considered a far more problematic presence in Tunisian society (Chelbi 1999; Mizouri 1996). By examining El-Hadhra in terms of the relationship between ritual and spectacle (see Turner 1973; Handelman 1998; Schechner 1985) and how the repackaging of Sufi sounds creates a new conceptual order out of the disorder of the messiness of lived social and political relations (see Bohlman 1997; Dyer 1999) I draw attention to how ideologies of nationalism and modernism continue to bear on cosmopolitan cultural projects that espouse to rescue sacred traditions by reconceptualizing them through aural aestheticization and desacralization.

Alive and Changing: Swedish and Chilean Troubadour Traditions of Sweden
Jill Johnson, Svenskt visarkiv, Centre for Swedish Folk Music and Jazz Research

The 18th century Swedish troubadour Carl Michael Bellman, Sweden’s 20th century troubadour Evert Taube, and Chile’s world renowned troubadours Victor Jara and Violeta Parra are all alive and well in Sweden. For Swedes who were active in support groups for Chilean freedom this is not something new, but a natural progression. This progression grew from a long and continuous troubadour - that is to say singer-songwriter - tradition in Sweden that has both embraced and been embraced by non-Swedes. In the case of this short study, embraced by Chilean artists. During the early 1970s the Swedish people supported the Chilean people’s struggle against the Pinochet regime and welcomed many Chileans to immigrate to Sweden. During the 1980s many came from Chile as economic refugees. Culturally active artists, poets and folk musicians were among those who came to Sweden. They established state-sponsored associations in Sweden that covered the spectrum from politics to the arts to sports. Swedes embraced the music of artists such as Victor Jara and Violeta Parra and the nueva canción singer-songwriters and Chileans embraced the Swedish troubadour traditions of Bellman and Taube. Drawing from Beverly Diamonds alliance theories, as well as works on nationalism, this paper discusses both the social and cultural alliances.
Let the Balalaika’s Ring! Current Initiatives in the Promotion and Preservation of Russian Folk Music in America

Jonathan Johnston, Roanoke Chowan Community College

The second decade of the 20th century catapulted the balalaika orchestra into the American consciousness. From 1910 to 1918, the Czar’s Own Imperial Balalaika Orchestra, under the leadership of Vasili Andreyev and Alexander Kirillof, completed five tours of the United States, each receiving overwhelming acclaim. The subsequent formation of the St. Louis (1910), Chicago (1911), New York (1912), Philadelphia (1920), and Detroit (1926) Balalaika Orchestras ignited a ‘flame’ in America that has yet to be extinguished. Martin Kiszko researched the formation of balalaika orchestras in America using archival material from the University of Illinois Russian Folk Orchestra Archives (Kiszko 1996 and 2002). Tamara Livingston (1995) and Natalie Zelinsky (2006) provide a brief historical synopsis of America’s first balalaika orchestras, the Balalaika and Domra Association of America (BDAA) and personal reflections of the Russian folk music community in New York City. There are approximately sixteen balalaika orchestras in America today. The aim of these orchestras is that of presenting and preserving America’s Russian heritage. It is reported by Alexander Ivashkin that “Russian culture exists more in the West than in Russia itself” (1990). The Russian diaspora in America is approximately 3 million (Dolitsky 2008), but its history has seemingly been overlooked. This presentation is an exploration into the contemporary development of the Russian balalaika orchestra in America, the impact the BDAA has had on those orchestras, and what the current initiatives are in the promotion and preservation of Russian folk music in America.

Pole Dancing for Jesus: Gesture, Masculinity and the Circus of Sexual Ambiguity in Gospel Performance

Alisha Jones, University of Chicago

According to many gospel music participants, “Praise is an outward demonstration of an inward attitude.” This mantra, which is rooted in biblical imageries of music and movement, points to the ways in which the meanings of gospel performance are mediated through the body. This paper explores the extent to which certain gestures inform discourses and perceptions of sexual ambiguity as they relate to the performance of musical praise. Such discourses and perceptions prompt scrutiny of masculine representations in liturgical praise dance and musical gesture. To what extent is there a reclamation of “secular” dance styles in gospel performance? In particular, what are the ways in which believers strive to make sense of pole dancing as an expression of sexuality and masculinity? Drawing on ethnography of this controversial performance, I critically consider the sexual suggestiveness of the movement, its masculine quality, and the extent to which pole dancing gestures advance or undermine the aims of a “macho” Christianity. While these concerns also apply to more conventional forms of male liturgical dance, pole dancing cultivates especially dissonant responses from participants about the reverence of dancing for God using a popular symbol of female seduction. I argue that in their struggle to decipher the body language of male pole dancers, gospel music participants interpret this mode of musical praise as a circus of sexual ambiguity. Indeed, such performances are understood in multiple ways as the bodily demonstration of an inward attitude.

Playing Tunisian music: Perspectives of women instrumentalists

Alyson Jones, University of Michigan

This paper focuses on Tunisian women’s ensembles and their power to “play out the nation.” Since violinist Amina Srarfi created the first contemporary women’s ensemble in Tunisia in 1992, El ‘Azifet, other women have formed similar ensembles comprised of conservatory-educated musicians, who consider their performances of Tunisian art music for mixed-gender audiences to be unique in the Arab-Muslim world. The success of these ensembles has inspired younger generations of women to pursue careers as musicians. Yet critics believe that the Tunisian state (under former president Ben Ali) has sponsored performances by women’s ensembles in order to promote its vision of Tunisia as a modern nation open to Western tourism and investment. By playing Tunisian music for domestic and foreign audiences, women instrumentalists are seen as embodying modernity and as playing out the nation. Based on ethnographic fieldwork conducted with women musicians in Tunis, this paper considers their perspectives on the performance of power, nation, gender, and national music. This work constitutes one of the first studies of women instrumentalists performing Arab art music, and it contributes to research on women’s ensembles across the globe. While the Tunisian state has controlled many aspects of women’s performances and has told audiences how to “read” their work in state press reviews, many musicians have resisted being treated as passive government pawns, and have reasserted their agency in performing as women instrumentalists. Above all, they have demonstrated how musicians have the power to play out and expand concepts of national identity for themselves.

More Than a Banjo? Historical Reproductions and Mr. Sweeney’s Legacy

Richard Jones-Bamman, East Connecticut University

For the last two decades the demand for five-string banjos, especially those types associated with old-time musical styles, has grown exponentially as measured by the number of independent banjo builders now active in North America. While most of these instruments draw inspiration from banjos manufactured in the late nineteenth and early twentieth centuries there are a few builders who have instead focused on much earlier examples ranging from so-called gourd banjos to instruments emerging from small workshops from the 1840s through the 1860s. In part this phenomenon is driven by research into blackface minstrelsy which has expanded its purview to include
performance practices in which the banjo played a significant role. Additionally, interest in the banjo’s West African origins has fueled considerable discussion and building activity as historians and makers alike seek to replicate the earliest exemplars of the instrument in a North American context. Yet these developments are not without controversy as evident in interviews I have conducted with banjo builders and players over the last several years. At issue is the propriety of resurrecting an instrument that was embedded in cultural practices that were undeniably racist and appropriative. How then does one justify building (or owning/playing) a minstrel banjo? Is it incumbent upon builders to educate themselves and their customers as to the instrument’s troubled history or does the fact that most of these new banjos are being used to play contemporary old-time music obviate such concerns?

**Conflict-o Rumba: The Persistence of Memory**

*berta Jottar, rumbosdelarumba.com*

Rumba in Central Park is an internationally known music event, a trademark of Afro-Latin® culture. After 35 uninterrupted years of Rumba performances in Central Park, New York City Mayor Rudy Giuliani halted the events for two years under his Zero Tolerance rubric. "Conflict-o Rumba" (37') is an experimental ethnography of the public conflict between the Rumba community and the New York City Police between 1999 and 2001. The video replicates conceptually and formally rumba’s performance: the call and response relationship between musicians, dancers and singers. The video also stages the call and response between the drummers and the police, prohibition and improvisation, history and the present. The community’s struggle with the Law brings to light the deeper historical significance of the African drum within New York City, and how the City’s contemporary legal discourse constructs drumming as noise and disorderly conduct. Thus, rumba in Central Park becomes the performance of an exilic condition, not only because the performers are Afro-Latin@s, immigrants, or exiles but also because their performance is located outside the U.S. legal imaginary.

**When Sacred Space becomes Secular Space: How a Church's Saturday Dinner Show for Charity Eases Sunday Morning Tensions**

*Deborah Justice, Indiana University*

This paper demonstrates how one church both negotiates internal conflict and reaches out to metropolitan-area partner organizations by stepping out of the expected bounds of sacred sound and space. During the Christian Worship Wars of the 1990s when contemporary guitar-based worship music came to be widely perceived as opposing organ-and-choir traditional music Hillsboro Presbyterian Church in Nashville, Tennessee split worship into two services differentiated by musical style. Constraints of time genre musical literacy and relationships often prevent contemporary musicians and traditional musicians from playing together for worship. However, sacred music boundaries dissolve when the musicians and congregants become cast and audience for an annual secular vaudeville-style benefit. In the same space used for Sunday morning worship community locals outnumber church members to enjoy dinner a show and a silent auction that raise over $20,000 with all proceeds after production costs donated to charity outside the church. Drawing upon Noyes theories on groups, Rommen’s negotiation of proximity and Taylor’s ethics of authenticity I demonstrate how Hillsboro’s Dinner Show serves a number of important functions: 1) inverts expectations of using music to create sacred space in secular environment by using music to create secular space in sacred environment 2) uses secular music to unite congregants from the church’s two morning services 3) provides a non-threatening musical outlet leading to some guest musicians becoming members 4) brings musicians from opposing Sunday music styles together in a neutral genre and 4) positions the church as co-participant alongside other outreach organizations within Nashville’s nonprofit scene.

“Music Belongs to Everyone and No One”: On Non-Jewish Klezmer in Sweden

*David Kaminsky, Harvard University*

This paper presents research that complements current scholarship on the revival of Jewish culture in Eastern Europe and Germany, by examining the reverberations of that revival on the European periphery. Over the past decade klezmer has become increasingly popular in Sweden, with dozens of mostly non-Jewish bands serving an ever-widening audience. Many of the thirty-some Swedish klezmer musicians I interviewed for this project cite Polish neo-klezmorim as their primary influence. A number credit their own popularity to the breakaway success of the 1998 Roma/ntic comedy *Black Cat, White Cat* - the primary “ethnic” space most Swedish musicians and audiences seem to be drawing upon in imagining klezmer is the mythical Eastern Europe of that and other films by Emir Kusturica. In this paper I examine the choice of many Swedish musicians to underplay the Jewishness of klezmer for their audiences in favor of this more generalized (and Roma/nticized) Eastern-European musical identity. I have found that musicians who do this have generally been motivated by a desire to free the music from the two primary associations that Jewishness bears in Swedish society: Israel as “oppressor-state,” and the Holocaust, with its overtones of guilt and sadness. For justification of this erasure, my consultants have generally cited the genre’s essential hybridity: the Jews, having no recent homeland out of which a core musical identity could grow, created klezmer as a patchwork of influences from all the nations they have inhabited. Klezmer thus becomes a proto-world music, belonging to everyone and no one.

**Anything But a Silent Night**: Tonga’s Royal Maopa Brass Band and the Tradition of Christmas Eve Serenading

*David Kammerer, Brigham Young University-Hawai‘i*

Throughout the past two centuries citizens of the Pacific kingdom of Tonga have proven remarkably adept at indigenizing musical practices introduced by outsiders. The brass band is perhaps the most iconic of these adopted traditions embodying a dynamic site of cultural negotiation within the in-
Cut Piece, Yoko Ono, and the Troubled Collective
Miki Kaneda, UC Berkeley

In 1960s Japan, intermedia art became an increasingly popular form of artistic practice among experimental and avant-garde artists. The art form emphasized collective participation, and a critique of aesthetic and institutional norms. Practitioners and supporters of intermedia art celebrated inclusiveness, openness, and collaborative work, as well as participatory modes of experiencing art. At the same time, the language of participation and the utopian ideal of collective subversion embraced by artists, critics, and scholars, overlooked relations of power and the politics of participation within a collective. In this paper, the politics of participation in intermedia art practice as articulated by the notion of gender take center stage. I argue that the politics of participation are not simply a matter of inclusion or exclusion, but rather, a site of discursive and performative negotiations. I analyze Yoko Ono's _Cut Piece_ (1964) as a work that troubles the relationship between the individual and the ideal of the collective by focusing in particular on the role of Ono's gendered performance. In _Cut Piece_, which asks audience members to act upon Ono's body on stage by snipping off her clothing piece by piece, participation and collaborative action face uncomfortable questions at the intersection of gender, striptease, and violence. Through interviews, archival ethnography, and an analysis of musical performance, I examine how the notion of gender complicates the ways in which Ono, her collaborators, and the media position her within, against, between, and on the border of intermedia art collectives.

The Politics of Islamic Listening: How Learning to Listen Changes the French Public Sphere
Deborah Kapchan, New York University

In the last decade, ethnomusicology has undergone an important sea change. Moving from the study of music to the study of sound, and from the analysis of not only how music creates identity and community but to music as a form of individual and social disintegration, ethnomusicologists have realized that an examination of aural culture is incomplete without a larger inquiry into the senses and cultural aesthetics, and that these must be understood as shaped by their socio-political context. If ethnomusicology has given way to “sound studies,” areas such as “acoustic ecology,” “sound and emotion,” and “sound and the senses” have become important axes of inter-disciplinary interest, from sound historians, to philosophers and social theorists. Indeed, several scholars have demonstrated the centrality of sound to the emergence of modern notions of subjectivity and the role that attentive listening plays in restructuring individual and social identities. How have anthropologists working in the Middle East, North Africa and the larger Muslim world responded to the ‘aural turn’ in recent scholarship? And how might we contribute to discussion about the aesthetic and political agency of sound and music? In this panel, we explore the theoretical contributions that an analysis of sound, music-making and listening in the Muslim world makes to the discipline of Ethnomusicology, interrogating how forms of listening, like sama'
A Healing Community: Socio-Emotional Capital Among Psychobillies
Kim Kattari, University of Texas at Austin

Psychobilly, a stylistic blend of rockabilly, punk, and horror, is essential to the everyday life of its subcultural participants because it is the music around which social bonds are formed that help members negotiate, survive, and improve their disadvantaged, working-class circumstances. Face-to-face personal interaction and social networking are integral to the psychobilly identity and lifestyle, and it bestows a number of advantages and services upon its members. Drawing on theories of communitas in liminality (from Victor Turner), social contracts, and social capital, this paper describes some of the ways in which psychobillies build, nurture, and benefit from tight-knit social networks. Using examples from my ethnographic fieldwork, I discuss car clubs, "wrecking crews," overseas military camps, weekend festivals, and local live music shows where every effort is made to build a strong sense of community. I highlight the real and tangible ways psychobillies benefit from these bonding experiences, especially noting cases in which those who are dealing with health concerns or the loss of loved ones are supported. I conclude with a discussion of how psychobillies organize and distribute economic, social, and emotional capital through benefit shows and fundraisers to help those in need. This paper contributes to the examination of subcultural, working-class responses to post-modernity, paying particular attention to the ways in which a musical community is an integral part of the everyday life of its constituents, mediating and managing their subaltern circumstances. As such, psychobilly is an important part of fostering members' health despite hardships.

Tango as repertoire item in the evolution of cinema
Andrew Kaye, Columbia University

This paper will follow the development of the tango motif in the cinema, considering both the musical and choreographic aspects of the genre. Eugène Py's short film made in Argentina in 1900, aptly entitled _Tango Argentino_, seems to be our starting point, and Charlie Chaplin's _Tango Tangles_ of 1914 is a response to the fad the dance enjoyed in the year prior to the film's release. Also in 1914, a musical composition identified as "Tango (Argentine)" appeared in the _Remick Folio of Moving Picture Music_, showing that the potential for tango music as a component of film scoring was already recognized. In this paper, I will concentrate on three examples illustrating cinematic visions of the dance over time and cultural space. Rudolf Valentino's performance of the tango in _The Four Horsemen of the Apocalypse_ (1921) instilled an iconic vision of the tango that has been often repeated in parody. A contrastive image of the dance appears in Argentine films such as _Tango Bar_ (1935) featuring tango song and dancing by Carlos Gardel (arguably the leading icon of the genre in Argentina). Sally Potter's _The Tango Lesson_ (1997) encapsulates a revised image of the tango in its current period of revival as a world class social dance with a special artistic appeal. Comparisons will be drawn to contemporary usages of tango music and dancing in world cinema, from Argentina and the USA to Finland and Japan.

Animal Songs from Native Cultures of Western North America as Viewed from the Perspective of Analogous Genres from Northeast Asia and Arctic Europe
Richard Keeling, Independent

George Herzog was the first to note in print that short, simple songs imitating the mythic speech of animals or spirit-persons were widely distributed in North America and seemed to represent one of the oldest surviving layers in Indian music (1935). These are rarely heard today and are known mainly through historical recordings and documents. While previous writers have identified them mainly as "myth songs" or "story songs," historical evidence from tribes of northern California and southern Oregon suggests that they originally functioned as medicine songs and shaman songs in native cultures that were not greatly influenced or secularized by contact with whites. On the basis of this evidence I re-characterize the genre as being part of a vast musical system which was not only widespread in North America but mainly centered in Northeast Asia and extended even to Arctic Europe. Illustrated with rare historic recordings, this paper will shed light on a little-known and poorly-appreciated form of expression that may well derive from Paleo-Indian times. It focuses on comparative and historical issues in Native American music that have not been addressed in published research for half a century and takes a distinctly different approach from previous comparative methodologies.

Indie Rock: The New “World Music”?
Elizabeth Keenan, Fordham University

Is indie rock the new “world music”? In 2008, indie rock band Vampire Weekend’s “Cape Cod Kwassa Kwassa” synthesized the privilege of a popular northeastern summer vacation spot with an African dance and Paul Simon-inspired vocals. In 2009, Dirty Projectors released Bitte Orca, a critically acclaimed album that included “African” guitars and Central African hocketing, and collaborated with world-music stalwart David Byrne. Throughout 2010 and 2011, the trend continued, with Vampire Weekend’s second album and bands, including Tuneyards, incorporating hocketing into their productions. Scholars including Steven Feld, Tim Taylor, and Georgina Born and David Hesmondhalgh have all discussed the problematic relationships of the West to the concept of “world music,” citing Western musicians, including Paul Simon, Brian Eno, and David Byrne, working with non-Western musicians. Steven Feld has described “schizophrenic mimesis,” or the ways sounds “split from their source through the chain of audio production, circulation, and consumption, stimulate and license renegotiations of identity” (2000: 263). But what happens when the sounds are so far divorced from their sonic sources that they are no longer positioned as “world music”? How does
the change of genre bring change in the renegotiation of identity? And what does the genre's relationship to "Cape Cod" privilege tell us about identity? This paper examines the "world music" of indie rock, a genre that often references multiple sources at once and creates a new series of issues around the mediation of global flows of sound and the construction of identity.

Sina Makosa: Absolution in the guilty pleasures of old-time Kenyan secular popular standards.
Jean Kidula, University of Georgia

The late 1970s to mid-1980s could be considered the peak season of the second era of the golden age of secular popular music in post independent Kenya. The period was dominated by bands whose core members were immigrants from Tanzania and Congo with sprinklings of Kenyan musicians. The dominant style was a Congolese type rumba with lyrics in Lingala and Kiswahili further modified to posit a distinctive Kenyan ethos in lyrical and musical setting. The dominant groups produced extended play recordings received much radio airplay and developed a club tour circuit in Nairobi in key cities in Kenya as well as in Eastern and South/Eastern Africa. In 1978 the group Les Wanyika was formed with a core of Tanzanian musicians and some Kenyans. In this work I will present a counterpoint of readings of their song Sina Makosa released in 1979. The analysis will examine the social dynamics around the composition by immigrant musicians in Kenya at the time. The reading will then proceed to examine metaphoric social political and musical interpretations of the piece as a Kenyan popular classic that has been covered remixed and sampled in Kenya in the larger Eastern Africa and in the nations diaspora around the world in an effort to unearth the power of recollection reminiscence and re-interpretation resident in old skool music standards

Everlasting Arms, Soldier Making and Resurrected Mommas: Archetypes and Identity in White Commercial Gospel Music(s)
Vivia Kieswetter, York University

Although only minimal attention has been given to white Southern Gospel music in academic literature, it has emerged as a cultural force in the modern American south. People's emotions, and indeed even their ideas about identity are intrinsically linked to the music. Evidence of this can be found in a survey that JD Keeler conducted in the late 1990s of fans of Southern Gospel music. He found that 68% of respondents said that they listened to Southern gospel music because "it represents Southern culture, of which I am a part" and over 80% either agreed or strongly agreed with the statement "it is my way of life." My paper will present findings from an extensive analysis of the lyrics of several hundred recorded examples (c.1900-present day) of white gospel music from the American South. In the course of my analysis, archetypes of Southern gospel lyrics began to emerge. These archetypes are linked to ideas of personal relationships with God, gender roles, political conduct and ideas of heaven and hell, and serve as a powerful tool in constructing the identity of southern evangelical Christians. My paper concludes by exploring the connections between these archetypes and the roles they prescribe to practitioners and fans of the music.

Beyond Taegum: The Intercultural Dialogue of the Korean flute and the West
Hyelim Kim, School of Oriental and African Studies, University of London

The Korean taegŭm, a horizontal bamboo flute, is considered a representative wind instrument of Korean traditional music. Symbolized by its unique timbre and diverse techniques, this instrument transmits the beauty of Korea, and has become acknowledged even in international music scenes. Being a taegŭm player, composer, and ethnomusicology researcher, I have developed creative collaborations with musicians from Asian, electro-acoustic, jazz, and Western art music traditions developed outside my country of origin and tried to overcome musical boundaries through the 'intercultural performances' (after Turner 1988). Zooming in on one collaboration, I detail the process of music creation and performance, collaborating with prominent Korean composer Dae-sung Kim (b. 1967), who was commissioned by myself to write two compositions for the taegŭm and Western art music. The purpose is twofold: firstly, the modernization and appropriation of the Korean flute is briefly tracked down within the context of Western Art music. Secondly, a performance project is illustrated with the support of technical apparatuses such as DVD and CD recordings and delves further into the question of the 'cultural relativism' (Michael Tenzer, 2006: 7) through the interactive process. The performance-as-research, as a tool 'actualizing' (Richard Schechner 2003: 32) the hybridity, touches on critical domains in Ethnomusicology. The corresponding two parts discover, as Alan Merriam's (1964) 'tripartite model' suggests, the 'context' of Korean and Western cultures, the 'behaviour' of collaborating and performing and the 'sound' of improvised and composed productions in the course of music making.

Sounding out My P’ungmul: The Politics of the Ownership Disputes over P’ungmul between Koreans and Korean Chinese
Soojin Kim, the Ohio State University

P’ungmul is a genre of percussion music and dance that is also called nongak, literally meaning farmer's music. The Korean Chinese name the performance genre nongakdance, which in particular emphasizes the dance movements during the performance, while Koreans call it nongak, or p'ungmul and focus on musical aspects. In October of 2009, the People's Republic of China (PRC) submitted nongakdance, as performed in the Korean Chinese community, for inclusion in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity under the title "Farmer's Dance of China's Korean ethnic group." This elicited different responses from the Koreans and Korean Chinese communities. This paper will demonstrate that, on the one hand, p’ungmul plays an important role in uniting Korean and PRC Korean Chinese groups by constructing imagined communities. On the other hand, I aim to diagnose how the immigration politics of Korea and the PRC and diplomatic and cultural relations between the two countries produce conflict and
competition over p’ungmul between Koreans and Korean Chinese. By analyzing narratives and discusses about the ownership disputes between Koreans and Korean Chinese, I will argue that Koreans and Korean Chinese strategically make use of the notions of "other" and "us," depending on nationality and ethnicity. In addition, I will elaborate on how Korean cultural politics have contributed to inspiring Korean Chinese to learn p’ungmul. Then, I will examine how the immigration and cultural politics of Korea and the PRC have shaped and reinforced the idea of ownership over p’ungmul.

**Theorizing the Personal: Ethnographic Frontiers in Poetics, Politics and Spirituality**

_Michelle Kisliuk, University of Virginia_
_Michael Bishop; Maria Guarino; Lee Bidgood; Wendy Hsu_

Beyond general notions of “reflexivity” in ethnographic work, this panel pushes further a critical positionality articulated from the 1970s to the present (e.g., Berliner, Chernoff, Clifford and Marcus, Barz and Cooley, Kapchan, Hahn, Averill), and moves toward the careful theorizing and refining of the personal as an ever more explicit means of ethnographic research and analysis. With embodied performance as the throughline, these papers explore: an aesthetic of punk rock in Richmond in the 1970s and 80s; bluegrass fiddling as an ethnographic and interactive modality in the Czech Republic; contemplative musical ethnography in a Benedictine Monastery in Vermont; and performing Asian American rock as an intellectual/political and creative/ethnographic act. When the personal is addressed directly as central to research and within writing, boundaries between scholarship and aesthetics, spiritual experience and creative performance rise immediately to the surface and become blurred. These four presentations stretch in four different directions the definitions of scholarly research and presentation by mining and theorizing the personal, helping us broaden the reach of ethnographic work, and envisioning new definitions of scholarly approaches in ethnomusicology. This panel posits that refining our understanding and rendering of the personal within our ethnographic endeavors can move us – contrary to the mistake of self-indulgence -- directly to the trenchant issues within our work, in ways anticipated and unanticipated.

**Listening for the call and knowing when to come in: “Performance Sociability” in Mande Dance**

_Sharon Kivenko, Harvard University_

Successful arts performances result when members of an ensemble work together in a “sociable” fashion. In jazz, Monson (1996) calls this “musical sociability” wherein each player contributes to an “aesthetically desirable groove”. In a performance event, the music, musicians, dance, dancers, audience, and venue create a desired aesthetic via “performance sociability”. But what exactly are the elements of “performance sociability”? What behaviors, knowledge, and skills are required of performers to together achieve the sought after outcome(s)? For the SEM/CORD Meetings “Moving Music/Sounding Dance,” I propose to address these questions by exploring the “gestalt” (Waterman 1948) of Mande (West African) dance and music in which "no clear-cut distinction between the dancer and the musician" (Nketia 1965) can be discerned. This relationship arises partly from the close communication between dancers and musicians, wherein subtle cues for tempo changes, breaks, or finale are exchanged. It is also tied to the deep comprehensiveness of each performer has of the disciplines of their fellow performers. The performance sociability of master Mande dancers is therefore directly tied to their knowledge of the tempo, phrasing, history, and genealogy of the music to which they dance, and to their understanding of the relationship that they and their movements have to that music. Drawing from dissertation research and years of dance training in West Africa, the U.S. and France, I propose to deconstruct and explain, both in speech and in dance the terms of Mande dancers' performance sociability by considering, in detail, the essential skills that make their dancing "sociable".

**“Wanda, Sting, and 'Other Performance': Perceptions of Exoticism in the Early Music Movement.”**

_David Kjar, Boston University_

At the turn of the twentieth century, historical performers--outsiders to the mainstream musical world--exhibited an "other performance." Musicians such as Wanda Landowska transmitted something from a distant era, something removed from its original context and made new. By the end of the twentieth century, the exoticism of historical performance had almost worn off. Due to the popularity of historically informed recordings, the "other performance" assimilated into the mainstream. Recent surveys show that audiences no longer distinguish between early-music and traditional classical performances. This paper discusses these shifts in the exotic paradigm of the early music movement and uses as its bookends two well-known performers with careers spaced nearly 100 years apart: Landowska, whose contribution to the "other performance" of the early music movement has not yet been fully considered; and Sting, whose recent early-music endeavors have left people wondering if he should be considered a historically informed performer. In Sting’s video of Dowland’s _In Darkness Let Me Dwell_, the voice of the depressed man is the same as the obsessive walker in _Every Breath You Take_ or the impassioned lover of the Parisian prostitute _Roxanne_. This extra-musical sense of otherness is not unlike Landowska’s personalized performances, which was once cynically described by Ralph Kirkpatrick as "hocus pocusness." The exotic nature shared by Sting and Landowska—and the controversy surrounding their performances—provides relevant frames for observing past and present perceptions of the early music movement and the role that the "other performance" plays in shaping those perceptions.
Dancing Bàtá: toward a political economy of the aesthetics of embodiment
Debbie Klein, Gavilan College

Grounded in ongoing anthropological research with extended families of Yorùbá bàtá drummers and masquerade dancers in Ọsun state Nigeria since the early 1990s this paper analyzes Yorùbá bàtá dance as a performing art form that self-consciously oscillates among the realms of the traditional and popular yet teeters on the edge of endangerment. Since the steady decline of the public incorporation of the orisù into ritual and everyday life bàtá drummers and dancers have practiced a traditional aesthetics combining ritual and secular repertoires when invited to perform at national and international venues. When performing at weekly secular events however these artists practice what I have called a pop traditional aesthetics for local audiences. The traditional aesthetics revolve around the locally unpopular orisù for which bàtá drumming is believed to have originated while the pop traditional aesthetics fuse bàtá with fújì a popular music genre associated with Islamic identity. Specifically I will explore the idea that Yorùbá dance is not about the steps how many their sequence even their timing with the drumming (Àjàyí 1998). A well-respected dancer of Yorùbá bàtá exudes ìwà lèwà (presence is beauty) an outwardly expressed internal quality that Àjàyí terms stance. A beautiful dancer conveys a balanced sense of being iwọntúnwọndí (measure of the right measure of the left) through stance posture and appearance. Illustrating how Yorùbá dance is about the practice of inhabiting the body with culturally aesthetic awareness this paper argues that balance becomes a stance from which artists launch their spectacles across all contexts.

The Library of Congress Collection and the Repatriation of Music for Children
Rita Klinger, Cleveland State University

There have been numerous efforts of adults to 'repatriate' or reconnect children with children's music of previous generations. Often these efforts take the form of music that has been translated and arranged for textbooks used in public schools or transmitted to children through picture books. Within the collections of sound recordings of the Library of Congress (and alongside strengths in jazz and American popular music network radio broadcasts opera and live classical music performances) there exists a rich documentation of children's songs. This paper is organized in tripartite fashion to 1) briefly note significant components of the Library of Congress collection with specific attention to music collected from and/or considered appropriate for children; 2) present historic recorded examples of children's songs and singing games from the Library of Congress collection as sung by children and as interpreted by adults and 3) illustrate and discuss ways in which these and similar musical examples relate to the musical social and cultural worlds of children of the historic time of the recordings and as is apparent now in classrooms and communities.

When Words Fail: A methodological investigation of gestural analysis for narrative reconstructions of flow
Niall Klyn, The Ohio State University
Matthew Campbell

Recently the field of ethnomusicology has produced sophisticated and nuanced research mindful of embodied forms of awareness and the performative gestural expressions of interlocutors, bringing the body into focus as a site of knowledge, feeling, and world-making (e.g. Kapchan, Fatone, Leante, Clayton). This paper reviews investigations of conversational gestulation and then synthesizes and revises these proposals into a beneficial analytical technique for ethnomusicological research. As gestures reveal underlying cognitive mechanisms and metaphors, gestural analysis of interlocutors' narrative (re)constructions can help uncover latent subject positions including subjective temporality, the prescription of certain personae and perceptions of social space. In this methodological study we look beyond formal performance frames and contexts, applying gestural analysis to open-ended narrative interviews; a data-gathering format which encourages mimetic forms of expression that may reveal a phenomenon's original organization and affective features. We apply this technique to our ongoing research on "flow" states in gay dance clubs in Columbus, exploring how these experiences inform the creation of lifeworlds. While clubbing for many is a pedestrian leisure activity, for some dancers its spaces represent a liminal "seedbed" (Turner) in the context of the larger ritualized practice of "going out." For these dancers flow states trigger the sensation of a continuous present, shifts in agency and the cessation of inner languaging. Akin to Kapchan's conception of trance, the ineffable nature of this experience makes its "dominant vocabulary ... gestural. It resists narration" and is thus an ideal context for this approach. What do gestures "say" when words fail?

Preservation and Transformation: Historical Vignettes of the Music of the Pennsylvania Dutch
Dorcinda Knauth, SUNY Dutchess
Don Yoder; Dan Grimminger; Denise Seachrist

Few American music repertoires are as rich and diverse as the music of the Pennsylvania Dutch. High sacred music of the Church tradition (Lutheran and Reformed) and Moravians, combine with the low church Sectarian traditions (Brethren, Amish, Mennonite, etc.) to provide a theologically and musically diverse world of sound. This multifaceted repertoire has the power to reveal aspects of the immigrant experience, cultural change, theological diversity, and American culture as a whole. Dutch music gives us a fuller picture of the unique religious faith and culture of the largest non-English speaking group in eighteenth and early nineteenth century America. In this panel, we examine four very different vignettes of this musical people, in part akin because of a spiritual milieu that manifests uniquely in each study. Each paper is a historical inquiry into a music that has continuing relevance to American society, emerging either through a contemporary folk revival, by print texts recently materialized, or through recordings made by folklorists.
interested in musical preservation. By focusing on processes of documentation, we are drawn into the converse dialogue of transformation, that in spite of an intention to preserve the past and the Pennsylvania Dutch heritage, the occurrence of musical adaptation is ever present. Newer tune books phase out the old, secondary communities arise geographically distant from their musical forefathers as settlers push farther west, and all are affected by the interaction between Germans and other immigrant communities, especially the predominance of Anglo-Americans in the burgeoning nation.

Waking from its Centennial Slumber: the Revival of the Pennsylvania Dutch Zitter

Dorcinda Knauth, SUNY Dutchess

The Pennsylvania Dutch zitter sometimes referred to as the ‘scheitholt’ is found only in a few museum collections in the world. Little is known of the origins, function, repertoire or playing style of this six to nine stringed zither that could either be played plucked or bowed. Yet a renaissance of sorts seems to be brewing for this folk instrument after claims made by Appalachian historian Ralph Lee Smith that it is the ancestor of the Appalachian dulcimer. The dulcimer lauded as musical Americana has experienced a real revival since the 1960s and is the instrument of choice in Civil War reenactments and other period events. As dulcimer enthusiasts deepen their historical understandings of their own instrument a few find their way to the Pennsylvania Dutch zitter. Often separated by great distances their dialogues about this older almost forgotten instrument are mediated by online forums where together they query and make decisions about recreating the musical voice of the zitter. This paper explores their process of musical reconstruction including instrument construction, musical modes and style partly through the sources that performers consider to be authentic given the overall scarcity of knowledge about the zitter. Divisions between zitter players are investigated as a means of learning what aspects of performance are particularly meaningful for players. By placing my discussion of the instrument within the broader folk revival of the dulcimer I explore the Pennsylvania Dutch zitter as a contemporary instrument adapting to the twenty-first century after a centennial slumber.

Music, dancing, and other tools of the devil: forbidden performing arts and Anabaptist religious communities

Matthew Knight, University of Alberta

While the performing arts are generally viewed as a natural human expression, many religious groups feel less sanguine about their influence. Dancing, musical instruments, and even singing come under censure from certain quarters as "worldly" compromises with the immoral secular realm, capable of dragging the undiscerning believer into the devil's grasp. In this paper, I examine several conservative and fundamentalist Christian sects who have held strong stances against the performing arts, focusing especially on the Mennonites and Hutterites. I will briefly describe the reasons for their rejections of performance and complicate the picture by looking at various practices developed to skirt the rules without openly breaking them, such as children's exercises and circle games. I will also explore the sometimes blurred barrier between forbidden and permitted artistic forms, examining how believers experience the body in music and experience aesthetic pleasure both in worship and in subversive performing activities, particularly examining the rich covert musical life that often occurs in these communities. Utilizing historical records, oral histories and firsthand accounts, I will close with a discussion of how these past injunctions continue to play out among the descendents of these strict religious groups, attempting to explain why even liberal, urbanized Mennonites still claim that they can't dance.

Sustaining folk arts in Philadelphia: grassroots perspectives on advocacy and intercultural work

Debora Kodish, Philadelphia Folklore Project

This forum brings local people together to explore the possibilities of engaged practice (variably described as applied ethnomusicology and public interest folklore), with a focus on how partnerships between community organizations and publicly-engaged scholars can reshape roles, issues, theories, and practices. Representatives of grassroots groups in Philadelphia will share examples of how they have used traditional arts as part of advocacy and outreach/organizing strategies to sustain vital communities in the face of draconian development strategies and challenging social issues, and how folklore and ethnomusicology theory and practices have supported these efforts. Participants will discuss: the work of ODUNDE (a ground-breaking African American festival), Asian Americans United (an activist organization that created the 15-year-old Mid-Autumn Festival and Chinatown's Folk Arts-Cultural Treasures Charter School), Kulu Mele African Dance and Drum Ensemble (Philadelphia's longest-enduring African dance and music ensemble) and the Philadelphia Folklore Project (a 24-year-old public interest folklore agency). Discussion will center on how music and folk arts have been used by local people in fighting gentrification and city plans for various "urban removals" impacting the remaining communities of color in the city's core; how reclaiming cultural traditions and developing structures for their advancement (festivals, teaching and learning activities, artist development efforts) have built community power and vitality; and on the obstacles and issues that continue to address peoples' attention. Overall, the forum aims to explore how theory is embedded in concrete practices and longstanding relationships; and how the needs and opportunities facing these groups might shape further scholarly and public efforts.

Modernity Crisscrossed: New Musical Convergence and Chinese Korean Musicians in South Korea

Sunhee Koo, University of Auckland, Faculty of Arts

This paper examines the contributions of Chinese Korean musicians to the current soundscape of South Korea. Chaoxianzu is the official name for the Korean ethnic minority in the People's Republic of China (PRC). From the founding of the PRC in 1949 Chaoxianzu were encouraged to develop their
own cultural identity one unique to diasporic Koreans in China. Unlike the situation in South Korea where the retention of old traditions was highly celebrated through nationalist discourses in the second half of the twentieth century Chaoxianzu musicians have followed the socialist instruction of cultural modernization and modified Korean traditional music toward compatibility with its Western counterparts in terms of instrumental acoustics and performance methods since the early 1950s. In this paper I consider Chaoxianzu musicians residing in South Korea who are actively teaching and performing their music. Since the establishment of diplomatic relations between the PRC and South Korea in 1993 large numbers of Chaoxianzu have re-migrated to South Korea as temporary or permanent residents. While many have held low-wage jobs disdained by most South Koreans and have had to face social stereotypes stemming from industrial and economic underdevelopment a number of Chaoxianzu musicians work at renowned music schools in South Korea as instructors resident artists and graduate students. Through an examination of these musicians’ experiences I show how modernity is a multi-layered phenomenon in contemporary South Korea and argue that cultural modernity does not always parallel economic and industrial advancements in East Asia.

Transcribing the Owl Dance: Examining Performance and Transcription in a Native American Community
Ryan Koons, Graduate Student, UCLA

The addition of dance to a musical transcription is always difficult. However, it provides rich, new insight into the subject matter. Here I discuss issues in transcribing the Owl Dance as performed by the Tvlwvl Pvlcevl Native American community. Elders in this Muskogee-Creek community state that one cannot separate the musical from the choreographic. By combining the two, I create a culturally-accurate transcription and better communicate the ceremonial event. Additionally, collaborating with the community in transcription illuminates several important topics, and reinforces the value of transcription to cultural scholarship. For a community comprising individuals who recently entered the tradition ("secondary tradition bearers") and individuals who grew up in it ("primary tradition bearers"), "correct" performance is a significant challenge. This is especially true of the Owl Dance, the melody of which contains several difficult microtones. However, a musically or choreographically "wrong" performance may still fulfill its correct function within the larger context of the ceremony. In addition, the community states that a performance by or incorporating primary tradition bearers is more correct and therefore more aesthetically pleasing than one by secondary tradition bearers only. I suggest that functional correctness is more important than performative accuracy, although both are preferable. I base my analysis on three different recordings of the Owl Dance and interviews with community elders, and incorporate various media from my field research into my discussion. Transcribing both the choreography and music of the Owl Dance is crucial to understanding the subtle relationships between function, performative correctness, and aesthetic.

Globalization and the Emergence of Individualized Musical Idiom: A Case Study of Andy Statman
Benjamin Krakauer, University of Texas at Austin

In recent years, ethnomusicologists have taken various approaches in illustrating how globalization affects individuals’ music-making (see Slobin 1993; Meintjes 1990; Stokes 1997). I propose the idea of individualized musical idiom to describe the idiosyncratic personalized styles that emerge in response to disparate musical and social "global flows" (Appadurai 1996, 25). I highlight the role of private (and personalized) music collections, professional opportunities, particular music venues, and diasporic and migratory populations in the emergence of these individualized musical idioms. I define individualized musical idiom not on the basis of formal musical content, but on the basis of the unique personalized aesthetic underpinning an individual’s musical style. I explore these ideas in a case study of Brooklyn-based mandolinist/clarinetist Andy Statman, whose individualized musical idiom derives from his serial immersion within a variety of styles, including bluegrass, avant-garde jazz, klezmer, Hasidic music, and instrumental traditions of Azerbaijan and Albania. Despite this stylistic diversity, I identify his music as a unified musical idiom characterized by his unique personalized aesthetic. Central to this aesthetic is his melody-derived improvisational approach, which I analyze in the context of two contrasting performances. My paper contributes to the growing body of ethnomusicalological works focused on individual musicians (see Danielson 1997; Stock 1996; Veal 2000) and demonstrates that the study of an individual musician can shed light on the way that globalization impacts contemporary musical life. Through my case study of Andy Statman, I show how individuals forge personalized musical styles through the negotiation of disparate global influences.

The Eskimo Hula and Indigenous Interculturalism in the Western Arctic - Late 19th and Early 20th Centuries
Paul Krejci, University of Alaska Fairbanks

During the late 19th and early 20th centuries the Western Arctic experienced an unprecedented onslaught of culture contact. A wide array of culturally disparate groups including Alaskan Natives and Pacific Islanders developed ongoing relationships with each other along the Arctic coast. One important aspect of social interaction that helped foster cross-cultural communication as well as express and transmit cultural identity was the performance of music and dance. Taking into consideration the region’s diverse population relatively harsh physical surroundings and absence of a common language musical and dance-related activity served as an important means of promoting positive interaction and exchange in the close contact situations of socializing entertainment ritual and trade. One illuminating but little researched example of musical interculturalism in the region was the appropriation and fusion of musical and dance styles known as the hula-hula. From the late 1840s Oceanic or Kanakawhalers mainly Hawai’ian but also Tahitian and other Pacific Islander groups represented a large percentage of the whaling crews that headed into the Arctic in search of bowhead whales and other
marine animals. Remarkably the term frequently appears in the Western Arctic literature from the late 1890s but disappears by the mid-1920s shortly after the demise of commercial whaling in the region. Questions such as why this term became popular and what was the nature of this dance emerge. In my paper I will address these questions and examine the Eskimo hula-hula as a musical expression of interculturalism between Arctic and Oceanic whaling cultures.

From Live Performance to Mashup: Mediated Performance in Popular Music
J. Meryl Krieger, Indiana University Purdue University Indianapolis

This paper explores the translation of the physical performance of a song into the metaphorical through performances that range from traditionally staged live shows through a series of increasingly mediated forms. Using field data from participant-observation research with Americana singer-songwriter and Corazong recording artist Krista Detor I will trace the continuum of this evolving text through layers of imagery and metaphor in the transmission of a song through progressive layers of mediation including the live recording studio session the mix-down session the radio broadcast and the live performance. Musical production and performance have traditionally been connected directly with movement as it is embodied in live presentations primarily through live performance and as mediated through recordings and/or the recording process. This paper puts forward a theory of mediated performance showing how performing can be understood in a range of increasingly technologically mediated forms that contribute to constructions of a performance text. A transformation of perspective is likewise necessary as we explore the changing nature of music recording specifically popular music recording as it follows the transformation of the music industry from a fundamentally co-present dynamic to one that is at least partially asynchronic. The relationships a performer has with his/her own performance as a fundamentally physical act is extended into the dynamic relationship between performers in a group. The further the creative and interactive dimensions of these groups move into virtual and asymmetrical spheres the further that metaphor must be extended.

Virtual Mridangam: Carnatic Music Education in the Internet Age
Rohan Krishnamurthy, Eastman School of Music- University of Rochester

In the last decade, numerous practitioners of the mridangam, a popular South Indian Carnatic drum, have turned to internet resources for mridangam education. This contemporary practice is fascinating in view of the traditional apprenticeship system called gurukulavasa, which requires years of direct training where students live with their guru to learn the nuances of a particular bani or musical style. In this paper, I present ethnographic research with several mridangam students and professional performers/gurus in the United States, Canada, United Kingdom, and India who represent a diverse musical and cultural demographic. First, I present the types of internet resources that are being used by mridangam students, including net-conferencing software and audio/video sharing websites, as well as how and why these resources are either substituting or supplementing direct learning. Second, I examine the opinions of professional mridangam performers/gurus on virtual mridangam pedagogy. Based on this data, I propose several musical and social advantages and disadvantages of using internet resources for mridangam education. Advantages include wider access to mridangam teachers and students, and the convenience of receiving musical training at home. Disadvantages include audio/video lag during virtual lessons, reification of improvised repertoire, and the possible corruption of an "authentic" stylistic lineage due to the multiplicity of styles readily accessible to students. This study will contribute to the nascent body of ethnomusicalological literature on the internet transmission of music and provide a basis for comparison with other musical traditions where similar practices and issues are emerging.

Chang Hui-Mei's Fusion Music and Matriarchal Cultural Resistance in Contemporary Taiwan
Yuan Yu Kuan, University of Hawai‘i

Taiwanese culture is hybrid by nature due to its colonial history beginning with the Dutch conquest (1622-61), Chinese settlement (1661-1895), Japanese colonization (1895-1945), and the 1945 arrival of the Chinese Nationalist Party. Native Taiwanese responses to newly introduced political and cultural realities run the full gamut from wholesale acceptance to complete resistance, resulting in the creation of new cultural practices and sentiments. This paper examines the ways native sensibilities and values shaped the music of Taiwanese pop diva Chang Hui-Mei against the ever-changing tide of male-dominated Taiwanese identity politics. Born in 1972, Chang is ethnically Puyuma, one of Taiwanese aboriginal groups that is traditionally matrilineal. After fourteen successful albums, in 2009, Chang Hui-Mei departed from her established soft feminine image and singing style with the new album Amit: the Album of Chang Hui-Mei's Ideology. Using her aboriginal name "Gulilai Amit" for inspiration, she created "Amit," a powerful persona who wears heavy make-up and a provocative punk outfit. Songs in this nationally award-winning album, mostly about internal personal conflict, loss of family love, sexual love, suicide, homosexuality, and feminism, were sung in three languages: Mandarin, Taiwanese, and Chang's mother tongue Puyuma. Amit’s success and its recognition by majority Taiwanese further signal the emergence of a new and hybrid Taiwanese identity. Situating Chang’s music within the contemporary Taiwanese context, I argue that Chang's album Amit, while informed by an aboriginal Puyuma matriarchal sensibility, presents a form of cultural resistance that goes against the grain of a patriarchic Han Chinese and Taiwanese worldview.
Negotiating the Local Regional and Global in Korean Mask Dance Drama Performances
Donna Kwon, University of Kentucky, School of Music

Kosŏng Ogwangdaeis a style of Korean mask dance drama that was developed by practitioners from Kosŏng. Located on a craggy stretch of the southwestern Korean coast Kosŏng's inhabitants are uniquely situated to interact with other cultures. With its characteristic combination of strong stances and fluid movements Kosŏng Ogwangdaeis received its status as an Important Intangible Cultural Asset No. 7 in 1964. Because of their prominent position in Korean folk culture they have performed in a wide variety of venues that include village gatherings regional festivals and international events such as the FIFA World Cup of 2002. Despite this there is very little field research on Kosŏng Ogwangdaeis performance practices especially in terms of how they maintain the state directive of preservation while adapting to rapid socioeconomic changes and a shifting global political economy. In this paper I propose to explore this issue by examining how they adapt their performance practices to fit contrasting situations. One is a regional festival that took place at Tanghangpo a picturesque bay that was the site of an important naval battle during the Joseon Dynasty. The other is a performance that took place at a camp to support migrant labor workers in Korea. I am interested in looking at how the nexus of music and dance to work across boundaries of language to re-define that which is considered local or global in a changing society.

Music and Tourism in Cusco, Peru
Elizabeth LaBate, Community College of Vermont

Every June 24th in Cusco, Peru, Inti Raymi brings together hundreds of musicians, dancers, and actors to reenact the Inca sacrifice to the sun for tens of thousands of Cusqueños and tourists. Tourism's role as an agent of change is a serious debate in Anthropology and Ethnomusicology. Does performing for tourists change the music itself or how people feel about their own culture? Critics (Greenwood 1989; Rothman 1998) warn that tourism alienates people from their culture, and that the music may become an inauthentic, commercial performance of aesthetically degraded, watered-down, high-gloss versions of “real” local music (Desmond 1999). However, proponents argue that tourism provides economic opportunities, and tourists’ interest in heritage sites or cultural practices motivate people to preserve their culture. In reality, tourism lies somewhere between destruction or salvation, and points to the tangled, ambiguous nature of cultural identity and musical styles in the modern world. I argue that Inti Raymi does not alienate locals from their culture because Cusco indigenistas intended it to simultaneously promote local cultural identity and socio-economic. The musical repertoire was created by groups like La Misión Peruana de Arte Incaico and Centro Qosqo in the early 20th century (Mendoza 2006). As a hybrid genre that combines aspects of Western art music with the instruments, modes, melodies, and rhythms of regional folk music, it has changed little over decades of performance in various contexts (Turino 1991). Yet it exemplifies the asymmetrical cultural interactions of an urban center with a rural periphery.

Combining Music and Dance Analysis In a Study of Balinese Topeng Mask Dance
June Lam, University of British Columbia

Balinese music has long been recognized not only for its aesthetic value but also for the complexity of its interlocking melodies and rhythms. More recently, some scholars have also touched on the dance component of the music, noting the triangular relation between dancers, drummers and the larger group of gamelan musicians. However, few have attempted to formally incorporate dance performance into their analyses of Balinese music, despite the well-established relationship between the two. Using the well-known classical Balinese genre, Topeng, as my example, I would like to present my research on the different ways Balinese dancers use bodily gestures to influence the musical performance. I will refer to previous scholarly writing alongside my own personal training in Balinese gamelan and dance. I will also draw upon interviews with professional Balinese performers and educators to help highlight the meaning behind some of the dance gestures. Finally, I will include my own attempt at combining musical and dance transcriptions into a unified visual analysis. My ultimate goal is to show the possibilities of giving equal analytical emphasis to both music and dance and to suggest how this approach might bring a new perspective to dance and music scholarship.

Crafting Sound: Sound Systems Skilled Labor and Artisanship in Belém do Pará Brazil
Darien Lamen, University of Pennsylvania

In the city of Belém do Pará in the eastern Brazilian Amazon locally assembled sound systems have been an integral part of a local economy of live musical entertainment for over half a century. The attention of skilled sound system professionals to crafting sound and designing stage spectacle (particularly during the golden age of the 1970s and 80s) troubles easy distinctions between musical production and reproduction (Théberge 1997). Since the 1990s however this class of skilled professionals has become increasingly marginalized as industrially-manufactured sound systems displace local custom-made ones. In the face of this precipitous devaluation of local labor members of this class have sought to capitalize on discourses of cultural patrimony by playing up the artisanal aspects of their work (Herzfeld 2004). In so doing they hope to effectively transition into a mode of immaterial production that is growing exponentially in Brazil yet that is mediated by its own class of skilled professionals (including journalists producers and ethnomusicologists). Drawing on extensive ethnographic fieldwork with sound system engineers graphic artists DJs owners and fans this paper builds on existing literature about circum-Caribbean sound system cultures (Pacini Hernandez 1996 Veal 2007 Ragland 2003) by situating the Brazilian case within shifting valuations of skilled labor sound quality and cultural production. I consider the efficacy of framing now marginalized
sound system professionals as craftsmen and examine the economic and ethical implications that the increasing valuation of ethnomusical labor has both for the discipline and for local collaborators.

**Pluralism Tolerance and Engagement with the Mainstream: Navigating Ismaili-Muslim Identities in Public Musical Performances**  
*Carolyn Landau, King's College London*

The estimated ten thousand Nizari Ismaili Muslims who today live in Britain are considered by some to be one of the nation's most successfully integrated Muslim communities. This minority Shia Muslim community possesses a strong denominational identity central to which is their spiritual leader or imam the Western-educated Aga Khan IV a keen promoter of pluralism. In celebration of his Golden Jubilee in 2007 the Ismaili Council for the United Kingdom established the Ismaili Community Ensemble (ICE) which today comprises fifty musicians ranging in age from eight to sixty-eight. Since 2007 ICE has given regular public performances in numerous indoor and outdoor locations of their own musical compositions which seek to explore celebrate and communicate their British-Ismaili identity; as well as collaborative performances with musicians from the worldwide Ismaili community and other faith groups. This paper examines the extent to which these performances - the nature of the various locations occasions performers and repertoire can be understood as vehicles through which this community expresses and navigates a British-Ismaili identity within mainstream British society whilst also conveying a pluralist discourse by engaging in musical exchange with other faith groups and so advocating tolerance and inclusivity. A brief analysis of some of the repertoire performed together with ethnographic descriptions of the collaborative composition processes and resulting performances sheds light on how the juncture between musical performance and religious social and cultural identities can create acoustic sites of public dialogue within and between different communities and the host society.

**Whalers Shanties of Barrouallie St. Vincent: Observations on a Unique Caribbean Maritime Tradition**  
*Daniel Lanier, The Barrouallie Whalers Project*

Barrouallie a fishing community on the Caribbean island of St. Vincent has a unique cultural heritage associated with its history as a whaling center in the twentieth century. As a way to alert townspeople of a successful catch Barrouallie whalers sang occupational songs known as shanties while rowing their whaleboats to shore with their catch. A product of diverse cultural influences the longshore whaling shanties of Barrouallie represent a subgenre distinct from the more general body of sea chanteys the work songs of international nineteenth century merchant seamen. As a mode of expression a shanty could function variously as entertainment satire and advertisement. The reports of several visitors to Barrouallie in the 1960s including American folklorist Roger Abrahams who published an essay on this shanty tradition and recorded Barrouallie shanty singers made Americans aware of this cultural phenomenon. While economic and cultural changes in the developing island nation of St. Vincent have not favored the continuance of shanty singing a revival of interest in Barrouallie s whaling traditions began in 2001 with particular attention to shanties and the generation of men who recall the role and significance of these songs in the local whaling enterprise. This twenty-first century reawakening of a maritime music tradition among living practitioners represents a remarkable survival that deserves greater recognition. Through the performance and recording of shanties The Barrouallie Whalers have been interpreting and publicizing Barrouallie s whaling heritage for an international audience since 2001.

**Musical Theatre of the Deaf and Hearing: Understanding Musical Embodiment in a Mixed-Cast Production of Guys & Dolls**  
*Leona Lanzilotti, Eastman School of Music*

This paper will present how a cast of Deaf and hearing actors works together to adapt a musical for both cultures while retaining the show's musical impact and identity. Much of recent research in Deaf linguistics, psycholinguistics, and neurology has established sign language as a distinct language, and those who use it as part of a Deaf culture. Heather P. Knapp and David P. Corina have shown how the linguistic rules of written and/or spoken language can be represented visually in sign language, and conclude that language processing is independent from mode of communication. These findings elucidate the Deaf community’s rich, poetic culture, which uses sign language's visually expressive capabilities to convey literary tools familiar to most people only in the written and spoken word. The National Technical Institute for the Deaf production of *Guys & Dolls* in Rochester, NY during the Spring of 2011 provides another illuminating framework, one of communicating musical expression bi-modally: Deaf actors translate aural musical elements (i.e., rhythmic stress, prolongation of syllables) to the audience through poetic manipulation of their signs and embodiment of the show’s music. The Deaf and hearing actors together create a cohesive artistic product out of two cultural approaches to theatre, communicating cross-culturally and cross-modally as well as engaging physically through sign and choreography. This research opens up possibilities for investigating relationships between sound and culture through the lens of physical embodiment in a way that enriches our understanding of musical engagement and cultural representation.

