Sounding Against Nuclear Power in Post-Tsunami Japan

Marie Abe, Boston University

In April 2011—one month after the devastating M9.0 earthquake, tsunami, and subsequent crises at the Fukushima nuclear power plant in northeast Japan, an antigovernment demonstration took over the streets of Tokyo. The crowd was unprecedented in its size and diversity; its 15,000 participants—a number unseen since 1968—ranged from mothers concerned with radiation risks on their children’s health to environmentalists and unemployed youths. Leading the protest was the raucous sound of chindon-ya, a Japanese practice of musical advertisement. Dating back to the late 1800s, chindon-ya are musical troupes that publicize an employer’s business by marching through the streets. How did this erstwhile commercial practice become a sonic marker of a mass social movement in spring 2011? When the public display of merriment was discouraged in the name of national mourning, who were these musicians who chose to sound out festively against the government’s energy policies and its much-criticized reactions to the disasters? Contextualizing the anti-nuclear protests within a larger arc of Japanese social movements, this paper explores how the particular sounds of chindon-ya transposed from the commercial to the political, how they mobilized the crowd physically and affectively, and what historical moments, translocal relations, and social differences were being articulated through chindon-ya sounds. Specifically, this paper pays particular attention to the affective principles that inform chindon-ya performance by considering their role in the anti-nuclear protests vis-à-vis Anne Allison’s notion of affective activism” in a time characterized by the precariousness of economic and social life in contemporary Japan.”

Sing to the Lord a New Song: Music and the Creation of an American Judaism

Rachel Adelstein, University of Chicago

Although Jewish communities have been part of American society since the seventeenth century, it was the twentieth century that saw the creation of a distinctive American Jewish cultural identity. Benjie-Ellen Schiller observes that, after the Holocaust severed cultural ties between American Jews and their countries of origin, liberal Jewish communities began to devise new ways of worship, with the result that the sound of the American synagogue took on a character of its own. In this paper, I explore the ways in which liberal American Jews developed a sonic worship environment that reflected their perception of themselves as Americans. Working from field research and recent historical accounts and memoirs, I discuss the rise of synagogue music derived from the sounds of summer camp songs and the folk-rock music popular in the 1960s and 1970s. I trace the ties between the rise in summer camp attendance and the current popularity of synagogue composers who work in the guitar-based singer-songwriter tradition, including Debbie Friedman, Shlomo Carlebach, Jeff Klepper, Craig Taubman, and some members of the Women Cantors? Network. Following Jeffrey Summit, I examine the musical and cultural features that mark their music as both distinctively Jewish and distinctively American. I relate this relatively new development in Jewish liturgical music to women’s entry into the cantorate, and I argue that the opening of this clergy position and the explosion of new music for the female voice represent the choice of American Jews to engage fully with their dual civic and religious identity.

Walking to Tsuglagkhang: Exploring the Function of a Tibetan Soundscape in Northern India

Danielle Adomaitis, independent scholar

From the main square in McLeod Ganj (upper Dharamsala, H.P., India), Temple Road leads to one main attraction: Tsuglagkhang, the home the 14th Dalai Lama. A spiritual soundscape has been created on this thoroughfare over the past five decades, since Tibetans began to flee Chinese-occupied Tibet in 1959. In contrast, today inside Tibet the soundscape surrounding the Potala Palace (former residence of the Dalai Lama) is pervaded by a Chinese soundscape: mainly nationalist propaganda and Chinese popular music. In Mcleod Ganj, the soundscape surrounding the new temple complex is achieved through processes of chanting monks, reverent visitors, and vendors selling Tibetan-made goods, often with music pouring out of their makeshift stalls onto the concrete street, and down the mountainside. These sounds amalgamate throughout Temple Road, creating a unique space that supplicates anticipation of a visit to the Dalai Lama’s temple. In addition to exploring the function of this soundscape, my discussion will address a commentary by locals and visitors, laity and sangha, on this crafted environment and what it means to a community grasping onto their diasporic Tibetan identities. Ultimately, by using the soundscape as an outlet through which to explore this area, I converse with the community and those vested in it, which results in the unquestionable function of sound in the creation of a spiritual nucleus. I will argue that in McLeod Ganj, Temple Road is a sonic landmark that helps to create an atmosphere of reverence and the evocation of spiritual energy and autonomy.

Negotiating (Post?) Orientalism: White Women and North American Taiko

Angela Ahlgren, Ohio University

Since the late 1960s, Asian American taiko players have harnessed the form’s potential for empowerment, its expansive choreographies and thundering drums challenging post-war images of Asians as silent, passive, and weak. Taiko’s physical and sonic largesse have similarly inspired women, who comprise the majority of North American taiko players. For white women, taiko can be both a site of coalition and contradiction. White women participate widely in taiko not only as performers, but also as students and teachers, yet performance contexts point up their oft-unmarked whiteness as visible and exceptional. Based on ethnographic interviews and my experience
as a white, female taiko player, this paper theorizes the relationship between gender, whiteness, and Orientalism from an embodied, practice-based perspective. I contextualize contemporary white women’s interest in taiko within a longer history of white women’s engagements with Asian performing arts. I examine contemporary white women’s political and emotional investments in taiko performance to ask why we gravitate to Asian/American art forms and how we negotiate taiko as a contradictory site of cross-racial coalition and (post?)-Orientalist pleasure.

**Challenges and Opportunities in Mapping Traditional/Folk Music: Musical World Map as A Case Study**

*Ozan Aksoy, The Graduate Center, CUNY*

I developed Musical World Map, a digital mapping project about folk and traditional music around the world, as a pedagogical framework for my students. The Musical World Map was designed to map audio examples selected from free archives and sources such as the Library of Congress, Smithsonian Institution, and other public and private archives including my own. Built in the Google Maps environment, this web-based project enables users to navigate online while listening to the music associated with that particular location on the map. The project’s content is drawn from current scholarship in ethnomusicology and comparative analyses. The goals of the project were to highlight sonic commonalities in neighboring countries and to demonstrate the tension between sonic, cultural, and national borders. In this roundtable, I will talk about the challenges I faced during the mapping process, especially questions of representation of specific ethno-religious groups. I will also talk about the technical challenges in digitizing, categorizing, and mapping recorded music in an unbiased” and "representative" fashion. I will share my thoughts on the sound-to-location mapping algorithms that I applied as a way to initiate a discussion on theoretical and practical opportunities and implications of mapping traditional and folk music."

**Transgressing the Streets of Mexico City: The Renovative Destruction" of Collective Improvisation**

*Ana R Alonso-Minutti, University of New Mexico*

In 1970, following an impulse to bring home the avant-garde European trends, composer Mario Lavista founded Quanta, a collective improvisation group that brought about an unprecedented, yet largely understudied, experimental practice. While Quanta’s members were affiliated with the National Conservatory, their performance venues were not necessarily academic; in fact, Quanta was a pioneering group, holding daily street performances in the principal neighborhoods of Mexico City for over a year. With the slogan If people don’t go to the concert, the concert will go to the people “ the group was critically responding to an elitist academism of “erudite music.” Their performances, which at times included dancers and visual artists, gathered a diverse audience, mostly comprised of young enthusiasts who felt identified with the rebellious and revolutionary attitude of the group. Lavista, and a group formed by Nicolás Echevarría, Fernando Baena, and Juan Cuauhtémoc Herrejón -later substituted by Antero Chávez-, were “transgressing” conventional instruments while reviving the microtonal harps and pianos of Julián Carrillo. The emphasis placed on the sensorial aspect of the experience by performers and audience members alike, granted Quanta an unconventional positive reception. By blending musique concrète, electronic, and microtonal sounds, theirs was regarded by critics and audiences as a "true new music." Performing on the streets opened sites of contradiction, where social expectations and musical traditions collided. Through a combination of oral history and archival research, this paper explores Quanta’s trajectory, focusing on how its activities functioned as a "popularizing democratic movement " suitable for a moment of much social upheaval in Mexico City."

**The Son "San Miguel Chicaj": Stylistic and Theoretical Considerations of Mayan Marimba Music and Discourses of Racialization in Guatemala**

*Andrés Amado, University of Texas at Austin*

While Guatemalans widely acknowledge the son as a significant genre in the national marimba repertoire, very few sources have attempted to sketch its musical characteristics. This neglect obscures dynamics of racialization and nationalization of the son, and thus perpetuates notions of folklore that serve nationalist agendas. However, musical analysis not only offers a more nuanced understanding of the relationship between the son and other genres of Guatemalan marimba music; it also shows how music mediates racial and national identities in this context. I address these issues by analyzing the Mayan son "San Miguel Chicaj"--which I recorded during fieldwork--and juxtaposing its stylistic traits against those of the more preformed marimba genres son chapín and guarimba, to highlight the musical racialization of Guatemalan indigenous cultures and their role in musical nationalism. I argue that the transformations of Mayan sones that allow their participation in the national discourse, strip them from their "less-Western" qualities with the significant exception of their characteristic timbre. This paper, helps explain the fetishization of the marimba in Guatemalan discourse and its role in mediating racialized identities. I situate my analysis in relation to the work of Linda O'Brien, Vida Chenoweth, Sergio Navarrete, and Lester Godínez, and relate it theoretically to studies on the connections between musical genres and race. This paper thus contributes to the growing interest in Central American ethnomusicology, the study of social relations in Guatemala, and studies of musical genres.
The Past, Present, and Future of Uyghur Muqam Pedagogy in Xinjiang, China
Elise Anderson, Indiana University, Bloomington

Several of the most vocal critics of the current state of muqam education among Uyghurs in contemporary Xinjiang, China, suggest that many problems in pedagogy and practice stem in large part from the loss of the ustaz-sagirt (master-apprentice) framework in the mid-twentieth century, which occurred in the context of the Socialist-driven institutionalization of music. As a result, they claim, muqam competency has declined sharply over the past several decades, such that new generations of performers never learn muqam well, and muqam is thus in a perpetual state of decline. Ironically, however, the pedagogical reforms these critics suggest include not a return to the earlier ‘golden age’ they invoke, but rather a move toward increasingly ‘scientific’ and ‘international’ approaches to musical training. In other words, these reforms are couched in much of the same language as the very changes that displaced the ustaz-sagirt framework some sixty years ago. This paper draws from interviews with numerous members of the professional muqam world in Ürümqi, China -- including performers whose training occurred in ustaz-sagirt settings, performers with degrees in muqam studies, current students in muqam studies, and pedagogues -- as well as from written accounts in Uyghur and Chinese in order to 1) substantiate the vague musical past referenced in calls for reform and 2) reveal some of the ironies and tensions at the heart of contemporary, urban, middle-class anxieties over current performance competency and future possibilities for the existence of muqam as both performing art and ethnic symbol.

Finding the Future in the Past: Indigenous Peoples and Historical Ethnomusicology
T. Christopher Aplin, Independent Scholar, Chair

Finding the Future in the Past: Indigenous Peoples and Historical Ethnomusicology The influential work of Alice Cunningham Fletcher, Marius Barbeau, and Henrietta Yurchenco grounded ethnomusicology sturdily upon indigenous North American music. No matter how substantive the contributions of these intellectual forebears, assumptions regarding the timelessness of indigenous peoples and limitations inherent in synchronic study led to an ebbing of indigenous musical publications in the second half of the 20th century. Founded on the belief that ethnomusicological and historical disciplines gain mutually through exchange, this panel is concerned with transcending earlier limitations by proposing the ways we can attain more accurate representations of music both in and across time. Drawn from Mexican, United States, and Canadian research, these papers emphasize the usefulness of historical sources in clarifying past contingencies and present communities. Our first presentation utilizes published histories, court affidavits, and audio-recordings to show how Fort Sill Apache music punctuates “Chiricahua” Apache history, illuminates underdeveloped aspects of their historiography, and redefines a century of established historical knowledge. The second paper evaluates the music, dance, and cultural representations of contrasting western Canadian heritage organizations in the first half of the twentieth-century. Through analysis of archival materials, this paper considers what heritage display meant to Métis and First Nations performers heavily constrained by settler institutions and assumptions. Based on ethnographic research and experience founding a Wixárika (Huichol) archive, our final presenter analyzes the collection of 20th century archival materials and contemporary repatriation to explain how ethnomusicology can use the past to better attend to our ethnographic responsibilities in the globalized present.

Moving Beyond Geronimo through Fort Sill Apache Song
T. Christopher Aplin, Independent Scholar

Who are the Fort Sill Chiricahua/Warm Springs Apache? Through a review of the historical literature it is soon apparent they are related to the "Chiricahua" Apache, those prisoners of war seized alongside Geronimo in 1886 after the last armed conflict between an indigenous group and the United States military. But, why are these Apaches named after Fort Sill, Oklahoma, the site of their imprisonment between 1894 and 1913? What is a Warm Springs Apache? And, why are there no scholarly histories describing Fort Sill Apaches' distinctive story? In its place, the study of Apache artist/musicians offers a (Huichol) Apache have remained incomplete for 127 years. Reinforced by recent revisionist histories (Shapard 2010; Sweeney 2011; Utley 2012), the fabled unity of Chiricahua, Cochine-, or Geronimo Apaches warriors and victims is at risk. In its place, the study of Apache artist/musicians offers a reconceptualization of indigenous histories that more appropriately reveal surprising internal politics, the strategic maneuvers of individual agents, and the worldly cosmopolitanism of Apache and indigenous peoples, more generally.

“Ana sa jëkkër (Where is your husband?)”: Writing Gender out of Ethnography
Catherine Appert, University of Virginia
Patricia Tang, Massachusetts Institute of Technology

In this joint presentation, two women who have conducted extensive ethnomusicological research in Senegal dialogue on the intersections of ethnography, gendered relationships, and institutional constraints on written scholarship. Critically examining different levels of interpersonal interactions - from intimacy to encounters with strangers - we ask why certain experiences are deemed ‘ethnographic’ while others are not. Gender identity plays a
pivotal role in negotiating one field researcher’s relationship with griot musicians, through both fictive kinship (since kinship ties are a primary marker of griot identity) and through actual kinship (via marriage between the field researcher and a griot musician). While research with griots is grounded in specific, family-centered domestic sites, hip hop research in Dakar redefines the ethnographic fieldsite as temporally bounded experience in spaces defined by/for performance and recording rather than by kinship. The researcher herself, however, is still subject to social inscriptions of race, gender, and sexuality, both during fieldwork as well as in daily activities that fall outside the purview of her research. We therefore address two questions: first, how do gendered encounters that are not, per se, ‘fieldwork’. - hospitality, physical intimacy, movement through urban spaces inflict ethnographic research? Second, how and why are the crises of subjectivity that arise from these gendered experiences, - both personal and impersonal - written out of ethnographic narratives? Institutional pressures to omit gendered relationships from scholarly publications reproduce gendered hierarchies of representation in academia while obscuring the impact these relationships have on many women ethnomusicologists working in Africa and elsewhere.

Modern/Traditional: What’s the difference? Indigenous Composition, Performance and Methodology
Dawn (Ieriho:kwats) Avery, Montgomery College

This paper explores the role of composition as a tool for revitalization and as creative expressions of indigeneity. I look at how performance technique, creative compositional processes and musical content may serve as important expressions for revitalization, innovation and ‘ndn-ness’ in two Native American compositional residencies programs: Native American Composer Apprentice Project and the Native Composer’s Project. While a growing discourse on indigenous methodology has developed in Native literary nationalism and Indigenous studies, insufficient work has yet to be done on 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 Kanienkehà (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. 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 native values of interconnectedness and continuity, politics and soundscapes, of native composition teachers and their students and how these, in turn, may be understood through the application of Indigenous research techniques.

Re-sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema
Jacqueline Avila, University of Tennessee, Knoxville

Under the backdrop of the mounting war on drugs campaign in 2010, Mexico held Bicentennial and Centennial celebrations, simultaneously commemorating the anniversaries of the War of Independence (1810-1821) and the Revolution (1910-1920). As part of the festivities, Mexico’s national film institution premiered several films using both historical periods as backdrops, in an effort to “remember and observe the past.” Of the two, the Revolution received the most attention by filmmakers, and music played a key role in constructing narratives that attempted both remember the past and offer critique. Using two short films as examples, this paper explores the changing soundscapes of the Revolution in Mexican cinema, examining in particular how the use and function of music helps reconstruct the memory and understanding of the Revolution for contemporary audiences. Building off of soundscapes of the past, the historically-set short Lupon Leyva (Dir. Felipe Gómez) utilizes a corrido sung in the slowly disappearing Canto Cardenche to illustrate the disillusionment and confusion of a Revolutionary soldier trapped in purgatory. The corrido links fragmented episodes of the narrative while also providing scathing commentary on the futility of battle. In contrast, the short La bienvenida (Dir. Fernando Embcke) reinterprets the concept of the Revolution to fit present day experiences, focusing on a lone sousaphone player who must practice despite his daily obstacles and responsibilities. Both films offer varied readings of the Revolution and their place in contemporary memory, utilizing music as a conduit for new interpretations that match current socio-cultural concerns.

Situating Islam, Gender, and Performance in Cross-Cultural Perspectives
Shalini Ayyagari, American University, Chair

This panel examines intersections of performance, gender, and Islam through the situated perspectives and experiences of individual Muslim artists and authorities in three distinct traditions: east Javanese dance and gamelan music in Indonesia, Mevlevi (Sufi) music in Turkey, and Manganiyar music in the India-Pakistan border region. Each paper draws attention to the agency of individuals in negotiating dominant constructions of gender vis-a-vis Islam— including senses of gender informed or reinforced by particular Islamic discourses—in order to make sense of their gendered, spiritual subjectivities through performance and ritual as well as their lives as performers and practitioners. The first paper investigates how dancers and gamelan musicians in the cultural region of east Java make and maintain cultural space for cross-gender dance performance through their personal approaches to Islam. Turning to Turkey, the second paper analyzes the complex changes that occur in Mevlevi musical repertoire, performance practices, and ideologies when a woman ascends to the highest position of leadership. The
third paper looks into the life and music of the lone female public performer of the Manganiyar, a community of Muslim hereditary musicians who live on the India-Pakistan border, teasing out the restrictive nature of gendered Manganiyar performance practice and the conditions that allowed her to pursue a prohibited career in music. This panel offers nuanced analyses of the diverse ways individuals experience the intersection of gender and Islamic subjectivity while they contribute to the cultural processes by and through which religious practices and beliefs are continuously reconstituted.

A Solo Voice: The Story of Rukma Bai, the Lone Female Manganiyar Muslim Musician in Rajasthan, India
Shalini Ayyagari, American University

This paper explores the intersections of gender and Islam among the Manganiyar, a community of Muslim hereditary musicians hailing from the Thar Desert region of the India-Pakistan border. Members of the Manganiyar community provide family genealogies and ceremonial music to their hereditary patrons for remuneration and have been doing so professionally for at least the past 300 years. They have thus been considered bearers of cultural knowledge and tradition through their mastery of a large repository of customary musical repertoire. Although historically Manganiyar women sung in ceremonial contexts and for their female patrons, contemporary musical practice is dominated by men. Furthermore, recent and increasing forces of Islamization of the area have marginalized women from opportunities to perform music. Despite this, Rukma Bai Manganiyar (1952-2011) succeeded as the only female Manganiyar performer in modern times able to make a career out of singing and performing in public. Through the telling of Rukma Bai’s life story and extraordinary career as the lone publicly performing Manganiyar woman, this paper examines both the limits of female performance among the Manganiyar in a world of ingrained gender norms and increasing Islamization, and the conditions of possibility in Rukma Bai’s personal life that enabled her to pursue a career in music. Through ethnographic interviews, analyses of gendered performance practice, and attention to Rajasthani cultural norms, this paper engages in a larger discussion of the role of women in Islam and music in South Asia.

Don't Go Changing to Try and Please Me: Combating Essentialism through Ethnography in the Ethnomusicology of Autism
Michael Bakan, Florida State University

In the study of autism, conventional ethnography posits a radical methodological and epistemological opportunity. Autism research and clinical practice have traditionally taken as unchallengeable the position that autism is a disorder, a disability, a deficit, a condition requiring medical treatments and therapeutic interventions directed toward ideals of normalization, remediation, and cure. Yet the rationale for this deficit/cure-oriented epistemology for autism, and for the larger rubric of ASDs (autism spectrum disorders) that encompasses it, is far less self-evident than essentialist scientific and therapeutic discourses would have us believe. As a growing body of literature in disability studies and linguistic anthropology demonstrates, the realities of autism and living with autism may be more productively engaged and understood from a culture-directed vantage point than from a disease and disability-centered one. Here I argue that point, proceeding from cornerstone methods of ethnomusicology (musical practice and ethnography) and a foundational epistemological stance of our discipline (cultural relativism and an abiding commitment to understanding musicultural worlds and the people who inhabit them "on their own terms") toward a reconfiguration of autism that transforms it from a construct of disability and impairment to a horizon of ability, possibility, and musical, cultural, and ontological diversity. Focusing on the Autism Ensemble, an NEA-funded Florida-based music performance group that features the combined talents of children diagnosed with ASDs, their co-participating parents, and professional musicians of diverse musicultural lineage, I posit a radicalized view of autistic personhood and musicality that highlights competence over impairment, acceptance over treatment, and neurodiversity over essentialism.

Women, Voice, and the Great Media Divide
Carol M Babiracki, Syracuse University

The political boundary between western Bengal and eastern Jharkhand has been irrelevant in the flow of traditional, expressive culture. Local verbal and performative languages blur across the border, carried by performers who follow village pathways more than highways. Nacni performers (professional, female singer-dancers) and their male partners have been playing both sides of the border for hundreds of years. Likewise, the imagined boundary between the rural and the urban, still taken for granted by many scholars, has mattered little, even in the adaptation of most traditional genres to the new marketplaces of modernity. Chau is Chau, no matter where it is performed. While the genre withers away, women who might once have become nacnis sing on in modern, stage performances with drum sets, electronic keyboards, and accordions, increasingly acting out their songs in dance. We can see the remarkable continuity between modern female stage performance and nacni performance in the women’s vocal styles, dance moves, economic status, social status, and life-styles. Why, then, have local, female performers in Chotanagpur been unable to leap over the great divide between stage performance and media performance? Instead, radio, CD and video performances of local songs (but not dances) are dominated by upper class, educated, urban Bengali women who do not even understand the local languages they sing and who never appear on stage. In this paper, I look for explanations at the boundary of the female body and the voice.
Son Jaroch and the Fandango Fronterizo: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues

Hannah Balcomb, University of California, Riverside

For the past six years, musicians and enthusiasts of son jaroch, a regional style of music and dance from Veracruz, Mexico, have gathered on the Mexican border in San Diego and Tijuana to conduct a fandango across the fences that separate two nations. A fandango is a traditional musical practice in which musicians, dancers, and spectators perform around the tarima, a small stage for percussive footwork. In the Fandango Fronterizo (“Border Fandango”), participants create one fandango out of two by placing individual taramas on either side of the border and trading call-and-response verses. This deeply symbolic unification demonstrates the participants’ fundamental belief that their “music has no borders.” In this paper, I examine the ways that people in the Fandango Fronterizo use son jaroch to form community, express political dissent, and claim public space. I will draw from Mark Mattern’s definition of community that represents a theoretical and practical way for disparate individuals to recognize and act upon common interests and concerns, negotiate differences, and assert themselves in public arenas (Mattern 1998:5). I argue that son jaroch, in a traditional fandango setting, has inherent characteristics that make it particularly potent for bringing together diverse groups. Building on Thomas Turino’s model of participatory versus presentational musical settings, I demonstrate that both the sonic features such as vocal style and improvisation as well as an emphasis on general participation over individual displays of perfection make son jaroch a powerful vehicle for collective social action in the Fandango Fronterizo.