**“The Bank of Music:” Sponsorship, Corporate Amorality, and the Spectacle of Community**  
*Mark Laver, University of Toronto*

In the early 2000s, there was great distress throughout the Canadian jazz community regarding the future of Canadian jazz festivals. Since their establishment in the mid-1980s, the major Canadian festivals had been sponsored by Imperial Tobacco. As of 2003, however, tobacco companies in Canada could no longer legally sponsor public events. While this was a step in the battle against smoking, it left eight major jazz festivals in jeopardy. In October 2003, TD Bank emerged as a "white knight,"
taking over the title sponsorship. Today, TD sponsors literally hundreds of jazz festivals in big cities and smaller communities across Canada. According to TD Vice President of Corporate Sponsorship Michele Martin, "[The festivals have been] great ways to get publicity and to give back to the community, as well as getting some marketing recognition." Martin's comments reveal a paradox in TD's position. On the one hand, TD's sponsorship represents both a community-outreach endeavour, and (following the stated mission of the festivals) an effort to advocate for the role of jazz music in Canada. On the other hand, TD marketers are explicit about the function of this outreach and advocacy as a marketing tactic - a means of building its brand within the communities to which the bank is ostensibly "reaching out." Through a combination of participant-observation at festivals, and interviews with festival organizers, bank representatives, musicians, and audience members, I explore this paradox, drawing on Milton Friedman's concept of corporate amorality, and de Bord's idea of "spectacle."

Be na Laar ni na: The Politics of Sisterhood, Global Feminist Networks, and International Development as Examined in Dagara Female Song Texts

Sidra Lawrence, University of Texas at Austin

This paper explores the female song repertoire of one group of Dagara women living in Kankan Duole, a village on the western border of Ghana and Burkina Faso. In Dagaraland women without access to formal educations have little opportunity for economic and social mobility. Despite being full-time workers, women do not have land ownership rights, and do not control family finances, thus they rarely have income beyond what their husbands give them. Recognizing the economic marginalization of rural women, the international NGO Plan Ghana has recently established village savings and loan groups for Dagara women. The development of these organizations has provided opportunities for women to establish small businesses and purchase large items, and has formalized the strategies of resource sharing and networking between women. The women of Kankan Duole perform song repertoires about the experience of being in an organized women's group. Postcolonial and African feminists critique Western feminist scholarship for distorting the experiences of African women, and mapping Western feminist goals onto their lives (Mohanty 2003; Nnaemeka 2003; Oyewumi 1997). This raises the question of who controls social justice initiatives and international development strategies. Here, Dagara women sing about the differences and sameness of seemingly divergent feminist goals. Furthermore, they demonstrate the mediation of rigidly constructed binary categories. Through their songs, Dagara women illuminate the politics of sisterhood, and the legacies of colonialism in Ghana. This paper reveals the global networks of feminist experience and action as envisioned by a group of Dagara women.

Birds of Passage/ Aves de paso

Rachel Lears, New York University

This 52 minute documentary film presents a lyrical journey through the everyday lives of two young Uruguayan songwriters. Ernesto and Yisela have moved to the capital, leaving behind their respective hometowns on the borders of Brazil and Argentina. After many years of composing songs that reflect their origins, both decide to explore new horizons and each seeks to fulfill the dream of recording a first album. Ernesto arranges his haunting songs, suffused with Brazilian rhythms and "portuñol" dialect, with fellow expatriates in Montevideo. Yisela travels to rehearse with a band in her hometown and visit Argentina, where she plans to move eventually. When Ernesto is rejected from a government grant that supports "national" music, he suspects prejudice against his culturally hybrid sound. When Yisela wins the award, she questions leaving her country at this critical moment in her career. As the protagonists contemplate their complex relationship to national identity, the film explores the construction of this concept by drawing Uruguay as a third main "character.” With vérité cinematography and an unforgettable soundtrack, this documentary fuses the arts of film and music and explores the challenges of being a young artist in Latin America in the 21st century. Introduction and discussion will address the politics and logistics of international co-productions and broadcast, the challenges of converting ethnographic doctoral research into documentary storytelling for broad audiences, and the context of popular music, visual culture, and cultural policy in Uruguay. For more information and a film trailer, please visit www.birdsofpassagefilm.com.

Transnational Samulnor and the Politics of Place

Katherine Lee, Harvard University, Department of Music

Within the span of thirty years the percussion genre known as samulnori has become one of South Korea’s most successful cultural exports. Originally conceived as a percussion quartet in 1978 the SamulNori group rose to fame during the 1980s touring extensively on the World Music circuit. Fans not only took to purchasing and distributing recordings by the group but also began to directly imitate SamulNori’s repertory and performance style eventually leading to the inscription of a new genre of Korean music that bore its founders’ namesake. The circulation of recordings, videos, and the development of notation and pedagogical materials were critical to the group’s reception outside of Korea. This paper closely examines the World SamulNori Festival in Puyŏ Korea a one-week event held in October 2008 which commemorated SamulNori’s 30th anniversary and brought together over 750 participants and 11 foreign samulnori groups. Based on the analysis of ethnographic videos and interviews conducted with festival participants and staff I interrogate the politics of place as it emerged in the Festival’s Opening Event - an International Binari featuring the World SamulNori Team. I posit that the elaborate production of the indigenous binariprayer song performed by an international cast was an act that reified and artfully manipulated depictions of the local the global and the nation. By considering a musical repertory that has been transmitted and re-interpreted by local communities in a global context this research contributes further insights into the complexities of music and place in transnational music studies.
Jump Up And...Condomize: Carnival HIV and the Arts in Trinidad and Tobago
David Lewis, Indiana University

Documenting music's positive effect in medical interventions particularly in HIV/AIDS work is a prime concern of many recent works in medical ethnomusicology and related fields (Barz 2006 Barz and Cohen 2008 Koen et al 2008). However to fully understand the complicated relationship of musical sound to medicine scholarly attention also needs to be paid to arts-related campaigns that are ineffective or those whose effectiveness is contested. This paper will examine the 2006 AIDS-themed Carnival presentation in Trinidad and Tobago called ‘The Sacred Heart’ designed by world-famous Carnival (or ‘mas’) designer Peter Minshall. Carnival presentations or ‘mas bands’ involve costumes and theatrical presentations grouped around a theme accompanied by dance-oriented soca a local popular music style. Carnival in Trinidad is an important time for HIV/AIDS messaging due to the loosened sexual mores risky sexual encounters and other forms of excess that accompany it. While Minshall’s presentation did offer AIDS messages during Carnival it also met with criticism from other mas-makers HIV activists and even from some who were involved in its production. This paper draws on archival research video footage and interviews with mas makers and HIV workers in Trinidad and Tobago to examine competing notions about the roles of music and the arts among the various stakeholders in this campaign particularly the utility of local art forms when they are re-purposed for HIV/AIDS campaigns.

Music and HIV/AIDS
David Lewis, Indiana University
Gregory Barz; Bonnie McConnell; Austin Okigbo

HIV/AIDS education campaigns and individual artists around the world have used the performing arts to spark discussion or deliver health messages around HIV/AIDS. While there have been public health studies concerning the effectiveness of music-related interventions, only a few studies in ethnomusicology have examined music as an important medium for the creation of ideas about HIV/AIDS. The papers on this panel represent four projects that bring ethnomusicological thought into dialogue with HIV as a social, medical, corporeal, and cultural phenomenon. Taken as a whole, this panel indexes the diversity of music- and arts-based interventions that are happening at the local level, even as many of them share ideas and techniques drawn from international AIDS discourse. The first panelist examines music and arts-related interventions to the HIV epidemic in Senegal as vehicles for public discussion and debate about the disease. The second presentation centers on an arts-related intervention during Trinidad Carnival whose effectiveness is contested, bringing scholarly attention to problems with music and arts-related interventions. The third panelist discusses a range of artistic interventions in the HIV/AIDS epidemic in northern Malawi, supported by footage from his documentary film, now in post-production. Our final presenter investigates the legacy of apartheid and interracial cultural relations in South Africa in the context of an HIV/AIDS support group and

choir. Collectively, the papers on this panel will bring attention to this important and necessary work being undertaken by a number of young scholars in our field.

Inter-Genre Personal Styles: Performance and Discourse in Contemporary Improvisation
Siu Lie, New York University

The Contemporary Improvisation (CI) department at the New England Conservatory comprises undergraduate and graduate programs that aim to cultivate each student’s personal style” of music. This paper based on my fieldwork in the department in 2010 examines how students articulate their inter-genre personal styles through both performance and discourse. At the core of the CI curriculum are intensive ear training requirements and immersion in a variety of musical idioms. Through exposure to and improvisational practice in a range of specific genres (e.g. klezmer bluegrass raga and others) students are expected to develop their own unique styles that transcend traditional genre boundaries. Debate ensues among students and faculty about what constitutes these boundaries whether music is in a post-genre era and to what degree a personal style is original or even necessary to define. Because improvisation is considered more of an artistic process than a product (R. Keith Sawyer) personal style is constantly evolving making it difficult to precisely describe. This can become problematic when a student must self-promote in social and professional circles such as the conservatory itself or the music industry. However through performance and discourse about performance students develop their own ways of articulating their conceptions of their personal styles to suit their needs. This paper explores the relationship between music and language in the construction of artistic identity with specific reference to the possibilities limitations and actual usages of language by students in defining the music they make.

Marketing Cultural Heritage: Current Development of Kunqu Opera in People’s Republic of China
Da Lin, University of Pittsburgh

In 2001 Kunqu Opera was proclaimed by UNESCO as one of the Masterpieces of the Oral and Intangible Cultural Heritage of Humanity” (ICH) a status which immensely increased the exposure of Kunqu Opera in China. As part of the safeguarding measures the Chinese government promotes commodification and marketization as a means of revitalizing and popularizing this ancient theatrical art. This paper presents a case study of Jiangsu Provincial Kunqu Opera Troupe (JPKOT) in 2004 JPKOT one of the seven state-sponsored Kunqu troupes founded in 1977 was turned into a branch of Jiangsu Performing Arts Group Limited Company. Using fieldwork data collected in Jiangsu province I analyze the marketing strategies of JPKOT and explore how the Chinese government’s “cultural system reform ( wenhua tizhi gaige )” which aims at transforming stated-supported cultural public agencies into profit-making businesses has impacted this genre of theater. In this paper I argue that ICH status functions as an external factor
that accelerated the marketization of Kunqu Opera as a product of what I will call the "cultural heritage industry." This commercialization process has had major impacts for repertoire and performance style of Kunqu Opera approaches to cultural transmission and discourses about tradition of Kunqu Opera. Moreover, this paper sheds light on the complexity of cultural heritage that relies on market force to survive in the negotiations between traditionalism and modernity in an increasingly capitalistic and neoliberal Chinese society."

Maintaining the Ladzekpo Legacy: Performing Ghanaian Music and Dance in the Diaspora
Karen Liu, UCSB

The Ladzekpo name is embedded in the history of Ghanaian folkloric ensembles during the 1950s and 1960s, and it is also a name that is relevant to the formation of ethnomusicology programs and African ensembles in the United States during the 1960s. Though part of a family of drummers, dancers, and composers, Kobla Ladzekpo never dreamed that he would have a 47-year-old teaching career in the United States. His move to Accra in 1952 significantly changed his life as a mechanic to a life that maintained and continued a performing arts legacy into the diaspora. With a leadership position in the Philip Gbeho Research Group and the Ghana Dance Ensemble, Ladzekpo became part of a network of Ghanaian scholars and performers that founded the cultural revival of the indigenous arts that accompanied independence and decolonization. Soon the Ladzekpo name became a staple in the state folkloric ensemble, as Ladzekpo brought in brothers and cousins to strengthen the cultural movement. His strong relationships with J. H. Kwabena Nketia and A. M. Opoku led him to important opportunities that eventually manifested in an invitation from Willard Rhodes to teach at Columbia University in 1964. With his work at Columbia University, California Institute of the Arts, and the University of California, Los Angeles, Ladzekpo has created a new lineage of students who have maintained his legacy. This paper will historicize the Ladzekpo name in Ghanaian nationalism and will explore how the legacy and lineage of the Ladzekpo family lives on in California.

Recording, remembering and using the sounds of Africa
Noel Lobley, University of Oxford

"What is this music doing in the fridge?" a Xhosa friend in South Africa asked me, "and how can we get it out?" In this paper I consider the value of sound elicitation, taking ethnomusicological sound recordings out of archives and re-connecting them with the people whose music they capture. With reference to my work exploring practical uses for two major collections of African field recordings - Hugh Tracey's The Sound of Africa series, and Louis Sarno's ongoing archive of Babenzelé music from the Central African Republic, I argue for the need to create innovative ways to curate and circulate recordings amongst source communities, who often have no meaningful access to academic archives. I ask why most ethnomusicological field recordings remain un-examined, unused and unknown to non-specialists, and consider how through collaboration with source communities, local social mechanisms can be used to re-insert recordings into people's daily lives. My work shows how sound elicitation can stimulate debate and generate new insights into musical understanding, as well as into a variety of pressing contemporary issues, such as political and economic marginalization, the politics and ethics of access to cultural heritage, and the right to self-representation. Linking powerful institutions like western universities and museums with the contemporary realities of source communities through such outreach and advocacy creates a dialogue between the collector and the collected, expanding collections of field recordings into living resources that can advance rights and ensure that the knowledge and benefits of recording remains useful to the recorded.

“Advocating for Migrant Rights in Latina/o and African American Hip Hop Responses to Arizona State Bill 1070”
Shanna Lorenz, Occidental College

In this paper I examine the songs of African-American and Latina/o hip-hop activist who have come out against Arizona State Bill 1070, using their art to protest the racial profiling they believe is sanctioned by this new law. Since it was signed into law in April of 2010, The Support of Law Enforcement and Safe Neighborhoods Act, better known as Arizona State Bill 1070, has been debated widely inside and outside of Arizona. The law, currently on hold due to the injunction of a federal judge, would put increased pressure on local law enforcement agents to determine the immigration status of "suspects," while deferring to the Arizona State Court and U.S. Supreme Court in allowing "ethnic factors"[1] and "Mexican appearance"[2] to influence officer's decisions to determine status. The law also makes it a misdemeanor crime for immigrants to be in Arizona without required documents, and criminalizes those who harbor, transport and shield undocumented migrants. In 2010, the internet was flooded with hip-hop responses to Arizona State Bill 1070 by amateur and professional rappers who, reaching across racial lines, perceive this legislation as a common threat to communities of color. I argue that the English- and Spanish-language raps of artists such as Chuck D, Talib Kweli, Kinto Sol, MC Magic, and the AZ Rappers Collective constitute a form of alternative memory aimed at humanizing the immigration debate and connecting historical and contemporary moments of racial oppression. Indeed, the hip-hop artists I discuss excavate alternative histories of racial violence and grassroots organizing in the United States as they strive to understand this current wave of discriminatory legislation and to find strategies to protest its implementation. Finally, working against the historic amnesia of much of anti-immigrant rhetoric, these rappers call into relief the regional and domestic policies that have driven illegal immigration by devastating local economies south of the U.S. border while enriching cosmopolitan elites. [1] State v. Graciano, 653 P.2d 683, 687 n.7 (Ariz. 1982). [2] United States v. Brignoni-Ponce, 422 U.S. 873 (1975).
Five Years After the Storm: Authority and Public Engagement in Radio Production

Maureen Loughran, Tulane University

2010 marked the 5th anniversary of Hurricane Katrina and the failure of the federal levees system in New Orleans. My colleagues at the public radio program American Routes have consistently addressed the effects of the flood and the city’s recovery on the cultural health of New Orleans particularly the trying months of 2005 when the program was evacuated to Lafayette Louisiana. As producers of a radio program created in New Orleans and as residents of the city we feel a responsibility to give the floor to those musicians and artists who have chosen to become advocates for social and cultural renewal and change. These newly forged activists are citizens of New Orleans and the region some native some not who have identified issues of cultural and social justice requiring local intervention. I will discuss the challenges and creative issues in producing the American Routes 5th anniversary program on Hurricane Katrina. As ethnographers we can question media representations of New Orleans cultural renewal but we also have a specific capacity for highlighting community responses to the struggle for cultural preservation and survival. Our academic training and belief that public engagement with cultural communities aids understanding and recovery requires we look beyond the impact of media production. Inspired by public folklore and applied ethnomusicology we keep in mind media production is but one part of the puzzle. This paper will explore issues of public engagement responsibilities to communities and commitment to cultural survival through the lens of one public media production.

Making Politics Serve Music: Yu Huiyong as Beijing Opera Composer and China’s Minister of Culture

Yawen Ludden, University of Kentucky

It has long been argued in both East and West that China was subjected to a musical famine under Madame Mao’s “fascist dictatorship” during the Cultural Revolution of 1966-1976; it has been equally asserted that the stage works of that period were created solely to serve Jiang Qing’s “anti-revolutionary” political ambitions. Yet in truth the period of the Cultural Revolution proved a heyday for the development of Beijing opera’s twentieth-century derivative, yangbanxi, as well as for the mass activities and musical participation that it sparked. Based on primary materials and extensive first-person interviews with representative individuals who were active during that time, this paper examines yangbanxi’s relationship to both the artistic aesthetics and the social, political, and cultural contexts of the time. I will focus in particular on the relationship between Jiang Qing—the main proponent of yangbanxi, a new genre designed to energize the Chinese working class—and Yu Huiyong, the chief composer of yangbanxiand China’s Minister of Culture. Under Jiang’s aegis, Yu transformed the age-old Beijing opera into the modern and revolutionary yangbanxi, which functioned paradoxically as both mass and avant-garde entertainment. Far from simple propaganda, the selective adoption of Western practices in

Decentralized Dance Party Manifesto:Boomboxes, Anarchy, and the Commons

Michael MacDonald, University of Alberta

In early 2011, Vancouver, Canada's Decentralized Dance Party (DDP) released The Party Manifesto. A double play on the word party, the manifesto was a call to social movement, in keeping with Foucault's assertion of the biopolitical age as a collapse of social and political life. The DDP remixes urban dance music with the politics of the urban commons releasing a dance floor manifesto aimed at bringing freedom and health back to the body, physically and politically. Tom and Gary, the facilitators of the DDP, strap an iPod and portable radio transmitter onto themselves becoming the potential for a mobile dance party. By broadcasting the party coordinates and party radio frequency in advance, the aural space of the commons begins to transform when, at the announced time and location, portable boomboxes tuned into the DDP frequency broadcast deep beats; a decentralized dance party moves across the urban landscape stitching alienated bodies together in belonging. What is at stake when the biopolitical power of the human commons is liberated through dance from private ownership? What would an anarchist dance party look like and how does the state relate to this “unlawful” community expression? The DDP are not simply asking these questions, they are taking the negotiations of the commons into the streets, wrapping it up in a costume, organizing it with the deep pulse of a DJ, a decentralized sound system, and testing the limits of the commons. This is party praxis!: the meeting of anarchist theory with the urban dance party.

Singing Out: National and Local Perspectives on LGBTQ Choruses

Heather MacLachlan, University of Dayton

GALA (pronounced “gay-la”) Choruses is the umbrella organization for more than 150 lesbian and gay community choirs, most of them located in the United States. In this roundtable, we will argue that GALA choruses differ from other choirs not only because of their mostly LGBTQ membership, but because of their overriding commitment to a social and musical mission: to build gay-affirming communities, both within their ensembles and among their audiences. Choruses’ commitment to this sense of mission influences many of the most important decisions that administrators make about repertoire selection, performance practice and interactions with other organizations. The roundtable brings together two Philadelphia choral directors and two ethnomusicologists who have interviewed GALA chorus members and leaders from across the country. One ethnomusicologist will discuss the importance of mission in GALA choruses, giving a national perspective. Another panelist will explore the case study of a GALA Chorus in...
Dayton OH, and the challenge of creating a diverse chorus and audience in that city. One local choral director will explain how the Philadelphia Gay Men’s Chorus fulfills its mission musically and socially, highlighting the importance of collaborations with other local arts organizations. The final panelist will speak from the perspective of a collaborator in Philadelphia, explaining how the activities of the local GALA choruses create consonances and dissonances in the larger Philadelphia arts community. This combination of practitioners and scholars will invite healthy discussion and debate about activism, identity and musical priorities in Philadelphia and beyond.

Conscription into Intimacy: Young Men Power and the Gendered Inclusion of Croatian Tambura Musicians

_hans MacMillen, University of Pennsylvania_

Hiring live tamburabands for private parties remains popular throughout Croatia. This practice s import exceeds associating the (typically male) patron with the celebrity of the ensemble: it preconditions the fostering of intimacy by setting expectations for dancing musically mediated interaction with the musicians and the singing of patriotic songs. Guests most commonly realize these expectations in dancing the taraban (a mixed-gender circular line dance) and in forming an arc of swaying singing embracing male bodies that faces and mirrors the onstage assembly of musicians. Circular arrangements of bodies moments of individual ascendancy within group performance and close physical contact facilitate the engendering of social intimacy in both activities but the male arc s exclusion of female guests and forcible inclusion of the band demarcate this as a practice whose intimacy is both more overt and potentially more menacing. Individual young men temporarily step out of the arc in order to conscript other male guests and musicians physically into its constituency and thereby assert their power to maintain the group s gendered exclusivity and cohesive if sometimes uncomfortable closeness. The violence implicit in this form of control reveals itself in rare interactions with all-female tambura performers. Rather than exclude or ignore these women men penetrate the musicians arc and force upon them controlled inclusions in the circular intimate male space. Conscription into intimacy thus supplants exclusion as a means of effecting group cohesion through the assertion of gendered power and reveals dynamics of control latent even in the less exclusive intimacies of taraban dancing.

Gendered Intimacies and Musical Negotiations of Space

_Anna Stirr, Gavin Steingo; Ian MacMillen; Jane Sugarman_

Music facilitates closeness. In listening to music and relating to it spatially through bodily movement (be it in dance, engaged listening, musical performance, or the operation of music technologies), people are able to recognize and express various forms of intimacy. Gender is often crucial to embodied intimacies, as it inform the ways in which people interact with one another and their surroundings and thereby establish spaces of closeness. Such spaces can be organized around comfort and oriented toward conventionality—the affective confirmation of a shared imaginary. Yet intimacies are imbricated with (gendered) power, too. Not only does every intimate encounter contain the potential for overstepping the conditions of comminonality and for abusing trust, but intimacy is itself already a kind of violence, a *touching*that makes definite demands of the touched in its very tenderness. Our first paper explores gendered spatiality, inequality, and subject-formation’s inherent violence in Nepali nightclubs, where *dohori*singing produces intimacy through sensual exchange. Our next paper considers car-spinning to *kwaito* music as a dance-like ritualization of men and women’s inability to leave the forced intimacies of South African ghettos. Our final paper examines the gendered power underlying conscription into intimate circles of *taraban* dancers and engaged listeners at Croatian *tambura* performances. Following our investigations of the play of power in musically facilitated, gendered intimacies in diverse fieldwork contexts, we will open to a discussion of these studies’ overlapping themes, divergent problematics, and common call to pay attention to the relationships among sound, movement, and embodied socialities.

Danzon Nostalgia and Masculinity on the Mexican Dance Floor

_Alejandro Madrid, University of Illinois Chicago_

Based on fieldwork in Mexico City Veracruz and Monterrey this paper uses notions of nostalgia and memory to explore how contemporary male danzon dancers develop hyper-masculine personae in dialogue with media stereotypes of the 1940s and 1950s. The paper focuses on pachucos a growing group across the country that takes inspiration from the early zoot suit era. Pachucos generate representations of Mexican masculinity for the dance floor based on values such as machismo that contemporary society now finds more and more objectionable. The paper expands Philip Auslander s concept of musical personae and proposes that the public presentation of men s dancing bodies (their dancing persona) provides a space for the negotiation of aspirations and desires frequently at odds with a modern society that aspires to gender equality. Pachucos invoke the mystique of a chivalrous and aggressive masculinity associated with the height of the Mexican nation building project of the mid-20th century but one that has less currency in the increasingly transnational culture that characterizes contemporary Mexico.

New Generations Older Bodies: Danzon dancing and age in the Port of Veracruz Mexico

_Hettie Malcomson, University of Cambridge_

Older people have largely been neglected by popular music and dance scholarship; studies have paid little attention either to their involvement in dance scenes or to discourses surrounding such performance. This paper addresses such lacunae with an analysis of how danzon has been framed as an older people s music-dance form in Veracruz Mexico. My focus is primarily on danzon dancers the main consumers of this music who gather for an hour most evenings in the Port s principal plazas. Danzon emerged in Cuba in the late nineteenth century and was popular throughout Mexico until the mid-
twentieth century when genres associated with youth began to emerge. From the 1980s danzon increased in popularity again: people talked about rescuing danzon formalising its transmission and choreography and ritualising its performance in spectacles. By the twenty-first century a new generation of dancers had emerged who were mostly over 50 and the genre became associated with older people. However when I discussed the subject of age dancers were insistent that danzon was not age-specific. I suggest three reasons for this: firstly people of various ages have performed danzon throughout its history in Mexico. Secondly age is contextual and relative. And thirdly danzon is a tourist attraction in the Port and is promoted as a local tradition (rather than as a resource for older people). The older age of many danzon practitioners authenticates this local heritage yet older people are not sought out as authentic practitioners.

Ethnomusicology within Music Industries
Andrew Mall, University of Chicago
Jayson Beaster-Jones; Kariann Goldschmitt

Ethnomusicology's relationships with music industries have, until recently, been characterized by symbiosis (Cottrell 2010). Fieldworkers have benefitted from the improvement of recording technologies, additional loci of funding and venues for research, and larger supply of ethnographic texts (as commercially-available recordings) provided by recording companies. While ethnographies on music industries have become increasingly critical in the last few decades, most ethnographic research has been limited to the experiences of musicians and audiences. However, participant-observation within music industries can deepen discourses on the status and role of business as well as questions regarding the multifarious modes of music commodification. This panel addresses two sets of questions. First, how might ethnomusicologists reconsider diverse notions of music industries in ways that will contribute to richer understandings of the material and lived experiences of musicians, producers, mediators, and audiences? Second, to what degree can ethnographies of music industries enrich current scholarship and enhance existing theoretical paradigms? In answering these questions, these papers consider the roles of industries in articulating music matters in contemporary social life and illuminate the ways in which ethnomusicological representations of music industries align with industry participants' conceptualizations of their own roles and work. Each presenter explores distinct case studies—music retail in India, the U.S. Christian recording industry, and the Brazilian independent recording industry—utilizing both theoretical concepts of industries alongside participants' lived experiences to examine how music, and its meanings, are intertwined within both the academic field and culturally-specific lived realities.

The Price of Profit: Changing and Challenging Priorities in the Christian Recording Industry
Andrew Mall, University of Chicago

Observers of the Anglo-American popular music recording industry have long considered the presumptive priority of profit when examining major record labels all of whom are divisions of multi-national corporations. Profit is claimed to be a motivating factor behind artistic decisions corporate expansions and consolidations technological innovations and so on. Critics argue that this negatively impacts artistic creativity and democratic participation within the recording industry (Hesmondhalgh 1997); others caution that popular musics? resistant ideologies are made ambivalent by participation in capitalist markets (Keightley 2001); still others suggest that profitability is not diametrically opposed to either artistic creativity or resistant ideology (Frith 1981). Within the Christian recording industry these discourses are further complicated by varying interpretations of Christian theology (Peacock 1999).

In this paper I examine EMI Christian Music Group (CMG) a major Christian record label (and division of EMI Ltd.) headquartered near Nashville, Tennessee. My ethnographic fieldwork in the Christian recording industry and interviews with EMI CMG executives and former personnel conducted during 2009-2011 simultaneously confirm profitability's priority over aesthetic and theological concerns while revealing complications prompted by changing market conditions facing the recording industry of the early 21st century. In considering these market challenges and the diverse theological orientations of EMI CMG's target audiences I provide a value-neutral analysis of the intersections of commerce aesthetics and theology. As with Keith Negus's (1992 1999) ethnographic research within the recording industry my study illustrates that major record label practices and priorities are more nuanced than may be visible to outside observers.

Cambodians, Mass Media, and Processes of Musical Recovery and Indigeneity in the Early 21st Century
Stephen mamula, rhode island college

This essay examines mass mediated technology vis-a-vis musical recovery and change in Cambodia and its Diaspora. Since the end of the Khmer Rouge genocide that took nearly two million lives in the late 1970s including ninety percent of the country's dancers, singers, and musical performers - Cambodia has faced the daunting task of mending its deeply wounded expressive culture. Not only had occurred the horrific extermination of Cambodia's musicians, but along with it vast collections of handmade instruments and dance costumes, and, virtually all of the country's music schools, theatres, auditoriums and outdoor stages. Well in evidence globally during the previous quarter century is the power of mass media to disseminate culture, integrate cultures syncretically, or, galvanize them to the point of revolution as in Egypt, Tunisia, Libya and elsewhere. For Cambodians healing from severe mental, physical and emotional residuals of war and genocide, both on the Mainland and in the Diaspora, mass media is likewise an apparatus for reindigenity, i.e., a means to recovering or reconstructing one's belongingness-place through music. Media is viewed as one of three institutional "flows" - along with tourism and non government organizations (discussed earlier) - bearing upon this recovery. Formats to be examined include CDs, DVDs, radio, television, and the Internet. Data was gathered from five extended field trips (between 2004 and 2010) to Cambodia and from current fieldwork in the American Diaspora of Providence, Rhode Island.
From the 1880s through the 1940s, the Japanese Ministry of Education used school songs to inculcate morals and spread propaganda. These songs are predominantly set in Western style, being direct translations of pre-existing songs in the 1880s or written by Japanese composers in German style in the 1910s-30s. In contrast, the songbooks of World War II saw the conscious cultivation of a hybrid style. Disseminated as part of a program to "build awareness of the unique aspects of our national culture and the Emperor" (Ministry of Education 1941), these songs celebrate Japan's mythical origins, history, military victories, and folk culture. Their texts instill the militaristic vision: songs accompany young children in role-playing as soldiers; glorify teenagers working in munitions factories; and show death in military service as honorable—and probable. The musical setting is more consciously "national," using traditional Japanese scales and melodic patterns with the stated intention of "invoking the national spirit"; they are harmonized in ways that do not force a Western tonal paradigm. Drawing on original government documents, composers' treatises, and the work of Gluck, Marshall, and others, this paper discusses the reflection of geopolitical circumstances and ideologies in the texts and music of school songs during wartime. I consider the role of school songs and their interaction with the repertoire of gunka (war songs). I analyze how the musical setting (nationalistic and otherwise) colored the meaning of texts. Through ethnography, I assess the impact of these songs on the children who sang them.

**Eastern Arab Maqam-based Improvisation**  
*Scott Marcus, UCSB*

While the richly expressive practices of *maqam*-based improvisation in the Eastern Arab world demand a lifetime of dedication to master, some of the basic principles are readily accessible to musicians from other traditions, thus making participatory performance-based learning possible and quite rewarding. This workshop will provide a window into the realm of *maqam*s improvisational experience: beginning with a demonstration of core principles, I will then organize the workshop around teaching a characteristic progression of melodic phrases used to build *taqasim* improvisations in a given *maqam*. Finally, I will address similar structures as they occur in other *maqam*-s. Interested audience members will thus gain first-hand understanding of the sources of challenge and fulfillment this tradition offers. This workshop session will address conference themes of interculturalism and hybridity in coordination with two complementary sessions on Afro-Caribbean and Contemporary Free Improvisation, all proposed under the sponsorship of the Special Interest Group for Improvisation, which aims to present these three sessions consecutively in a single evening block (ideally 8 pm - 12 am), concluding with an informal moderated discussion among leaders and participants.

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**My ability simply exceeded the ability to play short songs:**  
*Professional "Folk Ethnic" and Idiosyncratic Approaches to the Morin Khuur in Mongolia and the United States*  
*Daniel Margolies, Virginia Wesleyan College*

This paper presents a comparative discussion of the dynamic and evolving connections between self-consciously traditional performance approaches to traditional Mongolian long song and synthetic popular and modern compositional styles of morin khuur (horse-headed fiddle) playing in both Mongolia and the United States. This paper explores the interconnections between competing notions of ethnic and regional legitimacy Mongolian nationalism and expression of musical skill as it is exercised in both countries. This paper describes these imbrications in state-supported ensembles in newly emerging ethnic folk groups hybridizing traditional music with jazz and blues and among outside non-Mongolian individuals seeking status in both groups and in both countries through technical mastery of traditional repertoire. This paper explores the stark contrast established between amateur folk musicians and professionals and academics and between master and student and tracks its resonance in solo performances from Ulaanbaatar to Boston. Drawing on fieldwork in both countries in 2010 this paper examines the musical and professional approaches to long song performance of four musicians: top ranked Batsaikhan and first chair Togtokhjargal of the Mongolian National Song and Dance Academic Ensemble Jontsan of the folk group Altain Orgil and Milo Silva a young American master of the morin khuur and student/disciple of both Batsaikhan and Togtokhjargal. Silva wrestles with the established divides within Mongolian music circles as he splits time between countries simultaneously embracing the style of his masters on traditional long song and eschewing a neat dichotomy between traditional and modern approaches in his own compositions.

**Of Bellydance and Brass: Nationalism and the Re-Imagining of Romani Musical Performance in Vranje, Serbia**  
*Alexander Markovic, University of Illinois-Chicago*

For centuries Balkan Roma have dominated professional musical performance in the region by maintaining multi-ethnic repertoires to cater to diverse patrons. As such popular stereotypes often characterize the Roma as naturally musical and emphasize their inherent talent for music and dance. In Vranje Serbia Romani entertainers cultivated reputations as cosmopolitan performers to maximize the demand earnings and prestige attached to their roles. With rising nationalism and economic collapse in post-war Serbia however Romani musicians are confronted with new challenges to their musical livelihoods. Increasingly Roma must negotiate perceptions of their Gypsy nature musical skill and dance traditions in order to navigate changing ethnic politics in the area.

In this paper I investigate how recent nationalism in Vranje has politicized both the soundscapes of Romani musical performances and the movements of
Romani dance events. How are re-imaginings of national musical culture affecting local perspectives on the Ottoman and Romani elements of Vranje’s music scene? How do Roma engage with these discourses and what impact do these narratives have on their performance practices? Specifically I examine how shifting ideas of national culture shape debates in Vranje that sometimes reject Romani music and dance as too oriental but at other times embrace these performances as authentic elements of a uniquely diverse local culture. Moreover I consider how ideas of Gypsy musical difference are strategically debated and performed by Romani entertainers themselves in an attempt to maintain their entertainment niche despite the growing socioeconomic crisis in Vranje.

Border Crossings and Intercultural Encounters in Mongolia’s Contemporary Traditional Music

Peter Marsh, California State University, East Bay
Sunmin Yoon; Charlotte D’Evelyn; Andrew Colwell

In the span of about a century, Mongolia has moved from a largely tradition-oriented and culturally insular nation to one forced to open up, first to the world of Soviet internationalism, and then, since 1990, to global cultural flows brought about by the nation’s move toward democracy and a market-oriented economy. Forces of cultural globalization have spurred efforts among Mongolians to define the boundaries between the “Mongol” and “non-Mongol,” while simultaneously encouraging interaction with global cultural elements in sophisticated and creative ways. Particularly younger generations of Mongolian musicians have become adept at negotiating the elements of their own and foreign cultures to create musical works and experiences that reflect this intercultural understanding. The speed and visibility of this process has only increased in recent decades with the growth of tourism, changing governmental and commercial influences, and the pervasiveness and power of communication and recording technologies. This panel investigates intercultural understanding and border crossing in Mongolia from three different perspectives: by examining how the form and function of a single, but powerful, folk song has been altered in three different historical contexts; demonstrating how neo-traditional music ensembles in Inner Mongolia (PRC) are negotiating “ethnic,” national, and global folk and popular styles in ways that speak to local concerns; and exploring the career of a single individual, a famous Mongolian “tradition bearer,” whose work as a cultural escort for foreign musical aficionados has reinvigorated traditionalized music in this country in unexpected ways.

Nicola Martinez, SUNY Empire State College

The author draws from Polynesian epistemologies to propose a theoretical foundation for the development of choreographic method in folkloric and hybrid dance forms. In addition the fundamental role of myth, legend and creation memes will be explored within the larger context of dance creation across genres and cultures.

The primary focus will be on Tahitian performance traditions and Mexican folkloric dance as transmitted within originating cultures and the North American diaspora. This presentation will be divided into two parts: the first focusing on epistemological foundations underlying creative processes in dance traditions. The author will discuss primary source texts, sociocultural constructs and creation myths inspiring the work of contemporary choreographers. Particular emphasis will be placed on the role of anthropological research and ethnographic studies in the development of pathways and processes for historical dance enactments, the reconstruction or re-imagining of dance and the creation of new works.

The second part of this presentation proposes an analysis of cultural transmission with a focus on the teaching of Danza Folclórica Mexicana at the Universidad Autónoma de Chihuahua in Chihuahua City Mexico under the direction of Professor Antonio Rubio Sagarnaga nationally recognized in Mexico as one of the living masters of Mexican folkloric dance traditions. In addition, the author will discuss the transmission and hybridization of Tahitian dance in California and Texas. Case studies will include historical re- enactments and contemporary hybrid performance of Mexican Folkloric Traditions and Tahitian Dance in university community and festival settings.

Shifting Song Sensibilities and Gendered Subjectivities in South India
Kaley Mason, University of Chicago

In this paper I problematize the intersection of popular music hybridity discourses and gender politics in the commercial cinema of the Southwestern Indian state of Kerala. Around the turn of the millennium a new generation of music directors with eclectic sensibilities widened the scope for gendering musical expression in Malayalam film song aesthetics. The stylistic changes they introduced provoked passionate responses ranging from nostalgia for a golden age of feminine and masculine idylls to youthful enthusiasm for new ways of engendering song with unconventional expressive resources. Characterized by greater emphasis on rhythm and more variety of instrumental and vocal timbres and textures the turn away from classically inspired film songs expanded the repertory of sounds and gestures for performing femininity. I consider how the friction between cosmopolitan aspirations and classicism shifted the contours of patriarchy and cultural intimacy in ways that reveal why popular music is an important site for examining how societies imagine themselves. Drawing on ethnographic experience, media sources, close music analysis and Indian feminist theory I show how eclectic creative choices both enabled and constrained options for sounding feminine. Toward the end I argue that eclecticism in song and dance picturizations often reinforces persistent inequalities by linking musical hybridity with transgressive behavior that stands in opposition to values that continue to regulate women's mobility and access to public space.
'Sensitive Presence' as a methodology in ethnomusicology
Anthony McCann, University of Ulster

'Sensitive Presence' as a methodology in ethnomusicology? 'Listening' seems to be an obvious methodological approach in ethnomusicology. Sound, after all, is the business we are in. In this presentation I will offer two other approaches to 'listening': as a synonym for a fully-embodied 'presencing'; and as a doorway to methodological reflection in ethnomusicology. Philip Zarrilli's development of Stanislavski's 'psychophysical acting' in theatre studies leads us to interesting insights about the possibilities of 'listening' as a fully sensorial and fully embodied process. Drawing on the Indian notion of 'the body with a thousand eyes', Zarrilli's understanding of 'listening' includes far more than a privileging of sound in the analysis of experience. Does work such as this provide an implicit critique of audio-centrism as we come to understand notions of 'listening' within ethnomusicology? From an analytic position of fully-embodied 'listening', could methodological approaches in ethnomusicology of sound recording, transcription, and interviews be grounded in unnecessarily limiting epistemological stances as we seek to come to an understanding of context? In light of recent work in the anthropology of the senses, and critiques of ocularcentrism, might 'sensitive presence' rather than 'participant-observation' be a more appropriate way to think about the epistemological aspirations of ethnomusicological fieldwork? In what ways might ethnomusicologists be rising to the epistemological challenges of 'presencing' and embodied listening?

War Memories Revisited: Hybrid Nationalism and Discourses of Cultural Purity in Japanese Military Song Festivals
Sarah McClimon, University of Hawai‘i at Manoa

More than sixty-five years after the Asia-Pacific War, Japanese military songs expose a tension in the national memory. During wartime these songs supported a hybrid nationalism-- exemplified by the phrase wakon yōsai (Japanese spirit Western science)-- that incorporated notions of an ancient Japan led by the emperor and a modern Western-style military. In postwar demilitarized Japan, military song festivals simultaneously celebrate Japan’s past military power and distance the nation from its historical violence. Based on field research in Tokyo (2009-2011) with communities who preserve military songs, this paper explores the significance of these contemporary reinterpretations of Japan’s former militarism. I argue that cultural anxieties about globalization have prompted festival participants and leaders to re-imagine military songs as preserving a national essence that threatens to be lost with the passing of the wartime generation. However, performances in military song festivals highlight dialogism as foundational to Japan’s military history. For example, enthusiasts reenact Imperial Japanese Army and Navy marches, military formations, and demonstrations of flag signals following European military conventions. Furthermore, they sing military songs combining Japanese scales and classical poetry with Euro-American musical styles. I examine this audible hybridity against contemporary discursive constructions of these songs as culturally pure in the words of participants and leaders, the culture of Japan and the heart and soul of Japan. I ask how hearing historical plurality in military songs provides insight into the implications of Japan’s violent international relations during the Asia-Pacific War and its intentional promotion of peaceful aims in today’s global context.

HIV/AIDS Communication Through the Performing Arts in Senegal
Bonnie McConnell, University of Washington

This paper explores the role of the performing arts in HIV/AIDS communication in Senegal through analysis of song texts, events, interviews, and focus group discussions with performers, health workers, and people living with HIV/AIDS. Focusing on issues of access, engagement, dialogue, and stigma, this paper contributes to a small but growing body of ethnomusicological scholarship on HIV/AIDS and the performing arts in Africa (e.g., Barz 2006; Van Buren 2006-2010). Senegal’s response to the HIV/AIDS epidemic is frequently cited as one of Africa’s few success stories. The country has managed to maintain relatively low HIV prevalence (under 1%) while many sub-Saharan African countries struggle with the most severe epidemics in the world. Among the groups claiming credit for Senegal’s effective response to HIV/AIDS are performing artists. In performances ranging from small-scale local shows to national extravaganzas, musicians, dancers, and actors have communicated information about HIV/AIDS since the early stages of the Senegalese epidemic. In collaborative projects with health organizations and independent initiatives, songs and dramas have functioned as a forum for public discourse on HIV/AIDS in which ideas about the disease are articulated and contested. This research holds broader relevance as a response to anthropological and public health scholarship illustrating the failures of international HIV/AIDS prevention programming and emphasizing the need for local, culturally appropriate means of communicating health information.

Imaginaries of Exile and Emergence in Israeli Jewish and Palestinian Hip-Hop
David McDonald, Indiana University

Over the last decade, the expansion of Hip-Hop among Jewish and Palestinian communities in Israel has created a diverse repertory of politically minded music and other expressive media. And while artists from across the political spectrum have utilized Hip-Hop as a powerful forum for expressing fundamental issues of identity, rarely have such efforts extended beyond the entrenched discourses of the nation-state. Rooted in the poetics of the primordial nation in exile such media reinforce a "dual society paradigm" that positions Jews and Palestinians as discrete national communities engaged in an intractable struggle for hegemony. In contrast to this, a group of Israeli (Jewish and Palestinian) Hip-Hop artists have begun touring internationally to raise awareness on myriad social and political issues. In this paper, I attempt to situate the work of these artists, focusing specifically on the performative interplay of two discursive strategies: exile and emergence. I
suggest that the discursive shift from exile to emergence embodied in the work of these artists presents a unique re-imaging of the dominant nation-state discourse, and offers new opportunities for interrogating the dynamics of power, hegemony, and popular culture in the Middle East. The consequences for such a shift allow for a provocative reconceptualization of the Israeli state inclusive of all its citizens, and the emergence of a new body-politic in a post-national world.

Molly McGlone, University of Pennsylvania

The Lower East Side of New York City in the Nineteen Sixties was an intercultural mishmash of musical practices and individual experiences. The popularized counter-culture has since been romanticized as communities designed to create egalitarian social possibilities, yet these ideals rarely extended into true intercultural or cross-ethnic musical exchanges. Taking the Electric Circus, a multi-media music and dance space with strong egalitarian desires and strategies but limited direct political actions, this paper will investigate the ways in which one community formed in a location with a strong history of immigrant musical practices, and developed into an experimental urban musical space. I will draw on the theories of spatial geographers ranging from De Certeau to Lefebvre to illustrate the complex ways that media and advertising connected the Electric Circus to the experimental aesthetic of New York art scenes while contextualizing how the Russian, German, Polish, Jewish, and African American musical communities contributed and challenged the neighborhood aesthetic. Despite the wide array of musical performances at the Electric Circus, ranging from blues and experimental conceptual compositions to rock, the audiences were never very socially, racially, or ethnically diverse. Drawing on a local Lower East Side bohemian aesthetic, an experimentally artistic ideal of New York, and broader notions of counter cultural America, the Electric Circus illustrated fantasies of difference that did not wholly exist and yet came to be “the other” that tastemakers sought.

Listening to a Body and a Sound: Female Leading and Same-Sex Tango in the United States
Emily McManus, University of Minnesota

Scholarly discourses surrounding the Argentine tango generally focus on the inclusion of an active male leader and a passive female follower (Taylor 1998; Savigliano 2005; Baim 2007). Such representations fail to explain the highly ambivalent relationship many contemporary tanguera/os have with the gendered dance roles and heteronormative etiquette surrounding the performance of Argentine tango in the United States. This paper utilizes four years of fieldwork in Minneapolis Minnesota and at tango festivals throughout the country to complicate such representations. After exploring how dancers reframe the dominant/submissive binary as protective/trusting I untangle the myriad motivations articulated by female leaders and same-sex dancers. Whether practically or politically motivated the physical display of two female bodies performing a tango contests longstanding ideologies surrounding gender in the genre. Yet even in instances in which female leaders foreground a feminist agenda the continued use of gendered language and reference to a protective/trusting dichotomy ultimately reinforces the heteronormative superstructure of the lead/follow relationship. I follow by exploring how an all-female performing ensemble Tango Con*Fusión confronts such contradictions through the invention of techniques for the exchange of lead and follow. I propose this paper in response to Jane Desmond’s call for increased scholarly attention to female same-sex dancing (2001) in light of the relative silence of ethnomusicologists and dance scholars in the decade since its publication and ultimately argue that such choreographic innovations illuminate the spaces where music meets dance as one of the primary motivations articulated by female leaders is increased control over musical interpretation.

Linking past and present: Makam, Ottoman music therapy, and a contemporary Turkish makam practice
Eve McPherson, Case Western Reserve University

In the Ottoman era, makams (melodic modes) had notable extra-musical associations. These associations were particularly strong in the field of music therapy in which certain makams were believed to be effective in the treatment of mental and physical ailments. Rast makam, for instance, was considered particularly appropriate in the treatment of paralysis. Modal entities were also linked to the time of day and ethnic origin; it was believed that the efficacy of a particular makam could be enhanced by using the appropriate makam for the appropriate group and at certain times of day. Today, however, explicit associations have diminished greatly and most listeners and musicians do not express an awareness of any such strong connections. Nonetheless, there is still at least one practice that does identify the use of makam, to a certain extent, with an extra-musical construct: call to prayer recitation in Turkey. In this recitation practice, certain makams are believed to be more appropriate at particular times of day. It can be argued that this recitation practice, now a point of national pride, is a sonic artifact possibly related to the way makams were understood in the past, particularly in terms of music therapy. Through an examination of the past use of makams in therapy and the associations once held, along with a similar investigation of contemporary practice and the way in which practitioners express understanding of makam, this paper asks how and if past concepts, now largely dismissed, shape contemporary practices.

Rueda de Casino: Dancing the Clave-based Rhythms of Timba
Ryan Mead, None (Stanford Class of 2007)
Sidney Weaverling

In this workshop, conference participants will first receive an introduction to the dance known as Rueda de Casino, and then adapt these steps and partnering skills in order to align their movement with the clave-based...
rhythms of Timba. Rueda (meaning "wheel") is a way of dancing Casino (sometimes called "Cuban Salsa") in a circular formation with two or more couples dancing together. Rueda de Casino originated sometime in the 1950s or 60s in Cuba, and it shares some traits with American Square Dancing; a caller shouts names of moves that the full group executes at the same time, frequently changing partners. Today, the music that most commonly accompanies Rueda de Casino is Timba, which originated in Cuba in the early 1990s. Timba, like most Cuban (and much African) music, is organized around a repeated rhythm called clave, which David Peñalosa illustrates extensively in his book "The Clave Matrix." Clave provides a rhythmic framework for all instruments and vocalists in the ensemble, and it can even influence dancers; in his book "Arsenio Rodriguez and the Transnational Flows of Latin Popular Music," David Garcia documents a clave-aligned basic step danced to the Cuban Son Montuno. In the first hour of the workshop we will cover the fundamental steps and calls of Rueda de Casino. Then in the second hour we will explore traditional and innovative variations in steps and claps (including many that we ourselves have developed) that correspond to the clave-derived accents and patterns of Timba.

Rita Indiana: Transnational Simultaneity and Queer Conceptual Play in Latino Popular Music
Ruthie Meadows, University of Pennsylvania

Rita Indiana-Hernández is a fiction writer performance video and installation artist whose novels and short stories have entered literature courses in the Caribbean as well as at Harvard Columbia and NYU. Her work foregrounds her androgyny and lesbian sexuality her recent entrance into the Latin Alternative mainstream in the United States (with the 2010 release of her debut album) and within more mainstream media such as NPR repeatedly invokes the notion of her transcendence. Cultural studies and communications scholar Celiany Rivera-Velázquez for example theorized Indiana-Hernández in 2007 as a queer artist who not only transcends but intervenes within normative inscriptions of the Dominican/Caribbean female positioning her conceptual video and performance art pieces of the early 2000s as meaningful acts of disruption that redefine the parameters of appropriate Dominican womanhood and challenge the ways in which patriarchal nationalist notions are inscribed onto gendered racialized Caribbean women. Musically Indiana-Hernández pastiche of electronic dance music Latin Alternative and indie sonorities and acoustic markers of dominicidad explicitly nationalize her music as unequivocally Dominican even when that dominicidad is contextualized as paradoxically transnational and marked by circular migration flows and international club and DJ aesthetics. This paper then interrogates the transnational simultaneity of Indiana-Hernández art as it relates to self-consciously queer and gender-obfuscating conceptual play with the lived transnational experiences of dominicidad.

Hearing Voices: Toward a Model for the Study of Vocality
Katherine Meizel, Oberlin Conservatory

The singing voice is an embodied instrument--inseparable from the musician, and therefore as resonant in the broader contexts of human communication and the negotiation of identity as it is in any concert hall. Music studies within the humanities and social sciences show increasing interest in exploring these implications, but it can be a daunting task to address the multiplicity of physiological, cognitive, and cultural factors that shape how we produce and hear human voices. One step with which researchers have approached the problem is the broadly applicable notion of vocality. This concept extends beyond qualities like timbre and practice, and encourages us to consider everything that is being vocalized--sounded and heard as vocal--encapsulating the entire experience of the singer and of the listener, all the biomechanical, psychoacoustic, and sociopolitical dynamics that impact our perception of ourselves and each other. Though the term is so naturalized that we rarely define it explicitly, a reexamination of its many uses illuminates "vocality" as a site where the making of sounds, the making of scholarship, and the making of identity intersect. This paper surveys the idea of vocality as it has developed through history and across disciplines, against the difficult backdrop of colonialism and intercultural exchange. I also propose a holistic model for its study, and unpack some of the cultural baggage that accompanies it--so that today, as voices carry stronger and farther than ever before, we may begin to grasp the entirety of what they are carrying.

Stickers Strings and Sgt. Pepper Jackets: Resources for Re-Creating the Past in the Tribute Band Scene
John Paul Meyers, University of Pennsylvania

Many have pointed out how the commodification of music brings about a kind of alienation audience member from musician audience member from fellow audience member an alienation which perhaps reaches its apotheosis in mass-produced Western popular music. Tribute band concerts are sites where a variety of resources are conscripted in the service of producing connection overcoming alienation and building community through a shared appreciation of the past. Memorabilia and merchandise are for sale audience members and musicians may dress up in costumes and musicians will often play vintage instruments spending thousands of dollars on Gretsch guitars or Ludwig drum kits. Perhaps most importantly tribute band musicians themselves do a great deal of work in rehearsal (for which the monetary rewards are few) to re-create an accurately as possible the music of other musicians the musical heroes to whom they are paying tribute. If other modes of experiencing the popular music of the past are largely solitary (listening to the recordings at home buying commemorative books watching documentaries) tribute band performances are a very concrete phenomenon in which specific objects and labor go into producing an experience that according to participants simply cannot be felt by just listening to the music by oneself. I seek to understand this dynamic at play within the tribute band scene in hopes of furthering our understanding of how labor and material
Virtual Transmission Visceral Practice: Dance Central and the Cybershala
Kiri Miller, Brown University

Interactive digital media technologies are gradually transforming the face-to-face body-to-body transmission contexts that have always played a crucial role in music and dance pedagogy. YouTube blogging platforms and other online social media forums have given rise to countless virtual communities of practice. Our current online media formats might seem ill-suited to this purpose: they remain predominantly two-dimensional with an impoverished sensorium and often don’t involve real-time interaction. Nevertheless millions of people are turning to the web in the pursuit of new corporeal skills experiences and knowledge—from dance instruction to plumbing repair tips. Meanwhile digital game developers are seeking to bridge the gap between virtual and visceral experience by creating new kinds of controllers motion-sensing devices and gestural interfaces (e.g. those employed by the Nintendo Wii and Xbox Kinect). In this paper I discuss two case studies in technmediated transmission: the cybershala, the realm of ashtanga yoga bloggers who have created a web-based community of practice that sometimes comes into conflict with traditional authority; and Dance Central, a new videogame that teaches players full-body choreography routines set to popular club music offering real-time feedback using a motion-sensing camera peripheral. Both the cybershala and Dance Central make it possible for practitioners to learn a physically demanding minutely codified repertoire without ever interacting with a physically-present teacher. They show how idiosyncratic individual bloggers and mainstream digital media companies are addressing the same challenge: how to employ available technology and social media platforms for the virtual transmission of embodied practice.

Techno-Mediated Performance: Virtual, Visceral, Spectacular
Kiri Miller, Brown University

This panel addresses popular music and dance in the age of post-industrial reproduction, with an emphasis on virtual and visceral embodiment. It brings together music and dance scholars with backgrounds in ethnomusicology and performance studies, in the spirit of this year's joint SEM/CORD meeting. The first panelist presents a theory of mediated performance that accounts for the layered, processual character of technological mediation in the production, reproduction, and circulation of contemporary popular music. The second panelist turns to the hypermediated career of Michael Jackson, focusing on his virtuosic dancing body, his virtual incarnation in meticulously edited music videos, and what his intensely disciplined/apparently effortless artistry might tell us about post-industrial musical labor. The third panelist shows how the “viral video” potential of YouTube is being harnessed by emerging bands to create a dance-driven connection with global audiences; when fans learn and reenact the choreographic routines circulated via low-budget music videos, they develop an embodied relationship with the music that strengthens their affective ties to the artists and each other. The fourth panelist addresses the virtual transmission of visceral practices: blogs, YouTube, and motion-sensing technologies for digital games have made it possible for people to learn complex physical repertoires without a physically present teacher, destabilizing traditional transmission paradigms and creating virtual communities of practice. Together, the four papers demonstrate the transformative impact of techno-mediated performance and pedagogy in contemporary popular culture, as well as addressing broader implications of these developments for scholars of music and dance.

Flute Improvisation in the Cuban Danzon
Sue Miller, University of Leeds

Various terms are used for improvisation in Cuban dance music and help define the distinct styles of improvisation adopted by performers. For example florear literally meaning ‘to make flowery’ is often (but not solely) used in the context of danzones where embellishment of precomposed melodic material is common. Mambe refers to strong rhythmic improvising which takes place over repeated vocal choruses. Inspiraciones are short improvisations usually played between call-and-response coros. Descargar
(to release' or 'offload') is used in more informal jam sessions but appears to have its origins in Afro-Cuban religious ritual. Another term, 'montunear,' has the connotation of 'grooving.' In this presentation I demonstrate how flute players in charanga orchestras of the early twentieth century took the 'florear' approach to improvisation combining it with a 'rubatiando' or rhythmically free interpretation. Conversely, with the appearance of the danzones del nuevo ritmo the approach taken by flute players from the 1940s onwards broadly changed from a romantic embroidered style to a rhythmic one influenced by the son and mambo. Through analysis of commercial recordings and film footage of danzon performances I uncover the stylistic tendencies of renowned charanga típica flute players past and present analyzing individual styles as well as contrasting 'sonero' and 'melódico' approaches to improvisation. The relationship between the flute improvisation and dance in the context of danzon performance will also be explored.

Instruments as Technology: Co-constructing the Pedal Steel Guitar
Tim Miller, University of North Carolina at Chapel Hill

As a bridge between two sides of human endeavor that are often regarded as opposites, musical instruments offer a unique way to study the artistic through the technological, and technology through the lens of art. Although instruments are often anthropomorphized with human body parts and classified according to taxonomies influenced by the natural world, much can be gained from considering instruments as technologies. To this end, I draw upon the field of Science and Technology Studies (STS) in this paper, placing the concepts of the Social Construction of Technology (SCOT), actor-network theory, and narrative theory in dialogue with ethnomusicological approaches to instruments. In particular, I engage with the work of John Baily, whose research on Afghani lutes explores the impact of instrument morphology on the "spatio-motor cognition" of players and the generation of musical ideas, and of Ingrid Monson, who theorizes a "perceptual agency" through which listeners and players alike navigate their musical experiences. I unite these ideas under the theory of co-construction, which holds that a technology's users (in this case, players, listeners, and composers) share in the shaping of its design, use, and meanings. I illustrate this principle through a case study of the pedal steel guitar, a distinctly technological instrument whose development from 1940-70 provides rich examples of the social relationships between instrument makers and players, the cognitive relationships between players and their instruments, and the relationships between an instrument's sound and its reception by listeners.

Upstairs Downstairs Out in the Classroom: Transmission and Enculturation in Formal and Informal Contexts in the Bluegrass Music Community
Mark Miyake, Indiana University

The bluegrass music community is a social and cultural group consisting of bluegrass musicians/promoters and fans acting and identifying as a group of individuals participating in a discursive and cultural space rather than a set of people defined by demographics, geography, or membership lists. The primary locations for this discourse are performance spaces in which musicians and fans create bluegrass music for public entertainment; mutual improvement of instrumental skills and/or expansion of individual lexicons of songs and tunes; or simply for each other's immediate enjoyment. These performance spaces range from a few musicians getting together to improvise on a few songs to more formal arrangements such as band rehearsals and staged performance events.

In recent years, these formal spaces have increasingly included classrooms and other physical and conceptual spaces organized by large institutional groups such as universities, festivals, and private instructional camps. In this paper I will examine some of the ways in which bluegrass music community formation and enculturation is impacted by the institutional context of this process. By exploring this issue from my perspective as a bluegrass music community member, performer, manager, scholar, and faculty member at an institution of higher learning that offers students courses and concentrations in Appalachian and bluegrass music and culture, I will discuss a wide range of potential changes to the structure and function of the community in light of this shift and the role that these changes may play in the future of the community as a whole.

Teaching and Learning Music and Dance: Social and Cultural Transmission across Modes, Genres, and Experiences
Mark Miyake, Indiana University
Nicola Martinez; Celestine Woo

Whether it takes place in a college classroom, private dance studio, public festival, or a back porch, the process of transmission of a music or dance performance practice is neither a simple nor a linear one. Many broad and idiosyncratic contextual and practical factors become integral parts of these processes and have profound impacts on the ways in which individuals and groups learn to understand and perform in music and dance traditions both from within their own local community and from around the world. This panel explores a wide range of issues facing educators and established community members through the process of transmission of knowledge regarding music and dance performance practices to students and new community members. As academic researchers and instructors we participate in and observe such transmission on a regular basis, and while there certainly exists an extensive literature on formal music and dance pedagogy and an equally formidable literature on informal transmission of knowledge within local social and community groups, the papers in this panel serve to closely, reflectively, and reflexively examine this transmission in the inevitably hybridized and heterogeneous world of any institutionally affiliated setting.
**Dynamics of Oromo Musical and Ethnic Performativity**  
*Shawn Mollenhauer, University of California, Riverside*

Governments in Africa have long used cultural performance troupes to bolster a sense of nationalism among their inhabitants. The internal ethnic diversity has always meant that these decisions would include some groups more than others. In Ethiopia, a nation officially “independent” of European colonialism, “Ethiopian” culture was always equated with that of an ethnic minority. Not until the fall of Haile Selassie were the voices of other histories and previously peripheral groups given a chance to participate in the dialogue of Ethiopian statehood. This paper, based on ten months of research in Ethiopia, will use Oromo music and dance to explore the relationship between performance art and state power in Ethiopia. Marginalized under Selassie, embraced and then shunned under the Derg and the current regime of Meles Zenawi, Oromo music demonstrates these complicated relationships. Oromos use music to “remember” past histories, bolster a sense of community among Oromo speaking groups, and fuel anti-colonial nationalism directed not at a European invader, but a black African one. Oromo music is used by the current regime in Ethiopia to present a face of multiculturalism. Yet while the government selectively preserves Oromo culture, Oromo musicians continue to be imprisoned, intimidated, and disappeared for making certain kinds of music. What can the relationship between Oromo music and the Ethiopian state tell us about ethno-nationalism, censorship, and memory? What does the selective preservation on the part of both Oromo and the Ethiopian government tell us about the role of performance in maintaining history and ethnic identity?

**The Danzon in Cuba and Mexico**  
*R. Moore, University of Texas at Austin*  
*Sue Miller; Hettie Malcomson; Alejandro Madrid*

Influenced by the European contradance tradition, developed by black communities in 19th-century Cuba, and popularized thereafter throughout the Caribbean, Mexico, and beyond, the danzon is a fascinating genre that ties together the entire Atlantic region. It is fundamentally hybrid, reflecting the fusion of European and African elements, and had a strong influence on the development of later musical forms such as chachachá, mambo, and ragtime. Despite this legacy, and the genre’s ongoing popularity in Mexico, the danzon remains understudied. Papers in this session consider various aspects of danzon history, focusing both on musical/choreographic analysis and social uses/meanings. Panelists combine a variety of analytical approaches including archival research, ethnography, transcription, performance as research and sociological critique. Presenter #1 examines early controversies surrounding the danzon and their relation to broader socio-political processes of the 1880s such as revolution against Spain, changing roles for women, and the abolitionist movement. Presenter #2 considers the stylistic differences in flute improvisation between charanga orchestras of the early 20th century and the later charangas performing so-called danzones de nuevo ritmo in the late 1930s and beyond. Presenter #3 discusses the formalization of danzon performance in Veracruz, Mexico, its commodification for tourism, and its associations today primarily with older dancers. Presenter #4 explores the emergence of a danzon scene consisting of hyper-masculine pachucos figures in various parts of contemporary Mexico, drawing on imagery and dress from the 1950s, as a space for the expression of male desire.

**Danzones and Cultural Controversies of the 1880s**  
*Robin Moore, University of Texas at Austin*

Scholars of Cuban music have noted the vehement public controversies surrounding the national popularization of the danzon as it first emerged in the late nineteenth century. Yet existing scholarship has not fully considered the relationships between musical debates of the day and broader socio-political realities. This paper uses data from nineteenth-century newspapers to draw parallels between controversies over danzones and debates over three other issues: the abolition of slavery; gradually increasing social freedoms enjoyed by middle-class women; and the revolutionary struggle against Spain. As a genre with Afro-Caribbean rhythmic and instrumental influences the danzon became a lightning rod for criticism derived from anxieties about the racial implications of emancipation for Cuban society. As the preferred dance of Cuban youth and one involving close couple dancing critics denounced the genre as immoral and lascivious. This era witnessed respectable women’s partial emergence from cloistered domestic life: affording them an expanded public presence and bringing their behavior at dances under special scrutiny. And as a musical form that developed within Cuba the danzon came to represent local sentiment and expression in opposition to that of Spain. It suffered attacks in Spanish-owned newspapers as representative of a degenerate mixed-race culture bolstering Spanish notions of superiority and serving as justification for the continued colonial domination of the island.

**The Dancer’s Voice**  
*Jane Freeman Moulin, University of Hawai’i at Manoa*

Pacific ethnomusicologists and dance ethnologists have long acknowledged the role of dance as a vehicle for presenting and elaborating the meaning of a song text or story as Kaeppler (1993) puts it; poetry in motion. Indeed viewing dance as poetic expression and acknowledging song text as the primary focus of performance have become the tropes for a fundamental understanding of Polynesian music and dance.

This paper moves beyond sound as poetic text to explore from the perspective of the Polynesian audience two additional aspects of presentation the dancer’s image and voice. Drawing from the contemporary performance of traditional presentational dance in French Polynesia it looks to images and meanings embodied in and created by the dancer. Utilizing dancer voice as a metaphor for dancer expression through sound (but not only vocal production) it examines the dancer as a medium for producing sound as the physical embodiment and visualization of musical sound and as a locus for expressing deep-rooted cultural values that link eye and ear in uniquely Pacific ways. I am interested in the sonic dimension of dance and the dancing body as an
agent for sound made visible. Stepping back to consider a wide range of analytical possibilities, it becomes apparent that essence and meaning lie not in the music or the dance but in the 'noisiness' of the space where these converge to create the potent and vital moments that Polynesians experience and express in their performing arts.

Sounding Bodies, Moving Voices: Dance Performance in the Pacific Islands
Jane Freeman Moulin, University of Hawai'i
Adrienne Kaeppler; Jane Freeman Moulin; Lisa Burke; Brian Diettrich

The Pacific islands pulsate with sound and movement. In oral poetry, the singing voice, the dancing body, and musical instruments, Islanders highlight cultural and aesthetic values that foreground the highly integrated nature of music and dance in twenty-first century Pacific performances. Taking advantage of the joint SEM-CORD conference, this panel focuses on this understudied part of the world in papers devoted to the Pacific Islands and to examining those areas where sound and movement meet. From an Islander perspective they must meet, because the Pacific is home to cultures in which musical sound prompts movement and in which there can be no dance without music. Panelists explore the intersections of sound and movement in three Pacific communities by considering the sonic space of dance performance as a multi-faceted site encompassing time, movement, words, non-words, music, history, and community. In music, the Pacific body finds its rhythm; in dance, it renders the auditory visible; in performance, it brings to life the interactions so crucial to Islander life.

Baganda abalanga: Advocacy through collaboration
Rachel Muehrer, York University

The royal Buganda court of Southern Uganda, once home to a vibrant musical culture, has been transformed in the face of Ugandan independence and attendant political turmoil. Although the kingship remains a cultural institution, musicians are no longer employed within his palace enclosure. The music performed on the ennanga bowed-neck harp, which was already in danger of falling out of practice at the time the kings exile (1966) because so few musicians play it, has been rendered all but obsolete since the loss of royal patronage system. But the few remaining expert abalanga (players of the ennanga) have strategically worked to keep the ennanga repertoire in circulation by supplanting what remains of traditional practices of oral transmission with academic texts, transcriptions and recordings. Since the mid-twentieth century, Kiganda musicians have guided researchers in developing their studies and recording performances of ennanga, with the intent that this documentation will preserve the royal music and its history. Now, however, musicians use these very materials to remediate and revitalize a fractured ennanga repertoire. Through this process they have also found new sources of revenue by assisting researchers and partnering with academic institutions to promote Kiganda music with international lectures and musical tours, spurred not by local interest but by foreign interests abroad. This paper will explore the manner in which abalanga have utilized the resources of foreign researchers to sustain and advocate for the repertoire of instruments like the ennanga, as well as their careers as musicians.

“Sathima’s Windsong”: Cape Jazz and the New African Diaspora
Carol Muller, University of Pennsylvania

This panel will include the screening of the 2010 documentary film, Sathima’s Windsong (55 minutes), and discussion with the filmmaker, the woman who is the subject of the documentary, and the ethnomusicologist who conducted historical and biographical research that contributes to the film content and a 2011 book publication. The film explores issues pertaining to the new African diaspora, a twentieth century movement of Africans to Europe and the United States, and it does so through the eyes and ears of South Africa’s most important singer. In the film’s iteration of the new African diaspora there is an ongoing circulation of African diasporic forms and ideas across the Atlantic Ocean, starting on the island of St. Helena, traveling to South Africa, through Europe and to the United States. The documentary probes the feminine and poetic dimensions of jazz composition, performance, and diasporic consciousness; and the struggle of cultural and political exile from a specifically woman’s perspective. Sathima’s Windsong won an Audience Award at the Cape Town International Film Festival in December 2010, speaking to the power of its message for the community that nurtured the singer before she went into exile. It constitutes an important mechanism for restoring cultural memory in a post-apartheid era, but also for narrating the pieces of South African music history otherwise lost with the flight into exile of so many of its most talented composers and performers.

O Bird of the Morning: Sound, Silence, and Information at the Species Boundary
Rachel Mundy, Columbia University

During the first half of the twentieth century, the collection and classification of sonic "specimens" in the study of birdsong was almost identical to the collection of "specimens" of non-Western music, dealing with similar challenges while representing sound in visual formats. Broadly speaking, the methodological similarity between the two fields was justified by a shared metaphor of evolutionary systematics. As American biologist Henry Oldys explained in 1913, "astonishing and revolutionary as it may seem, there is no escape from the conclusion that the evolution of bird music independently parallels the evolution of human music." With specimens providing a link between the requisite evolutionary morphology of this theory and real material artifacts, it is no surprise to find experts in music such as Erich von Hornbostel describing music as a "corpse" and musicology as its "vivisection." In this talk, I compare ornithological studies of birdsong and musical studies of non-Western song during the first half of the twentieth century in order to explore the tradition of sonic specimen-collecting and its affect on the classification of musical sounds. From American songbirds written in four-
part harmony, to taxonomic classifications of folk-songs, the close relation between music and visual morphology left a long-term impact on the way scientists and musicians alike approached the classification of sound. By looking at the early twentieth-century collection of specimens, this research raises questions about representations of musical "species," and the strong ties between musical identity, visual taxonomy, and the evaluation of sonic data that persist today.

¡Ay, Ay, Yay! ¡Kuali Timihotilij What Beautiful Dancing!?: Multicultural Nationalism in El Festival de la Huasteca and Embedded Náhuatl Performance of Folklore, Transnational-Popular and Local Identity
Kim Carter Muñoz, University of Washington

This presentation will focus on contrasting presentational aesthetics from popular Mexican regional bailes, folkloric festivals and language reveal the complex relationship of indigenousness with mestizaï¿½nd folklorization by a Náhuatl trío's performance of local identity at El Festival de la Huasteca. Náhuatl music has been part of the construction of Huastecan regional identity and Mexicaness through constructing trío huasteco mestizo(mixed) music. While empowering for some communities, mestizaï¿½nd best implies assimilation, or othering of indigenous communities, some who have played trío huastecos for generations beyond living memory. Náhuatl culture and people are key to a revival, by el Programa de Desarrollo de la Huasteca, realigning the national support of culture and music with local practices. Not always smooth. Teachers of trío huasteco promote its popularity among youth as alternative music to grupera and other music, in part through teaching indigenous music to non-indigenous communities. Tríösseek to increase their popularity with youth by incorporating popular norteño and transnational Mexican aesthetics that started with grupera, and branched into many genres. Performers are criticized for incorporating the speech patterns of tríos that play bailes in this revival. This paper analyzes embedded performances of folklore and lived local identity through Náhuatl, local repertoire and extra-musical performance taken from site specific religious and secular fiestas from Hidalgo, Mexico and bailes of working transnational migrants from Hidalgo that constructs a Huastecan regional identity that resists mestizaï¿½nd othering, shouts out home and engages publics seeking understanding.

Issues of Representation and Presentation in Public Culture Media Production
Clifford Murphy, Maryland State Arts Council
Nathan Salsburg; Maureen Loughran

The ethnomusicologist Charles Seeger once exclaimed the following to folksong collectors: "We know so little. Record everything!" Today's digital technology allows the researcher to abide by Seeger's statement, both through ease of use and accessibility. In almost every country on earth, there are archives of field recordings containing years of work conducted by folklorists, ethnomusicologists, oral historians and anthropologists, in the hope of documenting as much as possible about human culture. And yet, there is still much to document. What happens to that material once the scholar has produced their treatise or article? One obvious outlet for such collections is media production. Media productions such as radio series and record labels allow for the refashioning of archival materials and the re-presentation of older works conducted about cultures. Media can also quickly render current fieldwork accessible to the public, allowing a citizenry unfamiliar with the talents and traditions of its neighbors a guided engagement with the cultures around them. As a result, those who produce media for public consumption have a special responsibility as stewards of a public platform. In all of this, issues of authority, representation and presentation come into play. This panel seeks to delve further into the issues of public culture media production. Topics to be discussed include: the challenges of refashioning fieldwork for one medium to another, the effect of the digital age on the dissemination and appreciation of primary cultural documentation as well as the engagement of academics in public media productions as advocates for culture.

Visiting With Neighbors: Fieldwork on Radio in Maryland
Clifford Murphy, Maryland State Arts Council

This paper explores the use of field recordings on radio broadcasts to simulate the ethnomusicologist's experience of visiting with folk practitioners. Maryland Traditions Maryland's folklife infrastructure program collaborates with a Baltimore public radio program on feature broadcasts of music and conversations with tradition bearers throughout Maryland. Field recordings of music are used exclusively over studio-produced commercial recordings and in-studio appearances making audible the close physicality of music making as it is experienced in the moment during a field visit in the home and extending the experience of visiting with neighbors.

Presenting fieldwork on radio affords ethnomusicologists the luxury of providing context through elaboration subtlety and nuance. Conversations between tradition bearers and radio hosts and by extension radio audiences unfold with compelling spontaneity entirely at one with field recordings.

Such presentations also lend themselves to pairing new fieldwork with archival fieldwork enabling audiences and tradition bearers to visit with past generations. Such presentations infuse life into traditional communities and archival initiatives while bringing the listening public an intimate encounter with neighbors they had not yet known.
Classical Music and the Thai Monarchy: An Expression of Thai-ness Among Thai-American Communities in America
Priwan Nanongkham, Kent State University

The number of Thai immigrants increased dramatically in the 1970s during Vietnam War when the U.S. offered green cards primarily to nurses and physicians that allowed them conveniently to enter this country. According to their professions these people firstly resettled in Thai-American communities mostly in big cities such as Los Angeles New York City Chicago and Washington DC. In America the sense of being Thai inevitably came with them especially in terms of their social and political identities expressed in specific ways in the expatriate communities. Since the end of World War II the constitutional concept of the three: Nation Religion and Monarchy has been politically employed to unify the Thai nation and is established as a basis of the Thai national identity. Thai immigrants bring this national identity to the new world where it has been viewed as the fundamental essence of Thai-ness. In the Thai community where a Buddhist temple is the communal center in addition to Buddhism and the Thai language classical music and dance are the primary skills for young Thai-Americans to learn. In this presentation I will discuss the role of Thai musical culture as a specific expression and reinforcement particularly of the Thai monarchy one of the three pillars that has been explicit in projecting Thai identity among Thai-American communities in America.

Armchair Tourism for American “Middlebrows”: World Music and Dance on 1950s Television
Anna Nekola, Denison University

In the mid-1950s, Omnibus, the cultural variety television show sponsored by the Ford Foundation, provided American television viewers with their first encounters with classical music and dance from Japan, India, and folk traditions from Yugoslavia. Omnibus brought this music and dance and, even more significantly, explanations for how to understand these unfamiliar traditions from Yugoslavia. In the Thai community where a Buddhist temple is the communal center in addition to Buddhism and the Thai language classical music and dance are the primary skills for young Thai-Americans to learn. In this presentation I will discuss the role of Thai musical culture as a specific expression and reinforcement particularly of the Thai monarchy one of the three pillars that has been explicit in projecting Thai identity among Thai-American communities in America.

Dancing Instruments: Objectivity in Musical Performance
Sally Ann Ness, University of California, Riverside

Can musical instruments dance? What can it mean to say that one dances with a musical instrument rather than to one? An inanimate object in performance can bring a human being to life in ways that are inconceivable without that object’s presence. This happens regularly in performances that are conventionally recognized as dance when dancers are animated and inspired by music. However, it also happens in performances that are conventionally recognized as musical. Here the dancers are the musician and the instrument itself. Such a musicianist form of dance happens when life sonically-based dynamic patternings interlaces the bodies of both instrument and musician. Such interlacing emerges from a performative space in which subject-object relations are not yet represented in consciousness. What is sensible are qualities of moving-ness the vitalities of the unfolding relations of sound. These relations are pre- contemplative; yet they carry significance. In this manner musical instruments can acquire intelligent "liveness" in performance becoming perceivable as players with their own bodies and moving-ness. When they do this they dance. In dancing they become conveyors of enactive understanding. They become agentive as performers. The case in point for this argument is that of singing with (not to) a ukelele. The strings and body of the instrument in performance connect the player’s fingers and vocal tract in a manner that would otherwise be unknowable. The sound waves from both bodies constitute an integrative field of experience. Agency manifests in the instrument’s performance and it dances with the musician.

Cocolo Japanese Gospel Choir: Mediating Spiritual and Racial Difference through Vocal Adduction
Marti Newland, Columbia University

Scholarship linking vocal sounds as natural to races and religions reifies the problematic coupling of phenotype and/or spiritual belief with musical aptitude. As argued by anti-essentialist and critical race theorists these frameworks do not account for musical possibility in encounters of social difference. Gospel singing has emerged as increasingly unbound by religion and race in its sacred affect in recent studies about gospel music’s global popularity. Japanese immigrants with diverse spiritual beliefs comprise Cocolo a self-titled Japanese Gospel Choir affiliated with the predominantly African American Convent Avenue Baptist Church located in Harlem New York. Convent’s minister of music Gregory Hopkins directs the choir and facilitates its performances at the church and intercultural events throughout New York City. Drawing from fieldwork with the ensemble this paper describes Cocolo singers use of adduction of vocal folds during phonation. I trace how Cocolo singers use this vocal act to mediate racial and spiritual difference through gospel music singing. The bodies of people at Convent are that by building a familiarity with world culture, Omnibus helped shape a global, sophisticated, and multicultural postwar American identity.
at once the site of vocal production and the medium through which vocal sounds subvert essentializing stereotypes. This description and analysis of Cocolo s gospel singing process contributes to the denaturalization of spirituality and race in the United States.

Articulacy, persuasion, and Georgian women’s “voiced weeping”  
Lauren Ninoshvili, Columbia University

The case of language in Georgian song reveals an unusual correlation between genre and the gendering of linguistic expression across the continuum from “pure speech” to “pure song”: while men’s song genres are primarily polyphonic and rely heavily on non-referential vocables, affect, and semantic inarticulacy for the production of meaning, the song genres associated with women are primarily for solo voice and characterized by complex poetic improvisation. In this paper I consider the rhetorically sophisticated lament (or “voiced weeping”) historically performed by women in several Georgian regions as an exception to the paradigmatic model of women as the more intuitive and less articulate of the sexes. In the practice of voiced weeping, the principal mourner brought the community to tears by means of a cogent narrative and a clear, if stylized and emotionally evocative, conveyance of culturally and socially significant truths about the life of the deceased. She conveyed grief through narrative rather than through emotive fits or outbursts—in fact, there were strong cultural constraints against her use of non-denotational cries of woe. My paper investigates the specific cultural formations which informed lament practice in the 19th century, considering in particular how a mourner’s expressively heightened poetics could precipitate blood feuds by inciting an intense desire for revenge among the bereaved. My study suggests that, while the female mourner assumed responsibility for her community’s intimate “emotional labor,” her lament performance occupied a socially and politically powerful, public discursive domain.

Making Sense and Making Meaning in Musical Creativity: Beyond Purely Artistic-Aesthetic Processing in Egwu Amala  
Ndubuisi Nnamani, University of Alberta

How do African musicians composers and performers articulate and present the various levels of meanings they generate and/or create during music-making? How are these facets of musical creativity rationalized within the larger societal cultural socio-economic and psycho-philosophical standpoints? In this paper I will use Egwu Amala ( paddle dance ) of the Igbaru people of Nigeria as a point of reference to propose a holistic framework for analyzing musical meaning and creativity. Egwu Amala represents a unique traditional Igbo music-type with a complex artistic-aesthetic content. Its temporal patterning is not only symbolic but also bears a strong relationship to kinesthetic movement motional energy in the dance and the abstract form of the music. Every aspect of this process and the resultant product is construed within a holistic permeable mosaic shaped by the different structures materials and paraphernalia invested in the process. At both the conceptual and performative levels this music projects inherent and externalized meanings that are integral to the very fabric of the society s cultural values and world view. The music-making process is moreover construed beyond the level of mere artistic-aesthetic behavior. Various video clips and audio excerpts from Egwu Amala will accompany the presentation and I will close by considering the extent to which the conceptual framework advanced in this paper can be employed in discussions of other music-making situations that project musical creativity as a holistic mosaic with inherent structural and material resources.

Community of Catharsis: Musical Mediations on the 2009 Iranian Presidential Elections  
Laudan Nooshin, City University London

On 12th June 2009, Iran held its tenth presidential elections since the 1979 Revolution. The two main contenders were conservative incumbent, Mahmoud Ahmadinejad, and Mir Hossein Mousavi - former Prime Minister and close associate of reformist Mohammad Khatami. For those who supported Mousavi, it was hoped that - as well as addressing Iran's many pressing internal issues - his election would put the country on a path of constructive dialogue with Europe and the US. This paper explores the extraordinary musical responses in the aftermath of the elections, almost entirely mediated through the internet, focusing on the role of the internet in providing a space for the collective outpouring of emotion - anger, frustration, fear, grief - for which no physical public space was sanctioned; and enabling a remarkable speed of response to events on the streets of Tehran and elsewhere. Just as Lohman describes Umm Kulthum's concert campaign and radio presence in Egypt after the 1967 war with Israel as 'an empowering mechanism for Egyptians to respond to the psychological impact of the defeat (and) ... a cathartic outlet for public expression' (2009), so in Iran, music - this time mediated through the internet - helped Iranians to come to terms with the psychological trauma triggered by the political events. I consider the combined mediatice power of music and the internet to bring - and bind - people together, in ways that are too slippery for the kinds of centralised state control which have dominated Iran's public sphere for decades.

Noise  
David Novak, University of California, Santa Barbara

Sound studies depends on productive distinctions between its objects and those of music. Scholars have begun to attend to other categories of sonic experience including soundscapes sound history voice silence hearing and increasingly noise. What do we hear when we listen to noise? Noise is often described abstractly as unwanted sound that interferes with musical or communicational signal. Because of this noise can appear as a disconnected postmodern static or a primordial sonic force which is rarely described through its specific social and musical characteristics. Noise is a utilitarian category that has been used to metaphorize musical incommensurabilities of race ethnicity gender and class; circuitries of globalization and technological media; and the effects of industrial sound pollution on human perception. But
noise is not just an oppositional form of anti-music or sonic difference in general; it is constitutive of particular contexts of aurality with specific social and musical effects. This paper describes noise as a term of social policy and political control (as in noise regulations); as a form of technological aesthetics in sound art and design; and as a genre of popular music (Noise Music). After discovering the theoretical fluidity of noise as an independent subject we must now turn to the task of interpreting its musical and cultural uses. What is at stake in the recognition of noise? What can we gain from a more focused take on this famously blurry concept by attending to the ways that noise is put into practice?

Traditional Music and Dance in Ghanaian Churches: Transformations and Problems
Samuel Nyamuame, University of Florida, Gainesville

Creating and maintaining local traditional values in the face of external pressures such as the spread of Christianity is characteristic of Ghanaian history. Scholars including Nketia (1963), Agawu (1995), Friedson (1996) and Chernoff (1979) discuss the spiritual nourishment of the soul and body, healing power, and the socio-cultural concepts associated with traditional drumming and dance in Ghana. Despite the long tradition of drumming and dance, the advent of missionaries and colonial authorities led to the suppression and rejection of many of these practices and consider them heathen. However, for approximately two decades, major churches in the Volta region of Ghana have drawn on the Akan proverb and philosophy of "sankofa" (go back and retrieve). With this philosophy as a guiding principle, traditional drumming and dance has become prevalent in contemporary Christian worship in Ghana. Despite the apparently successful incorporation of traditional drumming and dancing into Christian services, there arise two problems concerning inappropriate behavior within the church. First, many drum texts are embedded with non-Christian meanings. Second, unbeknownst to the performers and church leaders, dancers frequently perform gestures with traditional meanings that are antithetical to the tenets of Christian worship. Based on many years of field research in Ghana, this paper will discuss the factors that led to the establishment of traditional drumming and dance groups in the country's major churches. I will then elucidate the traditional meaning of selected drum texts and dance gestures that are used in church services and how they contradict Christian doctrine.

Digital Dance and Digital Bodies: Tracing Cinematic Myth in The Matrix and Tron: Legacy
Sean Nye, University of Minnesota, Twin Cities

The Tron and Matrix franchises have had an impact on science fiction film that is difficult to over estimate. What has been little explored to date is the degree to which their understandings of cinematic vision, humanity, and the potential of digital special effects have presented new cyborg understandings of the body that are deeply engrained in late modern culture. This paper argues that it is precisely in the presentation of the body in motion that the

films The Matrix (1999) and Tron: Legacy (2010) provide both the proof and the performative tension of their myths regarding the computer world. In this paper, I analyze how "dance" as an expression of humanity is placed in tension with the technological spectacle. Both films present a new understanding of dance on screen as a hybrid spectacle of technological motion that includes sport, martial arts, vehicles, and superhuman strength, where "seeing is believing." Electronic dance music soundtracks are used to great effect to undergird the perception that the action sequences are themselves dances. Innovations in special effects invite a cinematic experience that delights in technology as means to free the body, because movements and bodily rhythms, from superhuman flying to "bullet time" action rhythms, can only be viewed and achieved on the screen. Ethnomusicology has long engaged with film music and films on subjects of music and dance. This paper will hopefully contribute to research on how music and dance intersect in more indirect ways through the current spectacle of digital film.

“Showing the Way”: Music and Movement in Vietnamese-Hmong Funeral Rituals
Lonán Ó Briain, University of Sheffield

The music and movement of a qeejperformer during animist Hmong funeral rituals is much more than just musicking and dancing; the performer is crossing the boundary between the land of the living and the other world where spirits reside. The qeej is a bamboo reed-pipe instrument which is played by inhaling and exhaling in a manner similar to playing a harmonica. The musical sound of the qeej, accompanied by txiv nruas(funeral drum), lures the soul from the deceased's body and shows it the way to the other world. While playing, the performer moves slowly around the room to guide the soul out from the body. Every so often, the performer backtracks over his (in Vietnam it is always a man) steps so that his soul isn't mistakenly led away to the other world too. The risk involved means that only the most respected performers can lead these rituals and it can take years for one to develop the necessary skills to do so. This deeply sacred performance is an iconic part of Hmong culture throughout the world. In this paper, based on fourteen months of fieldwork with Hmong in northern Vietnam, I explore the intimate connection between musical sound and movement during Vietnamese-Hmong funerals. I argue that during these performances, the intangible world of Hmong cosmology is constructed through music and movement, thus enabling the living to come to terms with their loss.

This is what democracy sounds like: mediation and performativity in the soundscapes of the 2011 Wisconsin pro-labor protests
Michael O’Brien, Luther College

In February, Wisconsin governor Scott Walker proposed a "budget repair bill" that would effectively end collective bargaining rights for public sector employees in the state. In the following weeks, the state capitol became the epicenter for a massive public movement in which crowds of forty to over one hundred thousand converged each weekend to march, chant, drum, and sing
their disapproval of the bill. These protests were also mediated and experienced virtually through amateur and professionally produced videos of the protests and related performances, often with homemade soundtracks. Many young protesters, whose own previous experience with mass social and labor movements had been limited to vicarious and mediated experiences of prior generations, sought to build a sonic lingua franca that acknowledges historical antecedents (labor songs and 1960s folk music) while drawing on new sociocultural forms and technologies (self-produced hip-hop videos, coordinated and pre-choreographed flash mobs). This paper explores the intersections of the mediated and live aspects of the protest movement. In particular, I am interested in the ways that participants have developed a rich sonic semiotics of solidarity in which musicians, protest leaders and citizens balance desires for inclusiveness and greater participation on one hand with an aesthetic of polish and coordination on the other, and the ways that these dynamics are influenced by the role of social media, digital video and editing in defining and shaping the public sphere.

Silence
Ana María Ochoa, Columbia University

Silence is a term dispersed across a broad spectrum of the aural. In the social sciences silence often metaphorically stands for the idea of political closure and non-participation. Linguists and literary scholars approach it in its multiple relations to speech and writing. Music theory scholars and composers address silence as an acoustic category profoundly determined by its surrounding sounds while ethnomusicologists explore the cross-cultural variability of its significance. Sound scholars have creatively explored its dispersal into new technologies and meanings while poets and mystics extend its metaphorical meanings into the realms of the unfathomable. In this paper I explore the gap generated by these different approaches as a key to understanding the significance of silence as a category of thought and affect. The interstices (silences?) of understanding between these different usages are productively explored as constitutive of silence as an analytical and creative arena. In exploring the nuances between these different approaches the paper complicates the idea of silence as one whose significance can be solely understood by its usages. Rather I explore silence as a field of thought located between the perceptual and the social the conscious and the unconscious the instrumental and the sensorial the rational and the unexplainable. What is the political significance of such an approach to understanding of silence? How does such a focus on the interstices generated by multiple forms of silence lead us to reconsider our understanding of silence as a field of inquiry?

Improvising Transcendence for Health and Healing: Spontaneous Sounds and Bodies in a Dance Composition Class
Carlos Odria, Florida State University

Sound is movement. Movement enactulates self-actualization. These two statements encapsulate a philosophy that is ingrained in the life of many music and dance improvisers. Not only that, these men and women, who are committed to the beneficial practice of deeply engaged real-time decision making, renew their modes of feeling the world constantly via spontaneous performance. In my research on healing through improvisation, many accounts of non-ordinary experiences lived up through extemporaneous sound and movement led me to develop an Improvising Transcendence Model that helps to grasp the diverse processes and events that unfold while creating on-the-spot. This model proposes a theoretical and phenomenological framework to understand from a multidisciplinary viewpoint how improvisers accede to realms of embodied and cognitive flexibility. Succinctly, my model establishes a visceral linkage between flowing sound and flowing movement as a source for positive mind-body adaptability within shifting socio-physical environments. Building from my fieldwork experience with both sound and movement improvisers working together in a dance composition class at Florida State University, I attempt to expand on the notion of healing through spontaneous behavior using a Medical Ethnomusicological purview. Specifically, I draw from embodiment theory and neuroplasticity to make evident some correlations between bodily and cognitive re-organization of the self as means for adaptation and gentle emplacement in the world. By introducing an analysis of transcendent experiences while improvising, I also wish to add more holistic and humanistic understandings of spontaneity as a practical means for living in health and plenitude.

Music and the Politics of Culture in a South African HIV/AIDS Struggle: Implications for a ‘Post-Apartheid’ Discourse
Austin Okigbo, Indiana University

Between 2006 and 2007 I worked with the Siphithemba Choir an HIV/AIDS Support Group-turned choral ensemble at the McCord Mission Hospital in Durban. I was confronted with a controversy arising from the hospital's white management refusal of the use of Zulu drums by the choir. The controversy marked evidence of a continuing politics of culture and identity which was integral to the apartheid system and which is being reproduced and replayed within the context of the current experience of HIV/AIDS.

Since the democratic transition in 1994 ‘post-apartheid’ as a theoretical discourse has pre-occupied scholars (Freund and Padayachee 1998:16-22; Greenstein 2009: 69-84; Ramphale 2001; Wilson 2000:1173-1180) who seek to analyze the legacies of apartheid in order to make projections on the prospects for future development. While the discourse has focused largely on issues related politics and economic development the cultural conditions of apartheid have yet to been undone and have scarcely been addressed as relevant panacea for sustainable human and socio-economic development.

Using the examples of specific musical events this paper will analyze the dynamics of inter racial cultural relations in South Africa. The musical events will be used to interrogate the notion of post-apartheid” as a discourse. What does it mean when the musical performance of HIV/AIDS becomes a space in which the once opposing bodies in the system of apartheid engage in cultural contestation?"
Why are Hungarian Dance Cycles so Long? Flow, and Making Space with Improvisation
Judith Olson, American Hungarian Folklore Centrum

This study explores the relationship among improvisation, flow, and peak experience in Hungarian dance using dance/musical/textual analysis and study of social context. Hungarian tanchaz is a social dance form developed in the 1970s by dancers and musicians working with villagers in Transylvania to learn their music and dances; it is now done all over the world. A tanchaz evening includes dance cycles from Hungary proper, Romania, and Slovakia that typically last from around 30 to over 60 minutes, quite long for a social dance. Musical and textual elements and dance figures, and social and emotional associations, as well as the relationship between partners, among dancers and between musicians and dancers, act together in improvisation to create a space experienced by participants as timeless, bliss, meditation, and totally in the present. Using the concept of flow, this paper will explore how basic aspects that define tanchaz interact to create a communal emotional space that takes its own time to develop and to end. Materials for this study, in addition to music and dance analysis, include interviews with dancers and musicians and personal experience after many years of tanchaz. Reference is made to Mihaly Csikszentmihalyi’s research in working out the concept of flow, and the development of flow and emotional space in sports, in other dance idioms, and in jazz.

Engaging Asa and Esin: Islam, Women, and Gender in Yoruba Music
Olabode Omojola, Mount Holyoke College/Five Colleges

Studies devoted to Yoruba Islamic popular music have featured only sporadically in ethnomusicological literature. This is rather curious, given the strong impact of Islam on the development of Yoruba music, especially since the early decades of the twentieth century (see Mosunmola Omibiyi-Obidike, 1982; Akin Euba, 1989; and Christopher Waterman, 1990). In exploring the intercultural relationship between Islamic practices and Yoruba music, this paper focuses on selected Yoruba female ensembles in Western Nigeria, and discusses how such ensembles have explored the interstice between asa and esin (culture and religion) to configure Islam-affiliated musical expressions that appropriate a wide range of performance practices normally associated with the “male other” to mediate issues of social significance to women and to the Yoruba society in general. I analyze how Yoruba female Muslim musicians express alternative social, ethnic and class identities through their music, navigating an intricate process of appropriation and selectivity that is framed to resist hegemonic impositions from multiple directions. I also explain that their public performances often traverse a wide range of social and intercultural boundaries, and constitute the sites within which Yoruba women function as social actors and molders of thought in the Yoruba public sphere.

How the City Sounds: Festivals and Urban Space in Contemporary Berlin
Michael O’Toole, University of Chicago

Since the division of Berlin in 1945 and its reunification in 1990, musical and sonic practices have been central to claims of ownership and control of Berlin’s public spaces. Since the early 1990s, public festivals, which include but are not limited to musical performance and dance, have emerged as a major site for reconfiguring the sonic geographies of Berlin and, in some cases, for contesting practices that silence marginalized groups. Drawing on recent fieldwork in Berlin, I will consider the musical and sonic practices of two contemporary festivals—the MyFest and the Carnival of Cultures—that are explicitly conceived by their organizers as interventions in the public space of Berlin. The MyFest, held annually on May Day, brings together leftist musicians and activists to create an alternative social space to a day traditionally marked by violent clashes between protesters and police. The Carnival of Cultures is a multi-day festival including a street parade and music concerts, represented as a celebration of Berlin’s immigrant communities and an effort to combat xenophobia and racism. Drawing on analyses of music and urban space by Sara Cohen and Adam Krims, I will argue that the sonic environments created in these two festivals represent different perspectives on how public space can be transformed in contemporary Berlin. I will also argue that the sonic practices of these festivals must be considered in dialogue with visual and choreographic practices, which present different and sometimes contradictory approaches to the transformation of Berlin’s urban geography.

Moninkim: A Symbiotic Performance of Ritual Music and Dance by the Ejagham People
Marie Agatha Ozah, Duquesne University

Among the Ejagham of the southeastern Nigeria and the Southwestern part of the Republic of Cameroon the performance of the ritual known as Moninkim marks passage of a maiden from girlhood to womanhood. This transition begins when the maiden moninkim is secluded from the general community and placed in the Fattening Room (nkudin) in southeastern Nigeria) where she is treated lavishly with the aim of helping her gain much weight. In this room she is instructed in the Ejagham values of womanhood and significantly she is also taught how to dance the prestigious Nkimdance. On the day she leaves the Fattening room the young girl dances the Nkimdance before a public audience and is initiated into the elite circle of the village or town. Music and dance are indispensable facets of this ritual since through this medium the body in movement speaks in cultural codes. The music involves a vocal and instrumental ensemble that interacts with the dance as the dance decodes hidden meanings within the song lyrics. In this paper I discuss the ways in which songs instruments and dance interplay to construct a holistic art form. The paper will also investigate which performers prompt the measure of intensity that drives the performance to its peak and how dance patterns are subsequently changed during the performance. Finally I examine the degree to which moninkim dance performance serves as a hermeneutic site for elucidating the Ejagham culture.

African Perspectives on the Integration of Music and Dance in Performance Contexts
Marie Agatha Ozah, Duquesne University; Susan Hurley-Glowa; Marie Agatha Ozah; Clara Henderson; George Dor

In many African societies dance and music share an inextricable connection such that performances are understood as holistic phenomena. This panel
draws on local African perspectives to illuminate indigenous concepts of the
integration of music and dance, and to illustrate how dance and music
together articulate cultural ideals, and shape the direction, tenor, and
intensity of performances. Based on extensive ethnographic research in four
diverse African contexts, the papers discuss these concepts within interactive
performances, coming-of-age rituals, spiritual and social exchanges, and
popular music genres. The first paper explores the interaction of singers and
dancers in Cape Verdean batuku performances, highlighting the ways
individual participants cooperate to collectively create the form and powerful
affect of the songs. The second paper discusses the Ejagham ritual monikim,
performed in both Nigeria and Cameroon, and investigates how the interplay
between maiden dancers and a vocal and instrumental ensemble influences
dance patterns and elucidates cultural values. The third paper examines the
ways Malawian women use their bodies to perceive music, to create sacred
spaces through intimate danced exchanges, and to create musical meaning
between individuals and groups of women who share a common bond. The
final paper looks at the Ewe concept "wu" (the integration of drumming,
dancing, and singing) within the traditional popular music genre, borborbor,
by analyzing how Ewe youth have partially transformed the genre by
employing creative strategies at the nexus between songs, choreographed
dancing, drumming, and speech surrogates, and by using the bugle to
engender heightened affect.

The Hand of Fatima: a film about Robert Palmer and The Master Musicians of Jajouka
Augusta Palmer, Cultural Animal, LLC
Philip Schuyler

The Hand of Fatima is an account of Robert Palmer’s encounter with The
Master Musicians of Jajouka, whose album Brain Jones presents the Pipes of
Pan at Joujouka is often acknowledged as the first world music record for a
general audience. Palmer, a writer for The New York Times and Rolling
Stone was also one of the first to popularize such records for an American and
an international youth audience. His encounter with Jajouka also sparked a
series of hybrid collaborations between The Master Musicians of Jajouka,
Ornette Coleman, Randy Weston, Steve Lacy, Elliot Sharp, Sonic Youth, and
others. Using Palmer’s writing about the Master Musicians as a guide,
filmmaker Augusta Palmer created animations to depict Palmer’s 1970s
encounters with The Master Musicians, which are intercut with her own
journey to the village over 30 years later, as well as archival footage from
Michael Mendizza’s film The Master Musicians of Jajouka (1980) and
elsewhere to create a layered, mediated experience of the music and the place
that extends across four decades. The film is about myth-making and myth-
breaking, an interrogation of the 1970s encounter with the musical Other and
an exploration of the hybrid history of the Master Musician of Jajouka. Philip
Schuyler of the University of Washington, who served as a translator and
advisor on Michael Mendizza’s film, has generously agreed to introduce the
film and moderate a Q & A.

E Ó Ho’olauna Kona!: An Insider Critique of an Indigenous Program of Kamehameha Schools
Chadwick Pang, University of Hawai’i at Manoa

In 1887, Kamehameha Schools (KS) was founded with hopes of educating
Native Hawai’ians in a time of intense political and cultural transformation:
missionary ideals, American influence, and impacts from immigrant
migrations. By 1968, eighty-one years later, these changes transmogrified
Hawai’i into an ethoscape that marginalized Native Hawai’ians and their
culture in their own lands. To address this ethno-cultural shift, KS created an
enrichment program that exposed Native Hawai’ian children to cultural arts
such as music, hula, and language to foster interest in these areas and to
ground them in their cultural heritage. In 2010, the KS enrichment programs
stratified further, reaching more Native children; moreover, the programs
expanded with various themes and developed new directions and priorities.
Through the rise of indigenous studies and neo-native pedagogies, these
programs continued to use native arts— but as a means to cultivate self-
determinism, cultural sustainability, and epistemologies. This paper explores
Ho’olauna: Kona, an enrichment program that delivers region-based
education composed of indigenous cultural arts and practices. This cultural
out-reach program is delivered in the form of a Hawaiian summer camp for
non-Kamehameha students of Hawaiian heritage. The curriculum is
grounded in indigenous awareness and advocacy, and created and delivered by
young native educators whose primary goals are to connect Hawaiian youth to
their heritage. By examining the frameworks and native voices involved in
this enrichment program, this paper explores how indigenous peoples can
re/claim native epistemologies, build alternative modernities, and develop the
voice of future native generations to come.

Re-contextualizing Traditions: Playing and Dancing Mexican Sones
Around the Tarima
Raquel Paraiso, University of Wisconsin-Madison

From the 1920s onwards the post-revolutionary Mexican state supported
intellectuals and artists in their quest to discover describe and catalog
Mexican popular culture expressions. Music dance and poetry were among
such expressions that suffered from a process of selection and de-
contextualization as the state aimed to create typical regional traditions to
represent Mexico and Mexican identity thus narrowing the country’s actual
cultural diversity. Now with a renewed interest in both the study and
performance of these traditions some are trying to bring them back to the
social contexts in which they originated and were once performed
authenticating their popular nature in shared spaces. At popular fiestas and
even in more formally organized events Mexican soneshave become the center
of attention as practitioners cultural promoters and audiences are reclaiming
the original context of their production and performance embracing their
music dance and poetry to reflect a way of understanding life. Audiences are
key to this as they participate in dancing or improvising stanzas. The dance is
a means to connect to the past and be part of the community: it brings a sense
of continuity that is key to the tradition. The dancers' footwork on the wooden platform (tarima) becomes another instrument within the ensemble. Everyone dances to the basic steps and many display sophisticated and intricate footwork that in turn gives energy back to the musicians. My paper deals with sones from Tixtla in Guerrero and the Hotland region of Guerrero and Michoacán states.

**Music that Comes from the Feet: Deriving Compositional Material from the Panamanian Gallino Dance**

_Emiliano Pardo-Tristán, New York University_

Much Panamanian folkloric music is played on the mejorana, a small and rustic five-stringed guitar-like instrument, unique to Panama. The gallino is one of the most popular mejorana music subgenres. When the gallino is danced there is no singing involved, and the tempo is faster than it is for sung gallino. Couples face each other, and the dance is accompanied by a male mejoranero who plays and dances as well. The principal elements of the gallino dance are the zapateo or foot stomp, which is divided into two groups of five and four values, and the escobilleo--danced to a variation on the mejorana's basic pattern--consisting of brief backward foot sweeping, where the toe is dragged across the floor. This study reveals the compositional techniques employed to include music elements of the gallino dance in two original compositions: Concerto Mejorana for guitar and orchestra and OJAUA for eight amplified singers, electronics and orchestra. In this paper, I investigate what happens in the process of converting intrinsic characteristics of rural music into a new art music framework. How are music elements from the primary source changed--or conserved--to create an authentic composition, instead of a mere parody? What are the aesthetic limitations, if any, for using or modifying original folkloric materials when composing a work that speaks with a Panamanian accent? I answer these questions through examining different methods to treating mejorana music's materials and selecting those elements that, after due consideration, aesthetically fit a work honestly derived from Panamanian folklore.

**The Politics of Dancing: Jimmy Carter, Square Dancing and Populism on the Campaign Trail**

_Justin Patch, Tufts University/Northern Essex Community College_

During a campaign press conference in 1976, Jimmy and Rosalyn Carter were asked what differences there would be between their White House and that of incumbent family Gerald and Betty Ford. Candidly, Jimmy Carter answered that for one there would be square dancing in the White House. Following this remark, an outpouring of support and appreciation flowed to the Carters. Citations, honorary memberships, and hand-written thank you notes cascaded in from all over the country. In holding up square dancing, the Carters demonstrated that for one there would be square dancing. Following this, Carter's public engagement with populist popular culture--evangelical Protestantism, food, music and dance--accompanied an ongoing shift away from elite national culture in the presidential arena. He was unapologetically grounded in the New South, a place once imagined as backwards and regressive. As expressive cultural forms like country, gospel and old time music, barbeque, and square dancing became part of the American ordinary, Southern Culture's Other designation was shed and elements proceeded to become a significant political referent. This opens up a host of promising and troubling trends in political campaigning that continue into the present. In this paper I connect demographic, cultural, economic and associative shifts in the US with the spread of Southern culture and a significant valorization of the South. I also propose an interdisciplinarian theoretical framework for thinking about the utilization of expressive culture in the upcoming campaigns.

**Liveness Reconsidered: Sound and Concealment in Cirque du Soleil**

_Lynda Paul, Yale University_

Cirque du Soleil seems to prioritize bodily presence. Acrobat flip, contortionists twist, and countless others perform risky stunts in front of live spectators across the globe. Even Cirque's most recent shows, known for their multimillion-dollar theatrical technology and cinematic visual aesthetics, continue to showcase the human body--live, present, and immediate. Yet Cirque's treatment of its musicians' bodies tells a more ambivalent story. On the one hand, the sounds of its live musicians are discreetly mediated--mixed with pre-recorded tracks and transmitted via multi-dimensional surround-sound speaker systems that alter the output of the musicians onstage as well as the theater's natural acoustics. This process is practically indiscernible to the audience, for whom the music seems transparently live. On the other hand, Cirque also sometimes inverts this procedure, hiding its musicians from the audience and making its music seem far less live than it actually is. An extraordinary reversal of the moments in which technology is used in support of a sense of liveness. Through analyzing Cirque's ambivalence toward its musicians' bodies, this paper presents a new perspective on the relationship between the live and the mediated in contemporary musical multimedia. My study of Cirque productions--based upon my interviews with musicians and directors, and firsthand observations "behind the scenes"--demonstrates that liveness in music is currently being pushed into unprecedented, even covert, roles. Ultimately, Cirque du Soleil invites music scholars to rethink the meaning of liveness in a performance world whose values are shaped increasingly by digital media.

**Illuminating the Intersections: An Experiment in Conveying How Music and Dance Relate in Khmer Classical Performance**

_Joanna Pecore, Smithsonian Institution_

Researchers and practitioners of Khmer classical dance and pin peat music regularly note that music and dance are closely intertwined elements of a multi-layered performance tradition. For instance, Paul Cravath indicates that, "music is nearly inseparable from dance." (1985: 309) And more specifically, Sam-Ang Sam notes that, "pin peat is the skeleton and support system" (1988: 240) for court dance, announcing, accompanying, and bridging emotions, scene changes, character types, and dramatic action. Despite this
guidance, descriptions and explanations of the relationships between music and dance remain scarce. Undoubtedly, this is due to the challenges posed by relaying the complex dynamics of these relationships. Consequently, we tend to fall back into the comfortable and familiar pattern of describing the discrete and immediately observable aspects of music and dance (such as hand gestures, body postures, instrument construction, and transcriptions of song melodies) separately and then allowing people experience a performance to fill in the gaps. While this approach offers some valuable insight into the tradition, it also contributes to its erosion by obstructing the ability to perceive the interaction among these individual components. This presentation explores the potential of performative writing as a means toward re-focusing attention on the interplay between music and dance. Specifically, it presents examples for accomplishing this through two basic techniques: 1) an ethnographic description of a live performance, and 2) "staged dialogues" (Clifford 1986: 14) constructed from interviews, conversations, and observations with a community of Cambodian artists and their students living in Washington, DC area.

**A Tale of Two Mbiras**  
**Tony Perman, Pomona College**

In 1914, Kamba Simango arrived from Zimbabwe to study in the United States, bringing his mbira with him, becoming the first mbira player to perform in the country. The instrument he played, an obscure regional instrument called the mbira dzaVaNdau, is one of several types of lamellaphone played in Zimbabwe. Another, much more well-known type of mbira, often called the mbira dzavadzimu, was an equally regional, equally obscure instrument during those early decades of the twentieth century. Since then, their respective fates have diverged considerably. The mbira dzavadzimu became a favorite subject of study among ethnomusicologists, which, combined with its coincidental proximity to the media in Harare, and its strong association with ancestral spirituality and Shona nationalism, helped initiate a resurgence of mbira interest around the world. These days, teachers from both Zimbabwe and abroad regularly hold mbira workshops, teach classes, and give mbira concerts on every continent. Conversely, the mbira dzaVaNdau has remained regional and obscure, with a handful of players in the country today. Players themselves say it simply enough, the mbira dzaVaNdau is disappearing. Why have the respective fates of these two instruments diverged so dramatically? What role have ethnomusicology and ethnomusicologists played in each instrument's history? Whereas the mbira dzavadzimu has become part of the ethnomusicalological canon, the mbira dzaVaNdau is fast becoming a musical footnote. When exploring the history of ethnomusicalological interest in music, identity, and nationalism in Zimbabwe and elsewhere, it becomes necessary to consider the consequences of ethnomusicalological inquiry on musical practice itself.

**Youth of Many Days: Age Music and Nostalgia in Tanzania**  
**Alex Perullo, Bryant University**

A significant body of academic research examines the way songs can evoke memories and emotions from the past even those far removed from conscious perceptions. Composing music presents a similar potential to conjure and elsewhere, it becomes necessary to consider the consequences of ethnomusicalological inquiry on musical practice itself.

Salaam Tanzania. The group which featured some of the best and most highly regarded elder musicians in Tanzania performed classic dansi songs referred to as zilipendwa. In practice sessions for a show marking the 50th year of Tanzanian independence the members of the group debated the most important songs of the past relived experiences of the nationalist era and collectively rekindled memories and experiences that would have been impossible by themselves or through simply hearing classic songs on their own. The collective imagining of the past led members of the group to make passionate comparisons between nationalism and neoliberalism socialism and globalization and ultimately create compositions that reflected nostalgia for the past discomfort with the present and a growing hesitancy toward the future. This paper provides a new approach to interpreting memory by interviewing elder artists collectively during practice sessions rather than just in private which is more common method in this type of research. Further this research provides a means to establish an important social history of post-independence Africa and the way individual subjectivity is tied to political struggle and historical transformation.

**Intercontinental Collaborations in African and African-American Dance**  
**David Pier, University of North Carolina, Chapel Hill**  
**Tsitsi Jaji; Chris Wells; Angelina Tallaj**

Dance offers the possibility of human collaboration on a fundamental level—that of what Merleau-Ponty called the "motor intentionality" which constitutes our basic being-in-the-world. That said, the experience of dance with others is never "pure," but always constructed within and complicated by historical discourse. Global discourses around African and African-American dance must be singled out as especially intense. Ideas about black dance, which emerged especially during the Atlantic slave trade, are a primary foundation on which global discourses about dance-in-general are built. The four papers on this panel all deal with dance that engages, perforce, with a globally constructed black/white "color line." Three studies concern projects by artist-activists who visit other continents to teach, learn, and otherwise promote dance that is in some way about African/African-American traditions or the problematic of "race." Travel to another place and another culture (America to Africa, Europe to Africa, Europe to America), and the complexities of collaboration there, are central to these stories. Our fourth study discusses dancing about blackness/whiteness that is evolving not within an artistic project, but organically in the youth dance clubs of a Caribbean country infamous for racial division. It focuses on exceptional mind-body states induced by dance, and how these enable crossings over the color line and associated religious and social boundaries. All four papers consider the specifically musical aspects of dances and the way these facilitate and/or impede collaboration.
While historically Europeans and Americans have been interested in African arts that seem unspoiled” by western “influence ” many African artists have sought what Akin Euba calls “intercultural” advancement in the arts drawing on an expanded palette of available techniques and forms (including “western classical” ones) to further both local traditions and international styles. The Ugandan National Contemporary Ballet is a recent project in this vein. Based in Kampala it is a collaboration between a French choreographer trained in ballet and modern dance and Ugandan performers from an urban experimental scene. Together they perform new versions of classics such as Le Sacre de printemps along with original dances to Ugandan-tradition-inspired music. In an earlier era African artists wishing to learn Western genres had meager resources to draw on; missionary-school art teachers often themselves inexpert promoted limited dogmatic interpretations of styles. Today thanks to the internet Africans have access to a far greater range of examples of what ballet or contemporary dance might be. This would seem to open up the possibility of a more balanced artistic collaboration between a European and Africans with no party having a absolute monopoly on prestigious up-to-date knowledge. At the same time power differentials within the group and in global discourse generally can not be discounted. As in many African/international relationships it is the non-African who secures the funding. This paper turns a historical lens on both UNCB's choreographic/musical products and its internal politics of production.