Mantra, Chanting and Wellbeing among Hare Krishna Devotees in Lisbon

Debora Baldelli, New University of Lisbon

In the Western world, ideas about the impact of sound on human body and spirit can be traced back to the Pythagoreans (Durant, 2008:366). The popularity of mantra chanting in the west is part of a “neo-esoteric circuit” and the spread of “new religious movements” occurred in the 1970s. (Tavares, 2010:101; Magnani, 1999). In Hare Krishna devotional practices and activities, mantra chanting plays a central role in “raising the devotees’ souls to a greater spiritual consciousness”. Krishna devotees believe in the power of mantras to bring wellbeing into people’s lives through a process of constant repetition that takes place individually and collectively in the semi-public space of the temple. Based on fieldwork in the Hare Krishna temple in Lisbon, this paper will discuss how devotees relate their devotional practice through mantra chanting to wellbeing as well as physical and mental health. The first Hare Krishna temple in Lisbon was opened in 1980, just six years after the Carnation Revolution, in which non Catholic religious practices were no longer prohibited (Da Silva & Vasconcellos, 2012). My paper will draw on life histories, interviews with devotees along with my own experience as a part of the collective chanting Maha Mantra in the temple. Inspired by Veena Das’ work (2007), my concern will be in the slippery relation between the collective and the individual stories and how these events attach themselves into everyday life.

Making Movies about Music: Filmmaking as a Research Method in Ethnomusicology

Christopher Ballangee, University of Florida

Anthropologist-filmmakers in the second half of the 20th century (Rouch, Marshall, Gardner, and Asch among others) legitimized filmmaking as a mode of ethnographic enquiry. Nonetheless, ethnographic filmmaking is still regarded with skepticism in the social sciences. Ethnomusicologists understand the potential of research filmography intended for performance analysis, yet we have yet to fully grasp the potential of ethnographic filmmaking as a research method. I argue that the process of filmmaking can reveal profound ethnomusicological insights and address issues of power, authority, and representation that have consistently plagued ethnographic theory. To this end, I cite exemplary films, comment on their success and failure, and draw upon my own experience making the film Sweet Tassa: Music and Tradition of the Indo-Caribbean Diaspora. Screening sections of unedited and edited footage from this film, I discuss methodological and technical problems and ways I resolved these in the course of my work. Therefore I demonstrate how a carefully planned film project in collaboration with friends in the field can amplify aspects of the ethnographic encounter in fruitful ways while introducing a sense of performativity on screen that can be lacking in traditional ethnographic monographs. I ultimately conclude that projects in which the lens is used as both a metaphorical and literal frame can be methodologically liberating and ethnographically satisfying.

India in the Caribbean: Fundamentals of Indo-Trinidadian Tassa Drumming

Christopher Ballangee, University of Florida, Chair

This one-hour session gives participants the opportunity to learn about Indo-Trinidadian tassa drumming with a leading Trinidadian tassa band. Tassa is a bowl-shaped drum of north Indian origin that came to the Caribbean with indentured laborers beginning in the 19th century. Tassa is today played in a four-part ensemble—two tassa, one bass (or dhol), and one jhal—for a variety of Indo-Caribbean sacred and secular functions. Moreover, tassa has emerged as a symbol of Indian-ness in Trinidad and Tobago with a group of activists perennially offering tassa as a co-national instrument alongside steel pan. Though built upon Indian foundations, tassa has taken a decidedly Caribbean trajectory, with repertoire absorbing aspects of folk and popular music including calypso, soca, chutney, and samba. The workshop will highlight the history and technique of tassa as well as repertoire played for Hindu weddings, Hosay (the local Muharram observance), and tassa competitions.
The workshop includes three segments. The first segment includes discussion of the history of tassa in India and Trinidad, including introduction to the instruments and their roles within the ensemble. In the second segment, members of the band teach participants fundamentals of technique on each instrument. Participants will learn a typical tassa groove at the conclusion of this segment. The concluding segment will allow time for discussion and elaboration as determined by participants’ questions.

**Lithuanian Folk Ensembles: Cross-Generational Perspectives on Music Making Communities in Vilnius**  
**Sarah Bartolome, Louisiana State University**

This paper examines traditional Lithuanian folk ensembles as examples of modern, participatory, music-making communities and compares findings cross-generationally. Three folk ensembles based in Vilnius, Lithuania were selected as case studies: a University-based folk ensemble serving both University students and interested community members; a primary school-based children’s folk ensemble for students in grades 3-5; and a community-based folk ensemble for adults. Observations with each of the groups occurred weekly for a period of four months, resulting in more than 80 hours of rehearsal observations. I also attended community and festival performances to better understand the relationship between the groups and their audiences (both formal and participatory). Semi-structured interviews were conducted with each of the groups’ leaders and approximately 30 ensemble participants (about 10 individuals from each group) in order to elicit perspectives on the roles of folk ensembles in Vilnius, motivation to participate, and the values associated with participation. The discussion will explore the function of the ensembles in local communities, the meanings associated with participation, and issues of teaching and learning related to the transmission of folk culture. Of particular interest is the cross-generational nature of this study and its ability to highlight perspectives of children, young adults, and older people engaged in similar musical activities. These findings contribute to a growing body of research related to the value of modern participatory music making, the efforts of individuals to transmit national musical traditions, and the ways in which traditional music is preserved and transformed through such endeavors.

**From Polyrhythmic to Syncopated Swing: Binarization in Trinidad Orisha Music**  
**Ryan Bazinet, City University of New York, Graduate Center**

The Orisha religion (also called Shango) in Trinidad originates with roughly 10 000 indentured Africans, including Yoruba-speakers, arriving in mid-nineteenth century Trinidad. Similar groups of Yoruba-speakers went to other places in the Caribbean, notably Cuba and Brazil, forming a nexus referred to by some researchers as the 'Orisha Atlantic' connecting the New World and Africa. The music of Trinidad Orisha, like elsewhere in the Orisha Atlantic, is characterized by call-and-response singing (in ritual, Yoruba-derived language) accompanied by a trio of drums. Unlike other coastal West African-derived song-and-drum music genres, however, today’s Trinidad Orisha music is not polyrhythmic. What happened to the polyrhythms in Trinidad Orisha music? In 1939, Melville Herskovits recorded Shango drummers and singers in Trinidad. The recordings, housed at Indiana University, show that Orisha music in Trinidad was indeed once polyrhythmic. Including songs in typical West African 12/8 polyrhythms, the 1939 drummers played asymmetric timeline patterns on an iron hoe, a technique lost today. In this paper, I compare the 1939 Herskovits recordings with the recordings I have made during my dissertation research in Brooklyn and in Trinidad, arguing that a process of rhythmic binarization has dramatically transformed the music, making timeline patterns and polyrhythms implicit in the syncopated swinging ostinatos of today’s drumming. Not so long ago, Yoruba-speakers brought their music and religion to the Caribbean, and their descendants’ cultural practices remain connected. This paper acknowledges those connections, while offering insight into the unique processes of musical development in one locale of the Orisha Atlantic.

**Beyond Revival: Re-Evaluating Modes of Music Transmission in Central Asia**  
**Robbie Beahrs, University of California, Berkeley, Chair**

Much of the literature in ethnomusicology on musical transmission in Central Asian contexts has focused on the effects of state socialism and institutional cultural policies on musical practices. Less emphasis, however, has been placed on critically examining the interrelations among various modes of musical transmission often couched in binary terms -- pre-Soviet and Soviet, nomadic and sedentary, traditional and institutional. This panel seeks to offer a deeper inquiry into these often troublesome distinctions that have a long history of being invoked uncritically by scholars and musicians working in the field. What is implied by “traditional” or “institutional” in the Soviet successor states and in present-day Xinjiang (China)? How do various modes of music pedagogy interact today, and how are they conceived of by music students, educators, reformists, and critics? In what ways have contemporary views on musical education been shaped by wider cultural and ideological concerns in Central Asian societies? To explore these questions, our panel brings together ethnographic research on musical transmission in four practices that span Central and Inner Asian regions formerly or currently part of the socialist world -- Kazakh küi, Tuvan khöömei, Uyghur muqam, and Uzbek estraða.

**The Politics of Khöömei Musical Competence and Professionalism in Post-Soviet Tuva**  
**Robbie Beahrs, University of California, Berkeley**

Contemporary discourse in the Tuva Republic (Russian Federation) frames khöömei throat-singing as a solo vocal art form originally practiced by
nomadic herdsmen on horseback or, according to some sources, by women singing lullabies to their babies. As a result of cultural policies deployed in conjunction with the annexation of Tuva by the Soviet Union in 1944, traditional musical culture and sound-making practices (including kholmey) were reorganized and institutionalized, musicians were professionalized, and changes were made to repertoire, song lyrics, and musical instruments to match the Party ideology of "national in form, socialist in content." After almost five decades of Soviet music education models, musicians, scholars, and advocates have turned their attention in the post-Soviet era to questions of ethno-pedagogy with an eye towards the future vitality of Tuvan musical ecologies. In this paper, I trace the development of the two most important institutions for post-Soviet traditional music training in Kyzyl, Tuva's capital city, and critically examine the role of key actors associated with these institutions in shaping ideas of kholmey (master throat-singer) musical competence. Drawing on ethnographic fieldwork with Tuvan throat-singers and folk musicians of different ages and training backgrounds, I outline standard criteria by which kholmey musical competence is judged, discuss ambivalence of many musicians toward institutional modalities of learning and teaching, and examine several paradoxes that underpin contemporary kholmey professionalism in Tuvan musical communities today.

Bollywood’s Mediation of Flamenco Sounds
Jayson Beaster-Jones, Texas A&M University

Music directors (composers) of the film music produced in the city of Mumbai are famously open to absorbing a wide range of musics from around the world into a distinctly cosmopolitan commercial music that has a hegemonic presence stemming from its promotional power and distribution networks. Despite this cosmopolitan orientation, however, Bollywood film songs are a regional music. Like other regional musics, there is an aesthetic to film songs in which composers mediate various musical styles to make their songs palatable to diverse audiences. In this paper, I examine this mediation of musical style in film song compositions from the perspective of Peircean semiotic theory. I argue that aural and visual signs co-operate in the production of regional associations, such that certain sounds come to be associated with certain peoples, places, and contexts. In order to illustrate this practice, I focus on the incorporation of the sounds of flamenco music, a cosmopolitan musical genre that fuses diverse musical styles and is associated with a particular region of Spain. I suggest that flamenco has long been part of the stylistic repertoire of Indian music directors and a number of musical features of flamenco have been readily incorporated into Bollywood film songs. The paper then analyzes flamenco sounds and their local meanings in two contemporary Hindi film songs, “Satarangi Re” from the 1998 film Dil Se, and “Senorita” from the 2011 Hindi film Zindagi Na Milegi Dobara.

Value, Meaning, and Place in Contemporary Indian Musics
Jayson Beaster-Jones, Texas A&M University, Chair

Over the last twenty years, India has undergone extensive social change as the central government has gradually adopted neoliberal economic policies. Ideologies about music have undergone similar transformations as meanings of and about music practice are adapted to fit new local conceptions of place in a global era. This panel examines how the social and historical contexts of locality are reframed to fit contemporary systems of value. We address the ways in which artists and their musical instruments come to be identified with places, as well as the malleability of these local identities. In particular, panelists grapple with the issues that arise from the interpolation of cosmopolitan identities into local musical practice. The panelists address these questions of practice and identity from the perspective of four distinct regions of India and several genres of Indian music. The first presentation examines two historical interpretations of “folk music” in Uttarakhand that illustrate the changing social values of regional musics in a national context. The second presentation addresses the revival and adaptation of folk music and political discourses of a band in Kerala through its fusion with the seemingly disparate discourses of rock music. The third presentation addresses the production of songs by Mumbai’s film industry as a kind of regional music and its representations of diverse regional styles for heterogeneous audiences. The fourth presentation examines how the social relations between tabla makers and musicians are forged by the instruments themselves in Banaras.

Music and Evolution
Judith Becker, University of Michigan, Chair

In the past two decades there has been an explosion of interest in the biological and cultural evolution of music. Since Darwin first proposed that music is evolutionarily adaptive because of the sexual preference by females for musically gifted mates, the idea that music is an ancient capacity that contributes to the survival of Homo sapiens has many adherents. The "music as adaptive" view has many variants including the theory that music promotes group coherence in terms of action and sociability. Other theories posit that music and language both evolved from a common speech/music style of communication, or that musical behavior is a cultural invention facilitated by biological adaptations that developed for other purposes. The grand issues may not have changed dramatically, but what is striking about the recent developments in biological and cultural musical evolution is the increased subtlety of the approaches. Conclusions concerning the adaptive biological evolution of music tend to be more modest and conditional. Cultural evolutionists interested in the evolution of musical systems are aware of the diversity of the world’s musical systems and have long put behind them notions of unilinear evolutionary progress. In both fields, prominence is given to cross-disciplinary research, to the use of vastly improved technologies, and
importantly for us, their work has been deeply informed by the past fifty years of research in ethnomusicology. This paper will present recent research of three scholars, spanning the fields of neuroscience, cognitive psychology and genetic anthropology, whose work exemplifies contemporary studies of musical evolution.

**Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture**  
*Harris M. Berger, Texas A&M University, Chair*

Grounded in the discipline of philosophy but shaping research across a broad swath of fields in the humanities and social sciences, phenomenology is one of the most significant intellectual traditions of the twentieth century. Providing pathbreaking insights into the structure of lived experience and the problems of power, embodiment, perception, and the nature of self and other, thinkers from the phenomenological movement have shaped the terms of debate on almost every issue that concerns our field. Since the 1980s, phenomenology has had a direct impact on the work of a number of well known ethnomusicologists, including Ruth Stone, Jeff Titon, Timothy Rice, and Steven Friedson. Despite the significant contributions of these scholars, ideas from the tradition have entered into the intellectual discourse of ethnomusicology unevenly, and the substantial opportunities for insight into music and social life that phenomenology offers have not yet been exploited to their fullest by those in our discipline. The goal of this roundtable is to explore these opportunities. With a group of participants who concern themselves with a broad range of topics and questions, employ diverse approaches, study a variety of world areas, and include both senior and junior scholars, the roundtable will examine key ideas from phenomenological approaches to philosophy and social theory, discuss the contributions that phenomenological ethnomusicology has already developed, and suggest new areas for research, both within our discipline and beyond.

**Agency through Technology: How Professional Irish Traditional Musicians are Adapting to (and Thriving in) the New Music Industry**  
*Leah O'Brien Bernini, University of Limerick*

The deconstruction and over-saturation of the music industry has irrevocably altered the landscape of commercial music and in turn that of commercial traditional music. This study focuses on the experiences of over fifty of the most prominent and influential professional Irish traditional artists and industry personnel. It is based on extensive interviews and participant-observation conducted over the past three years. This paper identifies four artist-driven trends that are critically changing the music industry. First, many established artists previously dependent on record label resources are choosing to take control of their careers by hiring a custom ‘a la carte’ business team, utilising digital home recording technology, and taking advantage of social media for marketing and promotion. Second, crowdfunding sites like Kickstarter allow artists to raise capital directly from fans, thus eliminating the need for label investment. Third, artists and their business teams have responded to market saturation with clever localized promotion strategies and extensive touring to capture and sustain public attention. Finally, without label executives to appease or a substantial investment to recoup, many artists feel that they retain the most creative control (and profit) through independence. Therefore, the musical commodity may be less commercially viable, but it will reflect the artist’s intentions more closely than music owned and influenced by a label. This research adds essential voices - those of top artists and the industry personnel themselves - to the current ethnomusicological discussion of the music industry while contributing to the broader understanding of how traditional musics interact with the global marketplace.

**Place, Space, and Genre: Making Bluegrass Boundaries Czech**  
*Lee Bidgood, East Tennessee State University*

Bluegrass music was formed, in part, to be part of the soundtrack of emigration from the American South to industrial centers. The texts of some widely enjoyed bluegrass songs express the losses in this transition, often longing for far-off, idealized places. Through a decade of ethnographic research on bluegrass in the Czech Republic, I have found Czech bluegrass-related music makers articulate a more globally expanded experience of dislocation and desire. Czech fans and musicians alike (bluegrassers”) have blurred some genre and style boundaries as they have adapted American forms for local usage. Infusing the European landscape with “far away” ideas and tropes, Czech bluegrassers create “country” spaces that have flourished and diversified through political and social changes since the introduction of the music in the 1950s. These idealized “real-imaginary” spaces allow participants to reinterpret and reshape their social and natural environments. Part of today’s global bluegrass scene, Czech bluegrass projects also connect with local folk and folklore milieus, as well as Czech musical and political history. Balancing a sense of locality with cosmopolitan elements bluegrassers shape the particular ‘country’ in which their music resounds. Following Melinda Reidinger and Ruth Gruber in addressing questions of self-realization through “real-imaginary” recreation in the Czech lands, I describe how bluegrass-related music-making has persisted, flourishing, through political and social changes, affording participants a way of interpreting and reshaping their physical and social environments through the idealized soundscapes connected to American music.”

**More than Just Bollywood: The Logic of Popular Music in India**  
*Gregory Booth, The University of Auckland, Chair*

This roundtable interrogates the musics, structures, and practices of India’s “music industry” and challenges the assumption that popular music industries must, or do operate in the manner of the transnational giants. Much analysis
of Indian culture industries is based on an unspoken assumption that local music industries have operated according to the same industrial logics that drive the primarily European and American trans-national corporations that began the recorded music industry towards the end of the colonial era. Indeed, the sub-title of Wallis and Malm’s groundbreaking 1984 work suggested rather monolithically that its focus was “The Music Industry in Small Countries.” Nevertheless, technology-driven commonalities of commodification and consumption have not led to commonalities of industrial logic or practice in India, with its focus on the products of a hegemonic film-music industry. We examine the contemporary and historical effects of transnational norms of music style and genre, intellectual property management, musical/aesthetic conventions and industrial practice on the Indian music industry and its products. After an opening statement from the chair, papers in this roundtable will specifically address: key moments in the growth of the music industry in late-colonial India; recent changes in Indian musical norms and the “misalignment” of small-country aesthetics with transnational music structures; the place of “fusion” in both “world music” and Indian retail contexts; and the ways that “devotional” musics cross industry-created genre categories. A discussant will respond to each of the papers. The chair will moderate audience-panel discussion.

Civil War, Radio and Fairuz (Again): Musical Shifts in the Syrian Radioscape during the Crisis
Beau Bothwell, Columbia University

Throughout its modern history, Syria’s airwaves have been shaped by a mixture of state-controlled domestic broadcasts, private regional stations (mostly coming from Lebanon), and the public diplomacy/propaganda broadcasts of foreign states (BBC Arabic, VOA/Radio Sawa, or Egypt’s Sawt al-'Arab) and non-state organizations (Hezbollah’s Idha’at an-Nur, or the PFLP-GC’s Idha’at al-Quds from within Syria.) In 2005, the first private radio stations began broadcasting inside Syria, competing with Lebanese commercial stations and adding another layer to the country’s domestic radioscape. As Syria has descended into civil war, the political positioning of these stations has been reflected in their musical content. While Syrian state radio attempts to maintain a weakening “state monopoly on culture” (Boëx, Wedeen), private and foreign stations broadcast their political affiliations through musical playlists as well as news content. Even as radio mainstays like Fairuz maintain a ubiquitous presence on the airwaves, both old and new musical signifiers of nation, identity, religion, and resistance are used by local and international broadcasters to shape Syria’s political landscape. Outlining a taxonomy of radio music genres, this paper describe the music and musical discourse that comprises the Syrian radioscape, and some of the ways in which this radioscape has shifted during the civil war. This analysis is based on hundreds of hours of Syrian radio recorded in Damascus in 2010, and subsequently from across the border in Lebanon and via internet radio between 2011-2013, as well as print media and personal interviews with broadcasters.

Not Just Another Residence: Flamenco Peñas, Patrimony and Noise Control in Seville, Spain
Joshua Brown, University of California, Riverside

In this study, I will look at how Sevillan flamenco peñas, or social clubs, act as sites of community building that are often antithetical to official municipal interests. The ambiguous status of these venues as both public and private spaces imbues them with a functional versatility that enables many modes of interaction and performance, but also poses problems with regard to governmental classification. The local authorities treat peñas as public entities on the one hand, and private domiciles on the other. The latter interpretation has allowed police officers to repeatedly fine these institutions for causing noise disturbances. Such actions indicate a particular disjuncture between the interests of peña administrators, community members and government officials. Furthermore, the municipal and regional government’s efforts to both assimilate legal standards from the European Union and strictly enforce laws that generate income in the current economic crisis have come at the expense of working musicians and venues across Andalusia. These developments not only contradict the protectionist ethos of UNESCO’s inscription of flamenco onto the Representative List of the Intangible Cultural Heritage of Humanity, but also call into question the very purpose of such declarations. Drawing from ethnographic fieldwork conducted in two of Seville’s best-known peñas, I will explore how actions taken by local authorities increasingly threaten common flamenco practices, including late-night fiestas. Finally, I will demonstrate the ways in which flamenco artists and community members continue to negotiate distinctions between public and private performance in relation to a wide variety of pressures and power structures.

“The Jazzes Have Nothing to Do With Jazz?”: Reinterpreting Jazz in Portugal
Katherine Brucher, DePaul University

Amateur musicians in rural Portugal have viewed jazz a source of musical inspiration and a pathway to professionalization precisely because it is associated with foreign musical practices. Yet, they have adapted jazz in ways specific to local music scenes that sometimes bear little resemblance to jazz repertory or performance practice in North America or northern Europe. Jazz has especially appealed to musicians who trained in the many amateur wind bands that perform for the celebration of Roman Catholic feast days in rural communities. Affinities between wind band and jazz traditions, namely the prominence of wind instruments and duple meter rhythms, enabled band musicians to incorporate elements of jazz into their musical practices. In the early twentieth century, not long after jazz gained popularity in urban areas,
rural band musicians formed small professional dance bands called ‘jazzes’ that played foreign popular music for local dances. In contemporary Portugal, band musicians turn to jazz to expand their repertory, performance styles, and pursue careers as professional musicians. Examples such as a “Dixieland parade” of amateur wind bands and youth band concerts indicate that jazz is understood less as a specific genre or repertory than as a pathway to a youth-oriented, secular musical realm. Through ethnographic research and oral history interviews, this paper explores how jazz indexes cosmopolitanism, modernity, and musical innovation, connoted by improvisation, complex harmonic language, syncopated rhythms, and jazz’s roots in the Americas. The project sheds light on how amateur musicians have reinterpreted jazz in rural Portugal.

The Reception of Jazz in Portugal: Discourses, Mediators, and Practices

Katherine Brucher, DePaul University, Chair

This panel addresses some of the discursive and performative arenas of jazz in Portugal as well as the role of key mediators in the definition and dissemination of the genre. The first paper discusses how the reception of jazz sparked and was mediated by discourses on blackness and the nature of race. It also reassesses the importance of expressive practices of African-American origin in the configuration of social and political relations within the context of the racist ideology of the Portuguese dictatorship. The second paper shows how amateur musicians have re-imagined jazz in rural Portugal through affinities they have found between local practices and jazz music. The third paper deals with the role of jazz promoter and critic Luís Villas-Boas (1924-1999) in defining and disseminating the genre within a totalitarian regime that held ambiguous positions towards race and black expressive practices. The panel offers partial results of current research conducted for the project, “Jazz in Portugal: The Legacies of Luís Villas-Boas and the Hot Club of Portugal.” The papers draw on both ethnographic fieldwork in contemporary Portugal and historical research in the archives of the Hot Club of Portugal, where the important collection of recordings, books and other documents of Luís Villas-Boas, is deposited. This research project is part of an effort to institutionalize jazz studies in Portugal within the framework of Ethnomusicology in Portuguese academia.

Drumming between East & West: Understanding the “Ki” to North American Taiko

Lei Ouyang Bryant, Skidmore College

In 1997 Rick Shiomi founded MuDaiko, an Asian American Taiko drumming group in Minneapolis, Minnesota. The group is well known for their emphasis on movement and theatricality and has developed their own unique style over the years. Previous scholarship on Taiko in North America has focused largely on the East Coast (Yoon 2001) and West Coast (Wong 2004); though little research has focused on the American Midwest (see Wong 2006). My study explores how MuDaiko continues the tradition of North American Taiko drumming while simultaneously innovating and pushing the movement in new directions. I examine how MuDaiko’s social justice based mission informs their work in the larger Asian American movement through an ethnographic study of three leading members and their representative compositions. Finally, I consider the role of ‘ki’ (Japanese concept of ‘energy’) in the performance and reception of Taiko drumming to gain insight into the heightened distinctions in Taiko between the experiences of performing taiko, attending a live performance, and viewing/listening to recorded performances.

Taiko Drumming in North America

Lei Ouyang Bryant, Skidmore College, Chair

Taiko Drumming is a dynamic art form at the heart of the American experience. Daihachi Oguchi first developed the group drumming style (“kumidaiko” or “wadaiko”) in Japan in the 1950s by combining traditional Japanese instruments with contemporary Jazz drumming. In the 1960s Seiichi Tanaka established the first North American Taiko drumming group in San Francisco, California; soon thereafter, groups emerged across California and throughout Asian American communities on the West and East Coasts of the United States. Today, the North American Taiko movement includes dozens of professional, semi-professional, collegiate, and amateur groups of mixed backgrounds in various locations. This panel explores a series of questions central to understanding Taiko drumming in North America today including: Who is playing Taiko and why? How do individuals perform, observe, and experience Taiko drumming? And How have both the definitions and the participants of taiko shifted over recent decades? In response to these questions, the individual papers will investigate concepts of whiteness, gender, social justice, transmission, and the transnational development of the art form.

Ecomusicology Listening Room: Ecocriticism, Popular Music, and the Audiovisual

Justin Burton, Rider University, Chair

Building on the success of the Ecomusicology Listening Room (ELR) in New Orleans 2012, a roundtable session is proposed for Indianapolis. The 2012 session involved seven music-and-image “listening rooms.” Each presentation propelled stimulating discussion among well over 100 scholars in attendance (hear the conversation at ecosong.org). The 2012 ELR presented a global overview of ecomusicological questions, laying the foundation for future ELRs to focus on specific areas of inquiry, deepening the ecomusicological conversation and intersecting with additional study groups. Specifically, the Indianapolis ELR will examine musical sound as environmental communication, emphasizing popular music, live performance, and visual musics. If the session is accepted, an open call for music video compositions...
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Abstracts

Singing for Jesus to "Our Generation": Comparative Ethnographies in Post-denominational Evangelicalism

Joshua Busman, University of North Carolina at Chapel Hill, Chair

For the past half-century, evangelical Christianity has become one of the most visible and contentious influences in the public life of the United States and Western Europe. For many, the movement's guitar-driven worship music has replaced historically-hegemonic sounds of pipe organs and choirs. But despite this musical influence, seeming coherence as a voting bloc within American politics, growing global vitality, and sense of theological connection, evangelicals are faced with the waning power of their most historic institutions because of a challenge from within. From international "mega-churches" to the hyper-local house church movement, evangelical faith communities are finding themselves increasingly populated by a generation of post-modern, post-suburban, and post-denominational Christian believers. In response to these worshipers' aversion to institutional affiliation and denominational structures, many evangelical churches have come to place particular importance on the idea of "branding," whereby churches use a variety of marketing strategies to publicly construct and project a sense of self. In branding, musical style or repertory expresses values traditionally communicated through denominational affiliations. Branding enables individual communities to use the sounds of worship to forge new post-denominational connections via common relationships to internationally-disseminated Christian sonic culture. Bringing together projects from a variety of local, translocal, and virtual contexts, this panel explores this burgeoning phenomenon through four related case studies of music and post-denominational evangelicalism. The panelists' personal fieldwork experiences provide specific case studies that, taken together, gesture toward the contours of a new evangelical Christian landscape.

Worship As Corporate Sound: Group Singing and Mass Mediation at Passion 2013

Joshua K Busman, University of North Carolina at Chapel Hill

The Passion Conferences, founded in 1997, have quickly become one of the most influential media networks in global evangelical Christianity. Their events routinely convene on all six populated continents and draw tens of thousands of college students and young adults at every stop. A January 2013 event in Atlanta, Georgia brought together nearly 130,000 people (65,000 in person and 65,000 over the live web stream) for a weekend of preaching, teaching, and most importantly, singing. Group singing is not only the most frequent communal activity at Passion, occupying more than three hours of the schedule on each of the conference's four days, it is also one of the most fundamental. Throughout the event, evangelical Christian belief is consistently presented and negotiated through experiences and metaphors of sound and singing. Through their live web stream, extensive online media content, and official recordings from their in-house record label, musical performances from the Passion Conferences also reverberate beyond the walls of the conference and become situated in a variety of local and personal worship practices. These performances help to create an aural lexicon of "authentic" worship that is largely encoded and reified with reference to sonic experiences. Drawing from fieldwork conducted at Passion 2013 as well as work with local congregations whose worship practices incorporate Passion influences, my paper will explore the spiritual effects of Passion's group singing model and the ways that these effects are perpetuated and expanded through recordings and local performances.

Divas and Entrepreneurs: Blurring the Boundaries between Art and Business in Peruvian Commercial Huayno Music

James Butterworth, Royal Holloway University of London

In this paper I seek to blur the boundaries between musical performance and entrepreneurialism by illustrating how business discourses and logics are central to the behaviours and rational of commercial huayno music practitioners in Peru. With particular reference to the work of Ilana Gershon (2011) I demonstrate how models of subjectivity and agency emerge from my particular case study as heavily mediated by neoliberal frameworks. I am interested, then, in how progress is viewed as the responsibility of the individual (the singer/musician), how success is seen as contingent on one's own industriousness (musicians' work/labour), and how performers primarily come to be seen as the embodiment of entrepreneurial spirit rather than talent, creativity, or artistry. I explain how singers and industry figures regularly point to the need for significant personal financial investment and illustrate how huayno divas often view themselves as "products" or "brands" that need to be advertised, marketed, maintained, and revamped. With reference to the often-gruelling performance schedules of huayno performers I also examine how notions of work and labour are fundamental to the ways in which the public perceive performers and performers perceive themselves. Finally, I consider the common concurrence of romantic partners and business associates where women typically sing and their male partners take on the role of manager or impresario. This leads me to examine how gender relations are mutually reinforced through musical performance and business practices.

Auto Sound in the Urban Space: Taipei, São Paulo, Bangkok

Leonardo Cardoso, University of Texas at Austin, Chair

Automobile sound is vitally important in ethnographies of the city. Scholars interested in the ways noise, music, and sound technology take part in the
configuration of cultural dynamics in and across urban spaces can hardly escape the ubiquity of auto sounds. Taking into account work done by urban anthropologists, cultural geographers, ethnomusicologists, and sound studies scholars, this panel explores auto-sound, from ‘unwanted’ traffic noise to finely tuned car audio, as it relates to spatial appropriation and the emergence of new modes of acoustic distinction in developing countries. We consider automobile sound and listening practices in three major cities: Taipei (Taiwan), São Paulo (Brazil), and Bangkok (Thailand). Due to their position as hubs of global commerce, these cities have grown rapidly in recent decades. Automobile in such densely populated urban centers has become not only a practical solution for moving around, but an activity enmeshed in various lifestyles. Decisions and possibilities concerning what one does before, during, and after the journey, tend to become relevant identity markers instilled in the micro-politics of everyday life. How can auto sounds elucidate taste distinction, power relations, and notions of sonic pollution and purity? Papers on this panel put forward the methodological and theoretical relevance of auto sounds for ethnomusicologists by discussing three interconnected ethnographic angles: the pedestrian as a sensitive actor in acoustically "saturated" and regulated modern environments, car audio as an instrument of spatial appropriation by marginalized youth, and the audiophilic engineering of audio cocooning.

**Sound-politics in São Paulo, Brazil: Youth and "Pancadões"**
*Leonardo Cardoso, University of Texas at Austin*

This paper investigates the relationships between car sound, urban space, and (in)security in the city of São Paulo, Brazil. I suggest how urban sounds can serve as a point of entry to discuss spatial segregation, citizenship, violence, and taste. Based on ethnographic work and interviews with residents and policemen, I examine the *pancadão* ("big blow" in Portuguese). One of the most discussed issues concerning youth behavior, *pancadões* are parties that take place in public spaces (streets and plazas) in peripheral poor neighborhoods. Orchestrated by car speakers blasting funk ostentação (ostentatious funk), a type of Brazilian funk that emerged in the last 5 years, these parties, usually attended by hundreds of minors, are difficult to track down and get rid of because they can move around easily.

Putting into practice the controversial broken windows theory, São Paulo police sees and hears *pancadões* as an indirect (but powerful) source of illegal activities, particularly drug trafficking, drug consumption, and prostitution. Thus loudness has been a central source of insecurity among periphery city-dwellers and a soundmark of youth indiscipline. As I show in this paper, the *pancadão* case can help us understand interactions between actors with divergent interests and investments in the urban environment by accessing localized modes of dwelling and sociability.

**"He looks just like a girl": Historical Authenticity and Gender Transgression in the Sea Music Revival**
*James Revell Carr, University of North Carolina at Greensboro*

Singers of sea music, the work songs and ballads of seafarers, have always sought authentic tradition bearers as role models. In the 1960s and 70s living resources were scant, and most sea music performers were seen as little more than simulacra. A handful of field recordings of retired American and British seamen, and a few prominent tradition bearers mostly, like Stan Hugill or Sam Larner, from the UK, were the only known exemplars of vocal authenticity. The raw and strident voices, and unabashed masculinity, of these singers were interpreted as markers of historical accuracy. Louis Killen, a folk singer from Newcastle who performed with the Clancy Brothers in the 1970s and 80s, became an icon in the sea music scene for his ability to artfully reproduce the timbres of the British working class seamen. As women became a more vital part of the sea music scene in the 1980s and 90s, some singers reformulated those timbres and applied them to the female voice, while others questioned women's ability to render sea songs at all. Both male and female singers still proclaim Killen as a paragon of authenticity, but the singer's own ambiguous gender identity has only made this position more problematic. This paper will examine the interpretation of the voice in the late twentieth and early twenty-first century sea music revival, focusing on the discourse of authenticity and the negotiation of gender in a folk music scene based in nostalgia for a defunct, hyper-masculine milieu.

**Negotiating National Identity in Swedish Kulturskolor**
*Charles Carson, University of Texas at Austin*

This paper explores role of Swedish kulturskolor (community arts schools) as sites of enculturation. The image of Sweden as "monocultural" has been increasingly challenged since the most recent wave of immigrants starting coming into Sweden in the late-1980s, bringing with them their own cultural traditions. As a result, once clear ideas about svensket ("swedish-ness") have been called into question. In this paper, I approach these issues from the perspective of Ciwan Haco, a renowned Kurdish musician and permanent resident of Sweden. Through his position as music teacher at the kulturskola in Gävle, Haco is representative of the broadening out of Swedish society. Kulturskolor, institutions once charged with the preservation of national ideals and values, are now becoming significant tools in the negotiations surrounding a society in transition. Haco, a political and emotional symbol of Kurdish identity in Turkey and elsewhere, ties such negotiations to larger concerns about diaspora, cultural interaction, and social/political change on a global level. Thus, Haco's teachings confront the boundaries of Swedish identity, even while his music speaks to a larger diasporic audience. Through a discussion of both the curriculum of Swedish kulturskolor and Haco's experiences in teaching "non-western" music within a Swedish context, I hope to explore the connections between national identity and global politics, and how these connections play out in the contexts of music education and performance.
Semblant Motion in Nigerian Praise Music
Aaron Carter-Cohn, Ohio State University

Since Herzog (1934), ethnomusicologists and linguists have compared the tone contours of speech with the melodic contours of singing and found similarity. They have also found dissimilarity. As Stock (1999) notes, even when "language is of unquestioned importance, music-structural considerations may... challenge the dictates of speech-tone..." Adherence to speech-melody by musicians varies across and within culture, revealing a genre-dependent trend with popular music as the least faithful (Schellenberg 2012). Fewer studies have addressed the influence of tone language on harmony. As missionaries to the Bight of Biafra found, the contrary motion favored by European hymnody is at odds with the tonology of the Igbo language (Agu 1992). Igbo musician Laz Ekwueme identifies parallelism and antiphony as harmonic devices sympathetic to tone and thus common in African ensemble singing. Due to the Western prohibition of parallel harmonic intervals, classically-trained African composers devised alternatives including homophony with alliterative sounds in subordinate voices and polyphony with staggered text (Ekwueme 1974, 2001; Furniss 2006). Yet, among the millions of church-goers in southern Nigeria, similar and parallel motion is the preferred form of harmonization for favorite hymns and praise choruses. Examination of new field recordings collected by the presenter reveals the extent to which improvised parallel harmony in Igbo and Yoruba is language-dependent or style-dependent. The recordings include interpretations of a variety of musical works in current use: European hymns in translation, traditional praise choruses, excerpted choral compositions, and contemporary recorded gospel: a complex canon of orality, literacy, and recorded media.

Luis Villas-Boas and the Institutionalization of Jazz in Portugal
Salwa Castelo-Branco, Universidade Nova de Lisboa

Jazz critic and promoter Luís Villas-Boas pioneered the formation of a discursive and performative arena for jazz in Portugal between the 1940s and the 1990s. He promoted jazz by writing in daily newspapers, presenting radio and television programs, importing and producing sound recordings, organizing jam sessions, concerts, and festivals, recruiting Portuguese and foreign musicians, including American sailors anchored in the Lisbon harbor, and establishing contacts with jazz critics and impresarios abroad. Emulating the strategy of French promoters and critics, Hugues Panassié and Charles Delaunay from whom he received advice, he founded the Hot Club of Portugal, modeled on the Parisian Hot Club. Drawing on ongoing research on the legacy of Luís Villas-Boas, this paper will focus on the strategies he adopted for the dissemination of jazz in Portugal, highlighting the changes in his perception of this genre. It will also point out the implications of promoting a genre that was contrary to the racist and nationalist ideology of the Portuguese dictatorship.

The Songs of an Endangered Species: Categorical Perception and Melodic Transformation as Observed in Some Older Korean Christians' Hymn Singing
Jee-Weon Cha, Grinnell College

The present study deals with the ways in which some senior Korean Christians sing Protestant hymns at a Korean church in Cleveland, OH, observed during the fall of 2008. The majority of the church members sing hymns as they are written; however, several older members (aged 65 or over) who were born in rural Korea systematically transform them. Three types of transformations are identified: melodic, rhythmic, and accentual. The older singers tend to transform any diatonic hymn into a pentatonic melody, lowering "fa" down to "mi" and pulling "ti" up to "do." Categorical perception is proposed as a key to understanding melodic transformation. Rhythmic and accentual transformations occur when hymns begin with an upbeat; this phenomenon is discussed briefly in light of the structure of the Korean language. Even though the piano accompanist at the church--who is rigidly Western music oriented--criticizes the older singers for their lack of musicality, psychological studies such as Locke and Kellar (1973), Siegel and Siegel (1977), Burns and Ward (1978), Zatorre (1983), Macmillan (1987), and Harnad (2005) suggest that in fact the older Korean singers are transforming the hymns precisely because they are musically trained, albeit in regional Korean folk singing practices. Drawing on my fieldwork with the annual hymn competition and with the preacher of the church, this paper proposes that categorical perception is not only existent but also strongly cultural.

You Need Equal Measures of Extreme Joy and “Don’t Fuck With Me”: An Embodied Approach to the Ethnography of Singing
Nadia Chana, University of Chicago

Tomie Hahn, Priya Srinivasan, Elisabeth Le Guin, and other ethnographers who have an active music or dance practice stress the importance of embodied knowledge to understanding music and dance, often looking to their own bodies as field sites. To Toronto-based voice teacher, Fides Krucker, this act of looking into the body to see what is inscribed there is foundational for singing. Responding to these scholars and to my work with Fides, I mine my bodily archive for my embodied knowledge of singing. I trace how Fides’ teaching, specifically via a concept of vocal technique that is closely knit with emotion, gives rise to a worldview. For Fides there is no clear boundary between one’s audible voice and one’s metaphoric voice. She points out, for example, links between a decreased ability to say no and an inability to muster adequate subglottal pressure, or a habit of feigned cheeriness and decreased ability to allow the voice darker resonances. She has been known to say, pointing to her sternum, “Behind here you need equal parts of extreme joy and 'don't fuck with me.'” In asking questions about how these specific voice practices become worldviews, some broader questions about ethnography become pertinent: What does it mean to write about Fides’ work when Fides herself is writing a
book? How does a worldview arising from an ethnographer's embodied practice shape her approach to ethnography in general? More specifically, what happens when it is the interlocutor who has helped the ethnographer find her metaphoric voice?"

K-Pop Meets Kapah: Commodityization, Hybridity, Identity, and Taiwanese Aboriginal Popular Music
Chun-bin Chen, Taipei National University of the Arts

Can an ethnic minority musician promote his/her identity by borrowing mainstream vocabulary in his/her music? By taking the Amis singer-songwriter Suming, one of the most popular musicians among Taiwan's Austronesian-speaking minority communities, and his music as an example, I consider this question. In the music video for his song Kapah, for example, Suming employs Amis elements, such as Amis attire and a guardian dance performed by young men, as well as dance steps from Korean songs which are popular in Taiwan, to represent the concept "makapahay." Derived from the root "kapah" (young men), the term "makapahay" means "to be beautiful and vigorous as young men should be." Combining Amis elements and that of Korean popular music, Suming connects his music to Amis tradition on the one hand, and makes his music fashionable on the other. Ultimately, he hopes that his music can promote Amis identity, and attract listeners outside Amis communities. However, it is debatable that the synthesis of Amis and K-pop elements could be a form of self-exoticization by Suming, and a way of creating a type of "world music" to make money by Suming's record company. By analyzing Suming’s music, interviewing the singer-songwriter, and examining audience reception, I explore contradictory responses to the synthesis. Eventually, I aim to contribute to our understanding on how the fusion of the indigenous and foreign elements works in creative industries, what cultural meanings can be related to the fusion, and what problems the fusion brings.

Kefka's Laugh, Celes's Cry
William Cheng, Harvard University

Critical histories of early video game music commonly emphasize the challenges that audio designers faced when trying to fashion salient sounds out of simplistic beeps and boops. Throughout the 1980s and early 1990s, game composers were tasked with telescoping diminutive musical material into sounds that could stand up to the monumental fantasies of virtual worlds. Players were likewise expected to grow ears that could extract maximal significance from minimal noises: just as these players had to learn to interpret pixilated graphics as ludic iconography (say, a triangular stack of dots as a spaceship), so they had to exercise a heightened degree of aural imagination when confronting the electronic pew-pews of interstellar battle. Game audio design, as it came of age, was thus largely about overcoming constraints - or more accurately, about cultivating the expressive possibilities of technological exigencies to forge legible forms of sonic shorthand. In this paper, I demonstrate that one way in which composers made early game audio say something was, quite literally, by making it say something - that is, by molding sounds into synthesized approximations of speech and song. I perform close analyses of two such vocal utterances in the 1994 Japanese game Final Fantasy VI: (1) the melodized whooping laugh of the villain Kefka and (2) the opera aria of warrior-turned-diva Celes. By interrogating the creative strategies of ventriloquism and audiovisual synchronization, I show how the game's composer, Nobuo Uematsu, worked to supercharge the signifying and sensational potential of otherwise reductive musical materials.