Choreography is a huge part of Eighth Blackbird's strategy to make avant-garde music broadly accessible. The Chicago based new music ensemble regularly incorporates staging, costuming and other theatrical devices that they believe will illustrate the music they perform. Sonic gestures thus become physical gestures and the group's soundings and moving bodies figure as a locus for sociomusical meaning. While many critics and fans celebrate Eighth Blackbird's emphasis of the body, others, including the group's own members, find choreography dangerous. According to this view Eighth Blackbird risks, as one member told me, "getting in the way of the music." In this paper, I explore the ways that Eighth Blackbird mediates shifting cultural values in musical performance. As a group trained in the traditions of Western art music, the ensemble seeks to create concerts that present new music as a sacred cultural object. In such a configuration, the musical work exists prior to performance as the mental product of the composer. At the same time the group's animation of musical gestures reconfigures the work as an embodied activity, thus emphasizing music's ephemeral nature. I argue that Eighth Blackbird's use of choreography presents new music as a visual and aural event, a process that disrupts the mind/body divide associated with Western art music (McClary, 2002). Ultimately I show the performance of new music to be an elaborate and moving cultural practice in which performers negotiate how best to reach contemporary audiences.

Sound
Thomas Porcello, Vassar College

Sound is often treated as the unmarked category of the acoustic and the auditory: as an undifferentiated cover term for a set of more specific classes of sonic phenomena (e.g. music / speech / noise). In the emergent multidisciplinary and contested field of sound studies the term sound thus represents an expansive and often inchoate set of objects and events but rarely practices. This paper describes an implicit set of conceptual delineations that undergird recent scholarly studies of and discourses about sound in order both to elucidate and to challenge them. Such delineations include implicit binary oppositions: mediated/unmediated; deliberate/contingent; acoustic phenomena/auditory phenomena; semantic/non-semantic; technological/natural; and desired/undesirable to name but a few. These delineations provide both convenient analytics and an implicit means of taxonomizing sound but cannot irreducibly describe sound; the paper thus challenges the culturally and socially specific assumptions embedded in them. Particular attention is given to the category of mediated/unmediated sound arguing that mediated sounds thoroughly interpellate unmediated sonic experiences. As a result properties of mediated sound govern (so-called) unmediated sound as well. For example mediation necessitates that increased attention be given to spatial properties of sound which require the same level of attention that has been given to tonal and durational properties in conventional (ethno)musicalological scholarship. Sound as a semantic category thus opens the door to a more expansive ethnomusicology even as ethnomusicology with its focus on practice and process has much to contribute to sound studies.

Reconstructing a National and Cultural Identity through the Healing Power of Music: The Ecole de Musique Sainte Trinite
Mary Procipio, Mott Community College

Throughout history music has sustained Haitians at home and throughout the diaspora as a response to political upheavals American occupations and natural disasters providing them with a means to hold onto and reflect their nationalism and cultural identity to heal themselves mentally and spiritually and to adapt and adjust to everyday life while under duress. This presentation examines the significance of music in healing and reconstructing Haiti following the earthquake of January 12 2010 focusing on a national icon for Haiti which was destroyed in the earthquake the Ecole de Musique Sainte Trinite. I examine the healing role it has served for the community and country post-earthquake and argue that music is essential in promoting mental health and healing a population following catastrophic events such as this. This presentation is based on research done by myself and by colleagues with whom I work on the school's effect within the community and the

The Ugandan National Contemporary Ballet: A European-African Dance Collaboration in the Internet Era
David Pier, University of North Carolina Chapel Hill

Moving New Music: Disrupting the Mind/Body Divide in Western Art Music
John Pippen, University of Western Ontario
country as a whole—both pre and post earthquake. I have been observer and participant audience member as well as performer and instructor at several music and cultural institutions throughout Haiti since 2003. The *Ecole de Musique Sainte Trinité* serves as a model for the various music schools and cultural centers throughout Haiti and its reconstruction is vital to Haiti’s history as well as to the healing that is to take place in present day and in Haitian future.

**Sikh Performance of Memory: Chalna Chaunki at Darbar Sahib**

*Janice Protopapas, University of Maryland, College Park*

Congregational hymn singing has played a vital role in the formation, cultivation and persistence of the Sikh identity amidst a 400-year-old history of persecution and oppression. Throughout Sikh history, walking processional hymn singing services have served as popular and pervasive ways through which the congregation could celebrate, protest, and remember. One of the oldest and most enduring processional hymns is the Chalna Chaunki conducted at the Darbar Sahib, Amritsar. This hour-long hymn singing service re-enacts and commemorates the seven-year incarceration of sixth Sikh Guru, Hargobind at Gwalior Fort (1612–1619). Performed daily, an ensemble of Sikh devotees chant a repertoire of hymns as they circumambulate the temple and sacred tank invoking the memory of this historical moment, demonstrating the powerful role of communal song as a medium of protest. This paper explores the musical, textual, and performance features of the lay-led processional hymn singing services at Darbar Sahib as performances of memory, examining how memory is musically and textually encoded in this service and the methods used for retrieval. Embodied through the ritual of hymn singing this ceremony acts as a daily “re-membering” of an inherited memory. Based on current ethnographic research, including interviews and recordings, the author explores how the walking processional acts as a mode of transmitting a historical consciousness, arousing emotions that re-enact the past events, bringing them into the present moment. Like the minutes on a clock, the ensembles rhythmic steps demonstrate the persistence of memory over time.

**Selling Out or Buying In? MuzikMafia and Its Shift from the Local to the National Commercial Music Scene**

*David Pruett, University of Massachusetts*

Having begun in 2001 as a weekly open mic session at the Pub of Love in downtown Nashville, the MuzikMafia underwent considerable transformation during its rise to the national scene. By fall 2004 the collective had gone from playing in local clubs for a few hundred people to performing national tours in front of audiences averaging 8,000 fans per show. In fact, by December 2004 Country Music Television (CMT) had declared the MuzikMafia the Number One hit of the year, largely the result of its first two, multi-platinum, breakout acts: Gretchen Wilson and Big Rich. Collectively the MuzikMafia sold over twelve million albums from 2004 through December 2007, followed by the chart-topping success of MuzikMafia member James Otto in 2008 and 2009. Based upon my five-year study conducted among MuzikMafia members themselves, this paper addresses processes of change that occur during an artist’s rise to the national stage, using the MuzikMafia as a case study. I address the various conflicts that artists face while becoming part of the popular mainstream, including the tension between individual identity and one’s mass mediated public persona, the process of scripting interview content, formal PR training, choreographed staging for tour shows, and tensions that arise between the record label, the producer, and the artist in regards to creativity and development. As was the case with the MuzikMafia, many artists do not “sell out,” but rather “buy in” to the mainstream commercial context, modifying rather than changing their approaches to music creation and performance.

**Métis and First Nations traditional fiddle dances: Reconstruction and Experimentation**

*Sarah Protopapas, Winthrop University*

This paper recounts a reconstructive documentary project to take place in the summer of 2011. Based on elder key consultants’ desire to revitalize some of the music-dance synergy they see as missing in contemporary exhibition dances of traditional Métis dances this project gathers dancers and fiddlers together in order to experiment with these dance and musical forms. According to Alberta consultants Métis and First Nations dancers at one time knew when to shift their patterns of movement based on the changing melody of the fiddle. While these music-to-movement cues are currently practiced for a couple dances The Red River Jig the most famous of the other traditional dances such melodic tune shifts do not key dancers’ movements. While the rhythmic asymmetry as well as the flexibility seen in some traditional Métis and First Nations fiddling has been a longtime emphasis in scholarly musical analyses this project considers how these musical elements relate to dancers embodied experiences of these tunes as well as fiddler’s reactions to dancers. Many questions remain regarding fiddlers and dancers’ awareness of each others’ formal contributions to the process of performing particular dances especially with the recent emphasis on these dances as heritage learned primarily for exhibitions. Besides documenting the reconstruction of these valued ideals in creating a music-dance synergy this project also incorporates some experimentation and reflection by the performers as we explore how aware fiddlers and dancers are of each other.

**Kurath revisited: examining the relationship between music and movement in Native North America**

*Sarah Protopapas, Winthrop University*

This session considers contemporary Native music and dance in Canada and in the U.S. We intend, in particular, to revisit Gertrude Kurath’s early call to consider the relationship between music and movement. Stemming from research in Alberta, Manitoba, and the U.S. Southwest—each paper investigates the interactive processes that occur when sound, movement, and cultural identities cue and affect each other. Separately, each paper examines particular genres of musical and dance practice—fiddling, jiggling, square
dancing, country music and the Texas two-step. But taken together our papers address how music and movement relationships may vary and change depending on historical and cultural circumstances. How do performers' awareness of their separate or simultaneous roles as "musicians," as "dancers," (or as moving "listeners") affect how they then move, listen, or accompany each other with vocal or instrumental music? Do settings with relatively fluid roles between sound and movement producers offer a different kind of understanding and relationship for these interactive processes than those where such roles are seen as more fixed? How do such practices and understandings then become internalized as signifiers of Native identity or other identities? How might variations between participatory to more presentational settings affect these relationships, and how might the cultural assumptions of the varying participants in "borderlands" or intercultural settings affect such dynamics?

Music Analysis II: Modes of Analysis, Modes of Listening
Matt Rahaim, St. Olaf College

These papers propose methods of musical analysis that serve not only as descriptions of sonic fact, but also as pointers to particular ways of hearing music. Two of the three papers start from the fine details of performance and proceed to specialized perceptual modes: A consideration of the processes of embodied performance in the Syrian dance genre dabke shows that metric variation can be fruitfully analyzed as a play of temporal expectations yielded by grooves of disciplined motion; a close analysis of a whispered Burundian Inanga performance yields clues about how sonic features of the performance coax listeners into a particular mode of listening. The third paper takes the reverse approach, showing how analyses based on innate perceptual capacities yields a mode of hearing through which even far-flung musics seem interconnected. In each case, analysis serves as a link between theory and practice, between perception and action, between musical metaphysics and the particularities of musicking bodies situated in various times and places. This panel is envisioned as the second of two linked panels. The other (Music Analysis I: Representation and Comparison) has been proposed separately, and the organizers hope for it to be scheduled before this one, on the same day, with both chairs offering 10-minute responses at the conclusion of the second panel. The other panel prefigures these papers with critical approaches to representation in various genres. The seven papers were solicited under the rubric of analysis and comparison and selected strategically to shape the local-to-intercultural progression.

The Voice in the Flute and the Dance in the Drum: Music, Movement and Meaning in Ulster Loyalist Marching Bands
Gordon Ramsey, Queen's University Belfast

The marching band is an extraordinary musical genre in which participants move rhythmically to the music they play, blurring the line between music and dance. In Northern Ireland, hundreds of marching bands dominate the streets every weekend from St. Patrick's Day until early October, and entertain audiences in nightclubs throughout the winter. Strongly associated with the Loyalist political tradition, the scene includes pipe, brass and accordion bands, but the most popular genre are the 'blood-and-thunder' flute bands, whose high-energy performances of 'Orange' anthems and traditional jigs delight working-class audiences, provoking responses of singing, clapping and dancing. Scholarly analyses of the meaning of such performances have largely focused upon their boundary-marking function and on the texts of political ballads within the repertoire. Although useful, this approach misses much that is important to bands and audiences. Many iconic Loyalist tunes, such as 'Shanghai', 'Billy's March' and 'Killaloe', have no texts, whilst others may appear irrelevant, or even opposed to the politics of Loyalism. It is not obvious why Roy Orbison's 'Penny Arcade', let alone Steve Earle's 'Galway Girl', should have become Loyalist anthems, for instance. Drawing on Maturana & Varela's characterisation of communication as 'the coordination of behaviour', and Middleton's account of 'the pleasures of the body', I will examine the ways tunes on take on meanings derived less from their symbolic significance than from the communal behaviour that they facilitate: a meaning which is not semantic, but embodied.

Dwelling in my Throat: Sound and Experience in a North Indian Classical Dhrupad Tradition
Sumitra Ranganathan, U.C. Berkeley

I consider the particular conditions under which the voice becomes a place of transformative experience in Dhrupad, a genre of North Indian classical music. Drawing on a year of fieldwork in North India amongst hereditary and non-hereditary musicians, I listen with an ethnographic ear to the ways in which musical practice of Dhrupad in a 1970s village in Bihar, India sustained musicians facing extreme poverty and prepared the singing body for Dhrupad performance as a potential site for temporalizing experience. I consider how this potential is actively voiced in judgments about musical practice in the present under changed circumstances. I then look at how an urban, non-hereditary musician formulates judgments about Dhrupad in the teeming musical life of Kolkata. Focusing on debates around specific vocal techniques that are definitive of the genre, I argue that the vocal practice of Dhrupad embeds the Classical in the body and the voice in musical judgments interleaved with life experience. I suggest that the practice of Dhrupad constitutes a kind of dwelling, where musical judgment located in the sonic and physical particularities of the practice engenders the explication of the Classical as experiential knowledge embedded in the act.

Evan Rapport, The New School

As professional musicians and composers, diasporic Jews have played essential roles in the musical life of majority societies; yet these situations are...
Music in Oman: Interculturalism, Time, Space, and Politics in the Sultanate
Anne Rasmussen, The College of William and Mary
Nasser Al Taei; Majid Al Harthy; Salwa El-Shawain Castelo-Branco

Considering the size of the country and its unique position in the Gulf and Arab world, the proactive expansion of musical life in the Sultanate of Oman is remarkable. Aspects of “Renaissance” instigated by Sultan Qaboos bin Said shortly after he came to power in 1970, new contexts for musical education, performance, and connoisseurship, alongside efforts to preserve and stimulate traditions of indigenous music and dance are enabled by the wealth of the Sultanate and the vision of its leader. Within the Sultan’s Royal Guard, a robust culture of military music, a symphony orchestra, and ensembles for Arab and Omani traditional music and dance are nurtured, with training programs for Omani youth recruited from throughout the country who work toward matriculation as full-fledged professional musicians. In the public sphere, music education in the schools, the new Department of Musicology at Sultan Qaboos University, the ’Ud Hobbyist Association, national festivals that showcase traditional arts, and the newly constructed Royal Oman Opera House are among the institutions that complement the musicalization of Oman. Our panelists, each of them engaged music activists working in Oman, bring specific expertise to a set of questions regarding politically motivated constructions of a musical past, the challenge of implementing music education and connoisseurship, teaching identity through framing traditional performance, and the mixed musical aesthetics of Omani popular and national music, facilitated by Arab regional interculturalism and its media flows. Our discussant offers an editorial perspective based on more than 25 years of scholarship within the region.

Death of the Zombie: Re-inscribing Production in Cameroon’s Migrant Ghost Songs
Dennis Rathnaw, University of Iowa

This paper examines methods of re-inscribing modes of local production and representation in the trans-state migration of Cameroonians cultural and musical processes. Recent scholarship, as well as popular culture references has stressed the connection between African migrants and narratives of zombification—displacement and disconnection from production, home, wealth and will. Similar critiques have formerly been leveled against Cameroonian, and other African pop songs during the heyday of global world beat. Using examples from the independently developing Cameroon recording industry, and specifically cooperatives such as Culture Mboa Collectif, I argue that it is possible to give body to the current generation of African popular music. By locally controlling every aspect of recording, design, marketing and distribution, Mboa and others make transparent the local referents that render labor, production and specific meaning to formerly spectral signifiers of global production. Opposed to the current narratives of the zombie, work such as Mboa’s helps provide what Jean and John Comaroff have labeled “estranged recognition” to the imaginings of the market. I hope to show that

The Musical Design of National Space and Time in Oman
Anne Rasmussen, The College of William and Mary

Although known since ancient times for its agricultural fecundity seafaring ingenuity and maritime trade around the Indian Ocean Oman’s national narrative is remarkably present: a miraculous emergence from the dark ages and entrance onto the world stage that is focused on the personage of its visionary leader Sultan Qaboos bin Said. Due to the personal taste of the Sultan the consistent acquisition of musical capital has been a strategy for nation building that is unique among Arabian Gulf countries where high-rise construction and the plastic arts are more common symbols of modernity and oil wealth. My paper unpacks ethnographic research in 2010-2011 among cultural activists and reformers who are using music as a generative force toward the development of collective identities in a geopolitical space. I analyze three domains of cultural production and consider how the Sultan’s initiatives have resulted in the embodiment of artistic consumption and connoisseurship that are required for musical life in the public sphere: first are the Sultan’s privately controlled military bands Arab music ensembles and symphony orchestra; second are public arts festivals that nurture and celebrate traditional music and dance; third is the domain of Omani popular music facilitated by Arab regional interculturalism and media flows that depend significantly on practitioners from Egypt Iraq and other Gulf states. I show how these domains of music and dance work to enable the imagination of a cultural space and time for Oman and its historical and contemporary relationships with the Arab world Africa Asia and the West.

rarely understood as intercultural collaborations. The Shashmaqom( six modes ) classical repertoire of Uzbekistan and Tajikistan is a quintessential example of music resulting from productive exchanges between Jews and their neighbors in diaspora and has also become a symbol of Jewish Muslim interaction. The Jews of the region (Bukharian Jews) were disproportionately represented among the foremost exponents and tradition-bearers of the Shashmaqomand Central Asian classical music in general (maqom). After the fall of the Soviet Union Bukharian Jews left Central Asia en masse and now approximately 60 000 Bukharian Jews live in New York City including many of the major classical artists. Unusual among twentieth- and twenty-first-century Jewish diasporas Bukharian Jews remain on favorable terms with their former neighbors continuing to play maqom with or for Uzbek and Tajik Muslims in Central Asia and New York. This paper examines two of these post-migration encounters: a meeting of Bukharian Jewish and Tajik musicians at a banquet in Queens and several performances of the Bukharian Jewish singer Ezro Malakov with Uzbek musicians during a group ziyarat (pilgrimage) to Uzbekistan a trip for Bukharian Jews to visit Jewish cemeteries and memorial sites. In these contexts maqom is a space for performing the long-standing and productive relationships between Bukharian Jews and Central Asian Muslims as well as an unprecedented opportunity for Bukharian Jews to claim the repertoire as their own heritage music.
current localized music production in Cameroon can demonstrate a specific trans-locality that no longer relies on a factual belonging to state or ideology, or continual deferral to market demand. At the same time, it helps weaken the trope of disoriented and aimless wandering so prevalent in African migrant, labor and cultural flows. The conscious use of local and global images, sounds, technology and the media affects knowledge production in the public sphere, and helps to establish a critical voice.

**Routes not Roots, or, The Beauty of the Dancing Dead: “Spanish” Dancers in the Nineteenth-Century World**

*Anna Reidy, New York University*

This paper seeks to narratively materialize an historical phantom that haunts contemporary discourse about Iberian music and dance - namely, the "Spanish dancing-girl." Current narratives of Andalusian regional and Spanish national patrimonies rely upon a nineteenth-century "dark ages" of Spanish society in order to stake claims of cultural authority, and parallel discussions within the Western academy similarly eschew a nineteenth-century dark ages of backward Andalusian exoticism for the sake of a forward-looking Andalusian modernity. The literal embodiment of this two-faced dark ages was the Spanish dancer, a transnational performer whose musical-theatrical act packaged "Spanish," "Moorish," and "Andalusian" for a global audience through her performance of exotic, semi-oriental, and proto-ethnographic 'types.' In the popular imagination, and on the most popular stages of cosmopolitan centers, these types were performed through a precise repertoire of musical codes, gestural formulae, and corporeal postures and pantomimes, and placed in a romantic, picturesque landscape of "eternal Spain." However, the performer who executed these types, literally materializing their fantasy, was not herself a fantasy. This paper recounts the lives of five such dancing-girls who won international celebrity in nineteenth-century urban popular entertainment as "specimens of the quintessentially Spanish type" in order to begin tracing the emergence and persistence of particularly well-worn ways of knowing and thinking "Spain." For, by their fraudulent lives, global tour routes, and performative embodiment of cultural fantasy, these performers wove the trans-regional, trans-historical tapestry of symbolic, economic, cultural, and musical linkages from which the "Spain" of contemporary knowledge has emerged.

**“I Dance for ‘the Crack!’: Expressing “Irish-ness” through Dance in a Pittsburgh Irish Pub**

*Meng Ren, University of Pittsburgh*

The Pittsburgh Ceili Club (PCC) is a non-profit organization founded in 1990 by the local Irish community, aiming at promoting traditional forms of Irish dancing and folk music through workshops and events in Pittsburgh. This paper analyzes issues of cultural identification in the U.S. through music and dance events pertaining to a specific ethnic/immigrant group. Participants in the PCC events include Irish Americans, American Irish, and people like myself, who are not ethnically Irish. For example, as an international student who studied in the Republic of Ireland for six years (2003-2009), I took part in the Irish dancing nights organized by the PCC in a Pittsburgh Irish pub to reconnect with my "Irish roots" and like many other non-Irish members, to seek "the crack" - an Irish expression for "fun." Participation in musical events organized around ethnicity in the U.S. has largely focused on those ethnic groups whose ethnicity is being celebrated (e.g. Slobin 1982; Wong 2004; Zheng 2010). What does it mean for people who do not identify as Irish to participate in the performance of Irish-ness? How are these "outsiders" viewed by "insiders"? How does a celebration of Irish-ness bring people of different ethnicities together? By drawing upon my fieldwork concerning Irish dancing and musical activities in the Pittsburgh area and interviews with members of the Pittsburgh Ceili Club as well as other dance participants, this paper explores the meaning of being "Irish" and the notion of "Irish-ness" among people who participate in Irish dancing events in Pittsburgh.

**Re-embodying Ainu Ritual Redressing Ainu History**

*Nate Renner, University of Toronto*

The Ainu an indigenous people from the northern islands of Japan were forced to discontinue their cultural practices throughout their colonization in the 19th and 20th centuries. The project of Japanese modernity beginning roughly with the Meiji Restoration in 1868 was fuelled by rhetoric of racial superiority that positioned Ainu as primitives who should be assimilated and acculturated. The Iyomante ritual in particular indexed savagery for the Japanese because it involved the sacrifice of a live bear. With the censorship of the Iyomante what were once ceremonial dances for the Ainu came to be seen as symbols of the historical repression of their culture. In the 1980s after the Japanese government encouraged Ainu dance as a spectacle for tourists Ainu people regained agency to hold events like the annual Ainu Cultural Festival. This paper examines the shift toward a new context for the circle dance associated with the Iyomante. Today it is (re)presented for Ainu and mainstream Japanese audiences as an aesthetic celebration of cultural heritage. At the 2010 Ainu Culture Festival an ensemble of young dancers called Team Nikaap synchronized their performance with historical ethnographic footage. I will discuss how referencing this film affords Team Nikaap a measure of authenticity on one hand while challenging past representations via the performative context of the festival on the other. My presentation examines how this reconstruction and aesthetic celebration of Ainu dance reaffirms the distinct cultural heritage of Ainu peoples while simultaneously (re)presenting an imagined authentic past for its Japanese audience.

**Musical Fabulation and the Retelling of Violence in 1840s Algeria**

*Krissy Riggs, Columbia University*

After returning from Algeria in 1841 Alexis de Tocqueville noted that he had the distressing notion that the French were fighting far more barbarously than the Algerians. In the 1840s the French military implemented a series of aggressive tactics in order to take control over more territory in Algeria. In an
effort to garner public support and increase the morale of the army military officials transmitted stories that displaced violence by portraying Algerians as the true aggressors. The fabulation of stories about nineteenth-century Algerians depended upon the erasure of difference and hybridity creating an image of depersonalized violence that coded Algeria as violent and enacts what Michael Taussig identifies as the colonial mirror promoting France’s harsh tactics as a warranted reciprocation of the violence of the Algerians. From 1839-1848 Ernest Reyer worked for the French government in Algeria. After his return, he wrote Le sélam (1850) a composition that exemplifies what I call musical fabulation; placing the violent tactics used by the French army in the hands of the Algerians. Reyer portrayed warring Algerian tribes enacting village raids completely omitting the presence of the colonizer. In this paper I question whether Le sélam merely exemplifies Orientalist stereotypes of violence and despotism. Instead I argue that Reyer perpetuated Algeria as a space that was coded violent through the techniques of fabulation. Le sélam shows the French public’s anxiety over using extreme military force and the uncertainty of French leaders in deciding how to carry out the colonial project.

**The Chop: The Dissemination of an Instrumental Technique across North Atlantic Fiddling Traditions**
*Laura Risk, McGill University*

The “chop” is a percussive string instrument technique pioneered by bluegrass fiddler Richard Greene in the late 1960s and adopted into the newgrass and string jazz genres by fiddler Darol Anger in the 1980s. More recently, fiddlers and cellists in certain other North Atlantic fiddling styles, such as Scottish, Swedish and Québécois, have incorporated the chop into their own music-making. Drawing on interviews with over 60 fiddlers and cellists regarding their acquisition and use of this technique, I have mapped the trajectory of the chop and of specific chopping “patterns” in North America and Britain. Such a mapping illustrates how a handful of key individuals and key physical locations were critical for the spread of chopping, illustrates the important but secondary role of technology, and offers a model for the dynamics of transmission and propagation within primarily aural traditions. This model may be productively compared with sociological models of the diffusion of innovations (Rogers 1995, Wejnert 2002, Valente 1996). The cross-genre dissemination and adoption of chopping may seem to suggest a homogenization or dilution of local or regional fiddling styles. I argue, however, that chopping may also be understood as the most recent of a long line of musical ideas that have crossed among North American and British Isles fiddling traditions, and that such crossings call into question the primacy of geographically-defined fiddling styles. I conclude by suggesting that temporal divisions - such as generational - might offer an equally useful means of understanding North Atlantic fiddling traditions.

**Children’s Music Within the Lomax Recordings of the Association for Cultural Equity**
*Christopher Roberts, University of Washington*

In his extensive career documenting a vast array of musical cultures Alan Lomax featured children’s musical expressions. His recordings can be accessed through the website of the Association for Cultural Equity an organization created in 1983 by the scholar himself to facilitate cultural equity through the preservation of musical and non-musical materials advocacy and scientific research into issues such as performance style and culture. This paper will describe the contents of the collection as it pertains to children’s musicking activities with a comparison of children’s music as it is performed by adults and by children. Included will be musical examples from several regions of the United States, Spain, the Dominican Republic, Scotland, Morocco, and various islands in the Caribbean (Trinidad and Tobago, Nevis Carriacou, and the surrounding islands) with a focus on the musical and extra-musical dimensions of the recordings. Of the songs documented by Lomax and preserved by the Association for Cultural Equity some have been consistently been performed and recorded by contemporary children’s musicians and are included in textbooks that are used with children in schools. Some of Lomax’s recordings will be compared to contemporary recordings with the intent of noting similarities and differences regarding instrumentation, performance style and melodic and rhythmic nuance.

**Play it Forward: Revisiting the Legacy of Music for Children**
*Christopher Roberts, University of Washington, Patricia Campbell, Rita Klinger*

The documentation of children’s musical expressions, including songs and singing games, rhythmic chants, and music on instruments and ‘found sound objects’, knows a considerable history. Such music has been recorded and deposited in archives, and is sometimes used (and misused) by those working in commercial and educational settings. Recordings, descriptions, and transcriptions share space with the music of adults in collections housed in universities, museums, regional and national archives, in privately-owned repositories, and on-line. This panel will revisit the laudable efforts of the Seegers and the Lomaxes (and others) in documenting music by and for children, and will linger on the contents of three notable collections of children’s songs offered by the Library of Congress, the Smithsonian Folkways, and the Association for Cultural Equity. Attention will be paid to the place of children’s music in relationship to other aspects of the collections, and selected children’s songs will be offered as exemplar of their musical content and sociocultural meanings. In question is the use and ‘mis-use’ of the songs in these archived collections in school materials and in commercially produced recordings of children’s songs. The ‘repatriation’ of children’s songs back to children is one of the challenges of scholars, teachers, and other responsible adults, and this panel will seek to follow the historical flow of children’s musical expressions from them, through various channels that surround them, and directly and explicitly back to them for their use, remakes, and even decision to discard them.

**Indigenous Modernities II: Changing Performance Contexts and Artistic Innovation in Indigenous Music and Dance**
*Dylan Robinson, University of Sussex / University of Victoria*

This session examines how Indigenous artists continue to reassess and re-imagine the sites and sounds of their cultural traditions in the twenty-first century. Our panel questions how social, political, and community
relationships are re-defined in three contexts: 1) Indigenous Transnationalism: Whereas transnationalism more commonly denotes relationships between modern nation-states, Indigenous transnational performance is here re-envisioned as an exchange between performers and audiences from different Indigenous nations and bands, and between audiences from Indigenous nations and settler-invader nation-states. This framework illustrates how encounters between distinct Indigenous and non-Indigenous worldviews and political frameworks come into contact. Performances in this context address both home communities in their re-affirmation and reclamation of traditions, and educate audiences who in certain cases may be unaware of those histories of censorship redressed by such performance. 2) Shifting Sites of Presentation: Examining cultural tourism festivals and Indigenous “art music” tours between concert halls and powwow meeting grounds, our case studies emphasize how new sites for Indigenous cultural practice engender different modes of participatory and political engagement. 3) Genre Innovation: Our presentations here illustrate the wide array of formal and generic innovations that recent Indigenous performances explore. Such innovations include the re-embodiment of ritual dance performed in front of “salvage ethnography” film, resituating a powwow emcee’s virtuosic humor alongside orchestral accompaniment, and new aural and pictorial forms of music notation. In stretching the boundaries of contemporary Indigenous cultural practice, this work holds relevance for Indigenous and non-Indigenous audiences as commodity, as spiritual ritual, and as transformative political action.

Moving Between Participation and Aesthetic Contemplation on the Powwow Symphony Circuit*
Dylan Robinson, University of Sussex / University of Victoria

A powwow emcee stands in front of an orchestra while announcing Grand Entry Intertribal and Tiny-tots dances to which dancers from each category fill the concert hall’s aisles. By emphasizing his Powwow Symphonies a symphonic powwow brought into the concert hall “Mohican composer Brent Michael Davids situates the work as powwow music and dance inflected by symphonic tradition. Davids’ symphony here re-imagines both concert and powwow protocols by featuring the dexterous wit of a powwow emcee in place of the solo musician’s traditional virtuosity and by displacing the normative rules governing how bodies might occupy the spaces of the concert hall through powwow dancing. In contrast to prior concert hall performances (1999-2002) which sought to educate primarily non-Native audiences about powwow traditions the meanings audiences and sites of performance will see significant change as the work takes part in a new “Powwow Symphony circuit.” In May 2011 Davids’ work will tour to Upper and Lower Sioux reservation communities and to the 8th Annual Great Dakota Gathering and Homecoming. This presentation compares how different performance sites (concert hall community centre casino powwow meeting grounds) effect the audience’s engagement with the Powwow Symphonies a powwow. I here compare how the aestheticization of powwow traditions is experienced by symphony audiences and by Native audiences at the Upper

and Lower Sioux Reservations. I examine the shifting relevance the work holds for non-Indigenous audiences and Dakota Native communities when audience-participants’ peripatetic experiences of powwow are transformed into an experience of aesthetic contemplation."

Improvising Diaspora In and Beyond the African Continent
Jason Robinson, Amherst College

Numerous musical collaborations between continental African musicians and African-diasporic musicians capture remarkably rich moments of diasporic theorizing. In these collaborations, musicians from different musical traditions theorize intercultural connections through improvisational, experimental musical methodologies that ultimately create hybrid musical practices. In this paper, I focus on three recent projects that feature Malian kora legend Toumani Diabate in collaboration with musicians from the African diaspora and other cultures within West Africa: the 2010 "AfroCubism" project, which features Diabate with other West African musicians and several important musicians from Cuba; Diabate’s 2006 "Symmetric Orchestra” project, which features various musicians from West and North Africa; and Diabate’s 1999 "Kulanjan” project with African American bluesman Taj Mahal, which also features Wasulu musicians from Mali. Drawing from Louis Chude-Sokei, I strive to show how "the cultural practices of memory assert [...] ‘Africa’ as both multivalent signifier and historical legacy still central to black modernity...” Structured around the give and take of initial improvisatory and experimental musical encounters, these collaborations between African-diasporic and continental African musicians demonstrate the inventive and complex ways that people creatively articulate identities across traditional boundaries of nation, ethnicity, language, and musical style. Drawing from interviews, reviews, various online multimedia resources, and close readings and transcriptions from albums (all on Nonesuch Records) released by each of these projects, I nuance the intricate ways that musicians theorize “Africa” through contemporary musical practices in an increasingly globalized world where new forms of knowledge are intimately connected to movement, hybridity, and diasporic identities.

Material Culture and Musical Labor
Allen Roda, New York University
Darien Lamen; John Paul Meyers; Paul Greene

Musical labor, traditionally thought of as performance, should include a much broader spectrum of activities. This panel demonstrates the necessity of expanding our notions of musical labor by engaging with the materiality of musical practices. In the course of any social or cultural activity, the tangible world is constructed and construed to create, facilitate, and afford that activity (Gibson 1979). Its impact is powerful, though often unnoticed (Latour 1991, 2005). Music is no different, using a wide variety of objects for its production and consumption from vibrating bodies, to amplification systems, to memorabilia. These objects have been specifically designed to contribute to the musical experience by artists--instrument-makers, designers, and engineers --
who themselves are never seen on stage. The musical labor of these secondary agents (Gell 1998) is apparent in the tangible remnants of their craft, in the sounds produced by their creations, and in the meanings made from these sounds by musicians and listeners. Each of the three papers in this panel examines musical labor at the nexus of material culture and embodied practice. The first examines instrument making in North India as itself a performance with lasting impacts on sonic production, while the second considers the devaluation of intensive manual labor in the construction of sound equipment in the Amazon. The third and final paper explores U.S. tribute bands’ use of specific instruments, costumes, and postures in the embodied recreation of historical performances.

**Resounding Objects: Scripting Sounds and Making Music in Banaras Tabla Workshops**

Allen Roda, New York University

The primary site of analysis for musical production is often thought of as a performance either on a stage or in a studio. In the instrument building workshop performances of a different nature have profound impacts on the sounds produced in these other settings. From the qualities of wood, leather, iron powder, and brass to consistencies of pressure in the hands, arms, and fingers of the makers, countless variables contribute to the production of each and every tabla built in Varanasi, Uttar Pradesh, North India, making them each unique in and of themselves. Choreographies of gesture and specialized acts of audition are performed by customers, clients, and co-workers. These contribute to the production of sounds along with the materials onto which this sonic capacity is scripted. Through an exploration of the materials involved in tabla making, the networks of craftsmen whose hands they pass through, their effect on the final product and the artistry through which they are rendered into their final form, this paper explores sonic capacity as a commodity which is scripted onto objects and exchanged in the form of a musical instrument. In short, customers do not shop for drums but for the sounds those drums are capable of making. Subsequently, getting the right sound is negotiated through performances of players and makers on the workshop stage and variations in hands and ears play an important role in that negotiation.

**The Invisible Goddess: Identity Performance in Hijra Music and Dance**

Jeff Roy, University of California, Los Angeles

Music and dance performance of the Hijras (male-to-female transgender people of India) is an essential feature of their religious culture, social organization, and individual identities. This documentary (approximately 50 minutes) addresses Hijra performance traditions with specific attention to the construction and negotiation of identity performativity manifested within the liminal space separating the gender categories of male and female. Footage comprises interviews with and performances by two transgender individuals, Laxmi Narayan Tripathi from Mumbai, and Maya Jafar from Chennai. Within the residence of her gharana (traditional Hijra family lineage), Tripathi shares details of her personal life, her role as a religious guru (teacher), activist, and professional music and dance performer. Tripathi also reveals a traditional castration ceremony wherein music and dance mark the formal rite of passage into the Hijra community. Footage gathered of Tripathi is interwoven with that of Jafar, a modern diasporic transgender currently living in Los Angeles. In several interviews, Jafar shares stories about her “coming out” process, her spiritual divorce from Islam, and the moment she decided to undergo sex reassignment surgery. The film also documents her transition through sex reassignment, which occurred during winter 2011 in Thailand, and two dance performances, one before and after her transition. Through these events, the documentary shows how music and dance serve a primary role in identity formation. Part of an ongoing project, this documentary not only helps cultivate greater awareness about Hijras, but also contributes towards a developing ethnomusicological perspective on contested conceptions of gender.

**Reducing Injury, Reusing the Past, Recycling Musicality: Healing and Historically-Informed Performance**

Kailan Rubinoff, University of North Carolina at Greensboro

According to Lubet (2004), western classical music (WCM) is largely intolerant of disabilities and even disabling in its emphasis on technical perfection: “Available data indicates that WCM impairs its practitioners through overuse to a greater degree than all other musics combined.” The literature on WCM performance injuries focuses overwhelmingly on the diagnosis and treatment of physical problems, yet an ethnomusicology of disability offers insight into the psychology of loss so damaging to musicians’ self-identities, and to the process of healing and adaptation. The Early Music Department of a Dutch conservatory where I conducted fieldwork was populated with musicians recovering from performance-related ailments, e.g. repetitive strain injuries, tendinitis, anxiety, and burnout, and others who—through their age and physical attributes—did not fit the mold of prodigy or virtuoso. This suggests that historical performance, an “alternative” subsector of WCM, is more tolerant of physical difference: it provides a creative outlet for musicians who have adopted period instruments more accommodating to their bodies (requiring smaller hand stretches and less force to play), and who emphasize creative historical engagement with early music over the pursuit of volume, speed and technique for its own sake. Rejecting WCM’s “no pain no gain” mentality and score-centeredness, historical performers have rediscovered improvisation and reclaimed shorter pieces outside mainstream nineteenth-century repertoire. Nevertheless, the Early Music Department’s status as alternate musical space within WCM is challenged by its positioning within the conservatory, with this institution’s underlying—and potentially injurious—ethos of professionalism, perfectionism and competition.
Winston-Salem Guru-Shishya: Virtuosity and Bi-Musicality in Multicultural America

James Ruchala, Brown University

A medium sized city in the North Carolina Piedmont is home to a school of Hindustani Classical music. The Deshi family teach sitar sarod tabla and vocal music to students in their modest apartment. The leader of the school describes his methods as being in the tradition of the Guru-Shishya Parampara an ancient Indian system of lineages in which artistic and spiritual practices have been transmitted for centuries. Teaching is one-on-one; no recording devices are allowed. No popular light or film music is taught and students vow not to perform in certain contexts. On the other hand some students take lessons over Skype and the compositions of the guru are arranged for orchestral ensembles which give regular concerts in the city. Some of the students are Indian immigrants but most are European Americans and a large number are drawn from the classical guitar program at the North Carolian School of the Arts. Drawing on my own experience as a student in the school and my conversations with the gurus and students I try to answer some questions about this intercultural phenomenon. What draws these people to this music and these instruments? What are the uses that the students make of their Hindustani training? What are the affinities between the Western Classical and Hindustani traditions? How is the ancient tradition changed for the context of the North Carolina Piedmont?

Asian-American Intercultures

James Ruchala, Brown University
Daniel Margolies; Priwan Nanongkham; Christopher Ballengee

The effect of geographic dislocation on musical practice is an established topic of study for ethnomusicology. What difference does place make to musical culture? What difference does the ethnic heritage of the performer make to performance? How does a diasporic community use music to maintain its coherence and connection to the homeland? Mark Slobin's 1992 writings on "Micromusics" gave scholars the concepts of the diasporic interculture and the affinity interculture, both of which are taken up by the present panel. The musical cultures examined by this panel have roots on the Asian continent, but all are examined as practiced in the United States. As the musics under examination are all strongly associated with their "home" countries, the papers on the panel explore different ways in which music expresses, or does not express, "nationhood." Finally, the papers are united in their concern with the details of "classical" music performance and the roles of music teachers as expert intercultural mediators.

Online Music Compilations: Curating a Unified Latin American Indie Pop Movement

Noraliz Ruiz-Caraballo, Kent State University

Online music compilations, available for free download, have become an ideal means for Latin American indie pop bands to disseminate their music. Club Plástica no puedo bailar, a popular music blog which reviews Latin American music, is a pioneer in the practice of assembling free compilations of legally shared music by contemporary artists. Since 2008, Club Fonograma has released eleven compilations that feature vibrant and emergent music proposals from Latin American countries. Other blogs, online magazines and net-labels such as Si no puedo bailar from Brazil, El Amarillo from Colombia and Revista Plástica from Spain have also employed the compilation as a method of depicting the current Latin American indie pop sound. In these compilations, the local and the global converge, forging a music that challenges geographical borders, by reinforcing the virtually generated close and mutual relationship of change and exchange among Latin American artists. This paper explores the trend of the compilation as the setting that integrates common musical and cultural elements, thus shaping a stream of intercultural music in which the Spanish language serves as the common ground that accommodates a more inclusive musical expression that strives to shape a collective Latin American movement where national identities are no longer used to demarcate differences. The research spans the analysis of performance practice, creative processes and the role of the internet and social media as conceived by bloggers, musicians and artists to ponder if compilations are inclining the Latin American indie pop subculture into a more cohesive, synthesized and intercultural musical movement.

Revival and Survival of Traditional Dance in Newfoundland and Labrador: A Practitioner’s Perspective

Jane Rutherford, not affiliated with a university

Presented from the perspective of a local dancer and teacher, this paper presents an overview of recent efforts to reinforce traditional dancing in Newfoundland and Labrador. The folk dance traditions in the province stem primarily from British and Irish dances that have evolved to include numerous distinct features. However, recent surveys on community priorities for cultural heritage retention reveal widespread concerns with the loss of dance traditions. In many communities there is but a hazy recollection of social dances that have not been danced for decades. The presenter will describe her work to develop a teaching resource on traditional dance for the province’s schools and her travels and conversations in Newfoundland and Labrador to learn dances and about how communities are working to preserve their dances. She will also discuss a community-based process to draw out nearly forgotten memories of dances and record and revive these for the enjoyment of younger dancers. The paper will include an introduction to social dancing and dance music in Newfoundland and Labrador, profiles of communities and community leaders working to revive their traditional dances, as well as historic and contemporary video clips of community dances. This paper has a practical orientation and underscores the power of communities to describe their dance and musical traditions.
Korean mask dance dramas are potent combinations of music, dance and social commentary from the last half of the Joseon Dynasty (1392-1910). The government of the Republic of Korea has included fourteen extant mask dance dramas within the over-arching framework of the Cultural Property Protection Law (1962) which seeks to preserve intangible heritage through creating an archive of authenticity in the very human beings most highly knowledgeable about the arts (c.f. Howard 1996, 2002, 2006; Hesselink 1998, 2006; Maliangkay 2004; Yang 2003; Van Zile 2001). The artists are required to preserve their arts by performing an archetype designated at the time of certification. However, the government has had ongoing difficulty understanding the meaning of archives as a component of the repertoire of living artists, specifically, the necessary impact of individuals on the arts. This has become particularly apparent as the original experts have passed on and a new generation of artists has come to dominate the companies protecting each art. This paper addresses the tensions between the government directives and the new generation of artists—a generation marked by increased training and new methods of transmission, professionalization as full-time artists, competition with cultural products entering Korea through the transnational flow of culture and adaptation to the modern performance environment.

Traditional arts beyond Korea are also facing the same transition from artists who learned in a pre-modern environment to artists who are products of the modern era, making the topics raised here broadly relevant.

Expressive Culture in Crisis: Vodou Singing, Civic Organizing and Hope for Healing in Haiti
Rebecca Sager, n/a

Considering millions in NGO spending and international aid with little evidence of progress one might be tempted to believe Haiti is hopelessly disorganized. Yet I argue Haiti’s problem is not lack of organization but conflict between systems of organizing: traditional Vodou society versus ruling elite and more recently Vodou versus sectarian Protestantism. Persistent conflicts bred a failed infrastructure that dramatically amplified devastation from recent hurricanes and earthquake. This is why many Haitians speak not of rebuilding post-quake but rather of building Haiti. Even recent government documents argue that progress will be made only by healing individual psyches and social institutions by integrating tensions surrounding Vodou an oppressed yet productive logic underlying Haitians’ shared cultural identity. Based on research on Vodou singing far from Haiti’s political center I show the connection between one community’s use of song to organize locally and civic organizing at the national scale. Interven in this talk are historical texts and ethnographic accounts including original field recordings of songs and rural Haitians’ critiques of government and society. Of particular importance is the reinvigorated hope post-quake for decentralization a system of directly-elected local governing councils with power to self-determine economic development at community then regional then national levels giving local communities power in the national government. While ethnography teaches what is Vodou music’s potential role in civic and moral education and economic development I ask what role is also possible for the ethnomusicologist to leverage knowledge and the power of musical practice in support of Haiti’s civil society?

What Hope Sounds Like: Music and Healing in Haiti’s Pre and Post-Quake (Re)Construction
Rebecca Sager, n/a

This panel addresses the themes of healing and advocacy, where advocacy is understood as both an implicit goal of the presenters’ work in Haiti as well as an open question about how music research can go beyond description to matter in healing individuals and their civil society. Recent events in Haiti read as a catalog of trauma: hurricanes and tropical storms in 2008, heavy human toll of the 2010 earthquake, looming cholera epidemic, hotly contested national elections. Providing an historical frame to the socio-political-moral crises central to all four presentations, the first presentation outlines conflicts between traditional modes of organizing and Haiti’s ruling elite, then links rural organizing through Vodou musical practices to renewed hope post-quake for “decentralization”—a constitututional vision of national healing through participatory democracy. As detractors claim Vodou is responsible for earthquake and cholera, the second presentation investigates how two Vodou leaders have responded to the crisis by teaching Vodou music and dance performance to help children recover equilibrium, sort out fears, and mitigate feelings of loss. The third presentation reports on a study conducted using “participatory action research” methodology to investigate a growing trend whereby Haitian citizens address neighborhood problems by simultaneously entertaining music-making and community service, effectively improving public services like sanitation and security through grassroots action.

Music
Matt Sakakeeny, Tulane University

How might the study of music be reevaluated in light of the burgeoning field of sound studies? Is it possible to develop logistics for distinguishing music within the broader field of sound? Sound studies creates a challenge for ethnomusicologists to question the primacy of music and an opportunity to locate its specificities within a complex matrix of sound making and listening practices. This paper takes up these questions by describing three key areas where music has been associated with particular properties: human agency techniques of listening and technologies of reproduction. Beginning with the association between music and agency I use John Blacking’s definition of music as humanly organized sound to evaluate how musical sounds are perceived as a product of intentional action while nonmusical sounds may be
produced intentionally or as a secondary artifact of some other first order action. Secondly, musicians and listeners have developed a range of techniques for classifying music and have identified certain qualities as particularly musical. Finally, music has been an entry point for the codification of sound via technologies developed for extraction and circulation such as recording and radio in the late nineteenth century and digital media in the late twentieth century. These are but three examples of how making music and listening to music have been distinguished as specific activities that take place within the realm of sound.

Music, Sound, Noise, Silence: Towards A Conceptual Lexicon
Matt Sakakeeny, Tulane University
Thomas Porcello; Matt Sakakeeny; David Novak; Ana María Ochoa

The study of sound is flourishing in a range of disciplines, challenging ethnomusicologists to articulate the specificities of musical and listening practices in their areas of research. With a growing literature and institutional structure around sound studies, including the establishment of the Sound Studies Interest Group at SEM and the Music and Sound Interest Group at AAA, there is an emerging consensus that studies of music can be productively situated within and against studies of sound, developing new lines of dialogue on topics that have often been confined to traditional disciplinary boundaries. But this dialogue has been hampered by definitive gaps and categorical imprecision in identifying sounds as music, noise, silence, or simply "sound." How does music fit into sound and where does silence reside in relation? For the ethnomusicologist, the answer is that ideas about sound are culturally specific, individually positioned, and contingent on the events, times, and spaces that provide context. The four panelists each take up a single keyword - music, sound, noise, and silence - and then consider the various tools needed to evaluate them as interrelated yet distinct categories, mediated by their relationships to particular sites, social formations, and technologies. In moving towards a more rigorous conceptual lexicon, we look at sound as a field of interpretation whose meanings are negotiated "on the ground" through practices of music making, sound production, and listening.

Routing the Rhythm Road Through Morocco: the Effects of US Cultural Policy on Hip Hop Entrepreneurship in Casablanca
Kendra Salois, University of California, Berkeley

The Rhythm Road program, funded by the United States government and overseen by Jazz at Lincoln Center, follows the State Department's Cold War-era Jazz Ambassadors model by sending artists across the Middle East and North Africa. In March 2010, Rhythm Road brought a hip hop ensemble to several Moroccan cities as the first stops in a regional tour. The US Embassy and Consulate use this program among an array of tactics to interact with Morocco's emerging network of urban popular genres. Embassy and Consulate Cultural Affairs officers also invest in institutions and individuals in an approach that seeks to build professional skills, provide performance opportunities, and connect individuals with colleagues in the US. This paper examines the effects of Cultural Affairs programming on not only the materials and practices but also the self-fashioning of Moroccan hip hop artists and organizers. I describe three interventions observed during my fieldwork: the Rhythm Road tour's concerts and workshops, the nomination of musicians to the International Visiting Leaders Program (IVLP), and funding provided to the Boulevard Festival. This "behind-the-scenes" approach builds the capacities of musical tastemakers while obscuring US influence over these events. Next, I show that this approach supports the neoliberalizing Moroccan state by supplementing state arts infrastructure designed to encourage tourism. Finally, I use hip hop musicians' responses to argue that, while musicians critically assess these interventions, they also adopt the rhetoric and assumptions upon which they are based, forming conceptions of themselves as successful entrepreneurs within a translocally networked musical marketplace.

Folk Revival 2.0: Presenting and Representing Vernacular Music in 2011
Nathan Salsburg, Association for Cultural Equity

It is no surprise that in an era of preoccupation with things local, sustainable, organic, and heirloom, folk music is enjoying another revival. The amount and diversity of vernacular music available on physical and digital media is staggering. The digital age has made music's discovery from the root to the fruit (field recording; commercial 78; LP CD MP3; .MOV) easier than ever and with the exponential increase in accessibility comes the potential for a deeper appreciation and understanding among non-professionals. Much has changed since the Great Folk Scare of the middle 20th century; those heady days of discovery and rediscovery of obscure ballads, instruments, styles and performers that introduced so much of America to its own traditional music and played the opening flourish to the soundtrack of the counter-cultural 1960s. Fieldwork by amateur enthusiasts is now done increasingly online as archival collections stream newly digitized materials; YouTube videos display regional instrumental styles; obsolete records sell through eBay; blogs offer downloads of Appalachian fiddlers and Zimbabwean chimurenga. This remarkable resurgence is accompanied by perennial issues: commercialization of folk expression; fetishization of obscurity; exoticism at the expense of nuance; ecstasy at the expense of insight.

This paper explores the dimensions of this new folk revival and my experiences as a producer working with record labels, radio stations, and internet media outlets taking part in it. I discuss the role vernacular music plays in independent media, musical aesthetics, and the construction of a counter-culture hungry for enduring and transcendental traditional artifacts actions and expressions.
Picturizing Synergy: Style Gendered Choreographies and Sound in Hindi film
Natalie Sarrazin, The College at Brockport

The influence of music video techniques on both the music and dance of the Indian film industry is undisputed. From the early 1990s onward production values cinematography and particularly choreographic elements served to enhance the already inherently synergistic nature of picturizations cohesive elements composing more than the sum of their parts. Music video editing however is but one of many media influences. TV commercial aesthetics and style consciousness now render picturizations glitzy bringing to the fore amped up texture color and mood and an emphasis and change in the nature of physicality. Additionally a result of a recent influx of female choreographers such as Farah Khan Saroj Khan and Vaibhavi Merchant has impacted the display of the male and female body including their movements. How have female choreographers altered the kinescape of Hindi film song picturizations? What sonic and visual changes result from a consciousness of style in media? This paper critiques Indian film picturizations as a type of musical form with attention to their rhythmic melodic and timbral features but also examines the changing role of movement and the body in terms of editing techniques dance movements and the intangible elements of style. In some respects the contemporary changes in sound and movement generates culturally acceptable spaces for expressions of emotion and humanity in the face of massive technological changes in the industry.

Music, Movement, and Manner: Synchronicities in Chinese and Indian Cinemas
Natalie Sarrazin, The College at Brockport
Victor Vicente; Siu Wah Yu

The design elements of film include everything before and behind the camera, from lighting, shot composition, and framing to acting, movement, and sound. The art of designing movement sequences in film, be they full-fledged dance, fight choreographies, or simply motion, coupled with the use of sound techniques, be they sound effects or diegetic or non-diegetic music, provide not only visual and aural stimulation for the viewer, but also allow larger sites for the negotiation of identity. Asian cinemas have long wrestled with issues of representation through film construction, and particularly through sound and movement. In a discussion of film in 1960s and 1970s Hong Kong and the People's Republic of China, the first paper analyzes choreography and music, revealing the underlying socio-cultural similarities that transcend the self-projected and seemingly irreconcilable agendas and identities of the two opposing polities. At the same time that sound and motion are used to explore larger contextual issues, they also reveal cultural nuances. In the second paper, Indian film picturizations are examined for a contemporary consciousness of style emerging from music video, commercial editing, and highly idealized choreographic displays of the female and male body. The final paper analyzes sound and movement choreographies in Indian martial arts fight sequences to reveal cultural and artistic flows between the two cinemas, illustrating celluloid projections of Sino-Indian relations. Combined, the papers of the panel demonstrate how techniques of sound-motion integration actualize culture.

The Shifting Cultivation of Music in the Highlands of Cambodia
Todd Saurman, Chiang Mai University

This presentation critically examines various approaches to 'music revival' and 'music revitalization' as processes of culture change. Tamara Livingston's survey of music revival research revealed that those participating in revival overtly expressed cultural and political agenda (Livingston 1999). Her analysis focused on industrialized societies where there was a middle-class with individuals who gravitated toward "revivalist ideologies" that categorized culture into 'modern' and 'traditional'. Such societies contrast with the many primarily oral minority cultures throughout the world where there are efforts to reclaim music that is perceived as dying and where that music is not yet commodified. 'Music revitalization' can refer to processes beyond such efforts based on parallels and contrasts with language revitalization as theorized in sociolinguistics (Fishman 2001). Based on those theories, Neil Coulter refers to revitalization of music as "reversing music shift" (Coulter 2007). The dynamics of revitalization involve much more than what is typically considered in 'preservation' of music or 'preserving intangible cultural heritage'. Tampuan language communities from the highlands of Cambodia will be presented as a case study in music revitalization. In contrast with music revival, Tampuan music revitalization becomes a site for contestation of 'cultural preservation'. More thorough descriptions for processes of change lead to questions of sustainability (Titon 2009). Titon suggests a systems approach as exemplified by Tampuan community members who have approached their 'endangered' expressive culture holistically by continuing to adapt and simultaneously addressing community needs such as land loss, health issues, marginalization, and societal disintegration.