For more than one field: ethnomusicology and voice studies
Gianpaolo Chiriaco, University of Salento, Chair

Since the interdisciplinary area defined as voice studies has significantly evolved in the last decade, discussions on the specific contribution of ethnomusicology appear necessary. Organized by the Special Interest Group "Voice Studies," the roundtable aims to explore problems related to voice theories and fieldwork, with a focus on interaction between scholars and performers. Describing case studies, papers will address two main issues: the linguistic/theoretical divide between ethnomusicologists and performers; the wide range of analytical interpretations (and how they have been implemented in the field). Among playback singers in Indian popular cinema, "voice" does not necessarily carry all the metaphorical meanings and attachment to identity that we ascribe to it. Yet, voices are understood to be unique. The theoretical framework needs to be translated into practices to decode performances and contexts. In Cuban popular music, vocal qualities identifiable as queer express social and political alternatives, even though singers do not specifically identify them as alternative. The dichotomy between normative practice and individual style is rarely affirmed. Nevertheless, it resonates in the discourse about black music amid vocalists in Chicago, a city where the memory of vocal styles has been functional in the narratives of a black metropolis. In scrutinizing the role of vocality in performing identities, the task is to investigate modalities of creation and adaptation. Multi-sensory analysis, as a means of exploration of physical relationships within a vocal ontology, will be presented. The roundtable will ultimately try to define the constant negotiation between individual voices and voice as object.

Gendered Practice in Korean Drumming: Conceptualizing the Maleness of Pansori Drumming
Yoonjah Choi, The Graduate Center, CUNY

Despite the engagement of women in many styles of drumming through the Korean public education system, they continue to be excluded from some genres. This paper illustrates masculine aspects of Korean drumming through a case study of pansori drumming, a musical practice in which maleness is considered essential. Pansori is a theatrical performance, often upwards of
five hours, in which a singer accompanied by a buk (a barrel drum) player tells a story through a combination of singing, talking, and body movements. Both the singer and drummer were male until the late Joseon Dynasty (1391-1910), when women entertainers learned pansori from male professional musicians to expand their vocal repertoires. Today, pansori singers are typically women, but men remain the default drummers. Women can play buk for colleagues at small concerts or competitions, but are kept from drumming in complete pansori performances. My study examines the hegemonic practices that naturalize maleness in Korean drumming and continue to exclude women from pansori drumming, and the discourses that portray women as unqualified to express the “dignity” required for those performances. Such practices and discourses have been established and maintained through the conceptualization of the most important characteristics for a pansori drummer—e.g. low and thick chuimsae (vocal encouragement), Joseon-era upper-class male clothing, controlling energy of “yang,” and powerful drumming—as inherently masculine. My analysis argues that constructions of idealized maleness reinforce the perception of buk and pansori drumming as a masculine endeavor, creating a self-perpetuating relationship between gender roles and performance.

Music, Diaspora and the Politics of Memory: Interpreting the Songs and Narratives of Cape-Verdean Indentured Workers and Musicians in São Tomé and Príncipe
Rui Cidra, University of California, Berkeley

The migration of Cape Verdean populations as indentured workers to the cocoa and coffee plantations of São Tomé and Príncipe between 1940 and 1970 is one of the historical events that structured the social memory of Cape-Verdeans and their shared identities as a diasporic people. Presented by the Portuguese Colonial State as a humanitarian response to the droughts and famines that affected Cape Verde in the 1940s, São Tomé’s indentured work has come to denote exile from the homeland and separation from beloved ones. Since the 1940s, musicians living in Cape Verde and in the different locations of the diaspora narrated and questioned São Tomé’s experience and its disjunctive consequences through different music genres and expressive practices. These repertoires became pivotal to the formation of a national social memory centered on the themes of resistance and suffering. The less visible and audible biographical recollections of migrant musicians in São Tomé focus on the meaning of music and expressive culture to the plantations’ social life. This paper debates the different ways through which music and expressive practices constructed the narratives of social memory connected with diaspora. It contrasts two complementary modes of remembering São Tomé through expressive culture: the interpretation and social sharing of songs through mass media, public performances and official contexts of memorialisation, central within a narrative of the post-colonial nation state; and the biographical narratives of migrant musicians, pointing to the relationship between cultural practices and material conditions in a context of crisis and fragmentation.

The Rural and the Transnational in ‘abidat rma (Morocco)
Alessandra Ciucci, Northeastern University

The large influx of Moroccans that southern Europe has witnessed since the 1990s has been characterized as a migration motivated by older economic factors, as well as by the increasing desire for young Moroccan men to be part of a modernity shaped by a particular set of ideas. This paper, which focuses on the changing politics of transnational labor, masculinity, music, and migration, analyzes how young men from the Chaouia-Ouardigha and the Tadla-Axil regions of Morocco negotiate the relationship between their local and transnational reality, through a music and dance practice called ‘abidat rma. Traditionally designating all-male ensembles that performed for wealthy patrons during hunting expeditions, ‘abidat rma has been transformed into a genre of popular music performed at private and public celebrations, festivals, and produced and disseminated through cassettes, CDs, DVDs, and the Internet in Morocco and abroad. The genre has become the expression of a young generation caught between the reclamation of a local culture, their own cultural mobility, and the changing politics of transnational labor. The strong association of ‘abidat rma with rurality and an agrarian culture, as well as with specific symbols of honor, pride, freedom and even rebellion, such as horses and cavaliers, lends an historical and almost legendary dimension to a male population that is often denigrated abroad. This paper explores how the interaction between rural nostalgias and transnational dreams is played out in a post-colonial context marked by the intensification of migrations, and the increasing tension between Europe and the Arabo-Islamic World.

The Banjar Abroad: Building Alternative Networks of Pedagogy, Performance, and Prestige in the International Balinese Gamelan Scene
Elizabeth Clendinning, Florida State University

In this paper, I explore the dialectical ties and tensions between Balinese musical-political systems of education and Balinese gamelan pedagogy in North America. Focusing on the careers of several prominent artist-educators as examples, I document the lives and communities of these musicians as they travel, perform, and teach in the United States and in Indonesia, examining the transnational artistic networks they have built as both influential on and distinct from Balinese structures of institutional hierarchy. The performing arts in Bali are central not only to the island’s social, economic, and political systems, but also to its international artistic profile, as performance genres adapted for tourists have placed the Balinese performing arts in the international public eye. Additionally, while a rich literature has called attention to the social and political effects of institutionalization on Balinese-oriented arts educational systems within Bali, the connection between
Balinese arts institutions and the broader international world of musical and cultural pedagogy have been understudied. By focusing on the nexus that these musican-teachers create between their affiliated Balinese and American arts institutions, I investigate how the formation and maintenance of these alternative networks creates a system that is both advantageous and challenging for these Balinese musician-educators. Finally, I explore how the individual communities with which these artists work in both America and in Bali extend the idea of banjar—a cooperative neighborhood organization central to Balinese social structure—to encompass individuals from the musicians’ homes on both sides of the Pacific.

**Autonomy or Not Autonomy, That is the Question: Comparing Approaches to Genre in Folklore and Ethnomusicology**

*Esther Clinton, Bowling Green State University*

Folklore and ethnomusicology are often considered related disciplines. However, when I, a folklorist, co-wrote an introduction about genre with an ethnomusicologist, significant differences in how the two disciplines deal with the question of genre came to our attention. These differences were particularly apparent when it came to questions of the creator’s autonomy and creative agency. Whereas folklorists tend to see creators as largely free from limitations and able to play with genre boundaries and definitions at will, ethnomusicologists tend to see genre as less flexible and more limiting; thus they emphasize technological, musical, and cultural constraints on expression. Even in the ethnomusicology of popular music genres, while the dynamism of popular music is acknowledged, the additional commercial constraints on the production of popular music, as well as the concomitant routinization of mass audience expectations, are also thought to contribute significantly to the reification of genre boundaries and conventions. This paper looks at why the two disciplines view genre constraints differently and considers the possible implications for both fields of these different approaches to genre. Several different but interrelated factors will be considered, including the disciplines? different ages and histories and therefore different romantic underpinnings, general differences between verbal genres and musical ones, and divergent understandings of “tradition” in the two fields. Ultimately I will argue that the folkloristic model of the creative agent who lends genre to his or her will can be usefully applied to ethnomusicology, particularly but not limited to the ethnomusicalogical study of some innovative popular musicians.

**Minangkabau Sung Narratives - from Wedding Room to Youtube:**

*Finding an Audience in West Sumatra, Indonesia.*

*Megan Collins, Independent researcher*

Contemporary sung narratives are regularly performed at weddings along the south coast of West Sumatra, Indonesia (Suryadi 1993, Hajizar 1995, Misral 1998, Kartomi 2012). Set in present day Sumatra, with a nod to historical events from the late Dutch colonial era, the night-long stories include magic snakes and cell phones, fishing nets and motorbikes. Minangkabau bardic pop stars (tukang rabab) including the late Pirin Asmara and his successor Siril Asmara, have successfully created contemporary sung narratives which are firmly rooted in local aesthetics. In this paper I discuss both live performances and mediated versions of Minangkabau sung narrative. I draw on the local notion of "agiah taruhi"("keep it coming") in order to privilege the creative agency of performers who have a history of using new technologies to find their audience. The singer/players use a violin shaped Sumatran instrument called a rabab Pasisia, which is attributed to the portugis. With the rabab they perform kaba (contemporary sung narrative) and pop music raun sabilik (to tour around), whose beats and harmonic outlines derive from dangdut, Indonesia’s Bollywood inspired urban pop music (Wintraub 2010, Wallach 2008). While the written word seems to be ever shortening in Indonesia (and globally) with the uptake of texting and twitter, how can the enduring popularity of these long, sung narratives, and their associated pop music, inform discourse on the intersections between Southeast Asian oral tradition and popular culture? (Barendregt 2002, Suryadi, 2003, Fraser, 2011, Kartomi 2012).

**American Indian Art as Trans-culturalization: Evidence From a Smithsonian Exhibit**

*Robert Collins, San Francisco State University*

What impact did American Indians have on African Americans within the United States? To examine this question, this paper offers a preliminary exploration of the music and sculpture that resulted from contact between American Indians and individuals of African descent within their nations, as discernible from data collected during the creation of the Smithsonian’s traveling banner exhibit: IndiVisible: African-Native American Lives in the Americas.” Using a person-centered ethnographic approach, this essay expands on A. Irving Hallowell’s usage of trans-culturalization to illuminate a "third side" to the process of colonization: what happened to African Americans as a result of contact with American Indians. This topic may seem controversial; however, it is consistent with twentieth century anthropological research, which revealed a profound impact on African Americans by American Indians: “new” musical practices and artistic and stylistic fusions that reflected shared cultural experiences. Understanding American Indian cultural changes as a precipitate of colonization is only the beginning; there remains the challenge of mapping the dynamics of these changes and the cultural diffusion that occurred.”

**Nonstop to La Raza: Music and Mass Transit in Mexico City**

*Leon Garcia Corona, Smithsonian Folkways*

Music is a crucial element of the commuting experience in Mexico City. The blasting sounds of powerful PAs have shaped the taste of millions of commuters. They have also created a social class separation between those
who use public transportation and consume the music available in them and those who do not. Millions of people live and work in Mexico City. The city has different methods of mass transit, some buses and trains run by the government, others run by "independent contractors," such as taxi buses known as peseros or colectivos. More recently, privately owned metrobuses under contract with the local government have changed the way people experience music during their daily commute. Thousands of people move through the streets of Mexico City on public transportation while subject to the musical choices of ruleteros and chafiretes (drivers). Recently these independent drivers have been replaced by the privately owned metробус, which is equipped with a video and sound system that seeks to immediately capture the attention of its passengers. In the metробус, a company rather than an individual mediates the sounds and images to which commuters are exposed, changing dramatically the perception related to the connections between music and public transportation. In this paper, I document recent changes to the way music is played on public transportation in Mexico City, reshaping the musical taste of the metropolis’ commuters. I devote particular attention to how the metробус democratizes mass transit and eliminates divergence in musical tastes.

Mediating Social Uncertainty: Music as Communicative Social Interaction

Ian Cross, University of Cambridge

In the folk and the formal theories of music prevalent in western culture that have been developed over the last two hundred years or so, music has come to be regarded as an autonomous domain in which works with hedonic or aesthetic value are produced by specialists for cultural consumption. For such theories, music is relatable to evolutionary theory only contingently. But recent theories that take account of the accumulated weight of ethnomusicological evidence suggest that music has uses and functions that extend beyond the hedonic and aesthetic into the general domain of human sociality. In particular, conceptualizations of music as a medium for interaction that promotes a sense of group solidarity offer good grounds for rethinking music's evolutionary foundations. In this paper I shall be exploring evidence which suggests that music and speech can be interpreted as different facets of an underlying communicative toolkit; many cognitive and neuropsychological processes and mechanisms appear common to both music and speech, and music as a participatory medium shares attributes and functions with speech in at least one of its registers, the phatic (that aspect of language in action which establishes and maintains communicative channels rather than representing or referring). This provides a way of thinking about music that allows it to be situated in a wide range of societal and cultural contexts, and that endows it with a distal function-sustaining and shaping the human capacity for sociality—that is likely to have had significance in the course of human evolution.

Vocal Redemption: Multilingual Harmonies of the Senegalese Catholic Church

Christine Thu Nhi Dang, University of Pennsylvania

The Catholic community of Senegal is small, but powerful?exercising substantial sociopolitical influence in a nation whose population is more than ninety percent Muslim. Reflecting the audibility of Catholic influence in public life, the music sung within this community fills more than just the walls of local churches. It reverberates widely in the secular spaces of the Muslim-majority nation, the sacred spaces of the global Catholic community, and the commercial spaces of the world music industry. Accompanied by select local drums, this vibrant, radically multilingual music in four-part harmony draws from, innovates upon, and synthesizes divergent aesthetic, geographic, and theological sources. In incorporating texts that showcase the region’s cultural diversity, in signifying on rhythms that pay homage to the living heritage of animism, and in proudly singing in multiple tongues from Maninka to Latin to Chinese, Senegalese Catholic voices perform a dynamic, acoustic monument to the ethnic, linguistic, and spiritual diversity of the post-colonial nation and the global church at large. Unsettling dominant discourses on national identity, African modernity, and ecclesiastical authority, Senegalese chorales articulate a creative vision of Catholic civism?a contemporary faith-based civism that is historically informed, politically active, and locally engaged. Utilizing recent multi-sited research with distinct Catholic communities, this study highlights the ways in which the making of Senegalese choral harmonies addresses itself to the permeable space between secular citizenship and spiritual belonging?melodically expressing a conscious stand on the place of faith in the nation and the place of civic engagement in religious life.

Learning küi: Training, Transmission and Knowledge in Kazakh Dombyra Performance

Saida D Daukeyeva, University of Central Asia

This paper explores the nature of learning küi, a form of narrative instrumental performance, on the Kazakh two-stringed lute, dombyra. My study of modes of training and transmission among performers in Kazakhstan and Western Mongolia indicates that prior to the institutionalization of performance during the Soviet era there had been no socially or economically distinct, formal system of professional training on the dombyra. Despite the notion of hereditary and master-pupil (ustaz-shäkirt) continuity being current in the performance milieu, transmission of specialised skills and repertoire rarely involved a long-term and rigorous process of tuition under a senior dombyra-player. The integration of learning and performance contexts contributed to the complex and multifaceted nature of knowledge gained by the dombyra-player. Beyond musical competence and awareness of oral lore, accomplishment in küi presupposed assumption of distinctive social roles and identity. In this paper, drawing on oral history and interviews with Kazakh musicians and intellectuals, I trace the process of becoming a dombyra-player.
and discuss the nature of the specialised knowledge associated with this art. Turning to practical aspects of learning kūis, I consider the absence of specialized training vis-à-vis the high standards of proficiency in performance and ask: What does learning a kūi entail? What stages and techniques are involved in this process? What is the dombyra-player listening for when he learns a kūi? Traditional modes of training on the dombyra are juxtaposed against the formal system of musical pedagogy that gained prominence in Kazakhstan and Mongolia during the Soviet and post-independence period.

This is Drums, This is Your Brain on Drums, Any Question? West African Drumming and Healing
Jennifer Davis, University of Oklahoma

Recent peer-reviewed scientific studies published by doctors, psychologists, and anthropologists show the positive therapeutic effects of drumming (most utilized West African practices) (Bittman 2001 & 2003, Lounsberry 2001, and Núñez 2006). In addition, many American music therapists use drumming circles in their practices. However, these studies lack serious engagement with underlying cultural values associated with African drumming that I argue are an essential aspect of holistic healing. West African drumming’s interlocking facets, repetition, inner time, timbre, and extended playing sessions illustrate cultural values of collective participation, equality, connectivity, and balance (Chernoff 1979, Stone 2004). The transactional communication (non-verbal, shared, and focused intent) of making music in a group setting promotes changes in thought processes and emotions, which signals positive changes in the physical body (Barz 2006: 58). I argue it is through the expression of these cultural values that West African drumming elicits healing effects such as increased focus and attention span, healthier immune systems, and facilitation of personal identity and group affinity issues. Through participation in African drumming classes, music therapy sessions, and secondary scientific research, I show how connectivity and balance manifest within the structure, performance, and context of West African drumming as social unity, environmental awareness, and self-actualization. This study provides a method for implementation of principles that can be applied to any group music therapy practice, and contributes to the growing dialogue between western music therapy and medical ethnomusicology.

"Cause this is Africa": African Topics and Power Relations in the Official Songs of the 2010 South African World Cup Games
Julia Day, University of Washington

In 2010, the world turned its eyes and ears toward South Africa for the FIFA World Cup games. This event marked the first time an African country hosted the World Cup, indicating a coming of age for Africa. In the surrounding media celebrations of a post-apartheid multiculturalism, South Africa was conflated with broader ideas of Africa as a whole. This is heard in the African topics—musical references to another musical style—integrated into the official songs of the 2010 World Cup. Drawing from musicological scholarship on topic theory (Hatten 1994; Head 2000; Monelle 2000) and ethnomusicological analyses that utilize Peircean semiotics in studies of African and African-inspired musics (Meintjes 1990; Turino 1999), this paper examines ways in which topics are used to evoke senses of Africanness in the official songs of the 2010 World Cup games: Shakira’s “Waka Waka (This Time for Africa)” and K’Naan’s “Wavin’ Flag.” Analysis of topics can be used to reveal the diagrammatic power relationship embedded into the music (i.e. South Africa is to FIFA as Africa is to the Western world). By situating this analysis within discourses of global multiculturalism and Peircean semiotics, I produce a nuanced semantic analysis that weighs the usefulness of topical analysis as a tool for ethnomusicological study of popular musics with a broad global audience.

Community Listening in Isle Royal National Park, a sonic ethnography
Erik DeLuca, University of Virginia

Sounds not only change physically as they travel across and through spaces and places, but they also change, and shape, dense webs of relationships between people and things across sociocultural contexts. Within this space, what can we learn from individualized listeners? And what can we learn by listening to how these people listen? My contribution to the roundtable will focus on one of these relationships. Blurring the line between soundscape composition, audio documentary, and sonic ethnography, my work documents how I listened to, and became part of a dialogue between the leading wolf biologist of the longest running wildlife study and a community of wolf-listening park visitors. I focus on this unique way of listening from my field research. Similar to Colin Turnbull, Steven Feld, and Michelle Kisliuk, I am also interested in how this way of listening exists within, and is tied to a place. During the multimedia presentation I will discuss the recording, interpretation, and representation of my field interactions. I will discuss how this particular way of listening is intrinsically and symbiotically tied to the ecological well-being of the park, which is currently at risk. The wolves in this isolated environment play a vital role in maintaining this health and they are on the brink of extinction. This in turn will endanger this profound community-based listening practice.

Ragas for Reading, Ragas for Singing: On the Social History of a Contested Term
David Dennen, University of California, Davis

Throughout much of the 20th century there were two conflicting concepts of "raga" in Odisha, India. Raga could be understood as a melodic system guiding the performance and interpretation of a song, or as a metrical system guiding the writing and interpretation of poetry. This situation seems to have arisen because of a 19th-century epistemological split between Westernized scholars
who studied texts as poetry and traditionally-trained musicians who performed them as songs. The two concepts, however, did not have equal prominence. By the late 19th century in Odisha, music as a specialized practice had become marginalized, disreputable, even considered anti-modern. Meanwhile, literature was becoming central to the creation of a regional identity. Raga as poetic meter became the dominant understanding among many elite scholars into the 20th century, and premodern texts were interpreted accordingly. The musical aspect of these texts thus became obscured. This would change by mid-century, however, when a few high-caste individuals, inspired by the growing prestige of Hindustani and Karnatak music in other parts of India, took a renewed interest in local music theory. Gradually the concept of raga as melodic system came again to be dominant and local music experienced a "revival." This paper explores this history by tracing transformations in the representation of musicians and music-making in the 19th and 20th centuries. The interplay between the two understandings of "raga" is demonstrated through the conflicting definitions available in Odia dictionaries and other writings, and through changing methods of analyzing premodern compositions.

Seeking the Future in the Past: Vocal and Instrumental Musicians in Mongolia and Inner Mongolia
Charlotte D'Evelyn, University of Hawai'i, Chair

Musicians and instrument makers living in Mongolia and Inner Mongolia are opening up new spaces for local and indigenous cultures in diverse cultural projects by both adapting concepts and cultural forms derived from their complex recent histories and appropriating contemporary elements. While referencing the past, they are also concerned with the future and possible outcomes of present day decisions. Our panel explores how music contributes to social and political projects oriented toward solving some of the looming cultural problems many economically, socially and culturally vulnerable residents of Mongolia and Inner Mongolia face. Can locally constructed musical cultures have a transformative role in these rapidly changing societies and environments? We explore ways Mongolian musicians remember, reconstruct, and revitalize historical practices, often identified first with pastoral nomadic lifestyles. The constant negotiation between an indigenous heritage their communities struggle to preserve and the re-establishment of traditions after periods of radical social change has generated new musical styles and approaches to performance and production. We use case studies on vocal and instrumental practices maintained by peoples who identify Mongolia as a homeland, yet live in geographically distinct locations, and who draw on diverse sources for their music; these peoples include Inner Mongolians and Khalkha Mongols, who fuse urban and rural sources; Central Mongolians, whose lives are often centered in the capital, Ulaanbaatar; and Mongolian Kazakhs and Tuvans, who have for generations populated the largely rural Western Mongolia.