From Ethnic Nationalism to Multiculturalism: A Social History of Native American Popular Music in North America
Chris Scales, Michigan State University

This paper sketches a social history of Native American popular music (also known as Contemporary Native music) using a production of culture (Peterson and Anand 2004) approach that links the rise of particular Native American pop performers to two important conjunctural moments: historical periods when North American indigenous musicians drew an increased interest from the mainstream music industry. The first a ten-year period spanning roughly from the mid-1960s to the mid-1970s was marked by the rise of rapidly expanding urban North American Native population began to participate in mainstream popular culture and activist politics which in turn gave rise to the Red Power movement. Many of the musicians who emerged during the late 1960s and early 70s were explicitly or implicitly connected to this movement including Buffy Sainte Marie Floyd Red Crow Westerman XIT and Redbone. The second flurry of indigenous musical creativity

2011 Joint Annual Meeting SEM and CORD
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Listen to My Rap: We Rock Long Distance and the Creative Legacy of J.H. Kwabena Nketia

Amanda Scherbenske, Wesleyan University

Downtown New York and Brooklyn have long been understood to be rife with musical multiplicities. Despite the many musicians who engage in musical eclecticism in urban America, ethnomusicology as a discipline has largely taken a single culture, subculture, or musical tradition as its locus of study. Adding to a recent discourse in ethnography that calls for the dismantling of boundaries and differences (Rammarine 2007; Guibault 1997), this paper will explore my recent ethnographic work with expert experimental composer-performers (born between 1975 and 1980) who engage in a variety of closely overlapping genres and settings in New York City. I suggest that the cultural politics of belonging among the current generation of New York City experimental composer-performers may be understood by examining a shared set of aesthetic horizons; ultimately guiding their way through numerous networks and affiliations, among an otherwise endless grid of musical choices and genres that are largely commercially imposed by club and media gatekeepers and critics. Parameters of collaboration, multiplicity, and individualization undergird my collaborators’ articulations of self and of collective being. I locate resonant issues of belonging by examining discourses and musical soundings that serve as demonstrations of aesthetic formulations, which are frequently articulated through shared and divergent personal histories.

African Genealogies of Minimalism

Martin Scherzinger, Princeton

The myth of minimalism flourished on the basis of tacit contracts between visual artists, critics, historians and musicians about how a new movement in the arts of the mid 1960s might be represented. Not infrequently one can see commentators trying with incomplete success to bend the story of specific works of minimalist music to fit a narrative pattern of stylistic characteristics associated with minimalism in the visual arts: severity of means, clarity of form and simplicity of structure and texture. This widespread visual arts discourse deflects attention from the formative role of non-western sonic practices for musical minimalism. Drawing on ethnographic data, archival documents, analysis of institutional histories, political geography, technological developments, sound studies, and music theoretical data, this paper clarifies the ways in which African practices served as a natural conduit to and claimed continued residency in minimal music. In particular, the paper will trace the way African musical genres, styles, and forms as well as African modes of verbal and sonic communication became representative modus operandi in the music of Steve Reich. These resources are traceable to local expressive communities not only in West Africa but also Uganda, the Cameroon, and Zimbabwe. This paper reflects on the distribution of Reich’s music in a statistical sense; describes the local functions and contexts of the borrowed music (even if they are not demonstrably known by Reich); and diagnoses the ideological limits of Reich’s formal re-arrangement of the music’s abstract elements set adrift from their African coordinates.

At one with one’s instrument: Transcending the body-instrument divide

Max Schmeder, Columbia University

Cartesian dualism is frequently upbraided for nullifying the body in theoretical accounts of musical experience, but the mind-body schema plays a positive role in musical performance, providing an indispensable resource for expression. It manifests itself in the distinction between the soloist’s body and musical instrument, a distinction which sometimes serves its primary purpose of
in being overcome. A musician may re-conceptualize an instrument as an 
extension of his or her physical body, or conversely, may objectify the body 
through detached observation of performing limbs and fingers. In some cases, 
the performer may "forget" the body and instrument altogether and recede 
to the sensorium. The semiotics of the performer's body and its shifting 
boundary reflect a deeper parallel experience, indexing the fusion of "self" 
with music. At the heart of this phenomenon is the Hegelian subject/object 
paradox, in which an externalized object of perception may subsequently 
constitute the totality of subjective experience. Musical performers may enact 
this paradox in the aesthetics of performing transcendence. Analysis of video 
performances from Western and non-Western traditions will demonstrate that 
this duality has been conceptualized and exploited in various cultures, but 
partial attention will be paid to B.B. King, a master communicator of the 
body-instrument dichotomy. Theories of embodiment by Merleau-Ponty and 
Henry James, as well as more recent scholarship on performativity and deep 
musical engagement, including that of Judith Becker, will illuminate this 
study.

Colonial Transitions in the Eastern Indian Ocean
Katherine Butler Schofield, King's College London
David R M Irving; Katherine Butler Schofield; Jim Sykes

The historiography of transitions between indigenous and colonial polities in 
Asia c.1750-1900 has been dominated in recent years by competing theories 
concerning the relationship of colonial power to indigenous knowledge: 
whether colonial regimes made use of pre-existing indigenous knowledge 
systems, gradually transforming them as they gained power; or whether they 
"invented" them ex nihilo in the Orientalist exercise of power-knowledge. 
Much of this work, however, has been done without examining how 
transitions in knowledge systems operate on a fundamental and technical 
level - particularly those involving intercultural exchange or hybridity in 
situations of asymmetrical power relations such as colonialism. In these three 
papers we seek to begin the process of developing a theory of transitions in 
musical knowledge systems under colonialism in the eastern Indian Ocean. 
Focussing on India, Sri Lanka and the Malay world, we will consider not only 
chronological transitions in music cultures from pre-colonial indigenous 
polities to European colonial regimes, but geographical transitions, newly 
facilitated by colonial power, of musical peoples between India, Sri Lanka and 
the Malay Peninsula. In conceptualising ways to make different kinds of 
history, multiple language sources, and different scholarly methodologies 
speak to each other, and in contemplating the parallel stories our sources tell 
of liminal spaces, stacking layers, affinities and disjunctures in contexts of 
colonial domination, these three papers hope to offer new historical depth to 
studies of hybridity and intercultural exchange in the modern, globalised 
music cultures of the eastern Indian Ocean.

The Awadh Transition: Local Perspectives of the Hindustani Airs Episode
Katherine Butler Schofield, King's College London

The late eighteenth-century composition of Hindustani airs - North Indian 
songs transcribed by Europeans from live performances set to keyboard 
accompaniments and performed in European soirees - constitutes a 
remarkable episode in the history of colonial musical encounters. The 
European perspective of this episode has been extensively examined by Farrell 
that of the North Indian singers whose repertoire was transformed into 
Hindustani airs - has been curiously neglected. This is arguably due to two 
time interdependent assumptions: that this was an Orientalist act of appropriation 
by politically dominant outsiders that generated no reciprocity in the local 
music culture; and that local perspectives are unavailable either because they 
were not recorded or because the interlocutors were illiterate. In this paper I 
will demonstrate that the second of these assumptions is unjustified: there are 
in fact several sources in Persian and Urdu on which to draw including 
fictionalised biographies music treatises poetry and songs that reflect North 
Indian views of European transcription enterprises and other involvements in 
local music making. Furthermore these suggest that the first assumption is 
likewise flawed and that North Indian musicians used the encounter with 
European music making to transform both their musical discourse and 
practice. Finally I will suggest a more nuanced way of considering the 
transition between Awadhi and British regimes of musical knowledge that 
take into account hybridity multiplicity affinity and local agency in the 
encounter with colonial power.

Critical History and Cultural Presentation: A Dozen Years Searching 
for Bhangra Dance
Gibb Schreffler, University of California, Santa Barbara

My research in ethnomusicology began in 1999 with an interest in so-called 
"bhangra" music, which then was typically being described as a form of 
traditional Punjabi music "fused with" Western dance club genres. In 
questioning what exactly was its "traditional Punjabi" component, I sought to 
discover the base form of "bhangra" in Punjab itself. I found that the "harvest 
dance" to which bhangra music was invariably related in current discussions 
no longer existed, and few people could tell me anything about the form it once 
took. A new tradition of staged folkloric dance had become the main referent 
of the term "bhangra." It was taken for granted by both the few that knew 
and the many who didn't know its history. The atmosphere of willful forgetting 
that was required to maintain the effect of bhangra among its core audience 
has made it difficult for me to introduce this historical perspective over the 
last dozen years. Most who have sought to seriously discuss "bhangra," 
however, have also been doing so without a concept of the historical facts. The 
"traditional harvest dance" remains a rhetorical device to construct notions of 
identity and cultural fusion. Writers and presenters continue to manipulate 
"bhangra" as an idea around which they build arguments of cultural theory or
with which to sell it as a cultural product. This paper documents disjunctions between Western discussions and the dance's history in Punjab, to underscore the importance of critical historical research in ethnomusicological projects.

Between Continuity and Disruption: Strategic Hybridity in the Musical Activism of Rongelapese Women
Jessica Schwartz, New York University

In 1954 the United States detonated its most powerful thermonuclear weapon at Bikini Atoll (Marshall Islands). The explosion sent radioactive fallout to Rongelap Atoll, a populated group of islands located 90 miles southeast of Bikini. The Rongelapese were not warned of the explosion and after exposure to high levels of radiation they were relocated by United States military. Today the Rongelapese remain in exile given the persistence of radiation on their homeland. As global debates over nuclear issues heighten the Rongelapese are aware that their experiences and unresolved problems are pertinent to international concerns. Drawing from ethnographic work in the Marshall Islands (2008-2010) this paper examines how Rongelapese women who have been disproportionately impacted by the nuclear tests employ strategic hybridity or the deliberate joining of a variety of possible voices persuasive to a particular audience (Depoe 2006: 66) in their musical activism. I argue that the Rongelapese women integrate historically and culturally disparate musical and lyrical elements in al in keememej (songs of remembrance) and al in baam (bomb songs) that work to transcend the horrors of nuclear weaponry by aligning spiritual refuge in God with an ongoing debt owed by the United States. Moreover I analyze the performances of these hybrid musical expressions as third space[s] (Bhabha 1994: 56) between idealized cultural continuity and irrevocable disruption from which Rongelapese women mitigate social upheavals in their community and help to prevent widespread destruction by contributing to local education and transnational dialogues about the massive ramifications of nuclear weaponry.

Recovering and Composing Hybridity through Histories of Music and Violence
Jessica Schwartz, New York University
T. Christopher Aplin; Kristy Riggs; Sarah McClimon

Music can provide a space wherein memories of historical violence become living documents in the present - challenging dominant discourses that homogenize, subjugate, and stereotype the inheritors of violence. Music can also function as a homogenizing mechanism, a tool of the dominant discourse that seeks to continually reinscribe the violent encounter back onto the subjugated community. By rethinking the malleability of musical expression in connection with histories of violence, our panel considers what is at stake in listening for, recovering, and composing musical hybridities. The first paper explores the legacy of United States nuclear weapons testing in the Marshall Islands (1946-1958) through the musical activism of Rongelapese women that employs "strategic hybridity" to emphasize an ongoing debt owed by the United States and also expose the devastation of nuclear weaponry to a global audience. The second paper interrogates the iconic association of "Geronimo" and violence with Apache people by focusing on the multiple meanings of musical performance during a pivotal time of war and repositioning "Geronimo" as one of many political stances in a cosmopolitan, multi-faceted Apache society. The third paper treats Ernest Reger's composition Le sélam (1850) as exemplifying "musical fabulation," or displacing violence from the French colonialist military to the Algerians thereby creating an image of a homogenous Algeria as coded violent. The final paper confronts tensions in Japanese national memory by revealing how discursive distillations of hybrid nationalism to cultural purity in contemporary military song festivals illuminate Japan's cultural anxieties regarding past violence and current globalization.

Music that Moves: Musique dansante and the Sensory Experience of the Dancing Body
Rebecca Schwartz-Bishir, Unaffiliated

Dance music captures and expresses the sensory experience of the dancing body by communicating the continuity and shape of bodily motion, the distribution of a dancer's weight, and the articulation of movements, among other things. Explaining the relationship of dance music to the motion of dancing, how the relationship works, and why it functions as it does, however, is difficult and infrequently done. Among those people who have advanced a kinesthetic understanding of dance music are Gertrude Kurath, Akim Volynsky, Wye Jamison Allenbrook, Stephanie Jordan, and Marc Leman. While their contributions are significant, I argue that an analysis of musique dansante, which is music that expresses the bodily motion of ballet dancing, can help us explain how and why dance music communicates the sensory experience of the moving body. In my paper I will discuss the properties, analogies, and metaphors that allow musique dansanteto convey the kinesthesis of nineteenth- and twentieth-century ballet dancing. I will then analyze and explain the connections of musique dansanteto choreography in ballet variations from Herman von Lovenskjold and August Bournonville's La Sylphide (1836) and Igor Stravinsky and George Balanchine's Apollo (1928). Having established both compositional and choreographic context, the body will then be considered as the place where ballet music and dance meet and are understood. This paper's implications for ethnomusicology and dance are that this study can serve as a model for analyzing how the dance music of various genres and cultures translates their movements into sound and animates bodies to dance.

The Music of the Snow Hill Cloister: In the Shadows No More
Denise Seachrist, Kent State University

The Ephrata Cloister a communal society of German immigrants located sixty-five miles from Philadelphia Pennsylvania was founded in 1732 by Georg Conrad Beissel (1691-1768) on two main religious concepts: celibacy and Sabbatarianism. The cloister at Ephrata was recognized throughout the colonies for its unique music and Beissel introduced singing and writing
Changes in the enforcement of copyright law in the Republic of Georgia are having a significant effect on the way popular music circulates. In general, the country does not have a music industry; musicians self-fund and self-produce songs which are disseminated through peer-to-peer media like the Internet and mobile phones in interpersonal gifting networks. This type of circulation depends upon an extremely loose interpretation of local and international copyright laws. In the past several years, the Georgian government has started more closely enforcing such laws, particularly with radio and television stations, and this has led to a significant change to the kind of music that reaches the large audience typical of mass media. A musician’s chance of formally releasing an album - and thus having access to mass media - is increased if he or she receives sponsorship from the government to write songs and produce videos that mock the Russian government. Hence, television in particular is flooded with anti-Russian propaganda. Musicians that do not release formal albums cannot have their music played on mass media and their only chance of garnering an audience is through violating their own copyrights by using peer-to-peer distribution. In this way, copyright law is used as a way to enforce censorship by favoring access for music that supports the government’s anti-Russian campaign.

From Ali’s Dance to Kuperlika: Erasure and Ethnonational Self-Fashioning
Sonia Seeman, Butler School of Music  University of Austin  Texas

How do states affirm national legitimacy through musical practices? What tactics are used to claim and re-narrate musical traditions for ideological ends? This study investigates the erasure of Romani musical contributions to Macedonian chalgija since the foundation of the Yugoslav nation state in the 1940s. Chalgija is an Ottoman-derived musical genre defined by a heterophonic and improvised performance style. Ottoman instrumentation and syncretic repertoire. As a local urban tradition maintained by diverse religious and linguistic communities, chalgija carries the traces of a complex cosmopolitan urban history of a past foreign—and oriental—empire. Due to this history, agents of national institutions have reshaped musical and dance presentations of chalgija into a Europeanized Christian Slavic genre thereby erasing the presence of Romani musicians. Recent promotion of chalgija as a historical national treasure reveals the effectiveness of revisionist strategies. Drawing from fieldwork archival research, written sources and recordings I examine musical changes in staged Macedonian folk dance and compare different versions of Ali’s dance recast as Kuperlika in re-presenting cosmopolitan urban history as oriental and exotic. These changes reveal the tensions between idealizations of Yugoslav Macedonia as a pluralistic republic and the effects of a gradual revision of Macedonian identity as a mono-ethnic society. This study utilizes postcolonial investigation of silences (Spivak, Said) and ethical considerations of pluralistic politics (Arendt) with a semantics of sound (Erlmann, Feld, Meinjets Turino) to investigate the processes through which music is linked to national identity.

National and Transnational imaginaries: Dilemmas of Power and Representation in European Romani Music and Dance
Sonia Seeman, Butler School of Music, University of Austin, Texas

This panel explores how national and transnational imaginaries are created through the strategic uses and erasures of European Romani music and dance. On the one hand, the process of creating homogeneous nation-states has appropriated or silenced Romani musical labor and artistic contributions in national spaces; on the other hand, Romani music and dance play discursive, performative, and ideological roles in various brands of European multi-culturalism. Simultaneously, world music marketing strategies often reify mythical constructions of exotic “Gypsies”. We investigate the twin processes of erasure and mythical re-construction as a double-edged dynamic that contributes to cultural, economic, and social marginalization of European Roma. These four papers analyze the ethnic, national, and market dimensions of hierarchies of power related to Romani musical representation while critically considering Romani responses to the resulting exclusions and stereotypic inclusions. The first paper explores how Romani brass musicians in Vranje, Serbia, negotiate rising nationalism and the economic collapse of their music and dance performance niche. The second analyzes the erasure of Romani musical and dance contributions to chalgija, an Ottoman-derived urban cosmopolitan genre, as part of the project of re-shaping Macedonian national consciousness. The third examines the musical and contextual meanings of a popular Czech song about a “Black Gypsy” in terms of erasures in Czech musical history. The fourth investigates the globalization of Balkan Gypsy music and dance in Western European markets where non-Romani DJs now dominate. Interdisciplinary researchers in both dance and music, the panelists are ethnomusicologists, musicologists and anthropologists.
Confronting the Exotic: Arrington de Dionyso's Malaikat Dan Singa and Ethnomusicology
Charles Sharp, California State University Fullerton

Arrington de Dionyso's 2009 album Malaikat Dan Singa brings together several improbable influences. Punk-influenced guitar and drums pound out simple and trance-like rhythms while de Dionyso, a white male in his mid-30s who lives in Olympia, Washington, growls lyrics in Indonesian in a style that resembles Tuva throat singing. The lyrics were written by translating phrases from William Blake, the Zohar, and other sources describing mysticism word-by-word into Indonesian. De Dionyso studied ethnomusicology as an undergraduate and became fascinated with the connections between music and spirituality, which inspired his own music. It is tempting to dismiss the disorientating barrage of sounds as an example of exoticism, casting Indonesia as mystically and permanently different. This occludes the question of what de Dionyso and his listeners are getting out of his music. Surprisingly, YouTube videos from Malaikat Dan Singa have led to a large fan base in Indonesia. Drawing on interviews with the artist and his fans in the United States and Indonesia, this paper examines a common cultural ground between fans of underground experimental rock in the United States and Indonesia. The music risks remaining different for the sake of being different, but the hope of the artist is that it touches on universal aspects of ritual and calls together a globally located community of listeners. It asks us to question the limits of music's cultural autonomy and reflect on our own role as educators in introducing students to traditions they might use for their own purposes.

Dalit Sakthi: Empowering Indian women through mixing untouchable drumming with respectable dance.
Zoe Sherinian, University of Oklahoma

This paper considers the development of an empowered identity by poor Dalit (outcaste) women folk dancers/drummers of the Sakthi Folk Arts Centre in Tamil Nadu India through the religio-political lyrics of their songs, their parai drumming, highly choreographed dancing, and dramatic presentations that address women's issues. In turn, I consider their mutual empowerment of elite college women through training them in this drumming and dance, thus reversing caste and class relations. Using a discourse that combines symbols and rituals of village agricultural Hinduism, Christianity, and the secular Dalit liberation movement rhetoric, Sakthi reverses the degraded role of parai male drummers who traditionally announce deaths in the village to instead reclaim their drum as a war drum to “declare an end to the killing of Dalit women,” to voice the rights of the oppressed, and to build humanity. Sakthi also challenges the construction of women folk performers as prostitutes (Sizer 2005) through mixing codes of proper middle class femininity in costumes, including saris and cheridaws, while abandoning sexualized accompanying dance movements, and only performing on protected stages with proper accommodations. Further, these performances are often sponsored by the government and garner six times the fees of their male drumming counterparts. I will draw on South Asian feminist and subaltern theory to analyze how Sakthi addresses gender, class, and caste discrimination through their performance and teaching. I will also integrate professionally shot video of Sakthi’s daily rituals, their performances, and interviews, as well as workshops with college students to demonstrate my points.

Rethinking Hybridity: Indian Popular Music and the Global Landscape
Bradley Shope, TAMUCC
Kaley Mason; Niko Higgins

Each of the three papers in this panel problematize the notion of musical hybridity in Indian popular music. By focusing on issues of authenticity, eclecticism, and exoticism, these papers situate ideas about hybridity at the intersection of cosmopolitanism and the domestic Indian music industry. The first paper suggests that Latin American thematic motifs in jazzy cabarets in Bombay influenced the film music industry in the 1940s and 1950s, and questions the extent to which the infusion of such Latin American popular music can be considered "hybrid" in scope and orientation. The second essay focuses on gendered musical expressions in Malayalam films, and links ideas about music hybridity to, among other issues, musical eclecticism and sounding feminine. Finally, the third paper questions ideas about authenticity and hybridity through a study of South Indian fusion, situating fusion music at the intersection of India and the West. Put together, these three studies will suggest that crystalized discourse on hybridity in South Asian popular music can be questioned by contextualizing artistic practices within larger global patterns of musical movement. Conceptualizing music within this expanded global terrain problematizes the strict, micro-level boundaries we often place around style and genre when identifying processes of hybridity.

Mimicking Carmen Miranda: Latin American Popular Music in Live-Venue Cabarets and on Screen
Bradley Shope, TAMUCC

This paper re-examines pervasive themes of musical hybridity in the scholarly and popular discourse on the early Indian film music industry especially with reference to the presence of Latin American popular music in the Hindi cinema. In the 1930s new broadcast and media technologies including Hollywood films exposed select audiences to Latin American popular music and by the early 1940s Carmen Miranda impersonators were common in exclusive live-venue jazzy cabarets in urban centers throughout India. These Latin American cabaret themes followed global trends complete with appropriate repertoire stage design instrumentation and Latinesque costumes worn by band members. Latin American popular music in cabarets though stereotyped and cliché brought audiences in India a spectacle of cosmopolitanism in performance through exposure to the wider world embodied in the exoticism of Carmen Miranda as exemplified in her Hollywood films. Many musicians who performed in such cabarets in Bombay also performed with Indian film orchestras and some prominent film music composers frequented these cabarets especially in Bombay. This essay
Gypsy Music without Roma? Imagining the Balkans in Clubs and Festivals  
Carol Silverman, University of Oregon

As Balkan Gypsy music and dance become more globalized and reach wider audiences, Romani performers are being displaced by non-Romani DJs and musicians. Focusing on the political economy of clubs and festivals in western Europe, I investigate the ramifications of live and mediated events for Romani performers and non-Romani musicians, producers, audiences, and marketers. How and why is this trend occurring and how is it related to performative displays of European multiculturalism and the current refugee crisis?

As Europe's largest minority and its quintessential other, Roma face severe marginalization yet their music commands growing attention. Referring debates about how collaborations and hybridity may be liberating and/or exploitative (Feld, Keil) I explore symbolic strategies through which non-Roma perform, appropriate, and consume Gypsy music and dance. Noting that Roma are rarely in charge of their own representations, I illustrate how the image of a Gypsy is created and who participates in and who benefits from this popularization of Gypsy arts. Ironically, a rising tide of xenophobia and anti-Gypsyism (under the rubric of nationalism and populism) is sweeping Europe precisely at the time that Gypsy music and dance have become hot commodities. In fact, the marginality of Gypsies may serve to confer the authenticity needed to sell the arts. Through representational analysis of texts, imagery, and live and digital performances, I will explore the interplay of exoticism and authenticity in the marketing and consumption of Gypsy music and dance and the ambivalent responses of Roma in this scheme.

Microrhythms and Metric Variation in Groove-Based Dance Music of the Arab East  
Shayna Silverstein, University of Chicago

Models of meter have been critiqued for universalizing an isochronous basic clock pulse (London 2004) in ways that constrain metric variation as deviant. Recent approaches claim that microrhythmic phenomena produce patterns that not only express variations on regular metric framework but the metric framework itself (Benadon 2006) and suggest situating rhythmic events within performative acts and modes of listening that shape perceptual agency (Monson 2008). Drawing on these approaches, this paper will ask how pulse and variation emerge from microrhythmic phenomena in the groove-based genre of dabke, a popular dance music associated with the Arab East. Based on fieldwork conducted at live performance events in Lebanon and Syria from 2006 to 2008, I will focus on processual dynamics of groove in relation to tabl a barrel-shaped drum that maintains dominant rhythmic patterns through metric variation in improvised dabke practice. I demonstrate how musicians perform creative discrepancies within rhythmic patterns through metric variation, timbral contrast, and textural relations between instrumental parts. I will also discuss metric variation to the production of dabke style by situating rhythmic events as random or systematic variations in relation to temporal expectations (Kvifte 2007). This study not only addresses the lacunae of scholarship on rhythm in the Middle East but also offers critical perspectives on groove-based dance musics that challenge rhythmic paradigms of beat, duration, and period and situates rhythmic performance in terms of embodiment and experience.

Learning to Improvise in Bomba  
Susanna Sloat, none

Bomba, Puerto Rico's most African music-dance form, is an improvisatory contest between dancer and lead drummer. As scholars such as Halbert Barton, Julian Gerstin, and Alma Concepción suggest, the names of bomba's many rhythms indicate multiple pan-Caribbean sources for what has become a signature performance mode for Puerto Rico whose central location in the Antilles led to people of color enslaved and free coming to the island from many directions. What must have been a collection of dances has become one dance with regional and performance setting variants. Since an accomplished bomba dancer must lead the drummer into new rhythms, a dancer must learn not only to navigate the piquetes (dance modules) but also the multiple rhythms with enough confidence to improvise a performance in settings that can include a dance class, an informal bombazo session, or on stage. At the dance and drum classes taught by dancer Julia Guitierrez-Rivera and drummer Alex Lasalle of the group Alma Moyo in New York City, not just the basics but also the rhythm and dance styles from different places on the island are explored. The class may move from the emphatic style of Loiza to the softer dance style of Ponce. Using observations and interviews with students and teachers from this class, this paper will investigate how dancers develop sufficient knowledge to improvise to and lead the drums in the process adding to ethnomusicological knowledge of how dance improvisation is learned and integrated with drumming.

¡Qué movida!: Improvisation in Latin American Music and Dance  
Susanna Sloat, none

Raquel Paraiso; Jane Florine; Barbara Browning

Throughout Latin America and the Caribbean, dances that are improvised to improvised live music are a part of local cultural traditions. In general, these music-dance genres show traces of a shared African cultural past. Although such improvisatory traditions are prevalent in the region, many aspects of how they are carried out and what they mean have yet to be studied by ethnomusicologists or dance scholars. In this panel, three of these improvised
dance-music traditions—Mexican *sones*, Puerto Rican *bomba*, and Argentine *malambo*—will be examined from a variety of different viewpoints by two ethnomusicologists and a dance investigator to shed light on little understood elements of improvisation involved in live performance. These include the thought processes of dancers and musicians involved in learning the form sufficiently to be able to improvise, working with others, creative expression and the inculcation of an aesthetic that fits the form, the judging of such dance-music complexes in competitions, national and regional identity, and most crucially, how music and dance come together. To round out the panel and draw conclusions, a senior scholar who is a specialist in dance ethnography, performance studies, and the African diaspora will serve as a discussant.

Cultural Nationalism on Tour: Concerts of Irish Traditional Music and Dance Abroad in the Early Twentieth Century

*Tes Slominski, none*

Like vaudeville performers and celebrated divas of opera, some Irish traditional musicians and dancers, including several girls in their teens, traveled internationally to appear in concerts in the United States and in Britain in the late nineteenth and early twentieth centuries. These tours, aimed in part to promote the cause of Irish independence abroad, have been nearly forgotten in the dominant historical narrative of Irish traditional music as representative of an idealized private and apolitical domestic sphere. This paper will examine two tours sponsored by the nationalist Gaelic League—one to Britain in 1910, and one to the United States in 1914. In addition to reinserting these events into the history of Irish traditional music, this project will increase our understanding of the public musical life of early twentieth century Ireland and its diaspora by posing several important questions about these tours: who participated? Why? What did they play and dance, and who attended their concerts? By beginning to answer these questions, this paper will challenge some common assumptions about both the public practice of traditional music in Ireland and its audiences in Britain and the United States in the early twentieth century.

Diasporic Musicians: Creative Pathways and the Politics of Place in a Small Urban Community

*Gordon Smith, Queen’s University*

Topics related to music and diasporic communities have become part of the landscape of ethnomusicological research in recent decades and might be said to date back to the mass migrations of politically oppressed peoples during and after the Second World War. Two noteworthy examples of literature on this topic are Brinkmann and Wolff’s *Driven Into Paradise* (1999) which focuses on the forced migration to North America (i.e. USA) of musicians from Europe during the 1930-50 period; and Helmer’s *Growing With Canada* (2009) which deals with the Canadian version of the same story. In this paper I explore paradigms of musical migration as they relate to musicians in the small south eastern Ontario city of Kingston. Drawing on the work of Clifford (1999) in which narratives of roots and routes and travel and translation get played out in interpretations of place and creative human experience I explore the notion of the diasporic musician in Kingston with a focus on the musical worlds of two award winning musicians. Using an ethnographic approach that includes life stories type interviews and conversations with each of these individuals I examine themes in these voices taking into account displacement and chance encounters and the challenges of finding a musical place in an adopted community. The impact of established institutions such as universities schools musical ensembles and the arts community is also considered. The paper focuses on particular aspects of these pathways (composition teaching performance) as well as problematizing how social frameworks have contributed to these various directions. In this sense it becomes helpful to consider what Massey (1995) has called the politics of place and to view an urban community such as Kingston as more than a geographical place but as a site where social and creative relations are intertwined and always emergent.

Contemporary Art Music in Ghana: Engaging with Modernity

*Patrick Smith, University of Alberta*

African art music composition in Ghanaian universities emphasizes a multiplicity of identities pertaining to the modern African. During the 19th and 20th centuries West Africans took part in Western styles of composition through involvement with European Christian missionaries. Prominent 20th Century Ghanaian composers such as Ephraim Amu first began to explore what it means to be African through art music inspired by indigenous musical traditions. Subsequent generations of composers often studied composition in European, Ghanaian and North American institutions, placing African art music amidst a global flow of contemporary musical practices. Modern composers have continued this process and have cemented African art music as a compositional process founded upon its musical components pertaining to Africa instead of a genre of music defined by its African authorship. Universities in Southern Ghana act as a centre where the negotiation between Pan-African, ethnic, nationalistic and cosmopolitan identities take place. Students and professors at the University of Ghana and the University of Cape Coast serve as the driving force to perpetuate this tradition through contemporary music. Today, students and professors at these universities desire to hold onto the compositional traditions of the earliest Ghanaian art music composers while exploring new means for communicating what it means to be a modern African. Composers at these universities employ contemporary global stylistic trends and their application to African art music. Indigenous dance, rhythms and instruments along with music inspired by African landscapes, stories and settings illuminate the identities of modern Ghanaians.

“Sad and Solemn Requiems”: Disaster Songs and Complicated Grief in the Aftermath of Nova Scotia Mining Disasters

*Heather Sparling, Cape Breton University*

Grief is an emotional reaction to loss. Following a mass death tragedy such as a mining disaster, there are many losses: people, an economy (since mines often close after a major disaster), and security. Psychologists refer to the atypical grief that arises after a trauma as “complicated” (Corr, Nabe, and Corr 2003:239). Disaster songs may help process complicated grieving. First, people create disaster songs (often several) after a disaster, including recent
In 1940, a well-known theatre company with close ties to the imperial government purchased Japan’s first set of Indonesian instruments. This Central Javanese gamelan was used in theatrical propaganda, which engaged a discourse on pan-Asian identity into romanticize Japan’s impending colonial invasion of Southeast Asia by interpolating Japan as the leader of a new ‘Greater-Asian’ race. After Japan’s defeat, both Balinese and Javanese gamelan performance continued to develop under very different ideological circumstances, i.e. the humanism of university sponsored world music programs. Nowadays, Balinese gamelan pedagogy has been largely privatized and the combination of these histories is instigating transformations on the aesthetics of contemporary gamelan performance in Japan. In many cases, artists are moving away from the sisyphusen task of representing ‘Bali’ as such. Instead, they are exploring the idea of a uniquely ‘Japanese’ gamelan tradition. In the minds of some composers, this re-localization speaks to Japan’s particular cultural, and political history as well as to the broader emergence of a transnational gamelan community. However, to what extent does the emergence of such a community displace the role of Indonesians in the preservation and development of traditional Balinese musical genres? This potentially polarizing issue is explored as we look at how beliefs in and against, ‘authenticity’ function in their work. Finally, this paper wonders if the idea of ‘Bali’ as the aesthetic and ideological home of the tradition is a necessary casualty in order to actualize its re-configuration as a transnational music genre.

On the Sonic Politics of Spinning
Gavin Steingo, Columbia University

Although the early 21st century is often characterized as an era of unprecedented circulation and mobility neoliberalism produces as many blockages and dislocations as it overcomes. From walled states and gated communities to restrictions placed on the movement of musicians and musical objects ours is a world of obstacles more than connections. Based on fieldwork in Soweto, South Africa’s largest urban ghetto this paper examines the relationship between musical sensibility and immobility. Despite political freedoms won in 1994 the movement of bodies and music across space is still inhibited by the material dynamics of Soweto on the one hand and the perniciousness of crime on the other. Because people feel trapped in the neighborhood of their residence uncomfortable kinds of intimacy are formed. For example friends and extended family members both male and female are forced to share beds kitchens and other social spaces. Cultural codes prohibiting the gendered sharing of social space are thus undermined by the material necessities of life. As a critical response to involuntary intimacy produced by social space young men and woman in Soweto developed a performance style known as spinning. Referring to the act of rotating a car in a closed circle spinning is a performance mode that incorporates both music and dance. This paper argues that spinning that is using the car to go nowhere is a ritualization of contemporary social space in which forced immobility and intimacy create a dizzying anxiety at once stationary and full of life.
Sensuality Exchange and Violence in Nepali Nightclubs
Anna Stirr, St. John’s College, University of Oxford

Nepali dohori is a popular music genre based on courtship practices in which men and women improvise lyrics back and forth. This is a means for the production of intimacy. Spatial arrangements in live dohori performance have much to say about the types of intimacies experienced in different places and times. Such arrangements, along with the highly gendered practices of exchange that characterize music and dance performances, may change from competition to nightclub to concert hall yet they all refer back to a repertoire of practices associated with rural songfests and marginalized social groups. In this paper I am concerned with intimacies produced in performance—through singing, dancing, eating, drinking, and other ritualized practices surrounding dohori—all of which are structured by spatial arrangements. Tracing changes in spatial presentation from rural songfest to nightclub (and back) allows me to analyze narratives of dohori nightclubs as sites of pervasive commodified sexual violence and counter-narratives that frame them as spaces for the preservation of indigenous cultural heritage. As almost all contexts for dohori performance are increasingly permeated with both markets and overt violence on a growing scale, I look at how performers and fans strive to go beyond these characterizations by harnessing valued aspects of older indigenous practices of exchange. I engage critically with these discourses and practices in order to explore the inherent violence of subject-formation in an intimate public in which participants yearn for and strive to produce closeness and connections under conditions of profound inequality.

Performing Advocacy; Women's Music and Dance in Dagbon, Northern Ghana
Katharine Stufilbeam, University of California, Los Angeles

Dagomba warrior music, fiddle music, praise drumming, and traditional dance in northern Ghanaian culture has been studied by ethnomusicologists John Chernoff, Jacqueline C. DjeDje, and David Locke. While Ghanaian women's music of the Ewe and Akan has been explored quite extensively by James Burns and Kwasi Ampene, little has been written about Dagomba women's music, dance, or vocal music. Following Burns and Ampene's work, this presentation will engage in an ethnographic analysis of Dagomba women's music and dance, giving particular attention to the knowledge and advice that is passed on through song lyrics. While many Dagbamba warrior music, ancestral worship, herbalism, and spirit possession all coexist along with 'modern' medicine, Christianity, the internet, satellite TV, and cell phones. This presentation highlights how women's music and dance interact within this complex cultural milieu by examining issues found in the music itself such as arranged marriage, polygyny, rivalry, beauty, trauma and so on. I posit that women's songs are not only a form of advocacy in society but are also a form of catharsis, agency, and social critique. Therefore, this presentation investigates several lines of inquiry regarding Dagbamba women's music and dance including: How is knowledge produced and transmitted by women through their participation in music? Why do women express advocacy and critique through song? What is the overall impact or efficacy of this form of advocacy? By entering into a discussion on women's advocacy in Africa, this presentation aims to illuminate diverse aspects of Dagbamba culture, music and dance.

Intercultural Influences in Balinese Contemporary Composition
Wayan Sudirana, University of British Columbia

The development of the kreasi baru genre of contemporary music, and its uses of musical materials external to Bali has been a major component in the Indonesian contemporary composition scene. Foreign materials are desirable sources of inspiration to Balinese composers, and currently Indian materials seem to enjoy the most popularity. In this paper, I investigate the incorporation of Indian materials into experimental compositions by one contemporary composer based in the Ubud area of Bali. How are these materials adopted, and in what ways are they transformed in order to align with Balinese playing techniques and aesthetics? Beginning with the broader historical background, I investigate the routes by which these materials reach Balinese shores and ears, primarily not through direct contact, but through mediation of Western tourists/scholars.

Modeling Lalla Mimuna: A Paradigmatic and Seriation Approach to Contour, Pitch and Durational Analysis in Gnawa Music
Maisie Sum, University of British Columbia

The Gnawa of Morocco are a sub-Saharan-Islamic-Berber society. Their music originates in a sacred ritual performed to propitiate supernatural entities for purposes such as healing the afflicted or validating the affiliated. A musical performance consists of varying one or more motives defined by a cyclic concept of time. The motives, considered the "musical motto" (Lapassade 1998) of a particular supernatural entity, undergo a large number of permutations obscuring their sonic identity and symbolic association in Gnawa cosmology (Pâques 1991). If only a small percentage of realizations of a single motive exactly repeat in any given performance, how can we determine its sonic structure? And how can we justify its relevance to the practitioners? By integrating musical analysis and ethnography, this preliminary study sets out to develop an approach to deduce abstract models of the motives from which variations might be derived. Within the framework of periodicity, I adopt a paradigmatic and seriation process to analyze the contour, pitch and rhythm of Lalla Mimuna performed by two master ritual musicians. I hope to demonstrate how a systematic and scientifically motivated analysis may offer sound evidence of how musical expression constructs meaning, and conversely, how meaning constructs musical expression. Through a lifetime of exposure, hereditary masters embody a musical system that resists verbalization and fragmentation. If music is human expression, a governing question in my research is: What does the music tell us that the musicians cannot or do not?
Strategic Remembering: Constructing Contesting and Claiming Femininity Through Music Dance and Memory in East Java
Christina Sunardi, University of Washington

This paper explores ways in which senses of femininity are constructed contested and claimed through the meeting of music and dance in the memories of a performer. Drawing from ethnographic fieldwork conducted in east Java and building on studies of memory by Paul Connerton and Ann Stoler I focus on one dancer's memories of her grandmother; of her career as a dancer-singer and healer; and of the dances and accompanying gamelan music she performed or taught him. Born in 1939 this man also lived with social memories from the mid-1960s that linked violence freethinking women and female sexuality. I contend that he synthesized personal and social memories remembering his grandmother strategically. Rather than focusing on the sexual or intellectual aspects of a woman's power as a performer which could carry potentially dangerous political implications he focused on his grandmother's spiritual power. In so doing he negotiated multiple ideologies of femininity in Java—including those stemming from Javanese spiritual beliefs national Indonesian discourses and Islamic perspectives to make sense of her knowledge and power in a safe way. At the same time in constructing femaleness to include spiritual and physical power and in emphasizing women's roles as mothers healers and fighters he effectively contested some dominant constructions of femininity. Paradoxically I suggest he constructed femaleness in these ways in order to strengthen his own power and authority as a male artist who performed female style dances demonstrating some of the ways in which males draw on access and claim femininity.

She's a Japanese Jerry Lee Lewis! Body, Mind, and Spectacle in Hiromi's Jazz Piano Performance
Yoko Suzuki, University of Pittsburgh

Japanese female jazz pianist Hiromi (b.1979) has been extremely successful in the US jazz scene since her debut in 2003. Her performances are characterized by virtuosic piano technique along with excessive body movements and facial gestures that visually captivate the audience. American jazz critics and her co-performers frequently describe her two opposing personae as the little Japanese girl offstage and the wild, monstrous, and hyper-kinetic dynamo onstage, a personality likened to Jerry Lee Lewis. This paper explores the challenges that Hiromi's piano performance poses to the discourse of jazz in terms of the mind/body problem and visual spectacle. Utilizing a perspective of the mind/body dualism that can be extended to other binary concepts including masculinity/femininity and West/East, I examine her videotaped performances, her reception and representation in the American media, and her self-presentation. I argue that her extraordinary success is due to the close connection of her image to Western stereotypes of Japanese women and to her unique performance style, both of which are associated with "body" rather than "mind." Hiromi's performance evokes a "listening gaze" (Kramer 2002) in which audiences grasp the meaning out of the sounds of her piano and the sight of her face and body. The excess of her body movements and facial gestures is a crucial part of the embodiment of her music. I suggest that Hiromi's success confronts the discourse of modern jazz as a masculine "mind" genre, which has lost its mass popularity and its association with the body and the vision.

Rehabilitating Māori(ness): Performance State and Culture
Lauren Sweetman, New York University

Indigenous peoples' ill health is currently viewed as one of the most urgent humanitarian issues of the twenty-first century. In New Zealand this concern has fostered an awareness of the inseparability of health governance and cultural identity for indigenous peoples. Now as health programming begins to utilize traditional indigenous knowledge and cultural arts this political relationship is even more significant: How does indigenous culture function when produced and codified through government systems? What is the role of music and dance in the performance of Māori healing? What is the relationship between self-determination colonialism and rehabilitation? In this paper I examine these pressing issues in dialogue with the Mason Clinic's Māori cultural ward a forensic psychiatry facility in Auckland for mentally ill criminal offenders. Run by Māori for Māori this experimental unit proffers an explicitly indigenous paradigm of health and healing addressing holistically the communal familial spiritual and physical issues of its patients through sustained cultural education and therapy. Such self-determined healthcare is part of a larger infusion of Māori culture into the public institutions fueled by the recent Māori language and arts revival. And yet perhaps paradoxically programs like the Mason Clinic are constructing indigeneity through the very state mechanisms that have historically hindered it. If as Māori scholar Tony O'Connor asserts bicultural government is at once about the nation-state and the body (2008) then perhaps the reverse is also true: the health of indigenous bodies yields political commentary regarding its governance and its relationship with indigenous rights.

Dance Style, Masculine Identity, and the Gay Ethnographer in a Suburban Brazilian Scene
Mark Swift, Washington and Jefferson College

Young men and boys in the Salvador suburb of Pirajá appear to have a distinctive and hyper-sexual dance style derived from a neighborhood band that has made a "splash" on the northeast Brazil music scene. Members of this band, No Styllo, are widely viewed as local idols--heroes even--because of their strong personas, musical popularity, and, not least, their sexual auras. Residents of Pirajá frequently encounter band members hanging out in the street talking with passersby. The contrast is stark, since No Styllo is financially underwritten by the local dona (drug lord), whereas other residents display visual clues linking them to a poor underclass typical of urban favelas (slums). For a period of three months, I lived in this neighborhood, conducting fieldwork and describing the street life I saw around me using the
malaysia and the south asian modern: tamil music coloniality labor
Jim Sykes, King's College London

This paper situates Tamil musicality as an abiding issue for historians of music in and across the Indian Ocean. Focusing on the history of musical relations between South India/Sri Lanka and Malaysia, the paper develops a perspective on music labor imperialism and transitions in sovereign power that is centered on the musical expressions of Tamils brought to work on Malaysian tea estates in the British colonial period. Noting that our dominant musicological paradigm foregrounds the nation-state as an explanatory framework for situating histories of musical communities, I argue that although such a framework may be helpful for understanding contemporary Malaysian Tamil musicality, it is not sufficient for understanding the musics of a previous generation who suffered from the exploitative practices of forced migration and plantation labor. Drawing on James C. Scott's theory of non-state spaces—a theory which defines mountains as places to which populations fled to avoid encroaching state apparatuses—I conceptualize the Indian Ocean as an altogether ambiguous space with regards to sovereign power (a betwixt and between-state space) at once signifying mercantilism forced/unforced migration and the logics of movement return and exile. Thus my goal in this paper is not to theorize the historical importance of music on tea plantations within the Malaysian national space but rather to recognize the musicality of colonized Tamil laborers as a problem for the historiography of political/cultural transitions across the Indian Ocean and for the musicology of diaspora quite generally.

Territoriality and Nomadism among Gabonese Music-cultural Groups
Le Bomin Sylvie, Museum National d'Histoire Naturelle

This presentation addresses the question of musical identity in populations of nomadic origin that have, over time, dispersed into geographically isolated groups. The specific case study concerns some Pygmy populations and their farmer neighbors in Gabon. Here are found a dozen or so groups of hunter-gatherers in isolated populations, with little or no contact between them, bearing different names and sometimes the same name (Babongo), with different languages and musical practices. Excepting the northern Baka their musical practices are all quite different from the polyphonic singing and yodeling modeled by Simha Aron and Susanne Furniss to describe the Aka and Baka (Aron 1991, Furniss 2006). However, all are recognized by their different neighbors as having particular musical specialties and techniques. Moreover, based on evidence from their recent history, and drawing from their musical practices, it is possible to show that as certain populations moved and made contact with neighboring groups, they assimilated and retained features that did not survive among those from whom they borrowed. By examining various musical parameters, my research asks whether it is possible to identify a common substrate for these different isolated groups, that they do not currently share with their neighbors. The analysis is based on musical patrimony, instrumentation, terminology and metric, rhythmic, and melodic features. In formulating the analysis it is necessary to observe the identifying musical features of each group and sub-group, and to view it in relation to the particular ways in which each group moved and resettled over time.


Audible Circumambulation: Octave Cycling in “A Thousand Calls to the Buddha”
Beth Szczepanski, The Ohio State University

A repeated section of the shengguan wind-and-percussion ensemble tune Qiansheng Fo, or “A Thousand Calls to the Buddha,” seems to continually wind to lower and lower octaves while in fact remaining in the same register. Monks at the holy mountain of Wutaishan, Shanxi Province play this melody as they circumambulate and chant “Reverence to Amitabha” during donor-sponsored rituals intended to bring blessings to the living and ensure rebirth in a positive afterlife for the dead. Chanting the name of Amitabha Buddha is thought to secure for the chanter rebirth in Sukhavati Paradise. This presentation will examine how octave cycling comes about in Qiansheng Fo, drawing on the related work of Diana Deutsch, Roger Shephard, and Klaus-Peter Brenner. I shall focus particularly on how the pitch-obscuring properties of the sheng mouth organ and staggered octave shifts in other voices produce this effect within the heterogeneous texture of the ensemble. I shall also demonstrate how the traditional gongchepu notation used to preserve and transmit this tune is particularly well suited for representing melodies with octave-ambiguous pitches. Finally, I shall consider the question of whether or not monks today are conscious of connections between the melodic structure of Qiansheng Fo and the Buddhist concepts of the Wheel of Dharma and reincarnation.

Turn the Lights Down Let’s Get Possessed: Afro-Dominican Religious Music in Dance Clubs
Angelina Tallaj, The Graduate Center of the City University of New York

Because of their African aesthetics and their cultural proximity to Haiti, Afro-Dominican genres of religious music have traditionally been marginalized and
at times prohibited by law in the Dominican Republic. In recent years however the music and rituals of Dominican voodoo (palo music) have gained visibility through performances in festivals, clubs, and dance halls. This paper will examine the reasons and significance behind this current shift. These public performances have influenced rural and traditional voodoo ceremonies and conversely, clubgoers have developed a new way of dancing to the music where mimicking spirit possession has become part of the dance. This move of a repressed and ostracized sacred music into popular dance and music clubs especially in a nation traditionally constructed as White Hispanic and Catholic goes straight to important issues of race, music and popular religion. Contradictory statements and anecdotes are common in accounts of this music often centering on the question: Does palo music in clubs function as sacred or secular music? This question leads to larger ones. Will the popularization of palo music continue to raise the acceptance of voodoo as an authentic faith? Or will this popularization effectively domesticate the religious aspects of the music assimilating it into existing popular forms?

Playing Under Protest: Diffusion and Decay
Ben Tausig, New York University

In front of me stretched a long table covered neatly with burned CDs fifty baht a piece or three for a hundred. On the left side of the table a pair of speakers played a _luk thung_ song to advertise the vendor’s wares. On the right a television showed atrocities from the spring - the abrupt attack of a soldier firing bullets into a crowd cut indifferently through the song’s rhythm. A live band played in the plaza behind me guitar chords diffusing like clouds above an unsettling sound field. About 100 000 people had come to protest in memoriaeight months after the crackdown. The vendor’s sonic niche was one of an uncountable number that echoed, overlapped, and shifted over several square kilometers within the space of the rally. The sound of song and bullets linked appropriately the promise of a better future with the memory of a violent past. There was little irony in this both gestures were consistent with the offering of a narrative of justice and injustice meant to be felt on the skin and in the heart. My paper discusses the mediated narratives of protesters in contemporary Bangkok who rely on aurality to preserve sensations of past injustice that perform enormous political work in the present. I review the strategies of sonic representation enlisted for such emotional preservation offering critical analysis and bringing my own ethnographic sound recordings into close dialogue with the language of the paper.

Listening to the Field: Sonic Presentations of Ethnographic Material
Ben Tausig, New York University
Mack Hagood; Senti Toy Threadgill; Deborah Wong

Studies of acoustemology and sonic culture tend, in spite of their subject, to take the form of written prose alone. And yet as recordings become increasingly portable, scholars have the opportunity to bring sound and music into audible dialogue with their textual analyses in more and more situations. There are numerous precedents for how such conjunction can be intellectually profitable, including podcasts and radio documentaries, and the issue has been visited at length in recent literature. In order to advance these methods within the academy, however, they must continue to be theorized and put into practice. In this panel, several scholars speak to and along with their ethnographic field recordings. The papers are linked by a theoretical concern with how sound and text might enrich one another, not merely as complements but as dialogical partners. Each paper is synced with an audio track that can punctuate, elucidate, interrupt, or support the narrative at critical moments. The additional sonic layer conveys to the audience a heightened awareness of the ethnographic situation, while allowing for numerous forms of reference, interplay, and humor. Ethnomusicology is uniquely positioned to head up the development of strategies for the use of sonic material as a category of evidence. This panel contributes to the ongoing effort to make such strategies both evocative and methodologically sound.

An Ethnographic Inquiry into the Enculturative Process of Tabla Drumming for a Diasporic Asian Indian Community
Elizabeth Tavit, Boston University

Like many immigrant groups who settle in America, Asian Indians strive to assimilate into the American society, while retaining ties to their culture, traditions, language, and religions. Music making has been found to be a significant contributor in cultural preservation for Indian families and the accessibility and popularity of the tabla has made it a pivotal instrument for Indians living in the United States. Results from this ethnographic inquiry provides insights into the motivations and purposes of the founders and teachers at the Taalim School of Indian Drumming and illuminates the processes which serve to preserve Northern Indian culture and extend the art of tabla drumming in North Jersey. The findings reveal multiple themes including preserving culture, how music making at the Taalim school is clearly part of the enculturative process, parent motivation, if and how tabla playing differing from Indian methods, and how the tabla teachers adjusted their pedagogy and expectations within a diasporic community. Additionally this study examines why music educators bear the onus of investigating and embracing non-Western modes of music making and transmission at this time of unparalleled socially homogenizing media and a worldwide post-structuralist paradigm.

Unity Intoned: Music and the Rhetorical Paradoxes of Swedish Radical Nationalism
Benjamin Teitelbaum, Brown University

If these young boys learn that they too have a rich musical heritage it will give them self-confidence and security and help them avoid social behaviors that cause problems in our community. This statement could easily have come from a multicultural activist working for recognition and appreciation of minority culture. Instead it was voiced by a spokesperson for the Sweden Democrats (SD) a radical nationalist anti-immigration anti-multicultural party that entered Sweden’s parliament in September of 2010. Music advocacy plays a large role in SD’s political program. In tandem with their opposition to
Carving the Next Layer of Sephardi Identity: The Hillulot Music of Moroccan Jews in Brooklyn
Samuel Thomas, CUNY Graduate Center

Music is a central feature of the hillulah (a veneration ritual) practiced throughout the Moroccan Jewish diaspora and in the emergent context of cyberspace. Based upon the annual memorial celebration in honor of first-century Levantine rabbi and kabbalist Shimon Bar Yohai and upon the proliferation of saint veneration as a common North African cultural practice, the hillulah has become institutionalized and projected into the breadth of the Moroccan Jewish diaspora as an important expression of ethnicity. After waves of emigration in the past century many in Moroccan Jewish communities worldwide now celebrate hillulot (pl.) for various tzaddikim (pl.) as an additionally pointed expression of a particular multilayered diaspora identity. This paper explores the repertoire of hillulah music including cooperative approaches to standardizing and reproducing repertoire song texts, melodies, and function in negotiating a layered diaspora consciousness comprising Jewish Sephardi (Spanish) and Moroccan elements. Used programmatically to accompany different parts of the celebration and as a means to honor specific tzaddikim, musical expressions conjure associations for community members of cultural roots and routes geographic religious and linguistic. Based upon fieldwork in New York, France, and Ouezzane, this paper delivers a view of how communal approaches to text, performance, and aesthetics can define layers of diaspora identity.

Jewish 'Routes' Music: Identity and Exchange in Contemporary Jewish Diasporas
Samuel Thomas, CUNY, Graduate Center
Evan Rapport; Jeff Janeczko; Mark Slobin

While the Jewish diaspora is often understood as a "classic" or "ideal" type, centered on a singular homeland (Eretz Yisrael), Jewish communities have consistently held multiple conceptions of, and attitudes towards, their particular histories of migration, displacement, and dispersion. Jewish musical repertoires and practices express the complexities of diaspora in several, often overlapping ways: multilingual texts that narrate journeys, describe multiple homelands, and communicate longing; musical practices that incorporate melodies, rhythms, and styles of neighboring peoples; and discourses that actively and explicitly invoke the term "diaspora" in forms of self-representation. This panel explores the intricate relationship between diaspora—both as an experience and as a cultural construct—and musical practice, with case studies of three distinct situations in contemporary Jewish communities. The first paper examines how music functions in Moroccan Jewish émigrés' performances of hillulot (saint veneration celebrations) to negotiate a "layered diaspora consciousness," juxtaposing expressions of Jewish, Sephardi (Spanish), and Moroccan diasporic identities. The second paper examines how performances by Bukharan Jews and Central Asian Muslims in New York and Uzbekistan are spaces for exploring a history of intercultural exchange and for navigating the changing meanings of Central Asian music following the en masse emigration of Jews in the 1980s and 1990s. The third paper examines the musical practices of several contemporary American Jewish composers and musicians associated with the Radical Jewish Culture phenomenon who harness the notion of diaspora to posit alternatives to dominant narratives of Jewishness, home, belonging, and identity.

To sing 'with culture': Movement and the staging of modernity in state-socialist Albania
Nicholas Tochka, Stony Brook University

During the 1970s and 1980s, singers on Albanian televised broadcasts and stages began to communicate with listeners through stylized upper body movements and conventionalized facial expressions. Performances of dance songs, or 'rhythmic music,' became especially formalized to betray almost no movement, as singers' choreography and bel canto vocal technique came to pertain folk and popular music performances. Accounts today rightly characterize this period in terms of the state's increased coercive capacity and its attempts to isolate artists by dominating cultural life. Yet singers describe stage mannerisms as key aspects of their professional personas, intended to 'educate' and 'elevate' spectators' tastes. In performers' parlance, one sought to sing 'with culture.' How might these two positions be reconciled? Drawing on archival films and fieldwork with singers and cultural bureaucrats, I demonstrate how state-socialist cultural practices' modernist and repressive tendencies might be viewed as interconstitutive aspects of an emerging local modernity alternative to, yet dependent on, both Soviet and American models. I combine area studies scholarship on the production of meaning under socialist language regimes with ethnomusicological literature on the 'performance' of identities and musicologists' recent concerns with the mutual construction of 'east' and 'west' during the Cold War. I conclude by discussing how this Albanian case study related to contemporaneous efforts in Anglo-American spheres to discipline the performing bodies of popular musicians, suggesting a more global historical perspective for ethnomusicologists and
In this paper I explore how musical activities help migrants and native-born citizens to negotiate the emerging complexities of intercultural Spain. Contrasting the activities of Peruvian musicians and broadcasters with those of intercultural NGOs and mainstream media outlets I examine the way that differently-positioned actors define Latino consumers and the way that they imagine their proper relation to the nation-state. Balancing migrant efforts at cultural preservation their interpretations of the uniquely Spanish vision of Latino identity and Spanish approaches to valuing cultural diversity I show how the categories of Latino and Spanish are reframed dialogically in light of the country’s ongoing reinvention.

**Sounds of Difference and Recognition: Music, Interculturalism, and Belonging in the European Nation-State**

*Joshua Tucker, Brown University*  
*Benjamin Teitelbaum; Adriana Helbig; Timothy Rice*

The landscape of interculturalism in contemporary Europe is fraught terrain, where old ethnic and national certainties wax and wane before new movements of people and ideology. Nativist political movements have advanced in recent years, with the leaders of three major Western nations declaring their opposition to state multiculturalism in the last year alone. At the same time, more European countries are signing EU and UN conventions that recognize minorities’ rights to a distinct cultural identity. Local media systems seek to capture new kinds of ethnic markets, while civil actors fight to raise awareness of emerging regimes of inequality. As the three presenters in this panel show, this dynamic struggle over the future of national belonging has been waged in and through musical practice, and it often relies upon contemporary inflections of past musical experience. The first panelist describes the growing influence of Latin American musicians in a Spanish state still leery of its new migrant communities, showing how intersecting commitments to Spanish, Latino, and Peruvian identities reshape the subject positions of citizens and newcomers alike. The second shows how rhetorics of grievance and marginalization derived from multicultural discourse are adapted by Sweden’s radical nationalists, as they marshal local folk musics to foster solidarity among the country’s native majority. The third analyzes the ways that musician-activist’s Paul Robeson’s popularity in the Soviet Union influences contemporary understandings of “blackness” among African immigrants in Russia and Ukraine. To close the panel, a respondent will draw together themes from all three papers.

**Claiming Tradition, Claiming Modernity: Theorizing An Active and Reactive Aesthetics of Speech in Gnawa Ritual Music**

*Tamara Turner, Tufts University*

The ritual space of the Gnawa is a contested space that is not only deeply intertwined with community ethics, politics, and quotidian concerns, but serves to mediate between Gnawa ideas about tradition and modernity. The Gnawa—widely believed to be the descendants of slaves brought from sub-Saharan Africa—practice ritualized healing involving spirit possession with a

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**Voice in the Box: The Politics of Affect and Acoustemology in Nagaland**

*Senti Toy Threadgill, New York University*

Based on ethnomusicological research in Nagaland this paper addresses the transformations of affective qualities of traditional Naga music and examines how affect is at the core of shifts in a musical tradition. I argue that affect is a part of the materiality of sound and not simply the experience of an emotion. The Nagas have gone through tumultuous social political and cultural changes since the 1870s when American Southern Baptist missionaries arrived followed by British colonizers. Eventually Indian administrative rule was imposed against the wishes of the Nagas. Today as Nagas try to recuperate long-lost traditional songs of their forebears there is a cross-generational awareness of a transformation in acoustemology and in the fundamental nature of sound in these songs. I explore affective experience as a social and political phenomenon that is the locus for the transformation in the perception and parameters of sound. Traditional Naga music being a primarily vocal genre this paper specifically focuses on the sound of the voice and its affective parameters. The box exemplifies confinement and imposed limitations - particularly those of coloniality and Christianization. The box simultaneously elucidates the parameters and constraints of our macrocosms of musical sounds. I juxtapose sound recordings from my fieldwork throughout my reading to explore the relationship between affect and acoustemology and to illustrate how affect inheres in vocal sounds. This strategy emphasizes the critical and theoretical energy of sound itself within the auditory world of the Nagas.

**New Latinos in the Old World: Music Multiculturalism and Ethnogenesis in a Changing Spain**

*Joshua Tucker, Brown University*

Spanish society has changed drastically in recent times after decades of enforced stasis. Long an underprivileged country of dictatorship emigration and limited ethnic diversity its accession to the EU and its declining birth rates have drawn burgeoning numbers of foreign migrants over the last twenty-five years. Along with them have come new debates about citizenship intercultural respect and the character of Spain itself. Among the many growing immigrant communities those from Latin America face unique challenges. As former colonial subjects they contend with age-old expectations about who they are how they should behave and their place within the hegemonic discourse of hispanidad (ancestral Spanish-ness) all of which may conflict with migrant desires to preserve and promote cultural heritage. These debates are further crosscut by tensions between different national groups and by an emergent discourse of Latino unity adapted from the ethnic imaginary of the United States.
vast Afro-Maghrebi musical repertoire. Debated issues within the community discourse around behavior and ethics in ritual music practice include performance aesthetics such as which strings on the guinbri (spiked lute) are emphasized, the longterm transformation of song lyrics, when and why people fall into trance, and who has the qualifications to become a ritual musician. Intersecting with internal discourse is an awareness in the community of "outsider" representation of Gnawa history, music, and ritual practice, such as world music marketing as well as published scholarly work on the Gnawa that many Gnawa are discursively resisting. Such discourses have so deeply affected musical and ritual convention that some older masters have stopped practicing ritual altogether. I evaluate ritual theory and performance studies as they address adaptive ritual practice, such as the rearticulation of national and local histories (Emoff 2002; Stoller 1995) and the embodiment and performance of cultural memory (Kapchan 2007). Ritual is, I argue, both an active and reactive community mechanism for simultaneously or solitarily claiming territory of "tradition" or "modernity," leading to decisions about ritual practice. These decisions are contested within the community on the grounds of musical authenticity and spiritual potency.

Tears in Tahrir from Tamer: Egyptian Pop Stars and the January 25th Protest Movement
Laith Ulaby, UCLA

This paper will examine how various Egyptian pop stars have fared in the aftermath of the January 25th protests, including the "King of Egyptian Pop" Tamer Hosny. As the future of the Hosni Mubarak teetered on the brink and thousands of anti-government protesters poured into Tahrir Square, a number of Egyptian celebrities came out in favor of the regime. Hosny, after initially publicly supporting Mubarak, came to Tahrir Square to apologize, but was shouted down by jeers of "Tamer Hosny Mubarak" and had to be rescued by the Egyptian military after he collapsed. This incident can provide an important glimpse into limits of the influence of pop stars as well as why they matter so much in the contemporary Arab world. While many Egyptian song traditions have a strong political sentiment, the pop industry in Egypt has been mostly apolitical for some time, which makes Hosny's and other's statements in support of Mubarak all the more mystifying. How were these popular singers so tone deaf to the aspirations of the very youth demographic that had previously been their biggest supporters? My analysis of these questions will bring together data gleaned from social media, fan sites and interviews to examine the resulting discourse over Hosny and others as a window into contemporary Egyptian views on celebrity, popular music, and the intersection of art and politics.

Inuit Games: Cultural Expressions of the Arctic Sovereignty Debate
Jeffrey van den Scott, Northwestern University

A seldom explored link exists between traditional Inuit music and Canada’s Arctic sovereignty debate. For the Inuit of Nunavut’s Kivalliq Region, throat singing and drum dancing have long been part of the social fabric that drives the rhythm of their lives. In the past decades, the meanings of these traditions have changed as institutions such as the church and Canadian government have penetrated their lives. Arctic sovereignty is one of the dominant political dialogues endorsed by these institutions. Included in Arctic stewardship efforts have been military exercises, mining and natural resource development and social programs. What is lacking in this discourse is the role of performing arts in the Arctic sovereignty debate. In 2003, CBC Radio, a crown corporation, commissioned a composition titled Inuit Games from Patrick Carrabré. This work, for orchestra and throat singers, is an example of the ways in which the Canadian government is making efforts to promote its Arctic sovereignty through cultural expressions. Drawing on the work of scholars such as Beverly Diamond and my own experience of living in Arviat, Nunavut for five years, I will present problems that arise when these cultural expressions are viewed as artifacts by southern institutions preserving a mystical past rather than as the natural development of the Inuit culture from within.

Imagining Communities in Motion: Unsettling the Nation through Music and Migration
Lee Veeraraghavan, University of Pennsylvania
Laura Donnelly; Ruthie Meadows

Nation-state boundaries have never served to completely contain flows of people, ideas, technologies, and artistic expression. Yet to argue that borders are not constraints is to disregard the power that the nation-state still wields over its denizens. Calls to move beyond nationalist paradigms have productively inspired much ethnomusicological scholarship; the purpose of this panel is to harness the tension created between the forces exerted by nationalism and the forces that undermine it, with a particular emphasis on migration. All three papers examine artists who have transcended the nation at different times and in various ways; migration is the common thread running through their stories. Dominican singer Victor O employs musical surrealism to grapple with his experience journeying from the colony to the Parisian metropole and back. Somali-Canadian hip hop artist K’naan draws on his past as a refugee to articulate a vision that reaches across national boundaries as those boundaries are both destabilized and buttressed by political and economic forces. Dominican artist Rita Indiana reconfigures the traditional, gendered interpretation of Dominican womanhood by performing a self-consciously queer identity overlaying a musical aesthetic created by the circular migratory flows associated with both dominicidad and international DJ aesthetics. Whether looking forward, backward, or both, the art and music produced in the zone of tension created by discourses of nationalism presents both a response to a political and historical situation, and a set of visions pointing toward possible new paradigms.
They’ll Call Me Freedom: Diasporic Consciousness and Post-Nationalism in K’naan’s “Wavin’ Flag”
Lee Veeraraghavan, University of Pennsylvania

Shortly after the outbreak of the Somali Civil War in 1991, Canadian armed forces were deployed to Somalia to serve as part of the United Nations peacekeeping mission. At around the same time, Somali-born hip hop artist K’naan emigrated to Toronto at the age of thirteen. These opposing but parallel streams highlight connections between the two nations as well as a power gradient between them: refugees move in one direction; troops move in the other. K’naan’s 2009 single “Wavin’ Flag” was partly inspired by his experiences in war-torn Somalia. In addition to the song’s original incarnation a lyrically adjusted version was selected to be the official Coca-Cola anthem of the 2010 FIFA World Cup in South Africa, and yet another version was recorded by ‘Young Artists for Haiti’ to benefit victims of the January 12, 2010 earthquake. In this paper I position “Wavin’ Flag” in a space between Somalia and Canada - a space whose uneasy equilibrium is sustained at the intersection of networks of migration and capital and discourses of nationhood and meaning. I argue that the song speaks to a diasporic consciousness as well as a post-nationalist vision. Drawing on some of the variegated possible histories of Wavin’ Flag this paper uses K’naan’s example to frame music production at the dawn of the twenty-first century as a site for an emerging global citizenship.

The Limits of Contextualization: What “History” and “Identity” Cannot Explain about Malagasy Heavy Metal
Markus Verne, UCLA

Antananarivo, Madagascar’s capital, hosts a considerable Heavy Metal scene: At least thirty well-known Metal bands perform every now and then in different locations all over the city, while far more bands meet on a regular basis in numerous rehearsal studios to play and practice their songs. At concerts, hundreds of fans bang their heads, a weekly TV show is exclusively dedicated to Metal, shops all over Antananarivo sell the latest CDs, VCDs and DVDs from both local and international bands. Through long hair and black metal T-shirts, the aesthetic of Metal even forms part of the cities everyday visual landscape. In this paper, I will deal with the question why, in the highlands of Madagascar, Heavy Metal music is loved by so many people of different age and gender. To do so, I will follow two approaches often applied in current interpretations of popular music in Africa and elsewhere: Firstly, I will trace Metal’s local political history, and secondly, I will reflect upon the identity politics involved. My aim is, however, to show how both approaches, though offering valuable insights, are unable to explain why Metal plays such an important role in the capital of Madagascar. Instead, as I will argue, it is necessary to take aesthetic considerations into account in order to better understand the meaning of Metal - and popular music in general - in specific historical conditions.

Breaking through Great Walls: Music and Martial Arts Choreography in Chinese and Indian Film
Victor Vicente, Chinese University of Hong Kong

Since the 1940s martial arts movies from East Asia have dazzled audiences worldwide with their spectacular blends of action, fantasy and mysticism. Paramount to the global success of this film genre have been stunning fight scenes that feature elaborate acrobatics and ever more complicated sequences of physical hand to hand battle. Although often overshadowed by the choreography, sound effects and music in these scenes have been essential in packing the punch delivering not only the auditory blows that make the visuals so engaging but also showering entire onslaughts of cultural meaning. By drawing on examples from the Indian film industry this paper aims to 1) refocus attention on the integrated nature of sound and choreography in the martial arts genre and 2) to trace some of the impact that Hong Kong and Chinese action films have had on cinemas other than those of the West. Musical and movement analyses of memorable fight scenes in such films as Deewar (The Wall), Sholay (Embers), Krrish and Chandni Chowk to China reveal longstanding cultural and artistic flows between China and India as well as expose attempts to mitigate antagonisms between the two emergent world powers. In addition to concentrating on filmic representations of self and other the paper also explores how such themes as duty, honor, heroism and violence are expressed through sound and motion.

Moving Song and Singing Moves in Transatlantic Yorùbá Music
Amanda Villepastour, Cardiff University

Among the Yorùbá people music (for which there is no word in their language) segues and intermeshes heightened speech (from a range of corpuses) song (orin) instrumental music (frequently drumming ilà) and dance (ijó). Calling on Agawu’s (1995) chain of gesture-vocal music-instrumental music-dance which cycles back into gesture this paper explores movement which may or may not be categorized as dance that is woven into Yorùbá musicking. Just as humanly organized sound has communally understood meanings human gesture is frequently symbolic and coded. While Nigerian and Cuban Yorùbá oríṣà music has received considerable scholarly attention (too large to cite here) and the music of both traditions has been compared in peripheral (e.g. Abimbó 1997) and focused (e.g. Villepastour 2006) ways there has been little scholarly focus on dance and movement in either tradition and certainly no significant comparative work has been published to date. Movement is firmly embedded in both transatlantic musical and religious traditions. While some Nigerian Yorùbá songs and recitations are accompanied by hand and arm gestures (where the rest of the body remains quite static) in a performance style not apparent in Cuban other movements are routinely performed in both Nigeria and Cuba as part of oríṣà devotion and have retained parallel symbolic meanings. Yet other gestures now have different interpretations across the Atlantic (though the movement is the same). This paper calls on a decade of musical research in

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Nigerian and Cuban sites along with fresh fieldwork in Nigeria in 2011 with movement-focused research questions.

Moving Heaven and Earth: Yoruba movement systems within transatlantic music traditions
Amanda Villepastour, Cardiff University
Debbie Klein; Katherine Hagedorn; Elizabeth Sayre

Music among the Yorùbá in Nigeria and their descendants in Cuba has compelled scholars to compile a growing interdisciplinary body of work, yet relatively little attention has been paid to dance, movement and gesture in these related traditions (notable exceptions are Omofolabo Àjàyí, Yvonne Daniel, Jean Johnson and Peter Bândôjo). Separated by at least a century and vast distance, contemporary Nigerian Yorùbá artists and òrìṣà devotees and descendants of Yorùbá slaves in Cuba embody, remember, learn and innovate their music and movement. Despite the long separation, some Nigerian and Cuban movements and aesthetics still cohere. This panel, comprised of three presenters and a discussant, is narrow in its focus on movement within Yorùbá musical traditions and broad in its transatlantic scope and inclusion of secular and devotional forms in the discussion. The papers refer to movement within a continuum with gesture on one end and fully-fledged, formalized dance movement on the other. Describing introverted, pre-motion “stance” through to powerfully extroverted “revolutions”, the panelists explore Yorùbá aesthetics on both sides of the Atlantic within movement systems designed to bring the physical and metaphysical worlds, heaven (órùn) and earth (aye) respectively, into balance. This range of gesture-movement-dance is enmeshed within sung and drummed transatlantic Yorùbá music wherein song is gestured, dance is masked, and movement is sounded. This panel brings together four area experts in Nigerian and Cuban Yorùbá music, pooling expertise in language, divine recitation, song, drumming, and dance.

Transplantation and Transformation: Made in Canada Kathak Dance
Margaret Walker, Queen’s University

Kathak the classical dance of North India is today a globalized art form functioning simultaneously as an internationally acclaimed performance genre an Indian cultural export and a link to South Asian identity in the diaspora. Kathak also lends itself well to innovation and most dancer-choreographers have also experimented with cross-over and fusion. These multiple faces become exaggerated in diasporic settings where the tension between authenticity and originality is linked to issues of hyphenated identity border crossings and connections to current and ancestral homelands. In Canada several decades of dance classes have given rise to a home-grown generation of professional Kathak dancers. These dancers by and large women generally began their dance study in Canadian studios pursued further training in India and then returned to Canada to perform teach and choreograph. While their teaching continues to reinforce the traditional values and techniques of Indian classical dance what they perform and the new works they choreograph explore fusions and contemporary themes perhaps reflecting the contesting interacting and complementing multiple locations referred to by Raussert and Jones (2008). This paper will examine the multidirectional artistic and social negotiations that emerge in the transnational professional lives and work of Canadian Kathak dancer-choreographers. Situated in what Susan Koshi calls a neo-diaspora these artists balance and blend influences in a context where travel between multiple homelands is a norm. Using bibliographic and ethnographic research I explore these creative responses to transplanted tradition analysing choreographic product and process in relation to shifting places patrons and possibilities.

Displacement, Diaspora and Musical Transplantation: Four Canadian Case Studies
Margaret Walker, Queen’s University
Louise Wrazen; Kim Chow-Morris; Margaret Walker; Gordon Smith

Many diasporic theories emphasize migrant communities’ ongoing negotiation between orientation to homeland and emergent cultural hybridity, a dialogue between “boundary maintenance and boundary erosion” (Brubaker 2007: 6) that can be fruitfully analysed through its expression in the arts, and the performing arts in particular (see Turino 2004 and Ramnarine 2007). This dichotomy, however, is only a beginning, as artistic responses to transplantation need to be seen as multidirectional processes, as music and musicians are continually shaped by shifting landscapes and cultural intersections in a world where mobility is often a norm. This panel will explore these notions of artistic response to migration through four Canadian case studies. These studies, which investigate topics spanning gendered responses to displacement, chance encounters and internal migration, and the roles of patronage and place, are linked by an interest in expanding insights into how transplantation affects musical understanding and creativity. Combining ethnographic methodologies with discussions of historical, contemporary, and experiential paradigms, the subject matter of the four case studies focuses respectively on Polish vernacular music, Chinese ensemble music, Indian classical dance, and Canadian classical music traditions. Drawing on these contexts, the presenters will articulate impacts of displacement, diaspora, and musical transplantation in the Canadian worldscape of performing arts, as well as emergent issues of social and musical identities.

Transplantation and Transformation: Made in Canada Kathak Dance
Margaret Walker, Queen’s University

An “Acoustically Perfect Hall?”: Engineering Space in Classical Recordings
Gregory Weinstein, University of Chicago

Classical music recordings are commonly considered analogous to live classical performances by critics and listeners. However, recordings are not merely
Swinging Out in Sweden: The Herräng Dance Camp and the Emergence of a Global Subculture

Chris Wells, University of North Carolina, Chapel Hill

In the mid-1980s two young men from Stockholm traveled to Harlem seeking out Al Minns a legendary lindy hop dancer from the 1940s. After bringing Minns to Stockholm to give workshops they devoted their lives to preserving the lindy hop. Authenticity is central to Swedish discourse on the dance and while dancers sought at first to reproduce original movements precisely their focus shifted to preserving the dance s "authentic spirit" of collective participation and innovation. Central to their ongoing efforts is the annual Herräng Dance Camp a month-long festival in rural Sweden celebrating pre-war jazz and African American vernacular dances. Owing largely to Herräng s popularity the lindy hop once a near-dormant relic of the 1930s and 40s has undergone a strong revival and is once again a vibrant living dance. The subcultural movement has globalized rapidly with lindy hop scenes developing in cities such as Buenos Aires Moscow Istanbul Beijing and Mumbai. Formerly confined to major cities in North America and Western Europe lindy hop has branched out via the camp s financial support for participants from nations with "standards of living significantly below that of Western Europe." Drawing on my fieldwork at Herräng and discussions with dancers from emerging scenes I locate Herräng as the nexus of a global subculture consisting of diffuse local dance scenes connected through a common interest in African American culture. I argue that the camp s Swedish organizers act as cultural brokers building an international network of dancers to support this once dying dance form.

You are the Music While the Music Lasts: The Neuroscience Behind Social Music Production and Identity

Heather White, University of California, Berkeley

When a bride is bought in the small village of Kyro Mali her immediate powerlessness is juxtaposed against the power she gains in her new community by marrying and eventually bearing children. This traumatic irony is expressed in a small but cacophonous wedding preparation celebration during which participants joyously clap sing and play calabash while the bride wails with grief over her fate. I compare my observations of this experience with those of similar performances documented by Nordstrom Blacking and Turino in which communities have responded to shared traumatic experiences through social music production. I then filter these studies through the lens of current neurological research. While the complexity of emotions and the hierarchical constructs involved with music processing in the brain make it difficult to deconstruct much of what makes music so exciting to us as ethnomusicologists I explore the neurological underpinnings of these performances by connecting the phenomena of dopamine and oxytocin release during musical performance with the functions of the human mirror neuron system and basal ganglia. Theorizing that these performances induce greater receptivity to information in one s brain recondition one s emotional response to a traumatized individual identity and reinforce one s group identity I hope to illuminate why such performances so successfully mediate a traumatized individual s identity within the construct of their group identity and ultimately provide a healing modality.

Buena Vista Take Two: The Rise of AfroCubism

Aleysia Whitmore, Brown University

In 2010, World Circuit Records released an album from the new group AfroCubism. A collaboration between Cuban and Malian musicians, the group has been touring Europe and North America to acclaim. An album created for the "developed" world that symbolizes the history of the movement of people between two "developing" countries, AfroCubism presents a new model of global connection in the world music scene. In this paper I address the connections and relationships that musicians, audiences, and the world music industry create in discourses surrounding AfroCubism. Through an analysis of news articles, interviews, and fan comments, I argue that in these discourses, Africa and the African diaspora are being represented and reconceived on local and global scales: both within African/diaspora contexts and elsewhere, and among audiences, musicians, and music industry personnel. In comments about AfroCubism, North American and European audiences often express a desire to escape modernity, consumerism, and violence at home by finding symbols of peaceful and ancient connections between peoples. The world music industry caters to these desires by promoting AfroCubism as the "reunion of two musical relatives." The musicians, on the other hand, hope to mark themselves as modern and cosmopolitan on global and local stages. Building on scholarly work on world music, cosmopolitanism, and postcolonial politics, this study provides insight into how individuals, organizations, and global
structures actively shape and reshape ideas about Africa and African diaspora cultures, as well as exploring how and why people seek and forge global cultural connections.

**Balinese Church Music: Moving Toward a “Contextualized” Worship Tradition**

*Dustin Wiebe, Eastman*

Bali’s rich artistic legacy has made it one of the most documented within ethnomusicological literatures. Much consideration has been given to the dynamic relationship between the arts, spirituality, and identity which have come to represent one of the cornerstones of Balinese musical scholarship. The intellectual confluence of these cultural constructs have historically focused on Balinese-Hinduism, however, the growth of church communities in Bali since the 1930’s are expanding the scope of this paradigm. This paper explores church music practices as a means of identity formation within Balinese Christian communities while examining music’s (in)ability to develop uniquely Balinese expressions of the Christian faith. *Gereja Kristen Protestan di Bali* (GKPB) is an indigenous Christian denomination that is seeking ways to situate elements of Balinese arts within a Christian worldview. Former Balinese bishop, I Wayan Mastra, has been the intellectual driving force behind this initiative, a process he calls "contextualization" and describes as, "a tool for communicating the Gospel to the people so that our message becomes relevant to them." Christian Balinese artists such as I Nyoman Darsane and I Wayan Rajek have established a body of contextualized music that draws from traditional Balinese musical genres (such as kecak, renjeng, and topeng) as a means to express Christian theologies within worship contexts including Easter, Christmas, and communion services. The works of Rajek, Darsane, and others have resulted in a hybrid tradition this is at once celebrated as a means of cultural and religious mediation, while simultaneously criticized as theologically inappropriate and imperialistic.

**Kanaval Timoun: A Children's Carnival Performance Extends Healing to a Port-au-Prince Community**

*Lois Wilcken, La Troupe Makandal*

Research reports on music and dance programs for children survivors of disasters offer preliminary evidence of success. Through performance children recover their equilibrium, sort out their fears, and mitigate feelings of loss. This presentation investigates a grassroots response from one destitute community of Port-au-Prince in the context of extant literature (Gorry 2010; Reither and de Gaalon 2008). It focuses on the efforts of two female priests of Vodou (an Afro-Haitian religion) to create a school for children of their community: the curriculum of which would turn on traditional music and dance. The project challenges decades of anti-Vodou sentiment that took on new life recently as Vodou came under assault for causing both the earthquake and cholera. It chose Carnival as a theme despite controversy surrounding the renewal of Carnival in 2011 after its cancellation in 2010 on the heels of the earthquake. The project tackles trauma and intolerance directly by proposing a heightened role for Afro-Haitian culture in the construction/re-construction of the country. The two women approached the author with their idea in November 2010 and the author returned in February 2011 to help pilot the program and create documents for fundraising. This paper presents video recordings of the children’s classes and interviews with the children and their guardians. It argues for an expanded application of local and sometimes marginalized music and dance as therapy in a world experiencing a documented rise in natural disasters.

**All Hands On Deck: Choreographed Intimacy in the Analog Mixing Process**

*Alan Williams, University of Massachusetts Lowell*

As recorded music expanded to fill an ever increasing number of tracks, the process of mixing necessitated ever more elaborate sets of real time adjustments to combine sounds into a final master. These adjustments, administered at the mixing console, often required several individuals working in close proximity, their mixing "moves" a complex choreographed performance. With developments in automated mixing, such ballets of technical manipulation were enacted less frequently. Many producers, engineers, and musicians fondly recall the "good old days" of analog mixing, less for the sonic differences of tubes over code, than as a nostalgia for the thrill of communal activity, the tactile sensations of knobs under fingers, and the pleasures of nuanced athleticism absent from most other control room practice. Based on ethnographic field observation, interviews, and archival footage, this paper investigates the phenomenon of physical intimacy in the service of audio production, traces the shifts in collective music making and the erosion of role boundaries entailed in this approach to mixing. Following the widespread adoption of automation, mix "performances" became a thing of the past. The memory of these practices contribute to an emergent nostalgia not only for the sounds of the analog days, but also for the ways recorded music expanded in the 1960s and 70s, with a near longing for physical contact expressed in the recollections of "old school" recordists.

**Docile Bodies Improvising: Gender and Constraint in Improvised Music and Movement**

*Peter Williams, University of Kansas*

My paper will analyze music and dance improvisation as a social practice that foregrounds embodied aspects of race, gender, and sexuality, especially as it occurs in multimedia performances involving music, movement, and costumes. This paper is part of larger piece that examines the recent work of Kansas City-based saxophonist, performance artist, and sculptor Mark Sutherland; here I will focus on one aspect of Sutherland’s work; his "wearable horn sculptures,” made from pieces of saxophones and other horns welded together. The metal sculptures, worn by women in tight body suits and played as musical instruments by Sutherland, seem to represent male
domination and the restriction of mobility for women. While this is indeed one possible interpretation, the horn sculptures may also suggest other ways of analyzing gender and sexuality in dance and musical performances, in which restricted movement is not always analogous to restricted social agency. Borrowing in part from Marta Savigliano's work on tango—especially her description of female tango dancers as "docile bodies in rebellion"—my paper will discuss the ways dancers and musicians improvise within the real and representational constraints of the performance. Such analysis will attend not only to the representation of constraint but to the experiences of the participants as gendered and sexualized bodies. By combining scholarship in dance and ethnomusicology, I hope to demonstrate how both musicians and dancers move and sound as they improvise between the opposing poles of freedom and constraint.

Dancing with the Drum: Teaching and Learning Sundanese Jaipongan
Sean Williams, Evergreen State College

The Sundanese music and dance genre of jaipongan—a contemporary amalgamation of sounds and movements from various Indonesian sources—has at its core a relationship between dancer and drummer. This relationship is established as dancers first begin their training; the use of drum mnemonics is usually the only set of musical cues offered to dancers before they work with recorded (and later live) gamelan music. Once the student of dance begins to work with live music, the dancer and drummer have a connection that far outweighs that of the dancer and any of the other instruments. Henry Spiller (2010) has argued effectively that a triangular relationship exists between dancer, drummer and male audience members; in a teaching and learning situation for staged performance however the triangular relationship is between the teacher, the student and the drum itself. This presentation focuses on the affiliation that develops between the jaipongan student and the drum—an inanimate object that becomes animated over time. Because the drummer himself never appears during moments of direct teaching and learning, it is the responsibility of the teacher to convey the drum's role through the use of mnemonics instilling the presence of the drum in the body of the dancer. With the disembodied drummer subsumed in the sound of the drum mnemonics the student dancer engages solely with the drum embodying its sounds in the learning process.

Making Macedonian-ness: Imagining the Past, Enduring the Present, and Idealizing the Future in the Popular and Traditional Music of Toshe Proeski
Dave Wilson, UCLA

Macedonian pop star Toshe Proeski attained unprecedented national popularity through his prolific catalogue of chart-topping pop songs and solidified his status as a national symbol by releasing an album of Macedonian traditional songs, Bozhišak (Rainbow). His death at age twenty-six in 2007 devastated Macedonians across all sectors of society, inspiring them to attach near-mythical levels of meaning to him and his music through the various ways they consumed and interacted with his lasting work. In a nation continually seeking to define itself amidst contestation of its cultural legitimacy by its geographic neighbors, Toshe's persona, including his music, has persisted as a national symbol and has become a significant site for Macedonian identity construction. Macedonians, through their ongoing consumption of Toshe's music, consistently re-appropriate his identity and story as representations of distinctly Macedonian sentiments: nostalgia about an imagined past full of unrealized potential, discontent with a challenging present lacking in recognition from outsiders, and hope for a vibrant future of prosperity and significance. Though the identity Macedonians claim is a national one, it is limited to ethnic Macedonians and conspicuously excludes Albanians and other minorities that comprise over thirty percent of the population. Through the music of Toshe Proeski and drawing from media reports, cultural texts, field observation, and interviews, this paper examines how a society whose uniqueness is in question provides fertile ground for the creation of new musical sites for the construction of an identity that, while perhaps uncontested, can dangerously marginalize minorities falling outside of its boundaries.

Conservation Ethnomusicology: Song Rescue of the Wachiperi Amazonian Group
Holly Wissler, Cusco, Peru

The Wachiperi are an endangered Peruvian Amazonian group of the Harakmbut linguistic family. They suffered great loss during forced enslavement of the early 20th-century rubber boom and a mid-20th century smallpox epidemic, so that today just 57 Wachiperi remain. The songs express their connection to their environment; serve as personal expression of grievances; and the saliva created by all-night singing used to be placed by healing specialists on the affected area of the body as remedy. In an effort to save Wachiperi songs, Peru's Ministry of Culture is currently petitioning UNESCO that the songs be placed on the Intangible Cultural Heritage List in need of Urgent Safeguarding. In December 2010, I digitized and returned anthropologist Patricia Lyon's 1964/5 reel-to-reel recordings of over one hundred Wachiperi songs to them. They were able to hear their deceased relatives sing their songs, and language, which have nearly disappeared completely. Many were moved to tears, and discussed their profound cultural and familial loss. As a result, they were galvanized to organize a song revival project, depending on the memory of the few remaining elders and Dr. Lyon's recordings. With the Wachiperi, I have designed and will direct a 2-year music and immaterial rescue project as part of a conservation team supported by the Amazon Conservation Association (Washington, D.C.). This paper explores the obstacles and progress, heartaches and joys, of the project, and issues such as re-embodiment the ancient archive and new performance context, as well as the intersection between music and rainforest conservation.
Julio Jaramillo, the Pasillo, and the Cantina: The Construction of a National Myth in Ecuador  
Ketty Wong, The University of Kansas

Acclaimed throughout Latin America for his performances of boleros, valses, and pasillos, Julio Jaramillo (1935-1978) was a charismatic Ecuadorian singer who was scorned by the nationalistic elites during his lifetime for his life of excesses and his social and ethnic origins (a lower-class mestizo from the coast). After his death, he became a people's idol and is currently considered a national figure whose songs have come to epitomize a collective sense of "Ecuadorianess." Particularly famous is his performance of "Nuestro juramento" (Our Oath), an Antillean bolero composed by Puerto Rican Benito de Jesús in 1965, which many Ecuadorians believe is a pasillo, Ecuador's elite musical symbol. This paper examines why and how a song of foreign origin has become the foremost national music. It also explores the processes through which the stigmatized figure of Jaramillo as a drunkard and womanizer has been transformed into that of a national hero. To these ends, I examine several discourses and mythologies constructed around Jaramillo in the last quarter of the twentieth century, a period of massive rural-to-urban migration, urbanization, and emergence of a working-class music known as rocolera music in Ecuador. Specifically, I trace the semiotic links between Jaramillo, the cantina, the rocola (jukebox), and the pasillo as contradictory sites of Ecuadorian national identity construction. I argue that Jaramillo's polysemous figure has given rise to the creation of national myths that embody people's inner desires and idiosyncratic views of the Ecuadorian nationhood, which are quite different from those held by the national elites.

Choreography: Transmission and Ownership  
Celestine Woo, SUNY Empire State College

In this paper I propose to initiate a conversation about the teaching of dance in nontraditional environments that lack the usually assumed features of effective dance teaching. How does one teach dance in a town with no dance classes and no culture of dance? How does one teach an academic college course in dance with no class meetings no classmates and no studio? Reflecting upon my own experiences I will pose questions and observations about guiding dance students to attain a sense of ownership vision and aesthetic despite their local obstacles.

As a practitioner of modern/contemporary dance trained in the luxurious environment afforded by NYC I became a choreographer in rural Colorado out of necessity. Durango the town I lived in had a strong ballet culture and a very small ballroom dance scene but modern was utterly out of their ken: a foreign exotic and mysterious genre. My choreographing an annual piece included not merely technical instruction but more abstract considerations of how to broaden the community's artistic vocabulary.

Upon moving to NY for my current position I translated my choreographic experience into an academic independent study tailored for a disabled dancer majoring in Dance Studies. Designing the syllabus caused me to reflect upon my own de facto values in choreography and upon how to integrate the personal and artistic with the academic in order to enable greater appreciation of dance in unorthodox or restricted contexts.

The Displaced Voice: Assertions of Selfhood and Belonging amidst Change  
Louise Wrazen, York University

Individual responses to relocation remain relatively unexplored in discussions of musical displacement while contextualizing all people of the world within a global economy marked by commodification and mass media can further remove attention from real people and their musical lives (Koskoff 2005). By tracing the musical life of one woman from her homeland in the Tatras of southern Poland to Canada this ethnographically driven paper positions the individual response to displacement as central to broader studies of community-based diasporic practices. More specifically it focuses on the musical gendered voice in constructing spaces of comfort opportunities for agency and evidence of resilience in times of challenge and change. The roles of daughter wife teacher and mother here converge through a musical voice that articulates the intimacies of a rich home life with an active local public presence. By detailing one woman's remarkable yet unremarked journey in song this paper asserts the importance of the individual musical voice during times of change and uncertainty and explores female vocality (Dunn and Jones 1994) as self-sustaining and also as creating new relationships between a performer and her musical-poetic text the past and present and the individual and larger assemblage of communities.

Musical Revival and Transformation: Ragtime Piano in America  
Bryan Wright, University of Pittsburgh

To most Americans in the 1950s, ragtime was nostalgic, unsophisticated singalong music played by arm-gartered pianists on tinkly out-of-tune uprights. A decade later, however, the beginnings of a ragtime music revival rebranded ragtime as "America's classical music," thrusting it into the national spotlight through movies and recordings as a genteel, even elegant music worthy of the concert hall. Renewed interest in the music spawned festivals, contests, and a close-knit community of ragtime performers, composers, enthusiasts, and organizations that remain active today. Ostensibly they endeavor to preserve the music "as it was," and yet, with such widely differing perceptions of the music historically, the artistic urge of musicians to innovate, and the need to adapt to changing social, technological, and economic conditions, many in the revival have struggled to establish parameters of "authenticity." Earlier studies of music revivals have stressed notions of authenticity, some suggesting that an inability to rally around a shared sense of the authentic inevitably heralds a revival's demise. What does it mean to be "authentic" and why is it so critical? Through the lens of piano ragtime, I reassess the role of authenticity in a revival's success. Ragtime today owes much to the ragtime of a century ago, yet it thrives while remaining very much a product of its own time. How is it different? Why does
it thrive? In pursuit of the "authentic," revivalsists have profoundly shaped the ways in which ragtime is composed, performed, and received, effectively transforming the tradition.

Constructing Heritage: Hua er Songs from Northwestern China
Man Yang, University of Hawai‘i at Manoa

UNESCO started in 2001 to recognize world Intangible Cultural Heritage (ICH) including musical traditions through an international selection process. In 2005 the China (PRC) Ministry of Culture instituted a national system for acknowledgement of ICH at the county municipal provincial and national levels. Following this centralized system items of ICH are first considered at lower governmental levels before being forwarded to higher levels. Hua er is a type of improvisational folksong genre popular in northwestern China among nine different ethnic groups. In 2006 Hua er was first designated as an element of national ICH and in 2009 it was included on the UNESCO World ICH list. My research focuses on the criteria and the network of cultural authorities behind the recognition of Hua er as ICH at the provincial national and world levels. Based on firsthand fieldwork research I argue that while UNESCO ICH project implements an idealistic yet contradictory cultural policy the Chinese national system for ICH recognition is designed to reinforce the nation’s ownership of collective heritage and construct national identities according to nationally determined ideologies. Local governments meanwhile employ ICH recognition campaigns as fuel for cultural tourism development projects since items of ICH serve as cultural capital for local governments. Nonetheless little is actually known about the origin history and inter-ethnic dynamics of Hua er songs themselves though authorities have leveraged the multi-ethnic and multi-regional characteristics of this tradition for such purposes.

A Shout Before We Go: A Look at the Pennsylvania Dutch Spiritual Tradition
Don Yoder, University of Pennsylvania

When the Methodist circuit-riders invaded the Pennsylvania Dutch Country after the Revolution series of new American-born denominations arose combining German-language worship with Methodist theology and organization. All of these church groups held winter revivals and summer camp-meetings where spiritual songs known as 'Dutch choruses' were sung. These were in George Pullen Jackson’s useful term ‘white spirituals’ and some of them showed kinship in words and tunes to the Negro Spirituals of the South and the Middle States. Shouting and other physical exercises often broke out during the revivals as the spiritual temperature rose. This joyous shouting and the revival choruses (in English) were preserved by the Northern Methodist Church into the 1870s at least but the Pennsylvania Dutch revival sects carried the whole complex of religious ritual and custom into the 20th Century when scholars recorded the music, often rare modal tunes, some of which came from the dance floor rather than the sanctuary, and the texts as sung by the children of the Civil War generation. In the 20th Century the camp-meetings of these Pennsylvania sects often featured Pennsylvania Dutch Days or Dutch Programs when the ‘Dutch Choruses’ were sung by those who still treasured them. Most of these song sessions are now things of the past the elaborate verse-patterns of the ‘chorus’ lost. This paper will survey the historical development of this genre and its Anglo-American models summarizing the research that has been done in this rare and once hidden field of American music.

Making Sathima’s Windsong
Dan Yon, York University

Dr. Yon will talk about making the film and field questions from the audience.

Tsombon tuuraitai khüren: The Remembering and Remaking of a Mongolian Long-song
Sunmin Yoon, University of Maryland at College Park

Long-song (Urtyng-duu) believed by most Mongolians to be the oldest folk song genre of Mongolia provides a good example of the confusing and paradoxical process of cultural change during the socialist period and also throughout the transition from socialism to democracy in the 1990s. During the transition long-song practice at first declined but has survived to emerge as an important symbol of national pride in post-socialist Mongolia. Though now a national icon and expression of new Mongolian identity associated with the presocialist deep past especially younger generations of long-song singers have struggled to express their individual musical tastes and access the growing music market for neo-traditional music. Tsombon tuuraitai khüren is one commonly sung example reflecting these performative shifts being popular among older and younger singers alike. Recently long-song folk-pop group Shurankhai has included this song on their first album Shurankhai released in 2008. Shurankhai’s Tsombon tuuraitai khüren shows great divergence from traditional solo performances in resituating the song’s melismatic passages within a provocative new musical style. While utilizing harmonic synthesizers the ensemble still adheres to the traditional repertory. In investigating and comparing versions of Tsombon tuuraitai khüren by Shurankhai and rural singers recorded during fieldwork in this paper I trace this long-song’s route from presocialist then to socialist Mongolia then finally to the commercial settings of contemporary performances in Mongolia. In this way I hope to demonstrate how and why Mongolia’s long-song singers have sought to engage the global world while still seeking continuity with the past.

Interactions between Communist China and Capitalist Hong Kong in Music and Choreography during the 1960s
Siu Wah Yu, Chinese University of Hong Kong

A city of largely Cantonese speaking population colonial Hong Kong was ironically the centre of Mandarin movie production from 1950s to 1970s. Due to political separation by the bamboo curtain these Mandarin movies were
only catered to the Chinese communities in Hong Kong, Taiwan, Southeast Asia, and the West in the absence of the People's Republic of China (PRC) market. Simplistic or propagandist as it may seem, differences between the cultures of the two places in the 1960s has been generally understood as communist/proletarian versus that of capitalist/bourgeois.

While the PRC produced large-scale works like the revolutionary dance epic The East is Red (1964) and yangbanxi ballet White Hair Girl (1965) celebrating class struggle, the then British colony was fully exposed to Western popular culture. Such a unique position enabled Hong Kong to produce a significant number of Mandarin movies along the line of Broadway musicals (e.g., Hong Kong Nocturne, 1967) in the hope of nurturing an urban popular culture for the younger generation. Through nuanced reading of these seemingly contrasting works, this paper illustrates the commonalities and connections in the musical language and choreography in the movies of the two places. Framing the historical and musical relations among these works within a specific social-political context, I would also elaborate on their constant cultural interactions despite superficial political and cultural differences of the two places.

Keywords of Music and Motion
Christina Zanfagna, UCLA

This roundtable draws inspiration from Raymond Williams' 1985 monograph, *Keywords: A Vocabulary of Culture and Society*, as well as the popular "Keywords" panels that have been highlights of American Studies Association annual meetings and, most recently, the EMP Pop Music Conference. Each of the presenters has chosen a keyword relating to the 2011 conference theme of "Moving Music / Sounding Dance," and each will take ten minutes to reflect and ruminate on that keyword. Keywords may include "breath," "presence," "conversion," "body," and "power." While the individual presentations will take different forms, styles, and guises, we all begin with the notion that a single word is capable of generating critical and creative exchanges about musical histories, practices, and politics. Indeed, words aggregate other words, assembling a kind of living archive that gives rise to particular ways of seeing, hearing, and moving through the world. What new grids of intelligibility are exposed when we take a term and improvise on it? What happens when we follow a word through different time periods, social milieus, and music scenes? How do certain words dance with, stick to, or bump up against others? Our hope is that this roundtable will inspire people to think about the keywords that inform and "haunt" their own research and teaching. Ultimately, we envision this series of lively "riffs" as a way not only to say something about keywords in music, but also to explore how language speaks and moves through us as both scholars and performers.
Drumming in the Rust Belt: Asian American Visibility, Anti-Asian Violence, and Taiko in Michigan
Angela Ahlgren, Saginaw Valley State University

With its emphasis on spectacle, taiko drumming has long served as a vehicle for Asian American visibility. Taiko is a highly theatrical and tightly choreographed form of drumming popularized in 1950s Japan and first practiced in the U.S. by youth involved in the Asian American Movement in the late 1960s. Taiko’s visual and sonic largesse—outstretched limbs and thundering drums—countered prevailing images of Asians as quiet and passive. Unlike the first groups inspired by taiko’s possibilities as an Asian American art form, the newly formed Michigan-based Raion Taiko is trained by and affiliated with Japanese groups. Performing throughout Michigan, Raion offers a global Japanese experience to local audiences and participants. Situated between Detroit and Flint, two cities well known as failed automotive centers, Raion Taiko’s Japanese connection is haunted by U.S. automakers’ framing of Japan as an invasive threat to American jobs in the 1980s, and by the specter of anti-Asian violence. Today, amid another failing economy and not thirty miles from auto-worker Vincent Chin’s racially motivated murder in 1982, Raion Taiko dedicates its performances of the Japanese song for driving ills from communities, “Mushi Okuri” (“Send Away Bugs”), to a better future for Michigan. Using ethnographic methods, performance analysis, and archival research, I argue that while Raion Taiko offers local audiences an alternative vision of Japan, the area’s history of anti-Japanese sentiment complicates utopian notions of increased Asian American visibility and harmonious global connections.

Using Entropy as a Measure of the Dispersal of Temporal Energy in the Music/Dance Relation
W. Eric Aikens, Miami University OH

The key concept in information theory is called entropy. Entropy is a measure of both energy dispersal (Lambert, 2002) and information content that is, the distribution of its objects over certain parameters (Shannon, 1998/1947). While music scholars have made use of entropy measures in a variety of ways (see Haus, 2004; Margulis & Beatty, 2008; Meyer, 1956; Simon, 2006), its fundamental quantities have not been used to quantify the ways temporal energy is dispersed in the music/dance relation. The working hypothesis adopted here is that music speed influences movement speed—that high entropy is correlated with temporal consonance while low entropy is correlated with temporal dissonance. To test this hypothesis, a method is presented for measuring the dispersal of temporal energy in the music/dance relation using the parameters of music speed (tempo) and movement speed (pace). The method is based on calculating quantities of the Shannon entropy relating to the distribution of dance actions over the above parameters. An ordered movement sequence, modeled on a Platonic solid, constitutes the design protocol from which three sets of dance texts (Motifs) are produced and analyzed, each supported by one of three commercially recorded music forms. Entropy profiles are presented showing the influence of music speed on movement speed. Future research explores the utility of entropy within the framework of Laban Movement Analysis.

Festival on the Move: Dancing Culture and Performance of Identity Among Filipinos from the Central Philippines to Toronto, Canada
Patrick Alcedo, York University

Recent studies on economic integration, with emphases on labour conditions and class identities, have contributed much to the strengthening of scholarship on Filipinos in Canada. While these studies reveal pressing issues in immigrant studies such as dislocation, alienation, and quasi-citizenship status, they do not provide a holistic picture of the lives of Filipinos in the Diaspora. My paper will offer an original cultural understanding of the complexity of the lives of immigrant Filipinos in Toronto through the lens of dance and religious festival. I suggest that Filipinos enact these performances to negotiate their identities and to build a community in a host country, issues that scholarship on Philippine-Canadian studies have not addressed thus far.

The “Spontaneous” of Lisbon: A dance experience for mature people
Luisa Alegre, Universidade Técnica de Lisboa - FMH - PH&D Student / Agrupamento de Escolas Santa Maria dos Olivais

This work, in the form of case study, aims to identify the contribution of the dance event “40 Spontaneous” through the personal perceptions of seven ordinary citizens, part of a total group of 40, all over 40 years old, who voluntarily and without any previous experience in dance, participated in the lab of a Spanish choreographer at the “Camões” theater in Lisbon, within the cycle of Performing Art called: “Like You and Me.” The cycle was programmed by the art director of the theater, contradicting the idea that art has little to do with people’s daily lives, and advocating the replacement of trained and disciplined bodies of classical ballet dancers on stage with the differentiated bodies of ordinary people: some small, big, fat, thin, young, or old. “40 Spontaneous” is a creative and transdisciplinary work in an artistic, cultural and educational forum that explores laughter, sounds of objects as background music, and poetic visual richness. Following a qualitative methodology, an open questionnaire was answered by seven of the participants, two males and five females. The data was then subjected to a content analysis. The results of this study revealed that the unanimated adult becomes alive through dance, reconciling himself with his body, with himself and with others; exploring his or her creative background and allowing him to build self-images of life with more energy, elegance and creativity, away from the stereotype of aging.

Silent Yet Loud: Exposing Ballet’s Bias and Queering the Rules in Deborah Lohse’s “Ineffable” (2011)
Gretchen Alterowitz, University of North Carolina at Charlotte

Ballet dancers are expected to take up little space in terms of the sounds they make. Although contemporary ballet choreographers have expanded ballet significantly, the expectation that the dancers be silent remains. Ballet
Oprah Feelin': The Commercial Flash Mob's Affective Game
Mary Elizabeth Anderson, Wayne State University

This presentation examines the performance and reception of Oprah Feelin’, a commercial flash mob created for “The Oprah Winfrey Show” in September 2009 as part of the show’s “Season 24 Kickoff Party.” Organized by the show’s producers as a “surprise” for Oprah Winfrey, the synchronized dance, choreographed to a special live version of I Gotta Feelin’ by The Black Eyed Peas, was performed by a cast of over 21,000 on Chicago’s Michigan Avenue. Analysis will focus on the particular ways in which the event’s producers choreographed the “surprise” effect for Oprah through a strategic reorganization of specific game play mechanics associated with the flash mob as a form. Whereas prior non-commercial flash mobs were built on a gameplay structure in which mass assembly and unusual movement (or stillness) were mobilized in order to effect a disruption of public space, the Oprah Feelin’ flash mob is built on a gameplay structure in which mass assembly and unusual movement (and stillness) were mobilized in order to effect the stabilization of public space. Discussion of some of the key cognitive operations involved in the perception of the event among at-home viewers will shed light on the ways in which the Oprah Feelin’ flash mob rendered its emotional impact in this context. A dramatization of the flash mob form, Oprah Feelin’ leverages the authenticity of The Black Eyed Peas’ liveness in order to promote a narrative of hypothetical mobility in urban American space which is contingent upon the maintenance of tension between the individual and the collective.

Marble Men: Tableaux Vivants, Mardi Gras, and Masculinity, 1870-1920
Jen Atkins, Florida State University

From 1870 to 1920, Old-Line Krewes (the oldest Mardi Gras organizations) ruled the New Orleans carnival season. These elitist, fraternal groups paraded through the streets and then retreated to intensity private Carnival balls to stage tableaux vivants, crown mock royalty and dance the night away with equally prestigious guests. The overriding argument of this project is that Old-Line New Orleans Carnival balls were more than status symbols; they exposed underlying krewe tensions concerning class, gender, and modernity. Dance was their tool for defining a new identity. Specifically, krewemen became anxious about their manhood after fighting in the Confederacy and then losing political power during Reconstruction. Through danced Carnival rituals, they reinstated values from the Old South while reclaiming social power, especially through the tableaux vivants that opened the Carnival balls. Tableaux operated as performances that situated krewemen within a glorious heritage of noble knights, gods, and kings, thus symbolically conquering their anxieties about the wavering economic importance of the South and the emerging political voice of African Americans. Tableaux also involved critiques concerning gender. Interestingly enough, many old-line tableaux involved men masquerading as female characters—powerful, mythological figures who embodied masculine virtues and remained connected to a patriotic support of the Old South. Whether masquerading as men or women, though, krewemen used tableaux vivants to choreograph a new powerful vision of themselves. Through dance, they mythologized their own past in order to secure their precarious future, all the while championing white supremacy, Southern honor and fraternity as core krewa values.

Dancing nationhood in contemporary Spain
Eva Aymami, University of Surrey

In Bésame el Cactus (2004), Sol Picó, modern dancer and choreographer, simultaneously performs flamenco music and dance. Using her body, her shoes, castanets and hands, she is integrating flamenco as cultural symbol of Spain into a contemporary performance. In a Spain impacted by Franco’s dictatorship (1939-1975), the peculiar ambiguous choice of using flamenco in a modern performance raises questions about the construction of national and gender identity, both during the dictatorship and now. Franco’s regime promoted a centralized nationalism, imposing it on the other cultures that were part of the Spanish state. These were cultural regionalisms linked to the historic communities of Catalonia, Galicia and the Basque Country. During Francoism popular and folk music and dances were employed as an effort to construct a unified Spanish culture. This paper will address the problems of gender and national construction in contemporary Spain through a close reading of this choreographic piece. A methodological analysis of Bésame el Cactus will be presented using applied performing arts theories. I will also draw upon interview material with the choreographer/performer, Sol Picó. In conclusion, this paper will illustrate the ways in which the heritage of Francoism still informs choreographers’ choices, and thereby creates an artificial national music and dance in Spain.
Black Atlantic Circulations: Shifting Traces, Contemporary Dance Africa
Esther Baker-Tarpaga, Ohio State University Department of Dance

"Inspired by Paul Gilroy's writings on the circulation of sound within the Black Atlantic, I will discuss circulation of movement and choreographies of African identities in the work of numerous African-based choreographers. The heart of this research draws from the voices and work of contemporary African choreographers Opiyo Okach, Andreya Ouamba, Gregory Maqoma, Olivier Tarpaga, and Nelisiwe Xaba. These choreographers were of the Michael Jackson generation where media and sound images of Black diasporic embodiments and sounds circulated in and out of newly independent African cities. Each choreographer references and ruptures their histories and expectations, while also situating their work in a contemporary global context as they address circulation and identity in their choreographic and music projects.

Composing for movement: dialoguing with dance
Luiz Barcellos, Universidade Federal do Parana

The objective of this paper is to share the discoveries of my research in the art of making music for dance. After 10 years composing music for dance performances and classes, I felt the need to search for more meaningful integration between music and dance in an interdisciplinary context. Borrowing from Stephanie Jordan’s vision on the relation between music and dance as interactive and interdependent, this research reinforces that when the two arts are combined together as one they become more than the sum of its parts. How to compose music for ballet based on the concept of integration between music and dance? How do choreographer and composer interact during the creative process? Is it possible to create a concept of integration between music and dance? Not necessarily together or being created at the same time, the definition of integration has to be related to the creative process where more than one artist collaborates. Like Igor Stravinsky at the time of the Russian Ballet, exchanging ideas and adapting his music to the needs of Fokine and Diaghilev. Consequently, the prospect of collaboration between the arts is what gives unity to the work. Through interviews, analysis of movement and score; and by looking at key partnerships such as John Cage/Merce Cunningham and Steve Reich/Anne Teresa De Keersmaeker, as well as working alongside a choreographer in the dance studio, this research intends to enrich the discussion and to share the results of this 'choreomusical' composition. (Jordan, 2007)

The Process of Penetration: Recontextualizing the Erotic in Pâquerette
Jessica Bonenfant, University of Michigan

Using dildos, and later fingers, Paris-based performing artists Cecilia Bengolea and François Chaignaud explore anal penetration as a source for movement invention in their work Pâquerette. Bengolea and Chaignaud aim to defy a corporeal hierarchy, challenge physical capabilities, and recontextualize erotic objects. Premiering as a chaotic group work paired with a noise band, Pâquerette sought to penetrate the audienceaurally. Subsequently it was pared down to a trio with drumming, and finally a minimalist duet set to performer-made and environmental sounds. I intend to illuminate the complexities of Bengolea and Chaignaud’s process for formulating these iterations of their controversial work. They have navigated a broad, multi-faceted idea by integrating sensory exploration, historical research, and viewer responses. I will use information from interviews with the creators to examine intricacies of the exploration, distillation and cultivation of their concept. Additionally, I will conduct performance analysis of Pâquerette from live and video viewings to elucidate the creators’ attempts to desexualize the erotic. Finally, I will discuss social implications of the work, which for Bengolea and Chaignaud is linked to the French gay and sex workers’ rights movements, and the challenges of reaching an audience beyond the artistic elite. Despite support for the work’s development, Bengolea and Chaignaud encountered reluctance from venues to present Pâquerette. They endeavor to dissociate penetration from pornography, but discomfort around witnessing anal penetration prevails. They perceive a need to deconstruct notions of how bodies are considered, and Pâquerette’s inaccessibility to a broader audience reinforces their perspective.