Ethnic Unity and Disunity: Uncertain Futures of Mongol Fiddles in Inner Mongolia, China
Charlotte D'Evelyn, University of Hawai'i

Fiddles have a cherished status in many Mongol cultures and vary from region to region in materials, shapes, performance practice, and musical forms. The tsuur fiddle is one such instrument that is unique to the eastern region of Inner Mongolia. In the 1950s and 60s, as Mongol musicians in China worked to develop a single fiddle form to represent their ethnic group on the national stage, they decided to bypass the whispery, overtone-dense tsuur in favor of the louder central-region morin khuur. Amid continuing efforts to 'improve' the morin khuur model, a new group of musicians in Inner Mongolia has turned to the tsuur as an alternative the nationally-pervasive morin khuur. For these musicians, the tsuur represents a pre-modern and locally-rich heritage that has been forgotten in efforts to develop a standardized, modern fiddle form. In this paper, I examine the heated debates surrounding Mongol fiddles and the Inner Mongol musical future today. I use the case of the tsuur fiddle to explore the politics of unity and disunity that have characterized musical activities and discourses in Inner Mongolia. I demonstrate how the regional tsuur, while offering a heritage-oriented, regional alternative to the pan-Inner Mongol morin khuur, has ironically become cherished as a new symbol of Inner Mongolness. This paper investigates the ways that tsuur musicians and enthusiasts negotiate their diversity and unity, as well as notions of heritage and modernity, as they forge new futures for themselves and for their ethnic group.

Courtesans' Songs by Another Name: Ca trù in Modern Vietnam
Bretton Dimick, University of Michigan

Ca trù ("token songs") is poetry declamation with lute and drum accompaniment in modern Vietnam. A hundred years ago, under French colonialism, the music was performed most widely in a context called hát â đàm (courtesan singing). Vietnamese authors of the early 1900s lamented the music's downfall under colonialism, looking nostalgically back its refined predecessor, hát câa quỳnh (singing for the powerful). The ancestor of this was hát câa đình (singing at the village temple). These all fell under the moniker "ca trù" in a period when the music was infrequently performed and Vietnam experienced the end of colonialism, thirty years of war, and a transition to a Socialist nation with a market economy (1945 to the 1980s). After a modest revival in the late twentieth century, manifestations of the music today include remnants from these various historical không gian văn hóa (cultural spaces), as one Vietnamese scholar writes. Often today, the music is framed as ritual music, recalling the temple singing, although much of the repertory comes from the entertainment sphere of courtesan singing. Why is this the case? The paper proposed here is an examination of songs performed today in Hanoi, Vietnam, and is based on fieldwork from 2007 to 2011. Only a handful of scholars have sought to understand this music, and few have critically
examined its history in relationship to the music today. Combining field research with extensive Vietnamese-language historical research, this paper seeks to show how ca trù reverberates with its complicated histories.

From Occupation to Earthquake: The Challenging Terrain for Intangible Cultural Heritage Protection in Haiti
Rebecca Dirksen, Massachusetts Institute of Technology

The earthquake of January 2010 brought devastating loss of life and destruction to Haiti, but it also made suddenly visible an urgent need to preserve the nation’s cultural heritage. Visual arts collections and archives of printed publications and musical recordings were lost under the rubble. Knowledge bearers passed away, taking their specialized understandings of Haiti’s performing arts with them. Post-quake efforts in heritage recovery and protection have overwhelmingly focused on tangible culture, most prominently represented by the Haiti Cultural Recovery Project, a partnership between the Smithsonian Institution and the Haitian Ministry of Culture and Communication. Less forthcoming, however, have been projects concerning intangible culture heritage, in part because ICH-related policies have been harder to define and implement in the post-quake context. Yet while the current dialogue on what to do with intangible expressions is still in the earliest stages, the topic is certainly not new: Haiti’s patrimony (especially its music and dance) has been touted since the first US Occupation (1915-1934). This dark moment in Haiti’s history served as a catalyst for the Négritude movement of the 1930s and 1940s, which saw the revaluation of African-based creative expressions in Haiti specifically in response to and in protest of US imperialism. In this paper, I trace conceptions of intangible cultural heritage from the 1920s to the present, with specific regard to music. In doing so, I consider issues complicating ICH protection, evaluate strategies for the safeguarding of heritage, and examine the current development of cultural policy in Haiti.

Strictly Second Line: The Crescent City Roots of Funk
Benjamin Doleac, The University of California, Los Angeles

In 1976, documentary filmmaker Maurice Martinez asked Mardi Gras Indian Chief Jake Millon to describe the characteristic rhythm that underlies the musical traditions of black New Orleans. “Some people call it funk,” Millon replied, “but to us it’s strictly second line.” The word “funk” has accrued a variety of meanings in American popular discourse over the course of the past century, but since the 1970s it has most commonly connoted a heavily syncopated, groove-centered style of African-American music. “Second line,” on the other hand, refers both to a black parading tradition originating in late 19th century New Orleans and the syncopated march rhythms which accompany it. Since the mid-1960s, when “Godfather of Soul” James Brown transformed the rhythmic basis of popular music and essentially created the funk genre by building on rhythms first introduced to him by a pair of New Orleans-schooled drummers, the relationship between “second line” and “funk” rhythms has been increasingly symbiotic; as Jake Millon’s remark indicates, the terms are considered virtually synonymous by many New Orleans musicians. Through the work of Brown and his disciples, second line and funk rhythms have become the basis of countless popular music styles around the world. Drawing on a fieldwork study of funk, jazz and R&B musicians in contemporary New Orleans, I detail herein how the rhythms of the Crescent City informed the development of funk music, and how the city’s musicians define, negotiate and differentiate “funk” and the "second line" as concepts, cultural signifiers and musical practices.

Cantador de Chula: Long-life Music Practice of the Elder Sambadores in Bahia
Katharina Döring, Universidade do Estado da Bahia

Ethnomusicology often is engaged, not only in researching old musical traditions, but also in designing strategies for their preservation and continuity. By active participation and research of several ethnomusicologists, samba de roda has been proclaimed as Intangible Cultural Heritage of Humanity by UNESCO in 2005, which led to cultural reawakening in the rural region called the Recôncavo and to more acknowledgement of the old masters of the style known as samba chula. These masters are recognized by many as the last living testimonies of a particular rural samba style that has been long forgotten by the mainstream and carnival culture and music of Bahia. My research has focused on the musical knowledge and cultural wisdom of the elder samba-players and -singers, which have been documented and researched in several applied projects I coordinated or with which I collaborated between 2001 and 2012. In this paper I focus on the project Cantador de Chula, which portrays several masters of Samba Chula in audio and video, complemented by my research and reflections about this generation’s musical learning and practice. All of them grew up in oral musical traditions without formal education, which made sense in those specific and organic cultural circumstances, resulting in very diverse rhythm, melodic, vocal and timbral expressions. This paper represents a contribution towards an ethnomusicology engaged in preservation and vivid continuity and the growing relevance of reflection that integrates oral history with cultural traditions and musical practice, performance and learning processes in the present.

Black Power, Borrowed Power: Race and Cultural Identity in Contemporary Afrobeat Music
Oyebade Dosunmu, Williams College, Williamstown, MA

Crafted by Nigeria’s Fela Anikulapo-Kuti (1938-1997) who drew upon various Black Atlantic styles, and rooted in Afrocentric ideology, afrobeat discourse was often mediated through the prism of Fela’s frequent violent confrontations with the Nigerian State. Following his death, however, the
Pussy Riot's Performance Art: A Cultural Production of Dissent
Randy Drake, UC Santa Barbara

On February 21, 2012, five members of the Moscow feminist punk-rock collective Pussy Riot uploaded a music video to YouTube, entitled "Punk Prayer, Mother of God Chase Putin Away." The video was assembled from footage of a staged performance earlier that same day in Moscow's Cathedral of Christ the Savior, with overdubbed music that transitioned from hymn-like orthodox chanting to punk ranting. On March 3rd, three of the women were arrested and convicted of hooliganism motivated by religious hatred and sentenced to two years imprisonment. During and after the trial, the group garnered massive international attention, due in large part to the Russian government's authoritarian response to their actions. The overlap of musical performance and political protest creates conflicting subjectivities among the women of Pussy Riot. The discourses of the government, Russian law, the church, and the media depict the women as criminals and their performance as blasphemy. Russian publics have differing reactions to Pussy Riot's performance, which break along lines of age, class, and geographical location. Some Russian residents consider Pussy Riot a threat to Russian nationhood while others regard them as disorganized opposition. Despite these representations, the women's post-trial statements reveal that the embodied consciousnesses of the women are informed by democratic ideologies of freedom along with Russian experiences of government, psychotherapy, and religious freedom. This paper relates how Pussy Riot's performance combines these discourses and ideologies to produce powerful subjectivities that duly challenge authoritarian power structures, whether those are Russian imperial politics or Western notions of capitalism.

Sacred Music and the Public Good: Traditional Aboriginal Music in Public Schooling and Child Welfare Programs
Byron Dueck, The Open University

Downtown Winnipeg is home to one of the largest concentrations of urban aboriginal people in North America. Public schools and child welfare organizations there have accordingly begun to incorporate traditional Native music and dance in offerings to students and clients. These initiatives are complex examples of indigenous postcoloniality: meetings between state institutions and reflexively traditional aboriginal practices. Drawing upon interviews conducted with educators, social service workers, musicians, and dancers, this paper investigates some of the tensions that surround uses of traditional music in public education and child welfare--tensions that can be significant given that traditional musical practices are often sacred ones. It considers how an emphasis on openness and inclusiveness in public-facing institutions can stand in conflict with traditional constraints on the circulation of sacred knowledge. It examines disagreements between indigenous Christians and traditionalists about sacred music. (Conversations during fieldwork suggested that not a few aboriginal people were dismayed by the presence of drums and traditional singing in schools, some going so far as to characterize them as "the devil's music.") And it investigates the tensions between indigenous sacred practices--whether traditional, Christian, or hybrid--and the secular ideologies of the institutions in which they are deployed. More broadly, these inquiries present provocative perspectives on relationships between music, religion, and institutions in the multicultural state.
The Benga Boom and Role of Luo Musicians in Transforming Kenya’s Ethnically-Fractured Recording Market

Ian Eagleson, Central Connecticut State University

During the late 1960s and 1970s, Luo musicians emerged at the forefront of Kenya’s burgeoning popular music industry with a new electric guitar band style, Benga. Like their counterparts in the region, young Luo musicians of this era sought to modify the formulaic structure of Afro-Cuban-inspired rumba to create a novel sound that resonated with conventions of their indigenous musical heritage, while distinguishing themselves within the competitive field of various “dance crazes” that were sweeping East Africa. Facing competition from Zairean and Tanzanian groups in an ethnically-fractured market, by 1975, Benga luminaries like D.O. Misiani and Collela Mazee had established a paradigm that was embraced in the contemporary music of several other ethnic groups in Kenya, eventually recognized, however cautiously, as an icon of Kenya’s national music identity. Through an analysis of recordings, newspaper accounts, and ethnographic research, I argue that there are three significant factors that inspired Luo musicians to take this catalyzing role: (1) the structural resonance of traditional Luo song style with emerging regional trends in guitar music; (2) the culture of itinerant professional musicianship in the Luo community; and (3) the advantageous position Luo musicians had crafted with both multinational and local record production firms. While Benga has often been derided by Kenyan music critics for having a parochial tendency, over time it has proven to be a vibrant musical expression of Kenya’s pluralist social fabric, and its origins attest to a period when musicians succeeded in elevating a uniquely Kenyan identity in music.

Ethnomusicology and Cultural Empowerment in Canada: A Participatory Action Research Project with "At-Risk" Immigrant and Refugee Youth

Rana El Kadi, University of Alberta

Socio-economically disadvantaged immigrant/refugee youth in Canada face many difficulties, such as academic struggles, social stigmatization, cultural alienation, and racial discrimination. Consequently, they may slip into social isolation and high-risk behavior, experience mental health problems, or eventually drop out of school altogether. In response, many scholars argue that Canadian schools need to transform their programming in order to meet the needs of "newcomer" students; specifically, some scholars are calling for culturally sensitive programming that may challenge the "deficit framework" which has historically disengaged minority students from the learning process. However, there remains a serious gap in the scholarship about ethnomusicology as a tool in immigrant/refugee youth empowerment. Based on a year of fieldwork, I examine some of the key challenges and lessons learnt from conducting a participatory action research project with "newcomer" students at several junior high schools in Edmonton (Canada).

Specifically, I discuss the process of collaboratively developing and executing an ethnomusicology curriculum that may enhance "newcomer" students' cultural pride, inter-cultural understanding, and critical engagement with bi-cultural identity. I focus on the challenge of working with culturally diverse classes while de-essentializing ethno-cultural identity and simultaneously refuting reductionist representations of "newcomer" youth. Finally, I argue that recognizing the musico-cultural "wealth of knowledges" that "newcomer" students and their families possess represents a key strategy in empowering students through ethnomusicology. As Anna Kirova asserts, only by validating minority groups’ social and cultural capital may we begin to address the "symbolic violence" that is systematically inflicted on these groups by the Canadian school system.

"Vande Mataram" Music for the Motherland: Constructions of Gender and Nationalism in India

Andre Elias, University of Washington

This paper will juxtapose the history of Motherland symbolism in India with the contemporary soundtrack of Indian cultural nationalism. Looking at the genealogy of mataram; from religious contexts, into revolutionary literature and patriotic mantra, I argue that this gendered symbol has long been exploited by Indian nationalist movements. “Vande Mataram,” more than any other nationalist song, has fostered unity in South Asia through devotion to the idea of the Indian nation-state, a legacy positioned firmly against the Western colonial other. This song’s union of nation and mother-goddess symbolism has also fomented communal tensions, becoming a focal point in fundamentalist campaigns against India’s system of education and government and non-Hindus. I take the position that this song historically promotes a patriarchal and Hindu-normative form of nationalism that reinforces traditional gender roles in Indian popular culture. An analysis of the most recent incarnation of "Vande Mataram" will make explicit the way national pride has been branded onto women’s bodies, making them responsible for the maintenance of "traditional" values based on chastity, purity and sacrifice for the nation. Drawing from post-colonial theory, feminist perspectives, and critiques of nationalism, this paper supports the argument that gender equality remains central to the enduring struggle between notions of modernity and tradition in India. A brief construction of the daily patriotic event that occurs at the Wagah border will emphasize the centrality of gender and song in the promotion of national identity, positioned now against Pakistan.

Exploring the Impact of Music on Refugee Children’s Lives in Western Australia

Andrea Emberly, York University

In Australia, children and youth from refugee and asylum seeking communities are forced to negotiate difficult experiences with detention,
education, discrimination, language and issues surrounding cultural identities. These experiences have been proven to have an overwhelmingly negative impact on their lives. Active engagement with musical arts offers a potential route to address some of the issues facing refugee children by contributing to social, psychological and physical wellbeing. Research with children and young people indicates that music has strong emotional and bonding potentials, offering an access point for shared experiences between refugee children of diverse backgrounds who often face difficult social hardship, cultural assimilation and adaptation challenges. This paper will present current research in Western Australia that focuses on children's musical cultures in the lives of twenty children and youth, aged five to eighteen, who escaped conflict zones in countries such as Sudan, Burundi, Burma and Afghanistan and found refuge in Australia. This study involves children and youth participating in an interactive investigation where they define the research directions and inform the choice of research tools. Additionally, children involved in this project focus on developing practical creative skills that support them in expressing their voices and musical stories in their new communities including video diaries, musical performances and songwriting. This paper will examine the ways that these children negotiate and adapt their musical and cultural identities as a means to engage with their post-war experiences in Western Australia.


Austin Emilu, University of Ilorin

This paper challenges the existing notion of rigidity and fixity in African musical traditions. The paper proposes a new theoretical paradigm of progressive traditionalism wherein a musical tradition(s) can develop progressively with without disconnecting from its traditional roots. Based on a recent ethnographic research on ethnic-based popular music among the Edo people of Nigeria, this paper demonstrates how traditional forms have evolved progressively into contemporary modes of expression and how ethnic-based musicians toggle between the divide of modernity and rigid traditionalism. Conclusively, the paper is of the opinion that ethnic-based contemporary African music should be considered as new forms of traditional music which exist and co-exist with traditional forms in given cultural, historical and generational contexts. Based on this, the paper suggests that rather than what Kofi Agawu describes as "continuous fascination with ethnographies of old musics," ethnomusicological study of contemporary African music should focus on perspectives of authenticity, generational re-interpretation, inter-cultural and intra-cultural communication and the ever-expanding framework of local aesthetics.

Indian Beats: Shifting Imaginations of India Through the Journeys of Bhangra in Bollywood Music

Gerlinde Feller, Georg-August-Universität Goettingen

In this paper I will analyze the genre of Bhangra in Hindi movies, showing how it changed with respect to its meaning, and, more precisely, its representations of India. I will then align these changes with Hindi movie musical texture that has likewise undergone a continual transformation. Thereby, I want to explore the interrelations of meaning and musical structure as they have evolved over time and space. Since the first use of sound in Hindi Cinema, imaginations of India have been reflected and negotiated within the films' songs. Here, classical and regional genres were mixed quite freely (though not arbitrarily), "folk songs" were, as urban imaginations of rural India, picked up, altered and repatriated. It is not only the representations of India that remain highly diverse, but the reception and interpretation of Bollywood music as well. Hereby, different and sometimes even contradictory experiences come about from the same songs. Although being traditionally associated with only one region, Bhangra has become a signifier for imaginations of "Indian" culture, especially beyond the borders of the Indian nation state, as, e.g., "Aisa Des Hai Mera" (2004) and early songs by O.P.Nayyar. By following the journey of Bhangra tunes from the Punjabi village to Mumbai, from Mumbai into the Indian and especially Punjabi diasporas and back to rural India, this paper aims to explore music's ability to penetrate time and space, to carry meaning and simultaneously offer the possibility to negotiate this very meaning for each individual engaged in "musicking".

Contesting the Love Song in the 1980s: Madonna Sings "Like a Virgin"

Ross Fenimore, Davidson College

At the time of its release, music critics derided Madonna's song "Like a Virgin" (1984) as emblematic of a bubble-gum aesthetic. People magazine declared it a "tolerable bit of fluff" while the year-end review in Rolling Stone relished the song's "whipped cream tastiness" only to dismiss the song as merely spectacle. However, this pop-fluff aesthetic--shaped predominantly by Madonna's carefully affected voice--foregrounded a powerful challenge to growing reactionary political movements in the U.S. Political figures like the Reverend Jerry Falwell, who sought to heal perceived "decay" of the nation's morality, and Phyllis Schlafly, who staunchly opposed the Equal Rights Amendment believing that it would dissolve the "natural" institution of marriage, fought for seemingly authentic gender roles of the 1950s that had been disrupted by the political turmoil of the 1960s and 1970s. In this paper, I argue that Madonna's singing exposes the artificial borders that frame the social construction of virginity and powerfully calls political motives of naturalization around marriage into question. This paper will unpack the girl group sound Madonna cultivated in her sophomore album. I look retrospectively to 1960s politics through the love songs of African-American...
girl groups whose sonic optimism masked underlying social inequalities; furthermore, I consider Madonna’s turn to the genre as a means to contest the love song in a new period of turmoil. How did Madonna’s performance undermine cultural nostalgia and the impossible demands it placed on sexual propriety in the 1980s?

The Politics of Conceptual Metaphor and Language Ideology: New Directions in Music and Language Studies
Garrett M. Field, Ohio University, Chair

Poetic language, textual imagery, and linguistic register are means by which musicians redefine social hierarchies and consolidate new forms of political power. The participants of this panel bring case studies of music and language into dialogue with cognitive linguistics and linguistic anthropology through consideration of these questions: How does the mind process figurative language in song? How do musicians’ perceptions of their mother tongue(s) inform musical creation? How does music mediate the nexus between language and political ideology? Malaysian Tamil rappers reimagine high and low registers of Tamil by drawing upon aesthetics characteristic of scriptural language while offering metalinguistic commentary on their language usage. Rapping about and expressing devotion to Tamil is central to the way these artists negotiate social status nationally and transnationally, and make claims to authenticity in diaspora. Conceptual metaphors in Balinese janger served myriad roles for multiple audiences. While touristic janger song forms articulated colonial perspectives on Balinese religiosity, postcolonial performances provided an aesthetic platform for national politics preceding the Indonesian coup of 1965. The first Sinhala radio opera of Sri Lanka (1955) heralded a genuine power shift in favor of the Sinhalese masses. One conceptual metaphor drove the entire narrative and musical framework of this opera that sought to raise the standards of Sinhalese music. Looking through the theoretical lens of conceptual metaphor and language ideology, these papers jointly call for a reexamination of song text not only in relation to music, but in itself an important window into the experience and expression of music.

Postcolonial Theater of the Mind: Cultural Revolution, Conceptual Metaphor, and the Sinhala Radio Opera of Sri Lanka
Garrett M. Field, Wesleyan University

Postcolonial Theater of the Mind investigates the life of Sinhalese lyricist Chandraratnha Manawasinghe (1913-1964) and the first Sinhala radio opera, Manohari, fashioned by him on the brink of the 1956 cultural revolution. Weaving together biography, song analysis, and political history, this paper highlights the way the Sinhala radio opera heralded the first post-independence election of South Asia resulting in a genuine power shift in favor of the masses. Spearheading the revival that ensued after the 1956 general election, members of the rural intelligentsia including Sinhalese Buddhists, populists, cultural nationalists, and Marxists called for a new kind of radio song. This Sinhala-educated constituency hoped to raise the standards of Sinhalese music to be on par with their elevated political position. This study is particularly concerned with how Manawasinghe and composer Dunstan De Silva, in concordance with this political shift, broadcast musically enhanced metaphors that activated conceptual blending (Fauconnier and Turner 2002) in the minds of radio listeners.

Commemorating the Shir: How Israeli Music Gives Hebrew Poetry Its Teeth
Michael Figueroa, University of Chicago

Scholars of public culture in Israel often highlight the paramount significance of Modern Hebrew literature, and poetry in particular. In practice, however, Israeli poetry and popular music are not disparate aesthetic fields but rather connected and overlapping modes of cultural expression—a fact underscored by the semantic doubleness of the Hebrew term shir, which refers to both “song” and “poem.” This convergence was accompanied by the emergence of the songwriter as moral authority in the late 1960s, in turn followed by a shifting dynamic in musical labor and the cultural power accorded musicians and poets alike. The canon of shirei meshorerim (“songs of poets”) has traditionally served as a critical repertory for public acts of commemoration, and Israelis today associate a distinct declamatory vocal style with these events. In my presentation, I draw upon my field experience in Israel to provide three vignettes illustrating the interconnectedness of power, memory, and vocality in Israeli public culture: an official state Memorial Day concert, a performance series at Jerusalem’s Beit Avi Chai, and an annual song and poetry festival in northern border town Metulah. In so doing, I argue that music has served as a critical site for the canonization of Modern Hebrew poetry and for the popular imagination of the national poet and his/her voice. I further suggest a general ethnomusicalological approach to the analysis of song, bridging the longstanding musico-linguistic divide over its composite nature by sidestepping the question of language and foregrounding labor, aesthetics, and ideology.