Finding "the Feeling" Through Movement and Music: Oriental Dance, Tarab, and Umm Kulthum
Candace Bordelon, North Central Texas College, Texas Woman’s University

In the tradition of Arab music, artists aspire to generate tarab, an experiential quality described by ethnomusicologist A. J. Racy as a merger between music and emotional transformation. Although there is no exact equivalent in Western language, the most common English words used to capture the meaning of tarab are “ecstasy,” “transcendence,” and “enchantment.” Music frequently identified as being tarab music includes that of Egyptian singer Umm Kulthūm, a towering figure in 20th century Arab music. Oriental dance (commonly referred to as “belly dance”) is customarily performed to this genre of music, which dancers acknowledge as an inseparable part of the dance. This paper explores how the Oriental dancer, in tandem with the music of Umm Kulthūm, engages with the audience to create the experience of tarab—a deeply emotional state generated by the invocation of personal, cultural, and public memories often collectively experienced by dancer, musicians, and audience. This work is based on interviews with four Egyptian dancers, and four North American dancers who performed extensively in the Middle East. This research, while both building on and theorizing from the current research on tarab in ethnomusicology, foregrounds the dancer's voice and her experiences while embodying and performing to this music, offering a new analysis that brings the dancer into the discourse and expands our understanding of Oriental dancer as a performance and aesthetic experience.
In recent years so-called ‘African’ dance and music have become increasingly popular in Italy thanks to the wave of West African immigrants who contributed to the dissemination of a variety of West African dance and drumming traditions across the country. If on the one hand, the popularity of African dance and music provides West Africans with an important form of self-identification and, in some cases, a ticket into the country and a form of subsistence, on the other hand, it often revolves around problematic discourses of authenticity rooted on the myth and romance with the ‘primitive.’ At once constructing and capitalizing on representations that exoticize and objectify African bodies, the diffusion and performance of African dance and music in Italy mobilize complex economies of desire. Although enabling significant interracial encounters, these economies often re-enact dominant sexist stereotypes and engender patriarchal relationships. Notwithstanding the problematic discourses they rest upon and perform, do West African dance and music choreograph new ‘Afropean’ practices and bodies, as the title of a major African dance festival in Italy suggests? Can these Afropean moving bodies destabilize traditional dichotomies such as tradition/modernity, blackness/whiteness, Africa/Europe-Italy, male/female?

This presentation will explore these themes through a paper and a documentary in-progress that captures the microcosms of West African dance and drumming courses, performances, and festivals across northern Italy.

Jewish Identity Musically and Visually, Especially Examining the Case of Sara Levi-Tanai
Judith Brin Ingber, Independent Scholar

In the new anthology “Seeing Israeli and Jewish Dance” edited by Judith Brin Ingber, many issues about what is Jewish identity arise. Some of the contributing writers examine urban and rural Jewish communities in Africa, the mid-East, Russia, Europe, America, and Israel with an eye and an ear to finding comparisons and differences in all these different groups. Even within one group there might be many distinctions because traditional gender separation has resulted in different men and women’s repertoire (for example, in the Yemenite Jewish community and the American Hasidic communities there are different repertoires between men and women as well as deviations between secular and religious song). I will explain how some of these differences in Jewish identity musically and visually resulted from exile or choice, some developing over generations and other times suddenly. This especially was the case in the 20th century when the Yemenite Jewish community was dramatically airlifted to Israel putting those Jews into startling new situations. The new Israeli culture of the 1940s-1970s was expressed in the iconic works of Sara Levi-Tanai, who was both choreographer and composer drawing on her Jewish Yemenite culture. Likewise in the United States, the postmodern works of the composer/choreographer Meredith Monk show some surprising similarities beginning in the 1970s. To reflect the traditions, developments, discrepancies, choices and situations in Jewish dance and music, many examples both musically and visually will be provided to illustrate the rich variations of Jewish identity.

Sounding Off: Exposing Fictions of Masculinity and Male Identity in Ronald K. Brown’s Better Day’s
Mark Broomfield, The University of Texas at Austin

Examining Ronald K. Brown’s Better Day’s (1998), this paper explores the multidimensionality of gay male identity and the queer male dancing body, specifically drawing apart themes of strength, vulnerability, and hypermasculinity. Through this analysis, I argue that the marginalization of gay male identity in society and culture make the dancing bodies represented in Brown’s performance crucial for understanding the intersection of race, sexuality, and gender performance. Using a black male feminist critique that includes bell hooks, Patricia Hill Collins, and Marlon Riggs, I contend Brown’s strategic use of the iconic voices of Lauryn Hill and Patti Labelle exposes how women and female energy are integral to the meaning-making of Brown’s dance. Traditionally hypermasculinity is often inextricably tied to physical representations of strength and domination, however Brown blurs conventional approaches to gender performance by incorporating masculinity as a duality of strength and vulnerability. As a result, Brown’s work resists monolithic and dominant representations of black masculinity. Moreover, Brown’s choice of female voices to narrate the individual and collective

Process as structure: the collaboration between Anne Teresa de Keersmaeker and Steve Reich
Renate Bräuninger, The University of Northampton

The artistic relationship/collaborations between de Keersmaeker and Reich are informed by a shared interest in creating well structured compositions which induce processes during performance at the same time. Such an approach indicates that dancing to music is defined through reflecting a compositional form which is however not static as such. De Keersmaeker’s choreography to Reich’s music is only occasionally informed by visualisation and a translation of musical structures into movement. Instead, de Keersmaeker is creating choreographic forms that exist in their own right, but interface with Reich’s music. In this interface the compositional principle introduced by Reich is no longer confined to the music alone, but determines also the chore/musical relationship. With regards to Reich’s piano phase, the music is not only phasing in and out, but also music and dance are phasing in and out of each other as well as the two dancers performing on stage. At first it seems that emotional performative impact is erased from the performance, but a closer look reveals that particular practices of repetition ‘imported’ by Reich from musical practices outside the Western musical tradition might induce particular states of consciousness in the perception of the audience. With regards to the examples being presented in the paper will, I will mainly concentrate on the early works of de Keersmaeker in particular Fase 1892. In briefly reviewing existing methodologies for the analysis of choreo/musical relationships, I will examine how the occurring processes can be reflected in the analysis.

Afropean Choreographies: The Economy of African Dance and Drumming in Italy
Claudia Brazzale, IRW, Rutgers University/Dance Program, Princeton University

In recent years so-called ‘African’ dance and music have become increasingly popular in Italy thanks to the wave of West African immigrants who contributed to the dissemination of a variety of West African dance and drumming traditions across the country. If on the one hand, the popularity of African dance and music provides West Africans with an important form of self-identification and, in some cases, a ticket into the country and a form of subsistence, on the other hand, it often revolves around problematic discourses of authenticity rooted on the myth and romance with the ‘primitive.’ At once constructing and capitalizing on representations that exoticize and objectify African bodies, the diffusion and performance of African dance and music in Italy mobilize complex economies of desire. Although enabling significant interracial encounters, these economies often re-enact dominant sexist stereotypes and engender patriarchal relationships. Notwithstanding the problematic discourses they rest upon and perform, do West African dance and music choreograph new ‘Afropean’ practices and bodies, as the title of a major African dance festival in Italy suggests? Can these Afropean moving bodies destabilize traditional dichotomies such as tradition/modernity, blackness/whiteness, Africa/Europe-Italy, male/female?
liberation of the queer male dancing body signals an alternative rendering of black masculinity. Indeed, in a world filled with uncertainty about maleness and masculinity, the queer male dancing bodies in Better Days, to a degree, create even more uncertainty by exposing the fictions of masculinity. Overall, Brown confounds the popular perceptions and images of black male dancers as effeminate by triggering questions of the incompatibility of masculinity and “gayness.”

Closed to the Musical Rhythm: Modern Waltzing in Edwardian London
Theresa Jill Buckland, De Montfort University

The creative interplay between dancers and musicians is a key factor in the production of popular social dancing. Investigation of the choreomusical relations of the past, however, can be difficult, especially when the dance forms are no longer practised or, while retaining their name, have undergone considerable change. Studies by Aldrich (1990) and McKee (2004) have illuminated the music and dance interaction of nineteenth-century Waltzing, but early twentieth-century forms, including the Boston, have to date received little academic scrutiny. This type of Waltzing, which arrived in England from America via Paris and the northern French Riviera, was popular among fashionable society in Edwardian London. The Boston was regarded with disdain by Waltzing purists, in part on account of its unusual relation between musical and choreographic meter, which contributed to a new physical sensation when dancing to Waltz music. Significantly, the Boston reflects changing corporeal practices and sensory expectations between Victorian and twentieth-century styles of modern English Ballroom dancing. In the absence of synchronised film and recorded sound, no access to oral and kinetic memories, and often sparse and contradictory documentation, my study of this phenomenon has proved challenging, but offers new perspectives on the creative interchange between musicians and dancers in the adoption and adaptation of new cultural practices. This paper examines the musical and choreographic production of the Boston in Edwardian London, with particular focus on its practitioners’ claims for the dance’s expressive capacity and related status as a ‘modern’ way of moving.

The Dancing Orchestra: embodiment and experience of music in Indian classical dance
Elena Catalano, University of Durham, United Kingdom

Recent years have seen an increasing interest in the issue of embodiment in relation to performing arts. Both qualitative and quantitative research has shed light on how music and dance are experienced by performers and audience, and on how this experience affects the perception of self and reality. However, the discussion has not yet touched the field of Indian performing arts tradition, where the intrinsic relationship between music and dance provides in fact thought-provoking insights on the experience of embodiment. Taking Odissi style as case study, the paper examines how music is perceived and embodied through the movement vocabulary of Indian classical dance. Here the dancing body becomes a metaphorical orchestra, where the stamping feet reveal the embodiment of rhythm, the swinging upper body discloses and visualizes the perception of the melodic elements of the music, and the hand gestures and facial expressions articulate, through a pantomime, the meaningful vocal content of the musical experience. Adopting the perspective of the practitioner and using fieldwork data, I will provide insights on how musical patterns are apprehended and experienced by the Indian classical dancer, how this moving musical knowledge affects the dancer’s perception of self and reality, and how the musical score functions as a kinaesthetic mnemonic device.

At the Site of Wilderness: Meredith Monk’s “Facing North” (1990)
Bridget Cauthery, York University

In his article “Picture and Witness at the Site of the Wilderness” (2000) cultural historian and visual theorist Jonathan Bordo argues that depictions of wilderness, while representing a perceived denial or erasure of human presence, in fact require a witness to affirm the very condition of wilderness. In 1990, multi-disciplinary dance and performance artist Meredith Monk became witness to the condition of wilderness while in residency at the Banff Centre in northern Alberta, Canada. The resulting work called Facing North, a collaboration with composer Robert Een, grew out of the combined senses of physical and metaphysical isolation engendered by the remote mid-winter setting and Monk’s detachment from her normal life. The piece (and accompanying tone poem later recorded and released in album form in 1992) portrays the interdependence of two people trying to come to terms with their simultaneous being and nonbeing, connection and disconnection, in a harsh and uncompromising landscape. In reading Monk’s work “Facing North” through Bordo’s theorization of wilderness as motif in visual culture this paper addresses the degree to which corporeal geographies respond to narrative topographies and how absence creates presence. As part of my ongoing research project “Choreographing the North,” Monk’s Facing North presents an opportunity to not only discuss why “the North” resonates for contemporary dancers but to suggest that an elusive art form such as dance may be the most appropriate medium through which to capture the enigmatic North.

Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary Context of Chennai
Monisha Chakravarthy, The Fulbright Program

PART A: The present lecture-demonstration will delineate the major interactions of Bharatanatyam dance and music, especially with respect to abstract movement. This classical dance form, derives its physical form from the Carnatic music tradition, whose frameworks of raga (tonal scale) and tala (rhythm) have been well characterized. The first component will demonstrate dance choreography in accordance and in dissonance with swaras, which are melodic sequences of solfeggio notes in the chosen raga. Second, we will investigate rhythmic components in pure dance sequences known as korveis to social changes in
Bharatanatyam, which continue to occur in response to globalization and modernization in Chennai, the major creative center of this art form. In conclusion, I will also present an original piece of choreography, Vasanta Thillana, which attempts to capture observations from my field notes of pure dance trends in Chennai. PART B: In this workshop we will work through the dense rhythmic structure of Bharatanatyam dance music. Two main principles—taala and gati—guide the rhythmic patterns of Bharatanatyam music. Within the tala structure, dance pieces also use varying gatis or subdivisions of individual beats. This creates elaborate cross-rhythms for use in dance choreography. Participants will learn some basic jatis—or passages of abstract movement in conjunction with a rhythmic structure—as a way of understanding this rich system of composition.

Music Delivery, Collaboration and the Concert Dance Subculture
Christian Cherry, University of Oregon

Title: “Music Delivery, Collaboration and the Concert Dance Subculture”
Music delivery systems have changed enormously over the last forty years, as has the process of musical composition. The most recent changes in delivery from personal players have affected both the delivery and the process of making composed or programmatic music. In addition, the musical materials have changed. This musico-cultural shift toward a “configurable culture” based on sampling has changed how music is integrated into our consciousness and thereby its use in various theatrical settings. There is a profound effect in the specific areas of dance pedagogy and concert dance collaboration. Using the crucible of the university dance department and contemporary concert dance as examples, the author describes the shift in the ontology of purposed music in various settings within dance, on stage and in the technique studio. How this shift has affected creative process, pedagogy and the terms of collaboration is the focus of this paper.

Computerizing the Choreographic Process: Creating Dance from Simple Mathematical Patterns
Annabel Clarance, Ursinus College

The world of modern dance is constantly looking for new and different ways to explore the choreographic process and how dance can relate to other academic disciplines. Recently there have been great strides made to connect the worlds of dance and technology. This presentation will discuss briefly some of the newest developments merging these two worlds and demonstrate a new program developed that creates choreography based on randomly generated fractal patterns. The program blends Labanotation with Benoit Mandelbrot’s fractal mathematics and takes formalism to all new heights using Wolfram’s Mathematica software. The presentation will look at a piece of choreography generated with this new program, how it relates to the fractal pattern that defined it, and how much interpretation is needed from the dancers and choreographers when using this program.

HOTMOUTH: Practicing Possibilities
Grisha Coleman, Arizona State University

The contemporary performance group HOTMOUTH [1994-2000] began in New York City, performing in “downtown” venues such as P.S.122, Dance Theater Workshop and Movement Research. This paper examines the way a multidisciplinary and professional training make HOTMOUTH a group of dancers who create and perform live music. Additionally, it looks at the role creative research can play in contributing to new perspectives, methods and techniques for mutually beneficial practices in music and dance disciplines. Considering the possibilities of inter and multidisciplinary training through the lens of HOTMOUTH, this paper looks at how this group consciously and aggressively defies generic and disciplinary boundaries. Part of this approach lies in a unique process/concept of “training”. Instead of separating and inhibiting movement and music practices, the group leveraged this palette of skills for learning, performing and composing music. All members -- a mixed group of performers, dancers and musicians -- learned and improvised music repertory not through reading it off a page, but through rigorous aural and physical engagement, applying this heightened rhythmic and kinetic coordination to ‘embodying’ the musical endeavor. This paper will show how HOTMOUTH manifests and accomplishes this training, not only as an accumulation of skills, but also as a holistic approach to creative thinking, allowing musical concepts and embodied practice to act reciprocally.

Misheard But Always Seen: Controversies over the Female Body in American Cultural Diplomacy
Clare Croft, University of Michigan

In a 1963 Congressional hearing Congresspeople Edna Kelly and Peter Frelinghuysen caused a media frenzy by protesting US State Department sponsorship of Martha Graham's Phaedra (1962). Frelinghuysen recalled when he and Kelly considered leaving a Graham performance in Germany: “There was one act where there are a number of young men in loin cloths. Then they had some couches, which they reclined on with some companions. Whether it was for recreation or relaxation—the import was quite clear.” Frelinghuysen’s description bolstered Kelly's repeated calls for censoring such “erotic” artwork. Hearing witnesses defended Graham, the government selection process, and the place of “erotic” images, eventually leading to Kelly to soften her call for censorship. In newspaper coverage of the debate, Kelly is singled out as the complaint’s instigator—the prudish woman who walked out on Graham, shocked by her portrayal of a woman lusting for her stepson, surrounded by half-clothed men. Taken together, Phaedra, Graham's choreography and the dancers' interpretation; the Congressional debate; and the newspaper coverage frame women as both caretakers of and threats to national propriety. The public uproar over Graham is a frequent private discussion behind the State Department dance programs. Using government documents, interviews with dancers who traveled on State Department tours, and analysis of Graham’s choreography, I argue that the female body often became a stage for the government and the dance community to choreograph
ideas about what bodies could represent the nation, to what ends, and how to hold women accountable for their state-sanctioned roles.

Embodying Music in Senegal: A Somatic and Diaspora Portrait
Ojeya Cruz-Banks, University of Otago, New Zealand

Part One Workshop
This introductory workshop explores Sabar dance from Senegal. Participants will learn about the basic dance skills important to the Wolof tradition. Emphasis will be placed on the relationship between the music, movement and cultural context. Ethnographic memoirs of learning the dance in Senegal will be shared to explore issues of music embodiment.

Part Two Lecture
This dance ethnography examines the somatic memoirs of studying dance with Wolof sabar dancer Tacko Sissoko, a dancer/teacher extraordinaire in Dakar, Senegal. The portrait provides a window into the epistemologies embedded and disseminated through sabar. Using dance anthropology (Cruz Banks 2010; Daniels 2005; Dunham 1947, 2005) and ethnomusicology (Castaldi 2006; Tang 2007, 2008) as theoretical frameworks, this study draws from auto-ethnographical experiences of dancing at the Sissoko School. I explore what links dance, music, and identity. This reflection highlights the nuances of music and dance reciprocity for understanding dance technique in light cultural context, social history, and dance knowledge production in Senegal. This study aims to identify the explicit conversation between the fields of dance studies, ethnomusicology, and African and African Diaspora studies.

Tuning the Dancing: A Description of Irish Sean-nós Dancer as Musician
Jean Denney Grotewohl, Texas Woman’s University

The most intimate relationship between Irish music and dance exists in the unique exchange between solo musician and sean-nós dancer. This paper, synthesized from interviews with seven current dancers and musicians across the United States, describes how sean-nós dance happens and when it happens, rather than what sean-nós dance is. In this relational approach to making Irish music and dance, the dancer is perceived as musician who furthers the music through visual as well as sonic responses. An examination of how these artists process toward relating allows for meaningful understanding of how each comes to value his/her experience, the exchange, and the expression. A successful performance of sean-nós dance, according to these participants, emerges specifically amid the tune in play, the musician playing, and dancer improvising movement in the moment. This relational process serves to illustrate deep communion between musician and dancer that allows each to discover new, original, and individual responses within the tradition of Irish music and dance. While the music incites the dance, the value of each player’s response rests in how each is “in tune” with the other in the moment of the expression. It is this communion, I argue, that separates sean-nós dance practice and its practitioners from other traditions of Irish dance.

Sense of Place in Time and Space - The Philadanco Dance/Music Aesthetic
Brenda Dixon Gottschold, Professor Emerita, Temple University

The purpose of this roundtable is to bring to our academic convocation the immediacies facing one professional dance ensemble in negotiating music and dance choices. The five Philadelphia-based participants will show videos of work in their roles as artistic director/rehearsal director, choreographer, dancer, and composer to explore issues arising in reconciling the needs of dance and dancing bodies with those of composer and music. Questions to be raised include: How is common ground negotiated in fitting the needs of the dances/dancers with those of the music? How do quality and process change when working with music specifically composed for the company? How is music negotiated as part of the choreography? How do music/dance choices reflect desires, as opposed to necessities? How are the requisite copyright laws for music affecting artistic process? The moderator introduces the particular aesthetic perspective of this ensemble, and visual excerpts accompany explanatory comments by each participant. Just as this conference is a joint music and movement venture blurring disciplinary divisions, this panel furthers CORD’s ongoing convergence of theory and practice: focusing on the issues negotiated by this ensemble intimates the wider ranging question of how aesthetic choices are mediated, if not dictated, by practical considerations. We hope for a lively discussion with the audience. This all-Philadelphia panel is a salute to Philadanco’s post-40th Anniversary Celebration (2010) and to the particular sound and movement choices driven by what can be characterized as the Philadanco Aesthetic. The moderator intends to tease out the different dynamics, frictions, and fulfillments inherent in the different needs, if not aims, of artistic director, composer, choreographer, and performer.

“Merge: Bridging Dance and the Community” — A Site-Specific Dance and Music Performance Which Used Collaborative Processes Focused on Community Building for Participating Artists as a Means for Social Change
Erinn Ernst, University of Oregon

Through a site-specific dance and music performance in Eugene, Oregon’s Alton Baker Park entitled Merge: Bridging Dance and the Community, this research focused on using interdisciplinary collaborations and democratic processes as a meme of social change. In rehearsals, the focus was on community building and balance within that community which allowed for equity amongst the group that transferred the role of the dancers from subordinates to counterparts in the creative process. The collaborative nature of this project allowed for the group of artists, including dancers, composers, and musicians, to physically embody and express a tangible, lived experience
of democracy. As democracy becomes a lived experience applicable beyond politics, the meme of social equity in collaboration with others becomes relevant in any situation. As dancing bodies moved through Alton Baker Park, the reactions of the general public seemed confused as to what the dancers were doing, challenging perceptions of place and space. Rehearsing with musicians immediately engaged the general public to our art and processes, inviting participation in active awareness of others and the surrounding environment. As groups of people experience equitable and collaborative situations, the desire to recreate these circumstances in all aspects of life will inevitably accelerate and increase. Examples from Merge will demonstrate how dance and music allows for the body and mind to gain the knowledge of working collaboratively, with equality, while understanding the development of process through time. A Power-Point presentation will provide visual examples to help illustrate these processes.

When Good Adjectives Go Bad: “Lyrical Dance,” Romanticism, Brain Science, and the Competition Dance Machine

Jennifer Fisher, University of California, Irvine

In the world of concert dance, the adjective “lyrical” refers to just one of many movement qualities available. But in the North American competition dance world, from which so many budding dancers and choreographers come, “Lyrical” is used as a noun to describe a category or style developed for competition dance culture over the last 30 years. Although definitions vary, there is a recognizable recurring movement vocabulary and a set of aesthetic criteria can be examined. This paper considers whether “Lyrical” is explained best by thinking of it as a new incarnation of Romantic excess, with a post-industrial fascination with machine movement, and impulsive choices not unlike those of adolescents whose bad choices are often explained as almost inevitable by neuroscientists who study them.

Musical Tastes in Popular Dance Practices

Mary Fogarty, York University

"The first decade of the 21st Century played host to the rise in popularity and notoriety of the flash mob. “Do-it-yourself” youth culture-inspired events organized largely through social media sites and mobile communication devices, flash mobs have been cited by scholars as evidence of innovation in urban sociality and reinvention in and of urban spaces. Predictably, by the end of the decade, the flash mob form was adopted for commercial purposes. As the flash mob’s function migrated from the d-i-y reclamation and renegotiation of public space towards an explicit product- and marketing-orientation, commercial event producers endeavored to create within their spectacles an effect of hypothetical mobility. In expensive and highly staged productions, expert artists teamed with both professional and amateur dancers to choreograph hundreds “even thousands “ of people, who would “spontaneously” burst into a unison dance. How do commercial flash mob organizers effectively override spectators knowledge that the event is merely a form of advertising, convincing audience members to willingly suspend their disbelief, even upon multiple viewings? Using research findings from cognitive neuroscience to analyze the relationship between performance and reception in three commercial urban flash mobs, I illustrate the way in which the enormous popular appeal of commercial flash mobs is directly linked to a fundamental cognitive function within visual and auditory reception, amplified through the dance between the cameras and the participants.”

The Play of Visual and Sonic Actions: Watching Dance and Music

Allen Fogelsanger, New York University

Recent activity in experimental psychology and related areas has led to increasingly comprehensive models of how humans attend to music, but less research has examined how observers view dance, or how dance and music are seen to combine. One framework for considering how viewers relate music and dance, or more generally sound and movement, was proposed in 2006 by John Martin and early film theorization by Serge Eisenstein. The present paper extends that framework in light of a 2010 article which reconsidered the concept of “sound object” (originally proposed by Pierre Schaeffer in 1966) in light of multiple lines of research on the embodied cognition of music; in particular connected “sonic objects” with “sound-related actions,” especially but not limited to those actions necessary to create sounds, arguing that sounds may trigger images of actions and actions may trigger images of sound. This paper contends that viewing dance with music thus results in a play of audiovisual actions and objects, including both physically-produced visual actions with mentally-associated auditory components and physically-produced auditory actions with mentally-associated visual components, and that it is the temporal arrangement of these actions that leads to our sense of how dance and music relate.

Student Values Engaging in Dance and Music Education

Monica Frichtel, Temple University

Through rigorous qualitative research processes, derived from phenomenological and action research frameworks, I have sought student’sâ€” meanings of engagement in a dance-based general education course. Findings suggest how students value experiences of freedom, community, and transformation engaging with a dance curriculum. These findings suggest strong correlation to pedagogical theory associated with social justice and democratic ideals. These themes are also prevalent in the small but growing body of dance literature giving voice to students’ meanings of dance, and they support critical, feminist, and multicultural teaching practices. A similarly small but growing discourse pertaining to student experiences of music education exists. This paper will extend my findings from a dance education context by examining comparable studies in music education, studies that seek student meanings of experiences learning music.
Guiding research questions include: How do students experience engagement in dance and music curriculum? What values are conveyed through experiences of engagement (high and low)? What are individual students conceptions of their learning processes? What, if anything, do the two discreet bodies of dance and music literature, highlighting student voice, have in common? In what ways do they diverge? What can the two fields share with one another? Considering student meanings and experiences of engagement, this paper seeks to illuminate relationships between the fields of dance and music education.

Danceability in the Nightclub Setting: a musicological and sociological enquiry
*Tami Gadir, University of Edinburgh*

Contemporary dance music, which includes styles such as techno, house and drum ‘n’ bass, is generally experienced through spontaneous, non-choreographed movement to music, in shared social spaces such as nightclubs. Some scholars have approached its study with a focus either on cultural aspects of dance events, or on formal musical elements; it is rare that these perspectives are given consideration concurrently. Moreover, within much literature on dance music, there is a lack of attention to the act of dancing, despite its centrality to the clubbing experience. Using illustrative audio and video examples, this presentation will explore a range of phenomena that shape the subjective experiences of clubbers, and more specifically, how these phenomena cause and shape the physical act of dancing. Overall, the presentation constitutes an attempt to situate clubbing at dance events as simultaneously corporeal, musical and social.

Dance the Tune: a Listening-based Approach to Percussive Step Dance
*Nic Gareiss*

Audible rhythm-making with the feet has been employed as a facet of indigenous dance in many cultures for centuries. These ‘percussive dance’ forms use gesture to create sound with the body. According to Foley, a “percussive dancer performs to and is inspired by music and also makes music of their own.” (Foley 2002) But to what extent is listening implicated in this interplay? This paper will present Dance the Tune, a new step dance technique in its early development that uses listening as a basis for choreography. Dance the Tune re-imagines step dance as an inherently musical activity, morphing traditional dance into a medium that appeals to both the eyes and the ears. Far from a new proposition, the idea of creating audible rhythms has long been a feature of traditional dance in Ireland. (Hall 2008) However, Dance the Tune offers an alternative to precedent models of footwork phrase construction, reconsidering the primacy of dance’s sonic capabilities in the context of Irish traditional music. By using aural imitation of the phrasing and ornamentation of Irish traditional music as a basis for the selection of sounds to be articulated (danced), Dance the Tune’s modus operandi is listening. Drawing upon fifteen years of experience as a performer and dance educator, this paper will present a technique-in-progress as developed by Nic Gareiss, as well as critically gauge the usefulness of such a technique as a tool for musical collaboration and the creation of new traditional dance choreography.

The Environment of the Body: Nudity in Noémie LaFrance’s Home: The Body as a Place
*Patricia Gay, Florida State University*

In the past decade there has been a resurgence of experimental dance artists in the United States using nudity—especially utilizing their own nude bodies—in choreography. In an effort to discover why this trend is resurfacing now and how nudity is functioning in new ways in the world of twenty-first century avant-garde American dance, this paper critically investigates as a case study Noémie LaFrance’s 2008 piece Home: The Body as a Place. Though LaFrance and her dancer Maré Hieronimus are not continuously nude in Home, the bare body is essential to this work. The dance piece is shaped by poignant instances of bodily exposure such as the opening image of LaFrance’s bare thigh turned into a microcosmic pastoral nature scene or towards the close of the work where the audience/participants inscribe words with black watercolor pencil all over Hieronimus’s passive exposed flesh. Known as a site-specific choreographer, Lafrance approaches this body art-like dance piece from the radical perspective that the human form can also be a site—a physical environment built of corporeal rather than manmade architecture. From this unique ideological perspective, Lafrance explores the landscape, ritual and language of the naked female form, highlighting through her choreography an often overlooked function of naked human skin: its ability to act as a mediating surface, connecting and arbitration the relationship between individuals.

An Urban Echo: Philadelphia Dance and Choir Connections
*Ellen Gerdes, Temple University*

This panel offers multiple perspectives on the artistic collaborations between the Philadelphia community Mendelssohn Club Choir and the professional Leah Stein Dance Company, bringing together artistic directors of both organizations and a unique member of both organizations in conversation. Drawing from first-hand experience, video, and dialogue, panelists share reflections on the creative process of Urban Echo: Circle Told, a structured improvisation based on Pauline Oliveros scores (presented at the Philadelphia Live Arts Festival in 2008), and Battle Hymns, a work set in an old armory to
a David Lang commission (presented at the Hidden City Philadelphia Festival in 2009). In each work, approximately eighty volunteer inter-generational choir members move with simple gestures and strong presence alongside professional dancers. The final product’s ultimate aesthetic success stems greatly from the sheer number of participants and the diversity of body types and ages not typically found on the concert dance stage. (A 2009 study by Chorus America, a national non-profit, cites choral singing as the most popular form of performing arts in the country.) The singers move and the dancers sound, blurring the Western divisions of song and dance by allowing both to occur in one body. Enacting this integration requires significant experimentation and vulnerability of the participants, and translation from both artistic perspectives. The panelists extend this discussion into topics of community outreach and audience engagement, and potential university course offerings that encourage a music/dance dialogue.

Health, Healing and Outreach: Dancing to Music with Wheelchair Bound Teens
Miriam Gigueres, Drexel University

This workshop will explore the current collaboration between the Drexel University dance program and the HMS School for Children with Cerebral Palsy. This collaborative project is a wheelchair dance class to music, which happens weekly from October through April each year. Undergraduate dancers partner students with cerebral palsy from the local school under the direction of a creative arts therapist. The workshop will look at two key elements of the collaboration: 1) the healing effects of music and dance on the wheelchair bound participants and 2) the educational value of seeing dance and music used as healing arts through an outreach program on university undergraduates. The workshop will consist of a live demonstration/participation session where students from the local school for children with cerebral palsy, university dance students and any interested conference participants, will engage in a partnered wheelchair dance session with and without music for approximately 30 minutes. A discussion will follow evaluating possible changes in emotional states as a result of participation in both the dance and music elements of the session. The final portion of the 90-minute workshop will be the presentation of current research evidence, including some gathered by the presenter, on the effects of this kind of outreach activity on college student participants. Particular attention will be paid to the distinctive effects of an interdisciplinary approach to using dance and music together as healing arts, and to the value of partnering regular education and special education students in a variety of outreach projects.

Sonidos Negros: a Meditation on the Blackness of Flamenco
Meira Goldberg, Fashion Institute of Technology, Ballet Hispanico

Not only Garcia Lorca - many Flamencos recognize intuitively resonances and memories of Blackness. Yet scholars investigating Indian, Greek, Arabic and North African presences in the musics of Al-Andalus ignore and invisibilize Black Africa. Caravan routes from long before the rise of Islam brought slaves, gold, salt, and artistic ideas into Spain. Yet neither Arabic nor Indian nor the popular Africanist musics of the Americas, from the Habanera to Rumba to Hip Hop, are in 6/8 time. What of the unique and fundamental hemiolas of Flamenco? Are they Africanized (Americanized) Polkas? The “I want to be in America” phrases of the Cantigas of Alfonso el Sabio notated in 13th century Spain, are concurrent with Islamic rule in Andalusia. What made me wonder about the Blackness of this rhythm was hearing it in the music of not only Morocco, but also Mali, Ghana, Senegal, Nigeria, even Botswana – not to mention the African-inflected musics of the Caribbean and South America. Rhythm in 6/8 impregnates the deepest aesthetic values and improvisational structures of Flamenco. Does the hemiola travel from Africa into Spain with or before Islamic rule: an early wave of Blackness, imparting a fundamental characteristic of popular music to the substrate of Andalusia? Or does it come only later, with the vigorous commerce between Spain and its colonies? This paper surveys a recent wave of scholarship in ethnomusicology, Flamenco history, and African cultural history, seeking to identify traces of Blackness pertaining to the development of Flamenco rhythms and aesthetics.

Music, innovation, and the cosmopolitan aesthetic in the performances of Mrinalini Sarabhai and Ram Gopal
Andrée Grau, University of Roehampton

What was so special in Mrinalini Sarabhai’s and Ram Gopal’s performance that led a Calcutta critic in the 1930s to say that when they danced together ‘the atmosphere was electrified with a subtle sense of the sublime’ (in Sarabhai 2004, 78)? Our presentation argues that it was their cosmopolitan aesthetics that brought together the Indian intertwining of music and dance with the classical traditions of sculpture, painting, music, and literature to create a unique artistic experience. For Sarabhai, ‘Music plays the most important role in composition… With each dance drama, I have tried to work around some new musical perception’ (1986, 39). Gopal brought professional classical musicians along with his dancers on tours to Britain in the 1930s, changing the perception of Indian dance and music for his western audiences, who were more familiar with ‘exotic/oriental’ dancers performing to recorded pieces. Both artists came from highly educated, multi-lingual, well-travelled, and wealthy backgrounds and both were ‘outsiders’: Gopal – with a North Indian father and Burmese mother, was a non-Tamil speaker, whilst the South Indian Sarabhai moved to Gujarat where few knew the southern dance traditions. Both were ‘accepted on an equal footing with the greatest western artists’ (Gaston 1996:81) in Europe and USA at the time dance was being questioned in India and the ‘classical’ heritage was contested territory. Using approaches from social history and ethnography the paper examines Sarabhai’s and Gopal’s modernity, their use of live music, and their creative translations in bringing Indian dance to audiences worldwide.
Archiving Dance and Music in Tantric Buddhist Ritual
Joseph Houseal, Core of Culture

“A 500-hour moving image and sound archive of Himalayan Buddhist dances inevitably includes music as localized and rare as the recorded dances themselves. The music and dance of Tantric Buddhist rituals remain inseparable for the monastic practitioners whose training cultivates both music and dance skills. Nuances of the mystical dances are often directed by “dance master” whose cymbal-playing organizes the dance proper. Additional movement practices - not easily classifiable as dance - likewise rely on music for their ritual completion and coherence with other forms of ritual practice, revealing music as an essential link between dance and movement disciplines such as meditation and tantric yoga. All these elements are directed toward enlightenment, or the elevation of human consciousness. This lecture proposes to display and demonstrate the Bhutan Dance Database, created using a non-invasive method of field research during 5 years work in the Kingdom of Bhutan. Its model of recording, archiving, and preserving information about ancient dance traditions will be analysed, suggesting and inviting ways music and dance could both be recorded and archived in what are unique and difficult-to-organize field projects. Currently on display in a performing arts library featuring both dance and music, this Bhutan Dance Database could reach and inform other library constituents with a more complete archiving model that includes music.”

The Tragicomedy of the Blues Impulse in Urban Bush Women’s HairStories
Rachel Howell, Florida State University

Ethnomusicologist Craig Werner developed a method of cultural analysis that uses musical “impulses”—like blues, jazz, and gospel—to analyze black popular music from the 1950s to today. This framework argues that music is a lens through which we can deconstruct and rebuild America’s ideological struggle for democracy. Interestingly, Werner’s theory works equally well in understanding African-American dance, especially Jawole Zollar’s HairStories. By drawing on Werner’s concept of the Blues Impulse—using self-expression as a tool for enduring personal suffering—this paper examines the core issues surrounding HairStories: race, gender, and community. I argue that HairStories creates a journey, interspersing personal history, notable hair figures, and creative representations of hair rituals in order to educate multicultural audiences, validate multiple voices, and reveal the necessity of community in challenging racist and sexist social injustice. This goal is demonstrated through humorous (and sometimes tragic) childhood stories associated with hair rituals. Using a suite of dances, I explore the powerlessness and alienation that Zollar displays on stage, depicting young girls jerking, twitching, and attempting to escape hair grooming, which illustrates the physically resonant memories that accompany getting one’s hair done. Juxtaposed against humorous vignettes, this suite exposes the complicated relationship that young African American women have to the unfairness of the world they will inherit. The blues impulse allows for the expression of pain, confusion, or even hilarity as an outlet for overwhelming experiences, engendering personal (and even group) validation.

“Sound Painter”: A Technological Bridge Between Dance and Music
Sybil Huskey, University of North Carolina at Charlotte

The Dance. Draw project investigates the intersection between dance and technology and is currently examining how the traditional relationship of music and dance can be extended aurally, kinetically and visually through its software program, “Sound Painter”. The project explores how sound can be aesthetically observed, in and beyond the dancing body, to accentuate the traditional marriage between movement and music. “Sound Painter” uses technology as an extension of the dancer’s body, amplifying its capacity to visually “paint” the nuances of a sound score. Using overhead camera tracking to capture the location and pathways of one or more dancers, the software translates positions on stage into projected visual imagery. These visualizations, comprised of paintbrush strokes, are manipulated in response to the pitch, volume and timbre of the sound score. Each of these distinctions informs the color, size, and opacity of the brush stroke as it offers visual representation of the immediate relationship between the dancer and the music, uniquely determined by choreography and sound score. The proposed demonstration of Dance .Draw’s Sound Painter will establish real time interaction between dancers, musicians and technology through both set choreography and structured improvisation. As dancers and musicians control the projected imagery through their movements and sounds, their artistic choices will be affected by each other and by the observed effect of their artistic output on the visual imagery.

Habib Iddrisu, Northwestern University

Baamaaya is a Dagbamba performance in which the dancer is not only responding to the musicians, but also simultaneously employs the use of chagla (jingles) sounds to fill in musical gaps in the ensemble. While the chagla round out the orchestration, lessons are drawn in the form of combined societal commentary by the lung’a drum and the calabom flute. The familiar tunes and sayings they produce are extracted from memorable events in the community and have a profound impact by directly or indirectly forging relationships and bonds between the dancers, musicians, and even the audience. These bonds not only inform the performance but set its mood as well. Thus, the atmosphere set by the performers might directly evoke happiness, sadness, frustrations and/or anger. As an indigenously Dagbamba trained dancer, musician, and scholar, I would demonstrate the use of the chagla, lung’a, and gongong drums, and the calabom flute to explain the “intersections and alignment” between music and dance in a baamaaya performance; thus demonstrating that when any of these elements is lost or its role diminished, the performance loses vitality, social and cultural impact, and may become obsolete.
Music is not only a source of inspiration for Mark Morris but also his choreographic method. Morris embraces the music as a part of his dance evidenced in the way his works show the intimate interplay of rhythm, phrasing, and dynamics between the music and dance. His intense musicality and enthusiastic relationship between the music and choreography are often compared to George Balanchine. However, Morris’ work has also provoked criticism. While many praise the excellent harmony of music and dance others accuse him of mere “music visualization,” comparing him to a Disney animator. Morris disagrees with this criticism, arguing that music can never design dance. Dido and Aeneas (1989) illustrates his unique approach to music as well as his interest in vocal music. Dido and Aeneas is a danced adaptation of a 17th century Baroque opera written by the English composer Henry Purcell which Morris transposed into a dramatic dance. The choreography interweaves song, dance, text, and mime while preserving the full vocal and musical score of Purcell’s composition. In this study, I use Dido and Aeneas to examine Morris’ musicality, especially the manner in which his choreography corresponds to or disengages from the music. In spite of his dependence on musical structure, Morris also reveals his independence of the music, his free play within the musical structure and narrative.

Sensuous Forms, Sensational Heritage and Social Memory: Narratives of Creative Expressions that Move Music and Sound Bodies in Ghana and Cuba
Brian Jeffery, University of Alaska Anchorage

This panel explores how sensuous forms and social memories are mobilized and re-shaped through contemporary cosmopolitan creative processes. Particularly, we offer narratives of interaction and discovery alongside theoretical explorations centered on specific research and artistic collaborations in Ghana and Cuba. In each case, the areas of inquiry involve music and dance forms that are not independent of each other, but rather exist as dialogical partners; sounding the body, moving the music. Collectively, the various papers highlight a wide scope of creative processes, indicating that the processes themselves may vary at least as much as the expressive forms. Each panelist has explored the creative process through collaborative research and/or artistic projects within communities where senses of identity and place revolve around embodied cultural heritage. Individual explorations will consider the negotiation of social power dynamics within a process of cosmopolitan creativity. Additionally, we will examine how embodied sensoria and social memories serve to ground identity and place, as they are transmitted, shared, negotiated, re-imagined and mobilized to form a web of sensational heritage. Throughout, although sounding bodies and moving music are their own embodied sensuous forms, narratives, ritual sites and objects, as well as other material culture are integrated within our discussion as salient sensuous forms of expression. Overall, this panel seeks to contribute to the emerging literature regarding sensuous forms and sensational heritage by investigating the ways in which embodied social memories of Africa and for this panel, its diaspora in Cuba, become bases for creative expressions.

Hallyu and the Politics of Korean Idols
Ok Hee Jeong, Temple University

Korean idols are icons of conflicting desires. Usually working in the form of pop singer-dancer groups, idols are cherished, scorned, admired and blamed. Idols appear on TV dramas, music programs, reality shows, radios, and commercials as they sing, dance, act, and campaign. Despite that these groups’ dance numbers and hit songs preoccupy national recreation from three-year-old children to elders, they are viewed not only as celebrities, patriots, and cultural ambassadors, but also cash cows, puppets, and punching bags. Although the phenomenal popularity of these idols overseas called Korean Wave, a.k.a. Hallyu, cannot completely overturn the persisting notion of hard-trained dancing machines and lip-sync parrots, its unprecedented fandom not only in Asian countries but also around the world adds other dynamics to its politics. If the recent reports on Chilean youth singing and dancing after Korean idols as well as on the successful K-pop concert in Paris readily satisfied many Koreans’ cultural self-esteem, governmental organizations and nation-level projects repackage the idol culture as prominent cultural goods. As export earnings of Korean music and TV dramas far surpass their domestic earnings, enormous efforts are made to transform the international fandom into profitable markets. However, the success of Hallyu also has its downsides. Seldom accompanying a dialectic effort to pay equal attentions to other cultures, Hallyu’s self-indulgent tendency has a danger to stir up cultural imperialism. Also, as a barometer of Korea’s precarious relationship with neighboring countries, Hallyu becomes a centripetal force causing international cultural and political conflicts. Discussing recent domestic and international affairs of Hallyu, this presentation focuses on the dynamically changing politics of Korean idols.

Blinking
Jamie Jewett, Dean College

On average, we blink 10 times a minute. What is lost in these liminal moments? The multimedia dance, BLINKING, inverts these moments, illuminating and underscoring the missed sight, splintering dance into tiny moving stills. Opening with a seemingly normal filmic display, a woman chatting with her friend, two young boys play in the space behind her â€” a close-up moment â€” we begin to recognize the pattern and rhythm of her blinking. This rhythmic structure becomes motivic, expressed musically in a repeating pulse of sound. Surprisingly, the light begins to have content as it repeats, projected video throughout the space as graphical resonance of the dancersâ€™ movement. The blinks leave us with a rhythmic quilt, organically deconstructing the phrase, musically and choreographically, into its smallest components. BLINKINGâ€™s five sections each use a different initial
The Intrinsic Duality of Movement and Sound: Investigating The Intersections of Dance and Music Through Bach
Josephine Amber Kao, University of Michigan

To the musician, the polyphony inherent within Bach’s music offers multiple interpretations for a persuasive performance. “Which measures are climactic? Which phrases deserve rubato?” These inspirationsnotations of a violin score are configuredtranslate into movements of the bow arm and fingerings for the left hand, which then in order to convey intentions and emotions. This points to the notion that the score serves to notate specific bodily movements! The musical score does not just merely imply the music to be played, but instead describes how a body moves in order to play the music and, thus, in the case of Bach, express emotion. Therefore, using this same type of analysis, How might the relation of polyphony and space be conceptualized through the embodiment of music to the dance artist? My research examines the musical score as a text where these intersections exist. As I integrate my training as a classical musician and dancer, I have discovered an intrinsic duality of music and movement that has led me to explore the embodiment of sound. Professor of Science and MusScientist and musicologist? Neurologist and musicologist? Or Psychologist and music theorist?, Eric Clarke, in his writings on the ecology of listening, further emphasizes this relationship by stating that the significance of music lives within its ability to convey motion and inversely, that sound gives evidence to motion. I believe the score embraces the greater context of the performance of the music and the dance. To support my exploration this argument, I have chosen J.S. Bach’s first violin partita, where the melodic and harmonic relationships within Baroque music are well defined. This paper will demonstrate several ways in which I employ Bach’s text as the point of origin and basis to inform my choreography.

Dancing (a-) rhythmically: delay and anticipation
Gediminas Karoblis, Norwegian University of Science and Technology

What is rhythm? Plato was the one who released into circulation the definition of it as the order of motion (Laws, book 2). The definition offered by Plato was surrounded by his extensive discourse about good and bad sense of rhythm and the relationship between order and disorder in motion. It is interesting to note that his disciple, Aristotle who claimed that rhythm alone without tune

is employed by dancers in their representations (Poetics, book 1, chapter 1) defined time as a number of motion in respect of ‘before’ and ‘after’. Hence â€œ; movement in so far as it admits of enumeration (Physics, book 4, chapter 11).”

German philosopher Waldenfels explains this by saying that, the counting in question here presupposes countable, discrete units, and rhythm fulfills just this function of an articulation of movement (Waldenfels 2000). However, ancient Greek philosophy of rhythm had no concept of differential calculus which was introduced by Leibniz and Newton as the new order of motion As a consequence, Platonic concept of eurhythmy as the repetition of the same could have been substituted by arrhythmia approaching the rhythmic through the difference (Waldenfels 2000). On the one hand, consciousness delays in terms of perception of sound, but, on the other hand, it also anticipates movement thus compensating natural delay (Hagendoorn 2004). Then the issue of differential playing around the basic counting of rhythm comes into focus (Karoblis 2010). To summarize, according to this differential account of dancing (a-) rhythmically, the order of motion should be understood as flexible and constant inter-play between delay and anticipation swinging around the rhythmical points of attraction. Dancers and musicians thus become partners in the mutual interplay of the rock around the clock.

The Post Natyam Collective: Using Voice, Script, Movement and Multimedia
Ketu Katrak, University of California, Irvine

I explore the Post Natyam Collective's movement creations that use voice, script and multimedia as they create choreography on-line as the Collective's members are based in Los Angeles, Germany, and Kansas. This unique method is rooted in negotiating space--physical space as well as giving space to each Collective member's diverse training in bharata natyam, kathak, ballet, modern dance, hula. The hybrid movement vocabularies are coupled with innovative soundscapes using the human voice along with script and collaborations with original musical composers. Their latest work, entitled SUNOH! TELL ME SISTER interrogates the history of the “courtesan” in the Indian subcontinent exploring sensuality in the female body connected politically to contemporary South Asian Women's testimonies where the female body is on the line--ranging from exotification, sexual trafficking and other forms of abuse. One of the Collective members, Shymala Moorthy has created a dance-theatre work entitled CARRIE'S WEB from stories of domestic violence survivors with whom she worked in the South Asian American community via the Los-Angeles based non-profit community organization South Asian Network, SAN. My paper showcases the innovative and hybrid commingling of movement, sound, and silence in Post Natyam's dance creations.
Intimately Political: Bodily Communications of Carnality, Empathy and Affect in Dance Practices and Criticism.

Evdané Kelly, York University

In her chapter “Being a Body in a Cultural Way” Sally Ness examines how culturally focused dance research is currently engaging with a new trajectory of embodied research that moves beyond perception to explore non-present realities of the body including past histories and memories, imaginations and future potentials (Thomas and Ahmed, eds. 2004). These insights reverberate in this panel as each panelist explores the political implications of bodily communications of intimacy in public dance performance. Here the political and personal are dialectically charged by the practice of and writing about dance performance. Each panelist critically analyzes agency in the body by exploring how the materialization of carnality, empathy and affect generate political potentialities by un-fixing what has been taken for granted conceptually. The panelists productively intersect over two underlying philosophical tensions. The first emerges as the panelists examine the degree to which the body is constructed and inscribed upon without being reduced to these constructions and inscriptions. The second productive intersection occurs as the panelists examine the relationships between a notion of spectatorship that involves reading the body through signifying practices and a notion of spectatorship involving the embodied kinesthetic perceptions of movement. Rather than starting with culture or cultural critiques of representations, the panelists start with sensation and movement in the acts of their becoming imbied into culture. In line with Ness’ insights about current trends in dance research, each of the following panelists illuminates new points from which to consider the non-present realities of embodiment in dance research.

The Trouble With Collaboration, or How Icarus In Particular Got Fried and Refried

Melanie Kloetzel, University of Calgary

“[T]here is no safe sex in the interdisciplinary arena: once music and dance meet, there is penetration, there is risk, and fluids are exchanged.” This provocative quote by Barbara White points to the messy predicaments that can result from artistic joinings. In our 50-minute lecture/demonstration, we will explore one of these messy joinings, a collaborative research/performance project entitled Icarus Refried that involved the dance company, kloetzel&co., and clarinetist Dr. John Masserini. To begin, we will perform our work ‘Fierce Indulgence’, a music/dance collaboration between two performers (one clarinetist and one dancer in their ‘disciplinary’ lives) with the aleatoric score “Fierce Singleness” (1988) by Robert Cogan. In the second part of our presentation, we will examine our work in light of theoretical discussions of multidisciplinary, interdisciplinary, and collaborative practice. Employing theories put forth by Irit Rogoff, Charles Green, and Jane Rendell, we suggest that the relationship between the artists in ‘Fierce Indulgence’ questions whether ‘collaboration’ as a term is actually “superfluous” (as proposed by dance historian Sally Banes in 1992). The ungainly contortions and noises, the
difficult labor and fraught relationship witnessed in the performance challenge conceptions of interdisciplinarity and collaboration, and point to the problems with analyzing artistic partnerships. Using Ramsay Burt’s argument regarding singularities and Barbara White’s call for a ‘metalanguage’ to discuss artistic joinings, we will address the singularity and context of a work that attempts to vault the disciplinary boundary. The session will end with a Q&A.

Anna Sokolow and Alex North’s War Poem: A Meeting of Music, Dance, and Anti-fascism

Hannah Kosstrin, Reed College

As choreographer Anna Sokolow’s 1930s proletarian and anti-war dances displayed the marriage of form and content so valued by both mainstream modern and revolutionary dance audiences and critics, her collaboration with musician Alex North for nearly all of her compositions between the mid-late 1930s also reinforced the immediacy of her embodied protest within the arenas of modern and revolutionary dance. Instead of considering music auxiliary to her choreography, through her collaboration with North, Sokolow brought music to the center of her composition. This move not only reflected Sokolow’s and North’s shared leftist politics, but also underscored the topical content in their process and exemplified the equality at the heart of the Popular Front and the integration of elements central to modernism. This paper examines the compositional relationship of Sokolow’s and North’s collaborations in the 1930s, specifically in their indictment of Fascist Italy in the work Excerpts from a War Poem (F. T. Marinetti) (1937). This paper posits how their collaboration as evidenced in the compositional structures of both the music and the choreography was integral to their work in the larger workers and anti-war movements.

The Malaga of Samoan Dance in New Zealand: Polyfest's Teaching and Learning Legacies

Michelle Ladwig Williams, University of Auckland

The malaga, or journey, of Samoan dance in New Zealand since the mid-1970s has largely been driven by the Auckland Secondary Schools Maori and Pacific Island Cultural Festival, or Polyfest. Now the largest dance event in Australasia with approximately 9,000 participants and 95,000 attendees, students are trained at over 70 school sites each year to compete on Maori, Samoan, Tongan, Cook Island and Niuean stages. As there is no equivalent competitive opportunity in New Zealand for adults, it is the primary source of formal Samoan dance instruction for many of Auckland's youth. Due to its very large scope, standards of excellence and thirty-six year history, Polyfest’s impact on the learning, performance and development of Samoan music and dance in New Zealand cannot be underestimated. Approaching Polyfest as an institution of traditional music, dance, and cultural instruction, this research will address transmission, heritage, and innovation at the multiple cultural intersections uniquely present in Auckland, New Zealand, the world’s largest Polynesian city. Specifically, the paper examines the long-term influence of
Polyfest's competition format on instruction, performance values and style of traditional Samoan dance genres, as well as its role in the development of Samoan dance in the professional performance and instructional arenas.

Theorizing hybridity and identity: the “edge effect” and “dynamic nucleus” in the bharatanatyam-inspired contemporary dances of two choreographers.
Cheryl LaFrance, York University

Dancer-choreographer Nova Bhattacharya uses the ecological term “edge-effect” to describe her experience within the choreographic process where her bharatanatyam training and her contemporary dance creativity overlap to create a lingua franca. Hari Krishnan, dancer-choreographer and scholar, describes his work as “constantly ruptured” within his “post-post-modern experience.” This paper argues that the creative processes underlying the respective contemporary dance-making practices of Nova Bhattacharya and Hari Krishnan, are cultural ecosystems demonstrating the rich dynamic of the edge-effect at the intersection of bharatanatyam and contemporary dance aesthetics and themes. Within the edge-effect both reception and rupture occur as artistic identities evolve. Furthermore, reception and rupture occur within the performance venue as the performers' and audiences' worlds overlap – another negotiated edge-effect. While the ecological metaphor of the edge-effect helps to conceptualize these interactive spaces, the sociological metaphor of a “dynamic nucleus” (Lloyd Wong) helps to theorize the nature and energy of the critically reflective exchanges occurring, between contemporary and bharatanatyam sensibilities, in both the studio and concert theatre. The edge-effect and dynamic nucleus metaphors build on Homi Bhabha’s concept of the “cultural interstices” within which individual and communal identities are initiated and culture is located. Additionally, these metaphors expand on Guillermo Gómez-Peña’s theory of “multihybrid identities, in a constant process of metamorphosis” as today’s “Border-culture” becomes tomorrow’s institutional art. This paper provides dance scholars with a way of conceptualizing the energy of dance as a cultural force influencing experiences of hybridity and identity for performers and audiences within intercultural contexts.

Singing Dance and Sensing Sound
Amy Larimer, Lehman College

Dancers generally feel more comfortable creating movement as opposed to sound but learning to produce a supported sound can be very helpful to dancers. Singing can help free the ribcage, strengthen the psoas and diaphragm and increase a dancer’s dynamic range. In this one-hour workshop, we will explore sound as a way to heighten and clarify movement choices. The focus of the workshop will be on sensory experience as a gateway to both sound and movement. We will explore ways that the use of the senses can free the breath and give rise to a flow of impulses through the body to produce sound. Since the creation of sound requires a sophisticated coordination of the musculoskeletal, sensory and neurological systems there is a great deal of relevance to dance research including but not limited to: using sound to teach technique and presence, learning to generate sound effectively when working with text and quite literally freeing the dancer’s voice.

Integrating Music and Dance Curriculums: How can we broaden teaching practices, address areas of curricular neglect, and stimulate research?
Rebecca Lazier, Princeton University

In college and university dance programs, the relationship between dance and music in Western Culture tends to be discussed in hierarchical terms, with melodic, harmonic, and rhythmic gesture treated as subservient to movement. Composers are relegated to the status of accompanists, and music “for dancers” is taught. In music departments, on the other hand, the history of music composed for dance is widely neglected. Whereas every major music department offers a course on the history of opera, there are few to none on the history of ballet—despite their intertwined histories. Such deficiencies in the curricula of dance and music programs reinforce inaccurate perceptions about the collaboration between choreographers and composers around the world from the 17th century through the present. They also impoverish the potential for collaboration between these artists in the future. In this working session we seek to broaden our teaching practice by addressing specific areas of neglect and ultimately stimulating research. To do so, we will bring together composers, choreographers, and scholars of music and dance committed to dialogue across disciplines.

Embodied Bracketing: Experiential Aspects of Learning Dance Technique
Justine Lemos

In this paper I suggest that Husserl’s Phenomenological method of "bracketing" (or the â€œopenpocheâ€) is a possible entry into understanding experiential aspects of learning dance technique. I specifically engage with Husserlâ€™s descriptive method of â€œbracketingâ€ to interpolate the utility of this Phenomenological method as a critical analytic platform through which I can explore ethnographic experiences of learning Mohiniattam and Odissi classical Indian dance techniques. Starting with my own experience as a mover to extrapolate movement analysis, this paper experiments with re-rendering Husserlâ€™s Phenomenological method of â€œbracketingâ€ as a type of â€œembodied bracketingâ€. The paper ultimately suggests that, when understood Phenomenologically, through the process of â€œembodied bracketingâ€ stylized dance technique is a series of movement Signs (both material and symbolic) that can form culturally constructed meanings in concert with a variety of other Sign processes.
Voyager, A Journey into Our Outer Spaces: A Choreographic and Scholarly Exploration
Lizzie Leopold, Northwestern University

In 1977, NASA launched two Voyager spacecrafts, each affixed with a gold-coated copper phonograph record as a “message to possible extraterrestrial civilizations.” Each record contained 90 minutes of “the world’s greatest music,” an audio essay entitled “The Sounds of Earth,” greetings in nearly 60 human languages (and one whale language) and 118 photographs, in order to explicate all of humanity to any alien life forms that might encounter the spacecrafts and decipher the message. Thirty-one years later, in 2008, the Voyager spacecrafts escaped our solar system entirely. This record and its contents continue to travel farther and farther from Earth, carrying with it a beauty and desperation of a specific moment in time, yet eternally reflecting on human kind. This time capsuling is a wonderfully rich project of capturing the ephemeral and stopping the impossible. The dance work, Voyager, premiered in February 2011 and takes the 90+ minutes of audio and turns it into an hour-long evening-length work. This paper will explore the ideas manifest in Carl Sagan’s effort to encapsulate the Earth through music and how the dancing body can contribute to and complicate this conversation through a close reading of the 2011 danced Voyager. Reflecting back on the choreographed Voyager, brings embodied research into a conversation that has long since been separated from the physical body and our concepts of here and now.

Rhythmic Rebellion: Teen Dance Shows of the 1950s
Julie Malnig, Gallatin School, New York University

A ubiquitous element of 1950s American culture was the televised teen dance program (or “teen party”) that helped shape a nascent youth culture in the post World-War II era. These programs emerged as a result of several phenomena: the ascendance of rock ‘n’ roll music and its relationship to recorded sound; the rise and development of the “teenager”; and the beginnings of television—when the medium was still in its creative infancy. Much of the novelty of teen dance programs lay in the idea that hit songs heard on the radio could at the same time be “visualized” by the accompanying dances. In this way, the dance parties presaged the development of MTV. I will begin with a discussion of the integral connection between rock ‘n’ roll music and dance and how this relationship has typically been ignored in most academic and popular accounts. I will then turn to some of the key developments made possible by the confluence of TV, dance, and music: the creation of a distinct, teen subculture; the mass mediation of race through a popular new genre; and the spawning of African American and white dances that have become a part of the American social dance lexicon. The teen dance programs played to teenagers’ inherent conflicts between conformity and rebellion—I will demonstrate how a large part of that rebellion was white youth’s dancing to music inspired by African American styles of rhythm ‘n’ blues, a sign of what cultural theorist George Lipsitz called their “break from middle-class morality of 1950s culture.”

Sacred Sound: Tuning the Cosmic Strings of the Subtle Dancing Body
Andrea Mantell Seidel, Florida International University

A.K. Coomaraswamy writes in The Dance of Shiva, that Nataraja, the Hindu dancing figure, is the “clearest image of the activity of God which any art or religion can boast of.” Nataraja’s dance activates dormant vital energy (kundalini) and resonates with the primordial sacred seed sounds (bijas) of the cosmos. Sanskrit seed sounds such as Aum are described in the Katha Upanishad as “consciousness or God (Brahman) itself.” In his book, Healing Mantras, Ashley-Farrand writes that the practice of mantra brings about positive changes in matter and consciousness by the agency of a subtle vibration. Cyndi Dale in The Subtle Body correlates each note of the ancient Solfeggio scale used in Gregorian chants to the energy centers (chakras) in the body. Sacred sounds are recited in Buddhist chants, Jewish hymns (Zemirot), and the dances of Sufi whirling dervishes, among other traditions. The dancer, through mastery of breath, form and heightened awareness of sound, possesses the potential to “ride” on the crests of musical waves of sacred sound and harmoniously vibrate with wavelike patterns of energy or “cosmic strings,” identified in quantum physics as the essence of matter, and thereby facilitate healing and self-integration. However, in mainstream dance practice and research, sound/movement spiritual practices are largely relegated to the separate category of “new age,” dance therapy or yoga. This performative paper discusses how the integration of the mindful use of sacred sound in contemporary dance training has profound implications for expanding consciousness, heightening creativity, and enhancing physical capabilities.

Round Table: Ethnicity, Culture and Body
Suzana Martins, Federal University of Bahia, Brazil

This panel will provide knowledge on the Afro-Brazilian music and dance, and in particular, the manner of their convergence within Candomblé, capoeira Angola, samba de roda and Brazilian carnival groups. The African Diaspora — as it is manifested in the wealth of African ethnicities preserved and recreated in Brazil — has had a profound and pervasive impact upon the formation of Brazilian society. This impact is evident in areas such as dance, music, instruments, religion, cuisine, costumes, literature and others. The resulting cultural hybridity characteristics of Brazilian society is remarkable for its diverse ways of being, ways of dancing, ways of playing, ways of speaking, ways of cooking etc. Within the socio-cultural and artistic manifestations of this cultural hybridity, dance and music converge to articulate an invocation of the divine. Likewise, in popular manifestations of capoeira, carnival groups, samba de roda, dance and music converge to other provocative effects (involving the polyrhythmic and polycentrism of the body). Recent scholarship has dealt with the aesthetic hybridity while increasing the production of knowledge in the fields of dance and music. This panel will elaborate on such discussions.
Claude Debussy’s Chansons de Bilitis and the Emergence of Modern Dance
Nyama McCarthy-Brown, Bowdoin College

Claude Debussy’s first complete composition for dance, the score for Pierre Louÿs’ Chansons de Bilitis (1900-01), has received less scholarly attention than his works choreographed by Vaslav Nijinsky, Prelude à l’après-midi d’un faune (1912), and Jeux (1913). The music in the Chansons de Bilitis would likely have remained unknown if not for the publication of the Six Epigraphes Antiques (1914), which used nearly all of the thematic material found in Bilitis, and which until 1954, was not heard in its original form. Though both Faune and Jeux are considered masterpieces in the fields of dance and music, the lesser-known Bilitis/Epigraphes Antiques would ultimately prove to have a more profound impact on the field of dance. The Chansons were forward-looking, and “modernist” in their tendencies, as the exquisitely sparse and melodic musical score diverged from late 19th-century dance counterparts. In this paper I will address Debussy’s collaborations with modern dance pioneers Loie Fuller, Maud Allan, and Ida Rubinstein, and show through his own writings that in its attempts to forge a new language for dance, Bilitis stands as an important artistic marker in the creation of the a new aesthetic in twentieth-century music for dance.

Leaping into the 21st Century: Re-visioning Cultural Diversity through Music & Dance Curricula
Nyama McCarthy-Brown, Bowdoin College

For decades, multiculturalism has been a goal of dance and music departments in institutions dedicated to higher education across the nation and abroad. Many schools express a commitment to diversity, yet curriculum focus and student outcomes demonstrate a clear Euro-centrism. The desire to embrace multiculturalism is often not enough to change an infrastructure derived from Western-focused standards. This session expands the dialogue on multiculturalism in the curriculum to address the needs of 21st century students, all of whom are living in intensely globalized worlds. No longer does it suffice to include a lecture on “Black Performance” or offer an “Asian-influenced” creative work as part of our courses. Dance and music programs are now expected to integrate cultural relevancy (and relativism) throughout our curriculum choices, pedagogy practices, and course selections. In this session we will explore methods of weaving multiculturalism directly into curriculum design for both dance and music programs. Participants will consider developing more inclusive practices at all levels of our work, including: the audition / admissions process, curriculum design (both departmental and course specific), pedagogy, and departmental productions. Collaboration, dialogue, and integration will be our guiding values throughout. Through this session, participants might consider: • How can audition processes be used to expand diversity without compromising department standards? • How can curriculum be diversified while still maintaining high standards of excellence in the discipline as well as in depth learning? • How can teaching practices speak to cultural relevancy and relativism? • How does student work reflect the curriculum, and as curriculum is diversified, how will this inform student work? • In what ways are the current practices of requiring a semester or two of World Dance or World Music addressing and/or failing to address the needs of 21st century students? • How can undergraduate students who want to study a non-Western dance/music form achieve proficiency and earn a degree? • How can online resources be used to expand multicultural teacher professional development? If such sources are used, how does the instructor deal with issues of source reliability and/or appropriation?

From Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars
Juliet McMains, University of Washington

One of the major impediments to greater integration of music and dance scholarship is the lack of common terminology across the disciplines. Rarely are musicians educated in the language of movement analysis or are dance scholars trained in music theory. The goal of this presentation will be to give music and dance scholars tools to analyze how the sister art interacts with their own field of study. The presenters—one music scholar and one dance scholar—will offer a model that encourages scholars in each field to draw from their own expertise in one art to analyze a work in the other art through analogy. Building on the foundation for choreomusical analysis begun by Paul Hodgins, Nicholas Cook, and Stephanie Jordan, we will present an expanded paradigm for examining interactions between music and dance. Through applying the technique on varied examples, including hip hop, concert music/dance, and tango, we will illustrate the specific means through which the interplay of structural parallels and contrasts between music and dance can affect the experience of audiences. We hope to illustrate how bringing together rigorous analysis of music and dance can provide a much deeper understanding of both music, dance, and the cultural significance of their interaction.

Mutual Inspiration: Choreographers and Composers at The Bennington School of the Dance (1934-42)
Elizabeth McPherson, Montclair State University

Bennington School of the Dance (1934-42) was a fruitful enterprise for creation and collaboration. Visual artists, designers, composers, photographers, poets, and choreographers were vital participants in the Bennington experience, working primarily in collaborations that occurred between faculty and staff members as well as between students and faculty/staff. My research (for a forthcoming book) draws on my interviews with surviving participants from the school in addition to archival materials such as the written recollections of the Bennington School of the Dance by the directors Martha Hill and Mary Josephine Shelly. The interviews, particularly, show the profound influence that Louis Horst, the composer and long-term musical advisor to Martha Graham, had on students in his dance composition classes at Bennington School of the Dance. By using musical
Performing nation’s angels and princesses: the female dancing subjects of a century-old Iranian nationalist stage

Ida Meftahi, University of Toronto

In early twentieth-century Iran, a nationalist-modernist theatrical milieu emerged, which aimed at educating society through the performing arts. While touring companies from neighboring regions showcased new genres on the Iranian stage, the ethnic dispersion after the Russian Revolution of 1917 introduced new artistic forms in theatre, music and dance including the ballet, and initiated female performers into the public sphere to replace the transvestite zanpush. The cohabitation of new genres with their indigenous counterparts led to several innovations and inventions, exemplified by the operettas, which combined music, poetry, singing, acting and dancing. Deploying romantic themes from the depository of Persian literature—the greatest of Iranian arts—, the operettas became sites for enthusiastic audiences to view the ideal bodies of their national heroes and heroines dancing and singing to Persian music. In the decades to follow, Operettas lost primacy as each of these disciplines—including the “national dance” (raqs-i milli)—became professionalized. Yet even a century later, being attuned to Persian classical music and featuring literary motifs through a combination of ballet and indigenous movements remains an effective tool for Iranian dance to claim national legitimacy. This article traces the female dancing subject of the nationalist stage—from the early operettas, to the national dances presented prior to the Revolution of 1979, and up to the recently-emerged operettas of contemporary Iran—, exploring the ways she embodies the ideas, rhythm, aesthetics and ethics of Iranian nationalism and modernity in her recurrent characterization as Persian princess and angel.

Jerome Moross, Chicago, 1937–1938: The Composer and the Crossover between Ballet Americana and Jazz

Joellen Meglin, Temple University

One of the main goals of my research on Ruth Page is to understand her ballets as multimedia experience, specifically how they integrated narrative, music, visual design, and choreography in original ways. I have discovered that the music scores she commissioned for the ballets often provide important clues with regard to, among other things, choreographic structures and implicit meanings. In this paper, I explore Page and Bentley Stone’s collaboration with Jerome Moross on Frankie and Johnny in 1937–1938. Music historian Charles Turner has appraised Moross as “an important successor to Gershwin”: “a classically trained musician who broke away from European models and incorporated folk song, jazz, blues, ragtime, and other popular styles in concert music as part of his compositional vocabulary rather than as novelty or diversion.” This self-conscious movement away from the European model and toward American—especially African American—popular forms emerged out of practical experience (“jobs in jazz bands” and “theater pits”). It just so happened that jazz-inflected music was Page’s top choice in the race for ballet Americana throughout the 1930s. Moreover, the ballad “Frankie and Johnny,” in spite of diverse iconic forms, was recognizably African American in origin. I compare Moross’s score (plus CD) for Frankie and Johnny with a 1938 film of the ballet, analyzing how jazz techniques, textures, and timbres, propulsive and syncopated rhythms, and blues dissonance influenced Page and Stone to cross genres, incorporating idioms of jazz, tap, and modern dance into ballet. I also address some ironies of intercultural ownership.

Intersections in Music and Dance: Lessons from the Research Archive of Gertrude Kurath

Christopher Miller, Arizona State University

Throughout her career and as evidenced by her scholarship, Gertrude Kurath combined training in ethnomusicology and dance to produce nuanced ethnographies of performance practice among indigenous cultures of the United States southwest. The proposed paper revisits the personal research archive of Kurath, housed in the Cross-Cultural Dance Resources Collection in the School of Dance at Arizona State University, in order to closely investigate the intersection of music and dance in Kurath’s research and output. With a particular emphasis on Kurath’s pronounced interest in space and cognitive geographies, the paper maps Kurath’s contribution across disciplines and draws trajectories for future research. The presentation will specifically highlight Kurath’s research among the Tewa in northern New Mexico in the late 1940s through most of the 1950s, which resulted in the publication of Music and Dance of the Tewa Pueblos, co-authored with Antonio Garcia. Key archival examples from among Kurath’s idiomatic field notes, photographs, and spatial diagrams; audio recordings of field interviews; and the 8mm films produced with the aid of University of New Mexico professor Hugh Miller, will be presented to illustrate the author’s points. Finally, the presentation will speculate on the potential for re-imagining of Kurath’s work and resources using new tools in archival methods and digital humanities.

Gesturing across the divide: unities and disunities in creating music-dance pieces

Helen Julia Minors, Kingston University

How and indeed where do music and dance meet, exchange, communicate and interact? With reference to conceptual integration networks (CIN) drawn on cognitive science and discussions of mirror neurons (Zbikowski, 2008, forthcoming), I challenge the role of gesture in creating music-dance works in the moment. The live composing sign language, Soundpainting, offers one way
of guiding the creation of music and dance in real time. The language, and/or creative process, is based on a premise that both musicians and dancers, and both choreographers and composers, share a gestural language. How does this language function and does it meaningfully cross the audio-visual? How do we perceive, process and respond to these creative gestures in performance? Examples are drawn from recent Soundpaintings led by Walter Thompson, recorded in New York. Additionally, I examine the creative process and cognitive perception of creating music-dance via interview material (Paris, 2011), questionnaire (Kingston, 2010) and collaborative recollection (London, 2008), which I conducted for a video recording and artist’s residency with the international artist and creator of Soundpainting, Walter Thompson.

**Envisioning Alberta "Bert" Whitman: Strut & Flash Dancer and Composer**

*Margaret Morrison, Barnard College and the American Tap Dance Foundation*

Alberta "Bert" Whitman performed as the most famous male impersonator of African American vaudeville. From 1908 until 1938 she was a dancing star of the Whitman Sisters troupe, playing the role of dapper, gentleman partner for her tap dancing sister Alice. Alberta Whitman was also the troupe’s songwriter, composing music for dozens of shows. My research looks at new primary source material and at the work of Jean and Marshall Stearns and Nadine George-Graves to examine Whitman’s early career as a dancer and songwriter. Whitman stated, “I did flash dancing . . . and I never saw anybody do a strut until after I had already started it.” Newspaper listings, photos, and ads reveal new biographical material about Whitman’s career, and her role in the development and popularization of the cakewalk, strut, and flash. I look at meanings suggested by these dance styles, use film footage of her contemporaries to envision Whitman’s danced performance of masculinity, and study these dance forms for what they can reveal about jazz music in the era before recorded sound. New information from the black press illuminates Whitman’s work as an early 20th century African American female composer, an area that has been under-researched. She copyrighted dozens of songs and published at least one. Her songs offer new suggestions to the ways she negotiated race and gender in her performance and professional life. Alberta Whitman’s contributions offer an opportunity to reexamine the relationship between jazz dance and the music created for those dances.

**Performing Cultural Diversity in L’Ag’Ya (1938) and Little Black Sambo (1938): The Relationship between the Chicago Negro Unit of the Federal Theatre Project and the Interracial Cultural Front in Depression-Era Chicago**

*Jennifer Myers, Northwestern University*

To advance a pan-African consciousness, as well as an awareness of the social problems blacks faced in Depression-era Chicago following the Great Migration, the Chicago Negro Unit (1936-1939) cross-fertilized dance, music, and theatre elements from commercial, community, and agitprop entertainment venues. Established as one of five specialty units of the Federal Theatre Project in Chicago, the CNU staged nine productions spanning a range of topical issues and utilizing a diversity of tropes. Early works, such as Romey and Julie (1936) and Everyman (1936), showcased classic plays colored with racial elements. Later ones, such as L’Ag’Ya and Little Black Sambo, employed folk subjects and rituals to enact while simultaneously mask controversial politics. My paper examines how L’Ag’Ya—written and choreographed by Katherine Dunham based on her fieldwork in Martinique—and Little Black Sambo—adapted by Shirley Graham from the children’s book—highlighted the cultural diversity of Chicago’s black migrant community through a fascinating mélange of dance and musical styles, genres, and sources. Robert Sanders’s musical score for L’Ag’Ya hesitates between a sentimental Creole mazurka and a primitive African majumba, while Shirley Graham’s for Little Black Sambo synthesizes black sacred music, spirituals, and Liberian chant. Little is known about either production or the collaborative work of Dunham, Sanders, and Graham in Chicago. Their affiliations with the University of Chicago and Northwestern University, their relationships with influential intellectuals and artists, and their ties to important cultural institutions, though, imply their significance to the interracial cultural front that blossomed in Chicago during this time.

**Somatic Experiment #2: Strung Up**

*Megan Nicely, University of San Francisco and New York University*

The physical and the sonic, both somatic modes of artistic expression, rarely interact as equal collaborators during performance. Our piece seeks to challenge their discrete boundaries through the investigation of a “third space” for performance, where vocal- and movement-based impulses meet to generate a novel and unexpected somatic quality. A dancer and a singer by training (both current doctoral candidates in performance studies), we share a common understanding that the body’s affects extend into space and "perform" beyond our individual kinespheres. Our sound-design computer system, Kyma, receives sound created through various physical endeavors and alters and reintroduces its effected output into the performance space: a recognizable, real-time, uncanny sonic landscape in which we continue to generate physical actions. This feedback loop calls attention to our embodied memory of the actions just performed, while the altered sonic output provides a ground for exercising our skills in new directions. The zone of our interaction via Kyma thus becomes another body itself, engineered by our own yet possessing an agency beyond our initial directives. The work, abstract but referencing popular culture, provokes the co-existence of dance and sound akin to the Cunningham/Cage collaboration, but here asks that the elements themselves interact. Somatic Experiment #2: Strung Up offers a method for in-the-moment composition and an invitation to ripe dialogue on how these systemsâ€”bodily, sonic, technologicalâ€”can truly interact with each another. Our presentation includes set up, a performance, and a discussion by the performers with audience questions.
Reviving: "Roaratorio" from Joyce to Cage to Cunningham to Lent  
Carrie Noland, University of California, Irvine

In keeping with the conference theme, the relationship between music and dance, my paper examines a specific collaboration between Merce Cunningham and John Cage entitled "Roaratorio" (originally created in 1983) and its revival in 2009-10 by Patricia Lent. As is well known, Cunningham did not set his pieces to music. "Roaratorio" is an exception to this rule. Cage wrote the music for "Roaratorio" decades before Cunningham decided to produce an accompanying choreography. Thus, "Roaratorio" is one of the few pieces that allows us to see how Cage's music directly influenced Cunningham's sequencing. In addition, because Cage and Cunningham shared a copy of Finnegans Wake, the book by James Joyce upon which "Roaratorio" is based, we get to see how each responded to a modernist literary avatar. I am particularly interested in the theme of death and revival, treated by Joyce, and performed in turn by Cage, Cunningham, and Patricia Lent (who was in charge of bringing "Roaratorio" back to life for the Legacy Tour). My paper is based on research conducted in the Cunningham Archives in Westbeth, the Cage Archives at Bard College, and an in-depth interview with Patricia Lent.

Conceptualizing The Relationship Between Black Music And The Contemporary Africanist Modern Dance Body As A Site for Critical Consciousness  
Carl Paris, Drexel University

This paper explores the relationship between black music (music specific to the black experience) and the contemporary Africanist modern dance body as a site for critical consciousness. My use of critical consciousness draws on Freire's pedagogic articulation of the process in which oppressed peoples come into new awareness of selfhood and begin to look critically at their social situations and take action for social change (Freire 1970 [1993]). I conceive the contemporary Africanist modern dance body as a postmodern African/African American-centered body that makes explicit use of black/African musical, cultural, and thematic expressions in ways that intrinsically and actively speak to liberatory explorations of self and identity in relation to socio-cultural and political issues around race, gender, sexuality, and class. I explore this conceptualization by focusing on the aesthetic/artistic approaches of choreographers Jawole Willa Jo Zollar and Ronald K. Brown. This analysis draws on selected concepts from critical consciousness and ideas articulated by theorists in music, dance, and culture as well as data from interviews and selected elements of the choreographers' works. My aim is to demonstrate how, in their use of black music and the dancing body — including how the use of black music informs feeling, meaning, and movement — the choreographers demonstrate critical consciousness for social justice. I end with qualitative reflections on the findings of the study aimed at better understanding wider creative, meaning-making, and socio-political implications in the black music/dancing body discourse.

Sounding the Floor: the Kin-aesthetics of Percussive Dance  
Miriam Phillips, University of Maryland

Percussive dance is a term used to describe a wide variety of dance forms across the globe that incorporate a strong element of percussion, particularly in audible rhythmic patterns created by the feet. In percussive dance, aesthetic movement becomes a musical activity, as performer is simultaneously dancer and musician. Dances are “visual, acoustic, and kinetic reflections of a culture” [Morrison 2005]. Commonalities of foot-stomping styles have been widely represented in artistic contexts through showcase performances, but little theoretical or comparative studies have been made which address similarities and distinctions between forms, and what these indicate about the cultural heritages from which they come. While there are percussive dance forms that incorporate other kinds of “body music”, this panel particularly focuses on foot-stomping styles. Movement-sound features investigated include: How the floor is danced on, particularly the use of the foot and body weight to propel sound; foot percussion in relationship to other movement and musical phrases, and other musicians; and the interweaving of visual and sonic qualities to create phrases. How does the way the body makes music reflect the histories and aesthetics of the people who stomp their feet? How do footwork sounds weave throughout melody, and is there a parallel braiding of other aspects of culture? What is the “kin-aesthetic” quality of the percussive dancing body and how does this relate to ideas of family, heritage, and homeland? How does the way the floor is sounded echo homelands or re-echo back to the motherland of Diaspora communities?

The Din of the Everyday: Noise in Yvonne Rainer’s Early Dances  
Ryan Platt, Colorado College

Be it strained breathing or scraping feet, since the sixties the sounds of bodies have filled dance. Yvonne Rainer, a self-described “music hater,” was among the first choreographers to use the noise of bodily excess to resist the subordination of dance to music. Similar to a text, musical scores circumscribe choreographic possibilities within a predetermined representational framework. By disrupting this framework, Rainer sought to integrate a broader range of potential choreographic material, famously including pedestrian movement. Although pedestrian movement has generally been considered a form of stylistic opposition, I also argue that it exemplified another drive: to convey personal and social experience from quotidian life. However, the singular nature of the quotidian is incompatible with the formal demands of representation. In order to transmit these phenomena it was thus necessary to develop a new compositional process. The first step towards this new process was the introduction of chance procedures, which made it possible to sense a dynamic range of potential choreographic variations. Like everyday life, this potential was unintelligible within dance’s formal boundaries and manifested itself as noise that came from off-stage — the domain of the quotidian. Since it connected choreography to the quotidian, Rainer’s use of noise surpassed the limitations of stylistic opposition. In doing so, it shifted the focus of dance away from the visual immediacy of the moving body and
challenge the perceived cultural supremacy of colonial art forms over indigenous ones. This paper examines the extent to which the dance company formed by Fodeba Keita represented "ballet" not just in terms of its artistic merit and theatrical presentation, but also in terms of the political and social functions it severed in this time of emergence from colonial rule.

**On Taps: The Dancer/Musician Continuum and its Implications for Tap Pedagogy**

Katrina Richter, Settlement Music School

Rhythm tap is one of several percussive dance forms that blur the line between dance and music. Whereas musical theatre or Broadway tap concerns itself with line and shape, Constance Valis Hill notes in Tap Dancing America that most rhythm tappers regard their art form as an "oral language" and consider the creation of music to be the art form's raison d'être. Savion Glover, arguably tap's greatest living legend, regularly introduces his fellow artists as a singer might introduce the members of his band: "on guitar" "on bass" and "on taps." This paper draws upon ethnographic research conducted amongst two groups of rhythm tap dancers, one in the US and one in the UK, in which I explored the construction of artistic identity within the rhythm tap community. Although my research revealed a continuum, in which dancers defined themselves depending on a variety of factors, more important are the implications of this research for tap pedagogy. As such, I will also discuss the connection between jazz music and tap dance both historically and pedagogically, highlighting the work of several educators who strive to impart greater musicality to their students by drawing upon this connection and reintroducing the notion of musical improvisation to rhythm tap.

**Dancing in a Sound Place**

Wendy Rogers, University of California, Riverside

Even before I directly identified place as a departure for dance making in 1991, the mix of urban and natural environments of the Western U.S. exerted a powerful influence in my choreography, particularly in relationship to the music of Western composers such as Paul Dresher, Paul DeMarinis, Maggie Payne, Jay Cloidt, Letitia Sonami (Bay Area, California); Peter Garland (formerly in New Mexico); and John Luther Adams (Alaska). I will discuss and show video excerpts of dancing generated with works by these composers, focusing on the ways their sound scores architect and complicate the perceived and actual place of performance.

**Interdisciplinary Creative Collaboration**

Rain Ross, The Richard Stockton College of New Jersey

Within movement, there is music, and within music, there is movement. Yet, in collaboration, how do we bring these two together, especially talking across disciplines? Can we utilize collaboration between sound and movement to talk across cultures as well as across disciplines? This new open forum / working session provides an opportunity to discuss methods for interdisciplinary

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**“Move Me:” Radical Collaborations Between Turkish Dancers and Musicians**

Öykü Potuoğlu-Cook, University of California, Riverside

This paper reflects on the transformative power of impromptu collaborations between Turkish dancers and musicians. Drawing on street celebrations from an artistic ethnic (Rom or “gypsy”) ghetto in Istanbul, I take up several inquiries. First, I focus on how the Turkish Roma rely on the narrative of lifelong artistic training to claim cultural sophistication and urban space against official discriminatory policies. The Roma deploy their “living archive” as performative strategy against municipal demolitions and their recent displacement from Sulukule. Second, in this recently demolished historic neighborhood, I focus on an elaborate circumcision party to chart the creative, improvisatory ways in which sound and movement intersect. What is the relationship between the instrumentality of syncopated steps, particularly social belly dance, and the corporeality of synchronization, often interrupted by critical verbal commentary on the entrenched prejudices against the Rom entertainers? Who moves whom? Or what effect does this dialogue have on the immediate scenery, use of space, as well as the local hierarchies between men and women, renters and landowners, or the old and young? Third, alternating between collision and unison, how do these embodied vocabularies underwrite broader demands for social and spatial justice? What can activism through sounding bodies and moving sounds achieve? Placing political and dance anthropology with the ethnomusicological literature on sound and space, my larger goal is to highlight how communal bodily labor employs radical everyday virtuosity for an alternate future.

**West African Dance as Ballet**

Sherone Price, Appalachian State University

Ballet as an art form has existed since at least the fifteenth century. Its history as an Italian and French court dance has been surpassed by its worldwide acceptance as a standard of artistry and technical proficiency. Though the modern dance revolution challenged the preeminence of ballet as the definition of artful dance, when compared to other traditional and indigenous forms, ballet has generally been considered to be of greater artistic merit, require greater technical proficiency, and to represent higher artistic aspirations. The development of Les Ballets Africains de Guinea, the first so-titled African "ballet" company, during the 1950s challenged the idea that ballet is a term reserved for a primarily European art form and suggested a more expansive interpretation of the term. Les Ballets Africains de Guinea, founded by Fodeba Keita, is a national dance company that developed around the time of the country’s emergence from French colonial rule, similar to companies formed in neighboring countries including Mali, Senegal, and Ivory Coast. Fodeba Keita appropriated the term "ballet" to intentionally invoke a claim on artistic merit and to
creative collaboration. Our research will involve explorations of our own collaborative experiences, as well as the experience of other collaborators, to discover the dialogue that is inscribed in our sounds and bodies. We will also look at external expectations of the collaborative process between music and dance and how these expectations sometimes shape our collaborative work, and how we should question and change these expectations. Through this opportunity for discussion, we hope to gain a better foundation for future collaborative creative research.

Zouk love: texts, bodies and transnational sexual identities in the Caribbean nightlife of Paris
Sabina Rossignoli, Universite Paris Descartes

Zouk is a popular music genre born in the French Antilles at the end of the 1970s. It is an increasingly transnational cultural industry in which members of the Antillean diaspora find professional opportunities. Zouk love is a slower style of this genre, whose lyrics talk about romance and sexuality: they describe conflicts and anxieties, success and delusion. For many Antillean youth, zouk love as a text provides tools for expression in matters of love and sex. However, the poetics of zouk does not exclusively lay in its content, but rather in the social interactions it generates: this genre is also a practice, that is a couple-dance implying the rolling of the hips and some degree of physical contact. In Paris, it is predominantly performed in Caribbean leisure spaces: the element of publicness is central. Zouk love is the only viable means to enact peculiar interactions that are not “allowed” otherwise during club nights. To this extent, zouk is not only a cultural object, but it creates and codifies a social space with the body at its core. It is a space where youth negotiate transnational sexual identities. To this extent, youth actively manipulate the meanings conveyed by the text: zouk music and dance stand in a complex and curious mimic relationship, whereby music can only be understood in relation with its rituals. Moreover, the latter involve ideas about sensuality and sexuality that go beyond the space of the dance. This is precisely what this paper will attempt to illustrate.

The Reinvention of Music-Dance Connections in Contemporary Theatre Dance: Postcolonial and Intercultural Constructions
Luise Roubaud, Faculty of Human Movement - UTL and INET-MD

The idea that emotional moods and rhythmic structures of choreographic movement and music are inextricably linked is largely based on assumptions that prevailed in Western theatre dance, and were theorized by J.G. Noverre in the eighteenth century. This connection, especially evident in social dance forms, reinforced the tight connection between music and movement as a social representation. However, theatre dance’s increased artistic autonomy and maturity during the twentieth century resulted in its liberation from the dictates of music, an aspect that was subsequently reinforced in the 1950s by Merce Cunningham and John Cage’s radical experiments in choreographic composition. Some recent directions in contemporary dance have focused both on the emancipation of dance movement in relation to music and on the return to synchronicity between music and movement as a means of searching for new aesthetic propositions and exercising critical thinking. This paper examines works of Pina Bausch (Germany), Jerome Bel (France), Bruno Beltrão (Brazil), Anne Theresa de Keersmaeker (Belgium), Clara Andermatt (Portugal) and Nina Rajarani (India/UK). I will analyze the various ways these choreographers link music and choreography, as they seek to create commentaries on contemporary social transformations, focusing on the relationships between high and popular culture, the intercultural, and the postcolonial condition of Western societies, particularly in Europe.

Kinesthesitics of Crying and Soundtracks of Tears: Performing Grief in Works by Deborah Hay and Ralph Lemon
Karen Schaffman, California State University San Marcos

Kinesthesitics of Crying and Soundtracks of Tears addresses performances of grief in two distinct choreographies: Deborah Hay’s FIRE (1999) and Ralph Lemon’s How Can You Stay in the House All Day And Not Go Anywhere (2010). Crying is socially confrontational, a provocative source in live performance, and demanding on both performers and audiences. This paper investigates crying as sensation, choreographic instruction, and sound transmitter. I wish to articulate ways that such kinesthetics function as a physical activity that does not simply indicate but implores social contexts. Such movement has the potential to stir empathic responses from the audience, while raising issues of personal and cultural identity. Deborah Hay and Ralph Lemon are eminent figures forging innovations in contemporary choreographic practices. I address Hay’s work experimentally, as a dance artist highly influenced by her philosophies and “executante” of an adaption of Hay’s solo work FIRE. I arrive to Lemon’s controversial How Can You Stay in the House All Day And Not Go Anywhere as witness, stirred to engage with the underpinnings of his recent choreography. Provocative and challenging, these performances disrupt distances between audience and performer. By embodying soundtracks of tears, these works plead for the politics of corporeal identity.

Music as Movement - “Kinesthetic listening” in the Creation and Reception of Dance
Stephanie Schroedter, Free University Berlin

The epoch-making dance reforms of the early 20th century did not only lead to new dance techniques, styles, and movement concepts, but also to an intensive search for new dialogues between music/sound and dance/movement. These new interactions were notable for their reliance on pre-existing music that was usually not intended for dance. Analogous to choreographers’ search for new movements in new (sound) spaces, composers looked for a new physicality of sounds (musical gestures), as well as for new spaces inside and outside of these sounds. Following these mid-twentieth-century developments, choreographers have increasingly chosen “New Music” for their creations—compositions beyond the classical repertoire. In my paper, I will explore the choreographic possibilities of “New (non-dance) Music” by comparing two
examples: Bill T. Jones’ Solo danced to Edgar Varèses’ “Ionisaton” and a solo created by Martin Schlüper using György Ligeti’s “Ramification”. These examples will serve as case studies to plead for my concept of “kinaesthetic listening”, which can be applied to a more general approach to discussions of the embodiment of music. This concept includes not only the perspective of the choreographer and interpreter/dancer, but also the perception of the spectator. Music, in turn, is understood as movement: an acoustic-physical and imaginable/imaginary movement which can (but need not) interact with body movements through the help of very different (not primarily rhythm-driven) choreographic strategies.

**Placing Interactive Performance**
*Karen Schupp, Arizona State University*

Merce Cunningham and John Cage forever altered the relationship between music and movement in Western Concert Dance. Cunningham once reflected “it was very difficult, I don’t question that, to somehow liberate oneself from being supported by what the music was supposed to do, or thought to do.” It can be argued that this “liberation” set the foregroud for interactive movement-based works. In these works, dancers “tell” the music and visual media what they are supposed do by triggering different sounds and creating visual effects through movement. Dance and interactive digital media works have become increasingly common over the last thirty years. At first, audience discussions revolved around the novelty of the technology and how the interactivity worked. As systems such as the XBox Kinect, Wii and Playstation Move become common in homes, people are more familiar and comfortable with the idea that the movement of their bodies can activate different audio and visual responses with an intuitive understanding of how the technology works. The authors argue that the discussion now needs to move towards how and where this work exists within the arts. Using their own work as a practical example as well as historical and contemporary examples, the authors question where interactive movement-based works belong categorically within the arts and how the use of interactive collaboration in performance influences each of the individual components to create a multi-disciplinary experience.

**Ruth St. Denis and the Science of Music Visualization**
*Paul Scolieri, Barnard College, Columbia University*

Ruth St. Denis, a pioneer in American modern dance, and Walter Benjamin, a leading figure in modern philosophy, were similarly interested in the relationships between dance, science, and mimesis. In 1925, Ruth St. Denis described her choreographic practice of “music visualization” as “the scientific translation into bodily action and rhythmic, melodic, and harmonic structure of a musical composition.” Indeed, she articulated the “merging” of music and dance in eugenic terms, wherein the “developed, complex, and well organized” art of music would help to perfect the art of dance, which had been subject to “abuse, neglect and misunderstanding.” In 1933, Benjamin echoed St. Denis’ association between dance, biology, and mimesis, by making the shocking claim that primitive dance was an exceptional expression of “mimetic genius,” by which he meant “man’s gift” for imitation. Benjamin stipulated that the human capacity to imitate changes with time, as it is subject to “phylogenetic,” “ontogenetic,” and otherwise evolutionary or biological processes. In this presentation, I argue that Ruth St. Denis’ principles and practices of music visualization were meaningfully related to emerging philosophical debates concerning the artistic, philosophical, and biological underpinnings of mimesis. To make this argument, I examine her music visualizations and her essay “Music Visualization” against and alongside earlier writings about the relationship between dance and science, including that of British eugenicist Havelock Ellis, and subsequent writings by Benjamin and his cohort of the Frankfurt School.

**Dancers Leading the Music: Sabar Dancing in Dakar, Senegal**
*Elina Seye, University of Tampere (Finland)*

In the sabar tradition of the Wolof people in Senegal, West Africa, drumming and dancing are tightly intertwined. Sabar drumming is first and foremost music for dancing, and sabar dancing always needs its musical accompaniment. Sabar dancing is typically done as short improvised solos based on a few traditional movement patterns connected to each specific dance rhythm, which can be repeated and combined in different ways and also modified to some extent. Although the dancer must dance in rhythm, in relation to the underlying beat of the music, the dance movements do not simply follow the rhythmic patterns played by the drummers. Rather a dancer uses the rhythmic framework provided by the drummers to add her own rhythmic-kinetic patterns which then are made audible by the solo drummer who follows and comments the dancer’s movements with his playing, using traditional rhythm patterns. Thus, a dancer actually becomes the leader of the group of drummers, some dancers taking the musical lead more confidently than others. As this paper aims to prove, sabar dancers do pay a lot of attention to what their dance “sounds” like, mediated by the drummers, not just to the kinetic qualities of their movements. The paper will also demonstrate though video examples how sabar dancers lead the music with their movements.

**A Sacred Melody and Innovative Choreography in Cambodia**
*Toni Shapiro-Phim, Bryn Mawr College*

Sathukar is the musical piece that serves as a prelude to a larger performance in the Khmer classical dance context. Historically functioning to delineate the sacred, "Sathukar" might be seen nowadays, in some instances, as a compositional element that is marking something in addition to the customary ritual or theatrical presentation. Contemporary Khmer choreographers, trained in the classical dance idiom, are using the melody in innovative contexts, and addressing personal experiences and pressing societal issues in the space that had heretofore been an interval of the “extraordinary.”
Dancer as Musician/Musician as Dancer
Anthony Shay, Pomona Colleges

This paper is one of the beginning steps in a larger study that I wish to undertake: The long historical connections from Ancient Greece and Rome in the past to the core Islamic world right up to our own time, in which professional entertainers endured low, almost criminal social status, were regarded as sexually available, and if male bore the stigma of effeminacy throughout this vast region and time span. In spite of these handicaps, occasionally these entertainers became rich, powerful and attained almost star status. In order to begin such a complex investigation that attempts to unpack long-held, powerfully negative social attitudes toward professional entertainers, it is important to identify who these individuals were: what they did, how and why they entered such a déclassé occupation, their ethnicity, religion, and conditions of birth, to the extent that it is possible. In this paper, I wish to begin the process with an exploration of what they did in their performances. Using examples of performers from Ancient Rome, the Early Islamic courts, and 16th-20th century Iran and Turkey, I wish to show that the public entertainer had more similarities than differences, and that the majority of the performers had multiple skills, performing dance, music, acting, magic tricks and acrobatics, among other forms of expression, at different moments of their professional lives.

Red, White, and Blue: Finding the Black Behind George M. Cohan's Patriotic Success
Brynn Shiozawa, University of California, Los Angeles

George M. Cohan is one of the first dancers to juxtapose tap dancing with “all-American” tunes. After his Broadway success, Little Johnny Jones, a number of American-themed musicals, books, and films based on his life and repertoire followed. Such profound influence on American entertainment demonstrates how other social histories can slip under the cloak of one man’s patriotism. Currently I am researching the relationship between tap dance and nation-ness on both the visual and aural levels. Red, White, and Blue: Finding the Black Behind George M. Cohan’s Patriotic Success illuminates how tap dance choreographs individual and social histories, from the black man, through the white man, to the nation. Throughout its history, tap dance has frequently been subject to the problem of promoting white worth and values while at the same time denigrating black accomplishments. Cohan embodies this process of covering up black accomplishments by cloaking them in white American patriotism. On the Broadway stage, Cohan represents Irish America with buck-and-wing dancing and patriotic “rags,” but does so without blackface make-up. Cohan’s removal of blackface deliberately attempts to remove any trace of blackness from material he deems valuable to the nation. By removing all hints of blackness from certain steps, and juxtaposing them with patriotic ditties, Cohan constructs a dance style that America can call its own. This paper locates where and how Cohan takes credit for steps and sounds with a complicated genealogy and connection to black America by performing them on a white proscenium stage.

“How Crank That”: The Work of Dance Crazes as Collective Memory and in Mechanical Reproduction
Ashley Smith, University of California, Riverside

How are dance crazes learned and perpetuated? What role does technology play in the dissemination of a popular dance? Can choreography possess an aura, and if so, where is it located? This paper analyzes the ways dance steps attached to particular songs become part of a collective memory and how a dance craze can popularize a song. In 2007, Soulja Boy was signed to a major record label thanks to a video he posted to his MySpace page that featured his vocal and bodily performance of “Crank That.” The video became an Internet meme as national and international audiences learned the choreography accompanying the song. While dance crazes were formerly transmitted through body-to-body contact, the dance steps that correspond with a song such as “Crank That” can now be learned and perfected in the privacy of one’s home. Referring to Walter Benjamin’s “The Work of Art,” I argue that the proliferation of digital videos accessible via the Internet has enabled this contemporary art form to meet the viewer more than halfway. The technological advances from live performance to records, television to music videos, and now to streaming music and videos online has shifted the aura in these art forms. I posit that the consumption of music through the repetition of dance craze choreography on the dance floor is, in a way, less authentic than witnessing the dance performed in the video online.

Dancing the Haitian Diasporic (Diasporic) Imaginary: Tradition, Modernity and the Politics of Haitian Vodou Dance Performance
Kantara Souffrant, Northwestern University

Iconic figures of dance and cultural studies such as Katherine Dunham and Maya Deren have professed the power of Haitian Vodou/ritual dance. The convergence of sound, rhythm, spirituality, and bodies dancing in unison forms the rapture that overwhelms the body and moves the dancer/participant towards a metaphysical experience of “possession,” the “mounting” of the dancer/participant by the lwa (spirits) of the Vodou pantheon. These phenomenological experiences are embedded within discourses of sensorium and the effect/affect of music, ritual, and kinesthetic movement upon the body and spirit. Yet, what can we learn from situating discussions of ritual dance practice and possession within the performance of race and racial authenticity? What does it mean to be “called” to Haitian Vodou dance? How can discussions of spirit possession vis-à-vis Haitian ritual dance and music complicate notions of racial performance within Cultural and Diaspora Studies? This paper explores these questions through a discussion of Haitian authenticity and the performance of a Haitian Diasporic (Diasporic) Imaginary. Using the lens of spirituality, ritual, and performance studies, and a case study of Haitian and non-Haitian Vodou/ritual dance performers in the Chicagoland area, I hope to unpack the ways that the performance of ritual dance and spirituality take on political and performative dimensions that destabilizes notions of the “authentic” Haitian body and Haitian dancer. This work intends to illuminate the ways that Haitian and non-Haitian dancing
bodies challenge the ownership of Haitian ritual dance, while negotiating tensions between tradition, modernity, cultural appropriation, and the futurity of Haitian ritual and performance within the Haitian Diaspora.

Rite of the Butcher: Testing a Theory of Technique as Knowledge
Ben Spatz, City University of New York, Graduate Center

This lecture demonstration tests a developing theory of technique-as-knowledge against the ongoing embodied performance practice of the presenter, understood as a research project in a specific area of technique defined by the intersection of song, movement, and action. “Rite of the Butcher” is a solo performance in development since 2010: A visceral fable about the power of fantasy, as told by the Butcher — refugee, criminal, shaman — through poetry, martial dance, and folk songs in an invented language. The piece aims to open new doors for solo performance by combining embodied abstraction with contemporary themes. It is first in a three-part trilogy called “The Desert,” about the relationship between war and fantasy. Alongside excerpts from this work, I attempt to articulate some perhaps unexpectedly profound consequences of this thesis that technique is an area of knowledge. I first consider theorizations of technique in dance and performance studies, from Marcel Mauss to Randy Martin and Judith Hamera, and propose a definition of technique as the transferable content of embodied practice. I then look at how technique is transmitted across time and space through both explicit and implicit pedagogies and consider the difference between training and research at both individual and institutional levels. The goal of this presentation is both to test my theory of technique against a specific case study and to test my practical research against the criterion of knowledge production. In conclusion, I point toward some of the epistemological and policy implications of my argument for recent trends in academic "practice as research." For more information, please visit www.urbanresearchtheater.com.

The Use of Soundscape in East-West Contexts: A Comparative Study of Merce Cunningham and Lin Hwai-Min
Kin-Yan Szeto, Appalachian State University

This paper reveals the various East-West philosophies, aesthetics, and ideologies in Lin Hwai-min’s recent works, particularly through his use of soundscape. Soundscape can be defined as the aural composition of a performance which, though primarily communicating through sound, creates a mental scenography and emotional ambience through which a performance can be experienced and interpreted. The significance of soundscape in choreography, however, has received very little attention. This presentation critically explores the role of soundscape in Lin Hwai-min’s choreography and dance aesthetics. By examining how Lin Hwai-min fuses movement and sound, this paper demonstrates that Lin reflects a unique cosmopolitical perspective that is shaped by the geopolitics of power and globalization.

Composing whiteness: Les Ballets Jazz and Québec identity
Melissa Templeton, University of California, Riverside

During Québec’s Quiet Revolution of the 1960s, the Québec landscape transformed from a once pious and rural province into an urban, secular, and industrial center. With this “modernization” came a move towards provincial sovereignty (separation from Canada) and as a part of this sovereignist movement, Québec revolutionaries often looked to African and African American culture in order to articulate the oppressive forces of English Canada. In this paper I analyze a trend of cultural appropriation in Québec that is characterized by an adoption of black culture in order to express Québec’s position of subordination in English-dominated Canada, but that simultaneously negates the experience of racism experienced by Black Canadians. I examine this in terms of the jazz ballet Jérôme, choreographed by Eva von Gencsy and Eddy Toussaint, with music by Lee Gagnon, to demonstrate how these artists borrow African American themes in terms of its music and movement, to evoke a renegade and oppositional voice. However, in the process of borrowing from African American culture, the performance fetishizes and marginalizes its black dancers.

Where is the Cumbia? Negotiating tourism, tradition and identity during street performances in Cartagena de Indias
Melissa Teodoro, Slippery Rock University

During my 2011 visit to Cartagena, Colombia, I entered its public spaces expecting to see the Cumbia, a dance which has been part of the city’s touristic repertoire for decades. Instead of encountering indigenous millet flutes, traditional straw hats and customary swaying skirts, I witnessed more contemporary artistic expressions that included pre-recorded electronic music, baggy costumes, and popping and locking bodies. My research examines how Cartagena’s street performers are discovering a new identity via their negotiations of economic tourism, cultural tradition, and modern global influences. As I study the role of tourism in the evolution of a culture’s expression, I question if tourists are genuinely in search of understanding the unknown “other” when traveling to a different culture, or are they instead looking for a reflection of themselves through the “other.” Further, I question how the aesthetic choices made by tourists and performers are negotiated, and how the performer navigates the interaction between contemporary and traditional forms of expression within Cartagena’s public spaces. Is the performers’ principle goal to satisfy the expectations of the tourist, or do they instead prioritize their own aesthetic vision? Exploring these and other questions, with the support of audio-visual documentation, interviews and participation, I offer a theoretical framework for interpreting Cartagena’s street performers’ on-going process of finding new identities through the modernization of their dance/music forms within the context of tourism.

Dawn Urista, University of Oregon

This paper will discuss my research and staging of two versions of Giselle’s Mad Scene: one based upon Sorella Englund’s coaching at the 2010 Bartholin International Ballet Seminar, similar to the Marius Petipa-based version traditionally performed today; the other utilized the newly-discovered choreographic notebook of Henri Justamant, ballet master at the Paris Opéra during the 1868–69 season. I will compare and contrast the two, noting the vastly different use and disuse of Adolph Adam’s score in the character depictions and pantomime actions, especially in regards to Giselle herself. I will then look into how this characterization of Giselle has changed and may relate to cuts and interpolations made to the original score during Petipa’s tenure at St. Petersburg’s Maryinsky Theatre. The title character of current modern tradition is often portrayed as a gentle, fragile girl whose heart and mind are shattered from Loys’ betrayal. Yet in the Justamant version – which may more closely resemble the original Romantic nature of its 1841 premiere – Giselle is a strong willed and spirited young female whose feistiness is apparent up to the moment of her death, even though she has suffered the same betrayal. Researching various restagings of this ballet since 1841 will illuminate more examples of the changes in use and disuse of the musical score, and perhaps correlate to the shifts in Giselle’s personality and character development through the years.

The sounds (and sights) of silence: William Forsythe’s compositions of quiet

Freya Vass-Rhee, University of California, Riverside

The presence or absence of musical accompaniment is thought to affect the level of visual attention to dance. However, comments by choreographers, critics, and theorists reveal conflicting views about which aural conditions actually enhance attention to the visual. In this paper, I argue that the choreography of quiet in contemporary dance performance indicates a need for silences to be studied as perceptual events in their own right. After interrogating commonplace perceptions of dance without musical accompaniment as ‘silent,’ I analyze instances from across Forsythe’s oeuvre which feature either sudden, substantial variations of sound volume or uninterrupted and profound periods of silence. Comparing a taxonomy of instances of what I term hush and of events of intentional full onstage silence, I show how the visuo-sonic composition of these distinct event types differentially engenders perceptual performativity.

DdA: An Inclusive Reference Formatting System for Dance and Music

Pegge Vissicaro, Arizona State University

The lack of a reference format specifically for dance and music has long been a problem in written scholarship due to inconsistency across publications. From an international perspective, sharing research also necessitates greater clarity about what resources are used as well as how, where, when, and by whom they are accessed. The disadvantage in these fields is that no single format easily and uniformly handles the wide range of written and unwritten materials. Additionally, dance and music have particularly unique issues since knowledge processing is mostly experiential, plus researchers draw from an enormous variety of visual, audio, participatory, notated, and other sources. In the 21st century, ethnographic practices demand even greater breadth and flexibility to accommodate evolving tools for information gathering through emerging technologies. For the previous reasons, DdA, an inclusive reference formatting system for dance and music, was created. This presentation will explore how DdA, named after its designers, Elsie Dunin and Candi deAlaiza, offers a cohesive and coherent model to cite diverse sources in any context. It is important to note that although the system was conceived over 23 years ago, significant developments occurred in collaboration with the International Council for Traditional Music Study Group for Ethnochoreology and the UCLA Graduate Dance Ethnology program. In 2003 Cross-Cultural Dance Resources (CCDR) adopted DdA for all of its publications and provides the DdA reference format document on its organizational website. CCDR continues to advance application of this system, influencing creative research at Arizona State University and the University of Maryland, College Park. The presentation addresses why DdA makes sense in an increasingly dynamic world and examines the ways in which educators, artists, and scholars use DdA to acknowledge the multiple perspectives that inform their investigations.

Sufjan Stevens and the Magic Snowflake: Sound and Spatiality in Headlong Dance Theater’s Explanatorium

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Through an examination of Philadelphia based dance company Headlong Dance Theater’s (hereafter, HDT) Explanatorium, this paper explores the ways in which sound is deployed choreographically to affect space and the spatiality of the piece. Choreographed collaboratively by HDT’s three codirectors, and performed at the 2007 Philadelphia Live Arts Festival, Explanatorium was performed in the dome-shaped sanctuary of the Rotunda (an abandoned Christian Science church on the campus of the University of Pennsylvania). As HDT’s choreographic investigation of the inexplicable became an opportunity to choreograph the audience into the piece, sound, through music and voice, became a choreographic tool for dealing with the unique spatiality of the Explanatorium as well as an important sensorial mode in the audience’s (ap)perception of choreographic meaning. Dance and choreography’s formal concern with the organization of space makes it an integral component in what has been theorized by Henri Lefebvre and Edward Soja as the dialectic nature between spatiality and cultural practice, that is cultural practices are both space forming and space contingent. These theorists, while creating a foundation for a critical approach to space, only take the body’s experience into account via vague references to “social” or “cultural” practice and do not elaborate on the role of the multi-sensorial experience of the body in understanding the processes by which social and
cultural bodies actually produce space. By asking how the aural shapes the kinesthetic experience of choreographic spatiality in Explanatorium, the spatial practices of social and cultural bodies are emphasized.

**Traditionalism and Modernity: Choreography and Gender Portrayal in the Brazilian Popular Dance Bumba-meu-boi**  
*Meredith Watts, University of Wisconsin-Milwaukee*

Performers in the Brazilian folk celebration Bumba-meu-boi once danced in simple, repetitive and predominantly circular movements. This traditional format promotes multi-generational participation, increases community interaction, and maintains the historical legacy semi-intact. Nevertheless, many groups are adopting production values and choreography familiar from popular entertainment culture and urban Carnival celebration. This evolution is uneven, with many of the nearly 300 groups maintaining the older traditions. For the groups embracing modern entertainment values, greater appeal to tourists and general audiences comes at the cost of the traditional form and content of the celebration (as described by such field researchers as Carvalho, Prado and Kazadi only two or three decades ago). Gender presentations have been particularly affected, with the increased use of elaborated and skimpy costumes, younger and more athletic performers (mostly young women), and professionalized musical support. These changes are part of the modernization and urbanization of the festival which create an ambivalent dialectic in which women appear increasingly as leaders and major performing figures, but also as chorus line bodies with minimal narrative function. These changes have elements in common with festivals described in Peru (Mendoza) and Mexico (Canclini), but with an even more heightened influence of modern stage techniques. The presentation includes video and still photographs from several years of field research in Sao Luis (Maranhão), Brazil.

**Sacred Spaces: History and Practice in Christian Sacred Dance**  
*Emily Wright, Belhaven University*

Dance has existed in some form within the practice of Christianity since its inception. Beginning in the home church meetings of the early Christians, the practice of sacred dance simultaneously shaped, and was shaped, by this emerging religion within the context of the spaces in which it was practiced. Dance often served as the handmaiden to ideology, as it advanced mimetic illustrations of core tenets or enacted central mythologies of the faith. The twentieth and twenty-first centuries have seen a dramatic resurgence in sacred dance, particularly within Protestant circles. This contemporary iteration is also powerfully influenced by the spaces in which it is enacted and concurrently is changing traditional worship spaces. These contemporary spaces, while more conducive to traditional Western concert dance, generate a greater distance between dancer and worshipper, performer and observer. This paper will survey the history of Christian sacred space and the ways in which moving bodies shaped and were shaped by these spaces particular to Christian worship. Further, it will explore the practice of contemporary sacred dance in the American Protestant sanctuary and its effects on the contemporary practice of Protestantism. Finally, this presentation will suggest a more supportive relationship between sacred dance and Christian praxis.