In Search of the Creators of True Folk Wealth: A Tale of Two Folk Revivals in Uttarakhand
Stefan Fiol, University of Cincinatti

The life narratives of two towering figures in the history of music in Uttarakhand—Mohan Upreti (1925-1997) and Narendra Singh Negi (b. 1949)—share striking resemblances: both are high caste men who received classical training in their youth; both (re)turned to their roots after discovering “real folk artists” in Himalayan villages; both defied regional caste orthodoxies and created politically-engaged art; and both selectively reformed village-based musical materials to create presentational performances for urban cosmopolitan audiences. Yet for all of their similarities, the contrast between Upreti’s and Negi’s artistic approaches to folk music help to illuminate the
very different political and ideological contexts in which each man was operating. Upreti composed and staged more than a dozen folk ballads in Delhi theaters from the 1950s to the 1970s; his engagement with folk materials emerges from the broader post-independence socialist-nationalist agenda of incorporating diverse vernacular genres into a composite form of national theater. Negi has composed and popularized commercial songs on a variety of folk-inspired themes and musical materials (“Garhwali goet”) since the early 1980s; his engagement with folk materials responds to an expanding vernacular media industry and a broader shift in India towards political, economic, and cultural regionalism. By juxtaposing these two artists’ creative processes, and their engagement with village-based music and musicians, we can observe the cyclical nature of “folk revivals” in one Indian region, as well as the ways that engagements with the folk are uniquely shaped by broader socio-economic, ideological, and political processes.

**Build Your Own Plague: Biological Modeling, Sound Technologies, and Experimental Musical Instruments**

*Lauren Flood, Columbia University*

In this talk, I explore the interrelations between humans, machines, and biophysical metaphors through the lens of musical instrument building. Drawing on fieldwork conducted in Berlin and New York—and connecting these cities’ international arts scenes with the circulation of technological objects and ideas—I show how contemporary musical instrument builders are connecting biology with sound technologies to reinvent a unique sense of self and an engagement with (real or imagined) narratives of science. Specifically, I argue that these metaphors suit my interlocutors as well, in that they are ensconced in a multi-layered process of “becoming,” as artist and object are mutually constituted. I borrow the notion of becoming from philosophy, that of a process of “change from a lower level of potentiality to a higher level of actuality” (Collins English Dictionary, s.v. “becoming”). One central example is a workshop held by a sound arts collective in Berlin in 2012, where participants built their own “plague” in the form of a "micro-blackdeath noise synth." Imparting skills in analog electronics and computer coding, the instructor revealed the practical expertise and bio-philosophical musings behind his invention of this unusual musical instrument, translating a historical epidemic into sound. Through this and similar narratives, the paper demonstrates how a loose cohort of musician-inventors are using themes such as contagion, bio-mimicry, and science/pseudo-science as inspiration to revisit human-technology relationships.

**Cultural Policy or Cultural Consumption?: Early Stages of Mariachi Music as Intangible Cultural Heritage in Mexico**

*Leiticia Isabel S Flores, Escuela de Mariachi Ollin Yoliztli en Garibaldi*

One of the first international settings to define intangible heritage preservation was UNESCO’s World Conference on Cultural Policies, known as MONDIACULT, held in Mexico City in 1982. It took twenty years, however, for Mexico to organize a workshop for the safeguarding of Mexican intangible cultural heritage (2002) and almost 30 years for mariachi music to be added to UNESCO’s Representative List of the Intangible Culture of Humanity (November 27, 2011). Upon presenting an action plan for more events, institutionalized education, and new academic publishing, the National Committee for the Safeguarding of Mariachi directed policy-makers to identify the risks faced by cultural preservation efforts. Their apparent goal is not so much to preserve this tradition, but to use it as a tool to revitalize the traditional Mexican culture industry. During 1930s-1950s, when mariachi was at its peak as a national symbol, there was no need to preserve what effectively sold Mexican identity through the mass media. Today, mariachi music in Mexico is not in danger of dying out but the UNESCO listing will bring needed legitimacy. This paper evaluates the pros and cons of mariachi’s institutionalization, considering both the government and the musicians’ perspectives. While the government invests time and money to institute mariachi music as “official” intangible cultural heritage, which proves to be a powerful tool for accomplishing national socio-economic goals, musicians seek to recuperate the dignity in their music by strengthening, not "preserving,” their centuries-old tradition.

**On the Orisha of the Drum: Tracking a Transatlantic God through Narrative**

*David Font-Navarrete, Duke University, Chair*

Despite ever-increasing research and publications about the Yoruba orisha (deities), little mention is made of the Yoruba god of drumming, known as Àyàn in Yorubaland in southwest Nigeria and southwest Benin. Having diffused from mainland Africa via the transatlantic slave trade, Àyàn took root in Cuba in the nineteenth century, where it is known as Añá. From fifteenth-century beginnings, the god of drumming has become established in secondary and tertiary diasporas in the Americas and Europe during the twentieth century. Àyàn’s global reach over several centuries and continents has created complex webs of identity and narrative. Residing largely in divination literature, discrete rituals, and musical repertoires, Àyàn’s utterances may be momentarily transformed from sacred stories into authoritative histories. Through the participation of several contributors to a forthcoming anthology on Àyàn, this roundtable considers points at which Àyàn narratives and repertoires intersect and diverge by reflecting on the process of compiling histories and documents as scholars, devotees, and musicians. Exploring some of the multifaceted, often contradictory ways these narratives unfold, the conversation will address questions at the heart of music scholarship. What role do repertoire and performance acumen play in claims to narrative authority? Does drumming constitute a type of narrative and authority? How do scholar-practitioners navigate tensions between historiography and oral history? How does one mediate the oppositional...
responsibilities of secrecy and revelation in collecting, publishing, or teaching musical material with an inherently sacred and secretive dimension?

**¡Ke chida rola! Style, Genre, and Aesthetics in Guatemalan Marimba Orquestas**  
*Jack Forbes, University of Florida*

What makes a 'chida rola' (good tune)? In the marimba orquesta scene, which spreads from the rural highlands of Guatemala to the urban capital city, into southern Mexico, and peppered around the United States in ever-growing immigrant communities, the answer can be located in a discourse of aesthetics that focuses on rhythm, variety of musical styles, spectacle, and, sometimes, sheer volume. This discourse is embedded within the historical nature of Guatemalan marimba in general - the consistent incorporation of any popular musical style, genre, or dance rhythm - which is a source of pride for both musicians and fans, not to mention a semiotic positioning of the marimba into the pantheon of national music. In this essay, I discuss historical change in marimba orquesta style, from the 1950s mambo craze to the current popularity of duranguense music. Based on interviews and conversations with musicians, fans, sound engineers, club staff, and record label owners, I focus on orchestration/instrumentation, the distinction of genres and sub-genres within the marimba orquesta scene, and the constant discussion of quality that goes on in rehearsal rooms, recording studios, dance halls, and YouTube commentary. With a concluding analysis of the treatment of Vicente Fernández’s 2007 “Estos Celos” by marimbas orquestas on the DIFOSA record label, I inquire not only about musical aesthetics within the marimba orquesta scene but also as a broader category of analysis, specifically at the crossroads of popular music and nationalist discourse.

**The Boundaries of Butoh: Sound, Music, and Nation.**  
*Kelly Foreman, Wayne State University*

Butoh is a unique Japanese performance art originating around 1960, as an alternative to traditional Japanese and Western dance forms. Founders Hijiikata Tatsumi and Ohno Kazuo mined the body in search of its unconscious knowledge and original primal expression, avoiding both codified movement vocabularies and music. Butoh companies such as Sankai Juku have gradually incorporated music and sound into performance, although official discourse about what types of sound/music are “appropriate” for butoh has been slow to develop. However, Nigerian-American butoh performer Edoheart (princess Obihiyoe Eseho Oghomwenyemwen Cleopatra-Anne Arhebamen) consistently incorporates not only music but also spoken word, formalized dance (such as Indian bharaat natyam), and hip hop in what she terms “butoh-vocal theater.” Her musical butoh and music videos go beyond what most would characterize as “butoh,” yet she is gaining acceptance as a member of this international experimental art form. This paper explores the questions of the butoh-sound relationships, how or when sound factors into butoh expression, and why it was often avoided in its initial stages. I am interested in questions of boundaries in this performance art tradition interested in “breaking down boundaries,” and also in how ideas of nation and “tradition” (avoided by butoh founders) might enter into the butoh conversation in the particular case of Edoheart, a Nigerian immigrant who learned Japanese butoh in Michigan and performs it now in New York.

**Imagining the "Homeland": Music of the Acadian Diaspora in the Twenty-first Century**  
*Meghan Forsyth, Memorial University of Newfoundland, Chair*

Ethnomusicological studies of diasporic communities often describe the importance of the homeland to group identity. While the homeland of the Acadian diaspora is understood to have originated in Canada’s east coast Maritime provinces, Acadian communities in Canada and Louisiana seem to hold different relationships to, and conceptions of, their homeland *Acadie*. Bohlman’s study of intradiasporic unity among Jewish people explores how the homeland has been shaped by the principle of “religious teleology” (2008:159). Our work questions whether the idea of a singular homeland is possible for the Acadian diaspora: how do we reconcile the fact that one group remains in exile, while the returning group has been somewhat erratically relocated within the “homeland”? The panel explores this question through musical representations of Acadia in the twenty-first century. By looking at musical connections between Acadians and Cajuns, as well as intranational communities in Canada, we illustrate how differences in socio-political contexts (past and present) inform national and transnational imaginaries. The first paper examines Acadian uses of folksong in constructing a borderless sense of nation to show cultural opposition to Quebec sovereignty in Canada. The second paper explores how pan-Acadian identity is articulated through the use of musical homage by two Acadian bands. The third paper considers the affect that cosmopolitanism has had on Cajun musical and social behavior. This panel contributes to the reconceptualization of the concept of diaspora, recognizing the specificity of diasporic experiences and the contingency of historical, social, aesthetic, and political processes that shape diasporic imaginaries.

**Comment Ça Phil? Homage and Pan-Identity in Acadian Music**  
*Meghan Forsyth, Memorial University of Newfoundland*

Musical and narrative references by Acadian musical groups to an historic connection between Acadians in Atlantic Canada and their Cajun "cousins" in Louisiana are performed frequently throughout the Maritimes. Fuelled in part by the transnational nature of the Acadian World Congresses, this form of musical homage has contributed to a dialogue of pan-Acadianism and promoted significant cultural exchange throughout the Acadian diaspora. While the notion of a shared musical sensibility between Acadians and Cajuns circulates in some public and scholarly discourse (Pitre 2002), my research
suggests that this affinity exists neither because the Acadians have an innate "pull" toward Cajun music nor because they hear similarities between Cajun music and their own; rather, these cultural ties are negotiated discursively and expressed through performance in response to the increased historical consciousness of a shared past and the construction of an imagined homeland, Acadie. This paper analyses how intradiasporic connections are shaped and maintained through the use of musical homage by Acadian bands Barachois and Vishtèn. I suggest that at the same time as these performances mythologize the idea of Acadie, these bands use distinct musical markers to not only highlight but also to articulate local experience and regional musical identity. I illustrate that the promotion of an Acadian-Cajun connection affirms individual and group ties to the broader diaspora community, allowing these bands to recognize and celebrate a transnational Acadian community that is unified in a struggle for cultural retention and recognition as a francophone minority in North America.

The Social Power of ‘Shahid’ (Martyr) Metaphors in Music Videos Produced by Football Fan-Activists in Egypt’s 2011-12 Revolution: A Durkheimian Perspective
Michael Frishkopf, University of Alberta

I analyze the shahid" (martyr) in Egyptian music videos as a religio-political metaphor sacralizing and stoking emancipatory struggles of the 2011-12 Egyptian Revolution. In this context, "shahid" (martyr) combines deeply rooted religious meanings (both Coptic and Islamic) with contemporary patriotic ones. As in English, "shahid" (literally 'witness') is a religious metaphor remade as political: the self-sacrificing patriot. But in Egypt "shahid" retains powerful religious resonances, adumbrating revolutionary struggles with metaphysical valences. Ultras, radical soccer fans repurposing team camaraderie to oppose state power with passionate organization galvanized by chant and song, have been the Revolution’s most energetic grassroots actors. Ultras of the populist Ahly team, bound by self-declared loyalty, fraternity, nationalism, and faith, bravely prevailed over well-equipped government forces early in the Revolution, but were infamously massacred a year later. They redoubled their protests, energized by music replete with references to "martyrs" in street performances, and dozens of online music videos. Through close analysis of videos, texts, sounds, and images, I deconstruct the "shahid" metaphor, discerning three strategies fusing religion and politics, and rooted in rhetorical traditions: (1) "ritha" (elegy), affirming death’s religio-political value; (2) "hamasa" exhorting action; and (3) "malhama" (epic), praising the heroic struggle. Drawing on Durkheimian theory on self-sacrifice, solidarity, society, and God, I argue that such videos generate social power by enveloping a double sacrifice (to God and to Country) in a sonic-performative "collective effervescence." Violently absorbed within the collectivity, the 'shahid' becomes 'witness' to the unity of individual and community, loyalty and faith, Nation and God. 

Songs Unsung: Censorship of Popular Song in Occupied Japan
Nathanial Gailey-Schiltz, University of Maryland

The Occupation of Japan by Allied forces following World War II marked an unprecedented incursion of outside (soto) influence into Japanese affairs. From the Meiji Restoration through WWII, the Japanese government had practiced censorship, especially of Western ideas, but General MacArthur's Press Code for Japan "enforced by Occupation forces, codified appropriate topics of national discourse from a new, foreign angle. This paper examines one facet of postwar music culture: the censorship of published Ryūkōka, a style of popular song mixing Japanese and Western musical idioms. Ryūkōka -popular in the decades before WWII but ostensibly forced out of public attention in favor of military tunes as Japan focused on the war effort--surged into popularity again after the war, and its publication was subject to Allied censorship following the new Press Code. While this music was first subject to choices made by Japanese songwriters and performers about what kinds of topics should be "in" and "out" the published music that consumers could purchase was subject to a second, foreign interpretation of appropriateness, and these two viewpoints, one from inside and one from outside, did not always agree. Through an examination of censored and uncensored materials in the Gordon W. Prange Collection, this paper explores the negotiation of these viewpoints and the ideas about Japanese musical identity during the Occupation. 

Acadie patrie sans frontières: Folksong’s Role in Constructing a “Borderless” Sense of Acadian National Identity
Jeanette Gallant, University of Windsor

This paper examines Acadian folksong as a nationalist genre since constitutional reform began in 1980s Canada. This analysis is two-fold. First, I determine how the Acadians, a diasporic Francophone community dispersed throughout Canada’s east coast provinces, have used folksong to articulate an oppositional construct of national identity to that of the Québécois. I illustrate how the Acadians, to oppose Quebec’s idea that the survival of the French language in Canada relies on Quebec forming a sovereign nation, have used folksong in schools, radio programs, recordings, and music festivals to construct a “borderless” sense of nation (Appadurai 1990: 301). Second, I demonstrate how Acadian communities, each identified by different regional accents, have used folksong to claim space and strengthen intradiasporic relations in Atlantic Canada. I argue that the notion of américanité--a modern identity construct that allows Francophones to create an autonomous cultural space while being aligned with multicultural communities in the Americas and beyond--has enabled the Acadians to re-imagine a unified nation that shares a common language but recognizes diversity among Acadian communities transformed by the deportations (Altamirano 2001; Kurasawa 2008). Offering a unique perspective to studies of music and nationalism in a diasporic community, this analysis reveals how folksong serves to draw
Parks as Musical Playgrounds: Co-Performance, Ecotourism, and the Sonic Geographies of National Parks Arts Initiatives
Kate Galloway, Memorial University

In order to reengage society with natural spaces, explore sonic-spatial collaborations; thereby promoting ecotourism, the sonic arts are employed in a myriad of ways to position National Parks as sites of play, exploration, and ecological preservation. This presentation questions the process and impact of forging creative alliances between community, government, and creative industries/actors that engage in meaningful collaborative encounters with, and representations of, specific environs. In celebration of Parks Canada’s centenary (2011), the National Parks Project (NPP) arranged for the collaboration between filmmakers and musicians to compose documentary films and soundtracks that evocatively interpret and represent emplaced experience and environmental encounter Canada’s National Parks. The Gros Morne Cultural Blueprint initiates sonically-eclectic performances that incorporate local performance resources, and fuse environment, heritage, community, and artistic engagement. These case studies problematize “wilderness” spaces that have been deliberately preserved and cultivated by conservation and government bodies and cultural stakeholders, and perform nationhood, while memorializing idealized “wilderness”, and serve as cultural heritage initiatives aimed at disseminating diverse and personal spatial responses. In these instances of arts-driven ecotourism creative expression is employed as a way of sensing place (Feld and Basso 1996), performing nature (Szerszynski, Heim and Waterton 2003), and engendering multisensory ludic creative practices. Drawing on ethnographic fieldwork, performance studies, and interdisciplinary sound studies, I interrogate the environmentalist efficacy these sonic initiatives sought to initiate through their use of the arts to engender activism, their conservationist aesthetic, environmental ethics, and how multisensory “wilderness” discourse and National Parks eco-heritage are disseminated, constructed, and adopted.

Competing Masculinities: Cuban-Canadian Musicians, Competition, and the Decline of Live Salsa Music in Toronto
Brigido Galvan, Independent Scholar

Dire socioeconomic conditions combined with political repression and stringent travel restrictions have given rise to popular discontent in Post-Soviet Cuba. Paradoxically these same conditions have made it possible for professional Cuban musicians to leave Cuba in droves in search of better lives and career opportunities. A remarkable number of them have migrated to Toronto. In this highly competitive Canadian city, however, Cuban musicians have been facing a steep adaptation curve. The meager demand for live salsa music in the city appears to have dashed the aspirations most of them had of pursuing their careers as full-time musicians. With the majority holding a job outside of music as their main source of income, many feel that their musical careers have been reduced to hobbies. This ethnographic piece discusses the professional challenges male Cuban musicians are facing in Toronto. It particularly looks at how the dilemmas musicians face highlight issues of musical competence that implicate ideas of masculinity. My analysis takes into account how emergent representations of masculinity may or may not inform the musical judgements of musicians. But it also assesses the influence the music industry has had on their situation in order to explain how gendered musical representations of and among Cuban musicians are informed by the colonial history of Latin America. Ultimately, my discussion of the employment woes of Cuban musicians in Toronto, attempts to situate gender at the intersection of other vectors of identity, namely, race, nationality, class, ethnicity, and sexuality.

Feeling Music and Hearing Dance: Decentering Movement and Sound in Son Montuno
David F Garcia, University of North Carolina at Chapel Hill

“Not everybody understands Arsenio’s music. You have to feel it and it goes to your body. It’s something very deep.” This insight was one of several similar insights shared by musicians and dancers with me while conducting ethnographic and archival research on the music of Arsenio Rodriguez, a musician who worked in Cuba and the United States from the 1930s through the 1960s. As their quotes clearly suggest musicians and dancers talked about their experiences as participants of Rodriguez’s performances in important ways that problematize the dichotomies between the mind and body, sound and movement. Using musical transcription and analysis, this paper traces the basic Cuban son dance footwork in the sonic matrices captured on recordings made by Arsenio Rodriguez’s conjunto beginning in the early 1940s. My transcriptions and analyses are guided by the movements captured on videotaped recordings of dancers moving to Rodriguez’s and other Cuban conjunto recordings and performances. Drawing from Gilles Deleuze and Félix Guattari’s notion of the rhizome, this paper will argue for a decentering of the analytical practices conventionally attributed to the fields of music and dance and the disciplines of ethnomusicology, music theory, and dance studies. In doing so it will continue the work started in Michael Tenzer’s edited volume Analytical Studies in World Music (Oxford University Press, 2006) by proposing an ethnomusicological intervention in the work on hypermeter located in the interstices of physical movement and sound.

Don’t Blink: How Double Dutch Became a Missing Element of Hip-Hop
Kyra Gaunt, Baruch College-CUNY

At a Harvard lecture, KRS One claimed double dutch is one of the core elements of hip-hop. While FLOTUS Michelle Obama is seen in viral videos where doing the hip-hop dance called the Dougie or jumping back into the ropes of double dutch to promote her national Let’s Move campaign to end
childhood obesity, black girls are among the highest public health concern statistically relative to obesity and the game that once dominated their musical street play that KRS claims is part of hip-hop culture appears to be in decline if not in decay. Black girls' presence in the sport seems to also be in decline. What roles have musical play, gender and hip-hop played in this seeming decline? This talk presents research from a forthcoming book on double-dutch and hip-hop called Don't Blink. Through interviews with a championship team of girls from 1980 known as The Fantastic Four who accompanied the first international rap tour (The Roxy Tour) in 1982, I discuss how the sport with a hip-hop feel has gone global in the 21st century but left black girls essentially behind. I offer a theory and some evidence as to why that may be and why it may signal a decline in innovation among urban (read African American) expressive public culture.

**Rapping as Social Policy: Danish Immigrants and Århus Rap Akademiet**

Leslie Gay, Jr, University of Tennessee

On the west side of Århus, Denmark, stands the Århus Rap Akademiet, which instructions students of ages 12 through 25 in composing rap and hip-hop music. Students collaborate with other students and academy staff in recording and promoting their own music. However, this Academy is not conceptualized as a music school per se. Rather, it was established by the Århus Housing Authority to improve the lives of disadvantaged immigrant communities, and help integrate them into Danish society. The Academy is located within a public housing expanse of concrete blocks of approximately 2400 residents, mostly immigrants and their children, so-called "New Danes," many from Muslim backgrounds. Academy students interact with rap music multivalently, in American, northern European, and Middle Eastern manifestations. They are inspired by the success of local rappers, notably the Danish-Palestinian, Mohamed Marwan, along with internationally acclaimed American rappers like Tupac. Cultural arts policy within Denmark has been criticized as incoherent and haphazard in its efforts to develop pluralistic arts policies that incorporate minority populations. Based on my fieldwork, I take Århus Rap Akademiet as a case study that falls unsteadily at an intersection of Danish cultural policy and immigration politics. The academy's position demonstrates the challenges that immigrant communities and Danish policymakers face concerning aspects of Danish identity. While the Academy gestures toward multiculturalism, it continues to circumscribe a narrower sense of Danishness, especially in the socio-economic conditions and segregation that it embodies.

**The Spaces of Filk: Tradition and Technology in Fan Participatory Music**

Jessica Getman, University of Michigan, Ann Arbor

Filk is a participatory amateur folk music, based in the science fiction and fantasy fan community and practiced most commonly at science fiction fan conventions. It acts as a mode of expression for fans, allowing them to engage in and comment upon their interests with friends. Since its beginnings in American hotel basements in the 1950s, its spaces have expanded to include gatherings at participants' homes, recorded albums, and online sharing of music and videos. Home recording rigs and Internet distribution, maturing participants and the addition of younger generations, and the ever-expanding science fiction and fantasy media genre have helped to drive these changes. This multimodal poster presentation explores the expansion of filk into numerous spaces as the community, its materials, and its technologies have changed, examining the impetus for adopting these new spaces as well as the effects of these spaces on the community. This poster will employ a non-linear approach that allows the reader to bring multiple lines of engagement together through an interactive presentation, using a reader-controlled touch-screen interface with image, video, and audio examples of filk performances, recordings, and interviews. The poster-board display will provide an overview of the topic and its relevant sources and arguments. Such a multimodal approach more adequately expresses the decentered yet communal nature of the filk community, its practices, and its spaces.

**The "Real Pioneers" of Indian Music Studies in the West**

Nalini Ghuman, Mills College

The two "big names" in the early history of Indian Music Studies are Arthur Fox-Strangways and Walter Kaufmann. But who were the real pioneers? My research reveals that two lesser-known figures had a formative influence on these scholars. Maud MacCarthy, a performer, and her husband, John Foulds, a composer, who each studied music in India: MacCarthy, in 1907-09 just prior to Fox-Strangways, and Foulds, in 1935-39 just prior to Kaufmann. In this paper, I draw on the fascinating correspondence between Foulds and Kaufmann, along with previously unviewed archival materials held by the granddaughter of MacCarthy and Foulds (field notes, photographs, letters, radio scripts, newspaper articles), to examine the extensive field research of MacCarthy in Chennai and Thanjavur (and Varnanasi and Agra in the north), and of Foulds in Delhi and Kashmir. MacCarthy's work, disseminated in lecture-recitals across Britain and on the BBC, represents a significant addition to the then burgeoning field of ethnomusicology since few scholars had studied Karnatic music and even fewer were independent musicians. Foulds, as music director at Delhi's All-India Radio, transcribed Indian music for an Indian orchestra he formed, arranged kritis for Western orchestra, and gave a series of broadcast talks on the interface of Indian and Western music. Finally, in the context of the way class and gender impacted the official dissemination of "Ethnomusicological" work during this colonial period, I reveal that just as MacCarthy and Foulds each planned books on Indian music, each one was sought out for advice by Fox-Strangways and Kaufmann respectively.

**A Tribe Called Red: Reversing Stereotypes Through Remix**

Christina Giacona, University of Oklahoma

Racist images of Native Americans are everywhere, and since the exploration of westward expansion these images have allowed for justification of the Manifest Destiny ideal. With the creation of Buffalo Bill's Wild West shows in
the latter part of the nineteenth century, stereotypes were used to attract an audience by continuing to promote the idea of the "savage warrior" that stands in the way of "American freedom." Since the nineteenth century and continuing to present day, racist images of Native Americans have been perpetuated by advertising, media, and cinema. With the constant use of these images, people have inevitably thought of these stereotypes of the Native American princess, chief, and savage as truths. As we start to understand the ramifications of using the images, how do we change the mindset of the people? Knowing that it would be impossible to erase over two hundred years of using these images, an all Native DJ collective from Ottawa Canada named "A Tribe Called Red" has taken these racist images and has spun their use, by using the stereotypes as a form of empowerment. Through their music, music videos, live performance, and individual persona, DJ NDN, Bear Witness, and DJ Shub are changing the way we look at Native American imagery. In this paper I will explore how "A Tribe Called Red" is changing Native American stereotypes through incorporating racist images found in television, movies, and advertising in their own music creations, and how they are changing the meaning of the color "red."

Axé, Vibration, and Religious Work: Conceptualizing Musical Contributions to Batuque and Umbanda Religions in Southern Brazil
Marc Gidal, Ramapo College of New Jersey

In the Afro-Brazilian religious community of southern Brazil, which cultivates the African-derived Batuque religion and the eclectic Umbanda religion, practitioners combine key concepts to explain how playing and feeling music contributes to ritual efficacy, spirit mediumship, and healing. In Batuque "axé" (from Yoruba) can mean sacred creative force, rite, prayer, or ceremonial object, while "vibration" in Umbanda (from Spiritism and Mesmerism) can refer to sound, sensation, or spiritual energy. Although many scholars have explored the centrality of axé in African-Brazilian traditions (Santos, Prandi, Capone, Matroy, Johnson) and music (Béhague, Braga, Henry), few have addressed vibration in Umbanda (Brown) and only Umbandist theologians have written about its relationship to music. This paper introduces intersecting understandings of how axé and vibration enable musical contributions to religious work and exemplify philosophical hybridity in this multi-faith community. According to my interviews during ten months of ethnomusicological fieldwork, axé and vibration are considered forces behind singing, clapping, and drumming; yet conceptualizations vary widely. For example, communal music-making can create axé and vibrations that bombard the senses and provoke, ease, or maintain spirit possession. Some believe axé and vibrations are energy flowing within and between people, and from supernatural entities to mediums. When used to explain ritual healing, the terms can bridge ideas about scientific anatomy and magical power. Axé and vibration are not entirely synonymous, however, and some leaders distinguish them as they do the Batuque and Umbanda religions. In sum, participants employ these terms to interpret boundary-crossing experiences, whether musical, physical, spiritual, or denominational.

Acts of Allocation: Music and a Feminization of Mevlevi Authority
Denise Gill-Gürtan, Washington University in St. Louis

Since the thirteenth century, leadership and musical authority in Mevlevi sects have been consolidated and maintained through all-male lineages. In contemporary Turkey, a recent shift in this gendered topography signals emerging, and highly contested, positions of authority for women. In 2005, the well-known Mevlevi Sufi order of Şefik Can significantly changed when a woman, Nur Artıranoğlu Can, became Turkey's first female sheik or religious leader. In this paper, I interrogate the negotiations Artıranoğlu Can makes navigating the hegemonic, constructed bifurcations of real versus copy, male versus female, Mevlevi classical versus popular music-influenced repertoire. While previous scholarship in Turkey has examined Sufi women's ritualistic music in sex-segregated contexts, I focus on what musical consequences arise when a woman ascends to the top position of authority over an entire religious community. Drawing on ethnographic field research conducted in Istanbul (2007-2009 and 2013), I interrogate the strategies Artıranoğlu Can uses to allocate Mevlevi musical practices in Turkey and in transnational world music marketplaces through: 1) an analysis of how Artıranoğlu Can's followers reconstitute the Mevlevi musical archive; 2) a consideration of new possibilities afforded to women in public enactments of sema (turning ceremony); and 3) an investigation of nascent intersectional configurations of gender, nation, and class for Mevlevi devotees. I argue that Artıranoğlu Can's strategies result in a feminization of Mevlevi discourses and practices that test deeply-ingrained assumptions about sound and spirituality.

The Martyr Pop Moment
Daniel Gilman, DePauw University

For several months immediately following the uprising that culminated in the ouster of former Egyptian president Hosni Mubarak, the Cairo-based popular music industry produced very little, except for a number of music video clips created to celebrate the revolution, most of them by artists who had supported the Mubarak regime up to the moment it fell. The central conceit of these video clips was not a political ideology, but a lamentation for the people killed in the uprising, who were instantaneously dubbed national martyrs. Such media production ended by the middle of 2011, amid fading hopes among the public for an uncorrupted succession from the transitional military government to civilian rule, and disenchantment with the bellicosity of partisan (and sectarian) politics. This paper explores how and why such video clips sidestepped or extracted politics from a fundamentally political
discourse, as well as the reasons for the brevity of the period in which the music industry saw fit to produce these video clips.

Sourcing Beyoncé's Crowd: Power and Play in “Run the World (Girls)"
Wills Glasspiegel, Yale University
See: Martin Scherzinger, New York University

The In-between-ness of Egyptian Violinists: Debating the Playing of a Transcultural Instrument
Lillie Gordon, University of Illinois at Urbana-Champaign

For nearly 150 years, Egyptian violinists of Arab music have found themselves at the center of an internal and cultural debate. Performing on an instrument adopted from Western music but also inserted into a vibrant and “developing” repertoire of Arab music has meant that the influences taken from Western music are contested and varying. Personal preferences, nationalist ideologies, histories of power and cultural influence, and aesthetic traditions all factor into questions about and responses concerning the use of Western violin techniques and aesthetics in Arab violin playing. Using interviews and ethnographic data collected during fifteen months of fieldwork conducted in Cairo (2008-2010), I examine the longevity of this in-between-ness as a space of emergent possibilities for the articulation of contrasting musical ideas and identities. I argue that this very in-between-ness gives the violin its efficacy for players presenting new potentialities. From the first decade of the twentieth century to that of the twenty-first, violinists have responded to the possibility of incorporating Western music individually, with repercussions for their own lives and the repertoire of Egyptian music they help to create. I demonstrate the complex negotiations violinists in this space of in-between-ness undertake using several individuals from different historical periods, including Sami al-Shawwa (1889-1965), one of the first violinists to appear on Arab music recordings. Being in-between-always adopted and adapted, always native, always open for interpretation— the violin provides a tool with which these violinists can perform their senses of individual and collective identity.

Kerintuk Epic Singing of the Kenyah Lepo’ Tau of Sarawak, Malaysia
Gini Gorlinski, Encyclopaedia Britannica

Only after a visit to the home of the story spirits and a nearly weeklong walk through the rainforest of the interior of Sarawak, Malaysia, did the significance of the kerintuk epic singing of the Kenyah Lepo’ Tau became truly palpable. Indeed, kerintuk constitute an art form that is hyper-localized. From the origin of the songs, to the semi-opacities of their formulaic rhymes, to their drawn-out intonation, to their typical performers, kerintuk are thoroughly intertwined with a specific natural environment, spiritual orientation, system of social stratification, and regional political dynamic. As such, the songs are viewed as the paragon of Kenyah Lepo’ Tau vocal repertoire and as an emblem of the group’s cultural heritage, at least for the senior members of the community. Younger Kenyah Lepo’ Tau, by contrast, find the kerintuk repertoire to be too abstract; it makes no sense to them. Consequently, they have little desire either to listen to or to learn the repertoire. Moreover, they typically have no opportunity to do so, as most are both physically and culturally detached from the “locality” to which the kerintuk are bound. Young people do, however, readily practice a form of Kenyah singing that bears some aesthetic connections to kerintuk and is also a strong symbol of contemporary Kenyah, or, even more broadly, upriver identity. This paper will explore the structure and significance of kerintuk epic singing as a genre that has remained unscreasingly local, despite donating a few elements to yield a more accessible form.

Pan Trinbago and Phase II: The Social Conflict that Surrounds Phase II’s Panorama Performance of 2011
Mia Gormandy, Florida State University

The steelpan is the national instrument of Trinidad and Tobago. Among many performative practices within this country, the steelpans are governed by a cultural and national organization called Pan Trinbago, which has been instituted as an Act of Parliament and it serves under the Trinidad and Tobago Government. Pan Trinbago is responsible for the largest steelpan competition in the world, Panorama, which is held annually in Trinidad during the Carnival season. This arena allows for the exhibition of significant performance practices, cultural aesthetics, and creative development within a competitive musical environment, but it is also a site of social conflict on multiple levels. In 2011, Len “Boogsie” Sharpe composed a calypso entitled "Do Something for Pan” in which he ultimately criticizes the president of Pan Trinbago, Keith Diaz, urging that he do something positive for Trinidad’s steelpan culture and community. This critique arose as a result of controversial rumors about Pan Trinbago’s President, and his misappropriation of the organization’s funds. Later, Boogsie arranged this calypso for his steelband Phase II, and ultimately performs it at the very event hosted by Pan Trinbago, Panorama. My work addresses the study of this competitive space, which brings the officers of Pan Trinbago together with Panorama’s steelpans, alternatively in alliance and conflict. I will explore the relationship between Sharp and Diaz, and examine the political and musical institutions in this competitive environment. I will draw theoretical ideas based on Mark Slobin’s theory on culture and hegemony.

Leisure and Listening in São Paulo’s Aural Public Sphere: The Case of the SESC-SP
Daniel Gough, University of Chicago

This paper examines how the SESC-SP (Serviço Social do Comércio de São Paulo) network of cultural centers creates aural spaces of leisure in the
contemporary city of São Paulo, Brazil. Specifically, I argue that the SESC participates in the production of "listening heuristics," or instruments of cultural policymaking that organize disparate musical practices while promoting specific modes of engagement with sound. Following a brief overview of the multi-layered bureaucracy that mediates listening practices in the city's aural public sphere, I will present a discussion of the ways that the administration of the SESC-SP has used foreign and Brazilian conceptions of leisure and cultural action as a theoretical basis for musical interventions such as public concerts, exhibitions, and recordings. Founded in 1946 via a federal law, the SESC branch in the state of São Paulo has devoted an increasing amount of resources toward the promotion of various "artistic languages," including music, since the 1980s. Drawing upon ethnographic work conducted in São Paulo throughout 2012, I will show how the curated, directed listening practices facilitated by the SESC-SP become implicated in debates over cultural rights and the social production of the city, as well as demonstrate the alternately divergent and complementary logics of social inclusion and economic accumulation characteristic of social life in this urban agglomeration.

The Race of Bel Canto
Katie Graber, Otterbein University

The simplest definition of bel canto as "beautiful singing" obscures its racial connotations. Scholars agree that the term became common in the late nineteenth century to distinguish a "light," "florid" Italian style from a "dark" declamatory German style of singing. Far from simply designating national techniques, however, the term bel canto was connected to a larger nineteenth-century framework of race that encompassed a complex conglomeration of physical, intellectual, and sonic properties and capabilities. These supposed physical and sonic interactions were evident, for example, in a Scottish doctor's claim that inhaling the chemicals of the Italian air (through his invention, the Ammoniaphone) could result in "Italianizing the voice, making it powerful, rich, and mellow" (Chicago Tribune, 1884). Such associations also appeared in late-nineteenth-century music reviews, where critics evaluated opera singers' temperament and vocal abilities in light of their racial-national heritage and where they had lived and studied. In the United States in this era, these musical-racial associations were further complicated by immigrants of various European nationalities seeking to be recognized as American citizens. While investigations of nineteenth-century musical stereotypes of Native and African American people are common, scholars have largely ignored the way racialized discourse about singing styles shaded public notions of "the white races." In order to understand the ideal of Italian bel canto and its rivalry with German opera at the time, we must analyze it as a facet of nineteenth-century constructions of race.

Performing the Bengal Borderlands
Eben Graves, The University of Texas at Austin, Chair

Recent research on the Greater Bengal region focuses on the processes of struggle and interaction that have defined the Bengal Borderland, a geographical space located at the intersection of political boundaries (Schendel 2005). Building on this perspective, this panel not only considers musical performance in areas situated at the boundaries of political borders, but further focuses on how musical performance highlights some of the less-material borderlands situated between aesthetic and economic spheres in Greater Bengal. We thus invoke the image of the Bengal Borderlands to emphasize the alliances, encounters, and mobility affordances within the region spanning Bangladesh, the states of eastern India, and West Bengal. The first paper examines how Bengali Vaishnava padavali-kirtan musicians straddle two different cultural economies in West Bengal, as their performance style in the urban context is often refashioned in the rural economy where musicians earn their livelihood. The second paper studies the continuities and disruptions between traditional nacni performances and a new stage of album singers and dancers that highlights movement across the borders between the states of Jharkhand and West Bengal. The third paper investigates contemporary Baul-Fakir music culture across rural and urban settings in West Bengal, examining the music's transition from a participatory communal culture to a professionalized presentational one. The fourth paper explores three case studies of baul performance in Bangladesh, utilizing the term baul-ness to describe an aesthetic construct that encapsulates both the appropriations of specialist performers and the hegemonic presence of a baul style on other musical genres or communities.

Big Talas, Shrinking Markets: Padavali-Kirtan in West Bengal's Cultural Economy
Eben M Graves, The University of Texas at Austin

This paper studies how professional padavali-kirtan performance highlights a fraught border between two contrasting cultural economies in present-day West Bengal. The first economy, in the urban center of Kolkata, assigns significance to a style of musical accompaniment that relies on long talas (meters) and a deliberately slow-moving style of musical accompaniment. Historically, this musical style has been framed as both religious and national, as it has been used to accompany a body of Vaishnava devotional poetry, and seen as representative of the pinnacle of Bengali cultural achievement (Mitra 2000). In the second economy, found in the rural regions of West Bengal, professional kirtan musicians alter the Kolkata style of performance to comply with the time limitations of performance and the diverse tastes of rural audiences. To highlight these two cultural economies, I follow two padavali-kirtan musicians in this event has recently become a lightning rod for criticism, as the media and musicians from the urban context pejoratively frame the Jaydeb Mela as a “market” where professional
musicians only attend to sign contracts for future performances. Using the analytic lens of cultural economy (Amin and Thrift 2004), I study how the intertwined strands of cultural and economic value inflect the performance and debates that surround padavali-kirtan in present-day West Bengal.

Viking Metal and Rainbow Warriors: Faroese Popular Music, Whaling, and Conflicting Epistemologies
Joshua Green, Memorial University of Newfoundland

Over the last three decades, thanks especially to television and tourism, the inhabitants of the small north Atlantic archipelago of the Faroe Islands have become increasingly well-known for two very different aspects of their distinctive culture: music and subsistence whaling. Following the advent of anti-whaling protests directed against the islands in the 1980s, Faroese musicians have occasionally taken it upon themselves to speak out in defense of the islands' tradition of whale drives, either by appearing on national and international television, or through their compositions themselves. External pressures continued to mount especially over the course of 2012 as the American cable broadcaster Animal Planet aired a whaling television series that was filmed in the Faroes, and the network facilitated a live debate between the protest group Sea Shepherd's leader, Paul Watson, and Heri Joensen, the lead singer of the Faroes' most successful metal band, Tyr. Against this backdrop, this paper will examine the role of Faroese popular musicians in attempting to negotiate and express a locally-defined paradigm of acceptable human-animal relationships. Drawing on the work of Richard Bulliet and Seán Kerins, this paper phrases these processes of negotiation between foreign protesters and island musicians as sites of epistemological conflict. Further, this paper also posits a role for Faroese music and musicians as mediators between globally circulating ideoscapes involving the non-use of marine mammals, and local, traditional notions of communality and sustainable hunting.

Creating Spaces for the Here and Now: Jazz Presenters in New York City
Tom Greenland, A. Philip Randolph High School

Live jazz performance requires a where and a when. While musicians practice alone, jam with colleagues at informal sessions, and make recordings in front of a studio audience for an imagined future audience, and while fans listen to recordings in private and discuss music with peers—of which can be considered aspects of "performance"—the deepest expression of jazz occurs when participants unite in place and time to experience the music together, in the moment of its creation. This paper, based on informal observations and formal interviews with Mitch Borden, Franko Christopher, Marjorie Eliot, Dale Fitzgerald, Lorraine Gordon, Horst Liepolt, Bruce Morris, Gordon Polatnick, Paul Stache, Michael Torsone, and George Wein, appraises the attitudes and activities of New York City jazz presenters, those owners and/or operators of performance spaces and organizations that provide a specific setting for music to happen. Because their primary concern is running a business rather than performing or listening to music, they are sometimes seen as opportunistic or artistically insensitive, but this is far from accurate as many are passionate fans and staunch supporters of jazz. Working backstage and behind-the-scenes, they are often overlooked or taken for granted by other participants in (and scholars of) the jazz scene. Nevertheless, as this paper will demonstrate, these presenters play an integral and indispensable role by connecting artists and audiences in the here and now of improvised performances, fostering social symbiosis and synergism within the jazz community.

Unwrapping Meaning: Rapgenius.com and Why Collaborative Analysis Matters
Annie Greenwood, University of British Columbia

If musical analysis is thought of as a specialized skill reserved for specialists inside a specialist field, how does a website like rapgenius.com thrive? Since 2009 rapgenius.com has provided space for user-generated analytical content to be shared in a moderated environment, aiming to critique rap as poetry. Lyrics are uploaded and analyzed collaboratively by a community with a hierarchical structure of thousands of members, moderators, and verified artists in which RapIQ is the currency. In this presentation, I will explain rapgenius.com's operating structure and discuss the impact a similar system could have inside formal music scholarship. While there are a number of technical and philosophical limitations, online collaborative analysis provides a way to share and transmit knowledge in a highly accessible form. As ethnomusicologists continue to strive for the most ethical way to share their research with populaces they have studied, could systems like this be one possible answer? By discussing the role of music notation systems, the need for a detailed editing history, and the value of multiple viewpoints I hope to present a starting point for fellow researchers to consider when collecting and sharing data.

"It's not just for homosexuals": Cross-dressed Performance, Gender, and Sexuality in Cross-Cultural Perspective
Nancy Guy, University of California, San Diego, Chair

While much contemporary scholarship links cross-dressing to homosexuality, and to the performer's expression of aspects of their identity and sexuality on the stage, these papers suggest that much more is potentially at play during cross-dressed performance, both in non-western performance traditions as well as in the context of contemporary U.S. culture. In each of these cases, a closer and more nuanced examination of the performance and the culture within which it takes place shows that cross-dressed performance might serve to reinforce dominant social roles or cultural norms, or reflect ambivalence about competing cultural needs such as men's culture or working-class culture. Such performance may also be a means by which individuals express...
their deep love for their idols, or exercise their artistic and creative impulses, or simply lampoon normative identities.

Rescuing Love from Scholarship: The Cross-Dressing Devotions of Beverly Sills Fans as a Case Study
Nancy Guy, University of California, San Diego

Cross-dressing performances by soprano Beverly Sills' male fans offer an avenue for exploring the relationships between the operatic diva and her devotees. My interlocutors' personae range from a singer who dons an evening gown and red wig while performing opera arias in falsetto, to a flamboyant lip-synching drag queen, to a church organist who discreetly pins one of Sills' own broaches inside his suit when he performs, but who also impersonates Sills in the company of friends. The vast majority of scholarship on fandom accounts for fans' strong identification with their idols as growing out of or in reaction to the commodification of music and the hegemony of the recording industry. Queer studies of drag queens often place cross-gender performance in the category of camp while asserting psycho-sexual explanations for the behavior. Male fans of Sills, nevertheless, show that they cross-dress to personally identify with Sills' voice, body, and subjectivity. Moreover, I find that their actions are primarily motivated by love and a genuine affection for Sills. "Love" is the four-letter word virtually banished from academic writing. As Virginia R. Dominguez boldly asserts, we have been professionally socialized into excising love (as both the motivator for our own pursuits and those of the people whom we study) from our scholarly writing. With this paper, I develop a theoretical framework that accounts for this force as it motivates the cross-dressing performance practices of Sills fans.

Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition
Karl Haas, Boston University

In what has become known as the "material turn," scholars throughout the humanities and social sciences have begun drawing attention to the agency of material objects, pointing to ways that matter influences human practice, culture, and politics. This paper proposes a theory of African rhythm that directly engages the materiality of performance, examining the ways in which the possibilities and limitations of musical instruments, playing techniques, and spatial relationships have had an impact upon the rhythmic structures of Takai, a traditional Dagbamba dance music. Dagbamba drummers play a version of the hourglass-shaped tension drums found throughout West Africa. However, the Dagbamba are unique in that they play with one hand rather than two, as is otherwise done from Senegambia through Nigeria. I propose that due to this attribute of technique, Dagbamba musicians have devised a way to interlock their drum patterns in a manner that emulates two-handed drumming by attending to spatial as well as temporal relationships. Through close analysis of the music of Takai, I suggest this compositional device was born of a creative interaction with the given materiality of the performance environment: the single-stick technique, the potentialities of group music-making, and a keen awareness that musical sound-in-performance is experienced differently depending on a listener's physical position in relation to the sound source. Scholarship on African polyrhythm abounds, but I suggest that previous scholars have privileged musical time without giving proper attention to the creative exploitation of space, or the materiality of live, embodied performance.

Before Jazz Came the Medicine Songs: Mildred Bailey and the Making of a Pan-American Art Form
Chad Hamill, Northern Arizona University

In March of 2012, the Coeur d'Alene tribe of Idaho introduced concurrent resolution no. 49 in the Idaho House of Representatives, seeking to right the historical record and bring home Mildred Bailey, one of jazz's first female vocalists. For over eighty years Bailey--an enrolled member of the Coeur d'Alene tribe--has been known primarily as a white jazz singer. "This misnomer matters. As the nation's first woman to front a big band in the 1930s, Bailey carried considerable influence, pioneering the vocal "swing" style that countless jazz and pop singers sought to emulate, including Ella Fitzgerald, Billie Holiday, Bing Crosby, and Tony Bennett. Rather than crediting her black contemporaries, Bailey pointed to the Indian songs of her youth as forming her unique sound and style. Beyond such external influence, Bailey belonged to a family lineage of Coeur d'Alene singers stretching back centuries, insuring that music was part of her innate identity or "DNA." Through a comparative analysis of traditional songs of the Coeur d'Alene and Bailey's recorded vocalizations, this paper will explore Bailey's musical inheritance and the Native origins of her musicality, suggesting that the Indigenous songs of her youth were not only an essential component of her musical development, they were critical to the development of jazz itself as an established and enduring genre."

White Girls in the Field: Threats of Violence, Racial Privilege, and Gendered Listening in South Africa
Nicol Hammond, New York University
Carol Muller, University of Pennsylvania

South Africa is arguably one of the most dangerous places for women in a non-war zone. Structural inequality established during the apartheid years continues to interact with cultures of misogyny, homophobia, and racism, to create degrees of danger for different women in different spaces. In this paper we will use our different experiences as a straight white woman working with mainly black men and women, and a white lesbian working with black and white lesbians, to explore the implications of racialized, gendered, and sexualized bodies on ethnomusicological research in contemporary South Africa. The first presenter will reflect first on several research scenarios in
which her body afforded her privilege, or in which she managed to use her
gender to slip out of difficult situations. She will discuss moments when men
in the field have required her to become more like a woman from their own
communities, and she will focus on the white woman’s body in dance
performance in an otherwise all-black male ensemble. The second presenter
will explore the extent to which access to technology and fear of rape,
structures South African women’s use of music to mediate intimacy, and she
will explore the ways in which her race and her ability to pass as straight
affected her fieldwork intimacies.

Aging Musically: Tangible Sites of Music Heritage
Bradley Hanson, Brown University

Cultural heritage, we affirm now, is not a thing but a process, an intangible--a
distinct measure of ideas, memories, and values. This paper explores the
experiences of two veteran local country musicians, Barbara Jones and Ray
Blackwell, as they pass into, perform, and reckon with their recent
designation as bearers of intangible heritage in Campbell County, Tennessee.
Lifelong friends and former in-laws, devoted amateurs, they have been
summoned back to the community festival stage to perform the selves and
sounds of a youthful past, but rendered now with aging forms. I suggest that
while new insights into heritage’s intangibility rightly turn our main focus
away from structures and objects and toward culture bearers--toward people--
we must yet consider heritage as tangible, as embodied and physically
conditioned. If heritage lives in people, we cannot overlook the tangibility of
the body and its fragile tools for expression. Working at an intersection of
critical heritage inquiry and phenomenological ethnography, I regard the
aging musical body as a crucial material site in the production of intangible
heritage and cultural transmission. While heritage narratives have proven a
powerful source for pride, identity, and economic growth, for the heritage-
marked, those individuals charged with performing heritage into existence,
the pursuit is shaped both by gain and loss, honor and burden. As their bodies
weaken and weather, shouldering cultural heritage proves an ambivalent
calling for these musicians, one experienced as a complicated new reflective
consciousness, but also as a heightened recognition of musical and physical
decline.

Don’t Tell Me How to Listen: The Music of North American
Observational Cinema
Benjamin Harbert, Georgetown University

In the 1960s, the advent of sync-sound and lightweight cameras gave rise to a
type of cinema offering new claims of truth. Filmmakers brought cameras into
the world to collect images and sounds of the world unaware. More
significantly, they produced films that eschewed the manipulation found in
newsreel, educational films and melodrama genres. “Direct cinema” in the
United States and “candid eye” in Canada leveraged new possibilities of
observation. Many films were about musicians. Critical interest in the
materiality of film and its verisimilitude continued to energize filmmakers
from punk cinema, feminist cinema, and the avant garde. The openness in
what might be called “observational cinema,” requires viewers to participate
meaning-making. Rather than following the voice of the narrator or a series of
talking heads, the audience productively sorts through ambiguity and
inconclusiveness. Steven Feld, Hugo Zemp and John Baily are a few
ethnomusicologists who have engaged principles of observational cinema.
Many have written about how documentary films rise above their subject to
offer social commentary or statements of the human condition. They engage
issues of commodification, societal change, social identification, and
authenticity much the same way that ethnomusicologists interpolate music
and cultural phenomena. Few have investigated what these films argue about
music. This paper draws on original interviews with accomplished North
American filmmakers—including Les Blank, Albert Maysles, Jill Godmilow
and Jem Cohen—to examine what their films say about music, concluding with
suggestions of how questions, methods and arguments of observational cinema
might aid ethnomusicologists.

Sunday Best: The Mediation of the Sacred and Secular in a Gospel
Competition
Christina Harrison, Indiana University

Sunday Best: The Mediation of the Sacred and Secular in a Gospel
Competition examines the negotiation of the sacred and secular in
contemporary gospel music via the study of the televised gospel singing
competition, Sunday Best. Through ethnographic analysis of discursive
language and aesthetics and behavior, this study engages the perspectives of
contestants, audience members and Sunday Best personnel in order to gain an
understanding of how the sacred and secular intersect during the Sunday Best
competition. Sunday Best first aired in 2007 and in 2011 completed its fourth
season. The only competition of its kind, Sunday Best provides aspiring solo
gospel artists the opportunity to showcase their talents with the possibility of
becoming the next “Sunday Best” and subsequently the next new solo gospel
star. Although discursively defined as sacred, and explicitly Christian, there
are moments that seem to represent disjuncture from that religious
foundation. It is this momentary disjuncture that prompts questions
concerning the negotiation between the sacred and secular in Sunday Best. In
an effort to understand the occurrences of secular moments in Sunday Best, I
discursively analyze episodes from Seasons Two and Three, focusing on two
primary expressive mediums: 1) the rhetoric from the host, judges, mentor,
and contestants concerning Sunday Best as a gospel competition and its
overall purpose and 2) the songs the contestants perform during the live
competition phase.

Placing the ‘ethno’ in Musicology: Reconsidering Disciplinary Lines
through the Study of Vernacular Ritual in Classical Music
Performance
Jennifer Hartmann, Memorial University of Newfoundland

Ethnomusicologists have recently begun to loosen their longterm focus on the
“other” and have begun studying cultures closer to home; studies of urban
ethnomusicology and the increasing (though still rare) application of autoethnography in music studies are good indicators of this shift. Meanwhile, through the increasing study of extra-musical topics such as sexuality and performance practice, historical musicologists have taken strides toward the social context-oriented research more familiar to ethnomusicology. This gradual blurring of disciplines has made it possible to study a number of musical phenomena that do not precisely fit into one area or the another. This paper explores one such topic, the gigging string quartet, an ensemble that hires itself out to individuals and corporations for weddings, parties, and other functions. These ensembles truly exist in the liminal space between disciplines; while their repertoire is mostly classical and they are by nature classical ensembles (thus placing them musically in the realm of historical musicology), their day-to-day participation in rituals and traditions requires a fieldwork-based approach more akin to ethnomusicology. Drawing on Pierre Bourdieu’s ideas of cultural production as social currency, Christopher Small’s push toward a contextual study of classical music, and Robert McCaffrey’s occupational folklife methodologies, this paper questions the definitions of concepts such as folk and elite culture, text and context, work and play, and ritual and tradition. As a result, it is a study of the methods required—and the challenges faced—when studying a topic that straddles disciplinary boundaries.

The Sacred is the Profane: Paradox and Confluence between Seattle-based Indie Rock and Mars Hill Megachurch’s Music Ministry

Maren Haynes, University of Washington

Mars Hill church, a youth-oriented Seattle megachurch, exemplifies a sectarian entrepreneur (Killen, 2008) type of religious franchise. The theologically conservative church expertly utilizes modern technology native to their digitally-literate adherents. The expansion of Mars Hill’s ministry relies on projecting charismatic pastor Mark Driscoll’s sermons on big screens weekly in churches across the Western United States. However, the music ministries at each corporatized church remain the primary feature of worship performance that is consistently developed and directed by local leaders. The recognizable sounds of the Pacific Northwest’s local youth music culture, especially the indie rock and folk genres, typify the unique music ministry at this urban church. Focusing on Mars Hill’s Seattle campuses, I present a comparative ethnography of the church’s music ministry with the Seattle indie rock scene. An apparent paradox of values characterizes these two spheres; Mars Hill’s neo-Calvinist conservatism grates against indie rock’s professed radical political liberalism (Oakes, 2009). Yet, musical elements from Protestant hymnody regularly surface in Seattle-based indie rock, just as the indie rock genre characterizes Mars Hill’s music ministry. Indeed, the two act in an almost iterative process. I interrogate the surface cultural conflict between these two music communities by identifying how issues of authenticity, race, gender, and capitalist/expansionist paradigms are negotiated in both spheres. Ultimately, I show how these two influential and embattled Seattle-based youth music cultures are segments of a common demographic that negotiate their subjectivities in similar ways.

“Japaneseness” in the Learning and Performance of European Music

David Hebert, Bergen University College

Historical evidence suggests that European music was of great interest to Japanese from as early as the Azuchi-Momoyama period (c. 1573-1603), when Jesuit priests such as Alessandro Organtino used hymns to convert thousands to Christianity in the Nagasaki area. Euro-American military bands and Protestant church music would arrive in the mid-nineteenth century, followed by children’s songs, and all forms of classical and popular music, such that by the late twentieth century, Japan was home to internationally recognized musicians across a vast array of genres, from European art music, to jazz, even punk and salsa. Like gagaku and other traditions originally imported from mainland Asia, western genres were institutionalized and transmitted in ways regarded as embodying Japaneseness. This paper will focus on aspects of learning strategies and institutionalization that may be comparatively understood to exemplify Japaneseness across an array of European and western-influenced genres, including emphasis on pedigree, precise replication, visualization and somesthetic discourse, evocative presentation (e.g. wrapping, framing), and systematic application of technical patterns. These themes will be considered in relation to the author’s experiences: (1) working as a professional musician in jazz and popular music genres in the Tokyo area, (2) completing graduate conducting studies under a professor who authored what is currently the most popular Japanese instrumental conducting textbook, and (3) performing and discussing J-pop music industry practices with the family of an adolescent Japanese “pop idol” performer in a renowned band that debuted with a number one hit song.

From Tango Nuevo to Avant-Garde: Disenchantment with the Fringes of Music Making

Eduardo Herrera, Rutgers, The State University of New Jersey

In 1967, Ariel Martínez (b.1936), one of the top bandoneón performers of Uruguay, recorded four tangos with his Trio Nuevo. The first two, Homo sapiens” and “Homo faber” were certainly at the vanguard of tango music, aligned with the emerging 1950s Tango Nuevo and its main representative, Astor Piazzolla. However, in "Homo ludens" I and II, the score asks the musicians to spontaneously choose and repeat at will one of several short motivic cells with only brief moments of synchronized playing among them, taking instrumental tango-making to its fringes. After this recording, Martínez abandoned tango, feeling there was no possibility left for a novel creation in the genre. He became a full time classical music composer, a free improviser and an active participant of Buenos Aires’s most important electronic music studio. After many years of struggling to get performances and gain the acceptance of the public and critics Martinez became reclusive and unwilling to share his work, in the same manner he had stopped to play the bandoneón. Today, disillusioned with all avant-garde aesthetics, he has become very critical of the push for the destruction of musical paradigms during the zenith of avant-garde composition. This paper explores the way Martinez negotiated music making on the fringes both in the popular and classical realm, looking in particular at his narratives of disenchantment with tango and contemporary classical music. His story provides an unconventional insight to the embrace and rejection of avant-garde aesthetics in the southern cone.”
Radiohead’s “Pyramid Song”: Fieldwork and Collaborative Aesthetics in the Internet Age

Nathan Hesselink, University of British Columbia

It has become increasingly acceptable within the humanistic and social studies literature to understand music fan culture as encompassing engaged listening and the active construction of musical-social meaning -- including, crucially, online criticism and the sharing of playlists, photographs, and videos via the internet -- rather than simply as a body of passive consumers. In this presentation I take as a case study the composition “Pyramid Song” (2001) by the British alternative rock band Radiohead, looking at ways a large and varied audience attempted to make compositional and semantic sense of the piece through sharing via social networking and other open-ended and inclusive web sites. Looking to expand upon perspectives provided in works such as Shadows in the Field (“Virtual Fieldwork”) or meetings such as the 2013 Annual Conference of the British Forum for Ethnomusicology (“Ethnomusicology in the Digital Age”), this paper acknowledges and analyzes the increasingly central role the internet plays in constructing and maintaining communities of like-minded individuals as a site of fieldwork. I will further argue that the examination of entries taken from a large cross-section of fans and/or the musically curious with multifarious backgrounds in training, education, and life experiences signals the demise of cultural authority residing in the lone, transcendent researcher-author, ushering in an age of collaborative perspectives and aesthetics in the ethnomusicological endeavor.

Agency and Creative Empowerment: Educational and Community Music Initiatives in South Africa

Juniper Hill, University of Cambridge

Being creative in music requires not only knowledge and skills, but the agency and autonomy to make artistic decisions as well as the motivation and courage to make those decisions original. Self-perception and self-esteem directly correlate with willingness and ability to exercise creativity. The first part of this presentation focuses on social psychological factors that enable (or inhibit) creative agency in music, illustrated with ethnographic examples from the Western Cape, South Africa. For example, cultural beliefs regarding the universality of musical potential facilitate both the learner's development of a self-image as someone capable of acquiring musical skills and the teacher's willingness to devote resources to encouraging students who might be dismissed as untalented in other cultures. On the other hand, poverty and the continuing legacies of colonialism and apartheid can lead to low self-esteem, a sense of inferiority, and a lack of agency that can affect both music-making and life opportunities. The second part of the presentation demonstrates how successfully engaging in creative musical acts can empower individuals in other spheres of life. Examples recount how diverse educational and community music initiatives have used songwriting, improvisation, and scaffolded composition to increase the agency, psychological well-being, motivation, and life chances of disadvantaged youth and workers. Their personal stories emphasize how facilitating greater creativity may result in both musical innovations and significant psychological, social, and societal benefits. This research draws upon interviews with 52 musicians, 111 responses to a 242-item questionnaire, and participant-observation conducted in Cape Town and Franschhoek in 2011-2013.

Pedagogy, Nationalism, and Complex Reciprocity in a Tibetan Refugee Hostel School

Beau Hilton, Brigham Young University

Early after the occupation of Tibet, India provided land and protection for the Tibetan refugees. Today India is dotted with Tibetan settlements, nearly homogenous towns of a few hundred to twenty thousand Tibetans. The largest of these, Bylakuppe, located in the South Indian jungle in Karnataka, is home to a hostel school (the SOS Tibetan Children's Village, or TCV) catering mostly to new refugees. Folk music and dance is an integral part of the curriculum, taught throughout the entire K-12 education. Drawing from experience receiving instruction and assisting in the music classroom, I discuss the interplay of musical pedagogy, Tibetan and Indian nationalism, and the production and preservation of identity in the Tibetan diaspora. Taking after Diehl (2002), I consider the various influences on the refugee in India and negotiate the constant interplay of Western, Indian, Tibetan, and Chinese forces on Tibetan refugee music. Unique to my experience was an injunction from the foremost ambassador of traditional Tibetan music, Techung, to not only act as an ethnomusicologist in participant-observation but also as a corrective to Bylakuppean views of Western music. To this end I worked closely with my music teachers, both graduates of the Tibetan Institute of Performing Arts, to oversee the hybrid styles of music being created by the students and faculty and to assist in their improvement. Coming from this sensitive and delicate reciprocal relationship, I discuss issues of authenticity and cultural imperialism in “world” musics and the inevitability of interchange in the increasingly connected world.

Past in the Present: The Pre-modern Liturgical Brâj in Modern Hindustani Classical Music

Meitu Ho, University of Michigan

In recent years, there has been an upsurge of interest in reading into the past through studying living traditions. Ethnomusicology Forum had a themed issue titled “The Past in Music” in 2006. Based on over twenty years of study, this discussion on existing, contemporary liturgical practices in the Brâj region of India--there are five living traditions originating in the thirteenth to sixteenth century--provide us with materials to read into the past. The historiography of Hindustani classical music of the last few hundred years has privileged court derived traditions. Nonetheless, courts no longer exist in India. A combination of musical features and ritualistic activities allow us to presume that these liturgical practices have remained fairly steadfast over time; even as change is undoubtedly inevitable. Stylistically, on the one hand, the Brâj vernacular appears to be a pre-modern repository from earlier times that on the other hand, later came to constitute a prototypical style for modern classical music. Content-wise, the region has provided the vernacular...
Aboriginal resource and support centers are sites where women can learn about their heritage by participating in cultural programming and educational initiatives that include traditional music. For many disenfranchised women, this cultural programming is a primary site where they can explore their heritage in a supportive environment. This paper draws on interviews with prominent female musicians in two urban centers in Ontario, Canada, exploring their personal narratives and viewpoints around identity politics, cultural revitalization, and the role of music-making in their cultural recovery. Further, it examines the diverse experiences of individual women who now serve as role models for other Aboriginal women, the role that this repertoire has had in these women’s personal journeys of cultural recovery as well as the advocacy and empowerment that is accomplished through the performance of all-women’s hand-drumming music.

Re/Claiming Indigeneity through Music: Three Case Studies
Anna Hoefnagels, Carleton University, Chair

Current studies in Aboriginal music and culture illustrate the critical roles that music has in the celebration of people’s identity as indigenous, as well as music’s roles in cultural health and healing by individuals and communities. While many studies focus on communities and individuals with firmly established relationships with an Aboriginal culture, this panel draws on case studies of individuals negotiating, and in some cases claiming or ‘reclaiming’ indigeneity in the context of Canadian multiculturalism of the twentieth and twenty-first centuries. The first paper in this session examines how music links to processes of healing in the reclamation of Native identity and heritage by youth in the Mi’kmaw community of Eskasoni, Nova Scotia. The second paper draws on the personal narratives of self-discovery and identity politics of three Aboriginal women in the Ottawa region, and the central role that music has played in their development from learners to teachers of Aboriginal music and culture in an urban setting. The final paper considers Juliette Gaultier de la Verendrye, a singer and performer of “Canadian Folk Songs” in the 1920s who drew much of her repertoire and stage attire from First Peoples collections at the National Museum of Canada. This paper considers the implications of Gaultier’s claiming of an embodied “Native” identity, as well as the complex intersections between archival sound collections, performance repertoires, and colonial histories. The session concludes with a respondent who will further develop ideas around the reclamation of indigeneity and the role of music in this process.

Urban Indigenous Women in Canada: Narratives of Empowerment, Music Learning and Cultural Leadership
Anna T Hoefnagels, Carleton University

At the start of the twenty-first century there is growing awareness of the historic and ongoing marginalization and oppression of Aboriginal women in their own communities and in Canadian society generally. Concomitant with this awareness is the realization and reclamation of indigenous identity by women whose families concealed their indigenous heritage, or who were subjected to the intergenerational effects of the residential school system and aggressive policies in which Aboriginal children were adopted into non-Native homes. Today, many Aboriginal women are on personal journeys of self-discovery and empowerment, taking pride in their indigenous identity and learning about that part of themselves that they were denied. Urban Aboriginal resource and support centers are sites where women can learn about their heritage by participating in cultural programming and educational initiatives that include traditional music. For many disenfranchised women, this cultural programming is a primary site where they can explore their heritage in a supportive environment. This paper draws on interviews with prominent female musicians in two urban centers in Ontario, Canada, exploring their personal narratives and viewpoints around identity politics, cultural revitalization, and the role of music-making in their cultural recovery. Further, it examines the diverse experiences of individual women who now serve as role models for other Aboriginal women, the role that this repertoire has had in these women’s personal journeys of cultural recovery as well as the advocacy and empowerment that is accomplished through the performance of all-women’s hand-drumming music.
traditional Birifor song texts alike convey historical themes and events, recall shared existential challenges, and establish archetypal cultural relationships, while xylophone performance as symbolic action in ritual context evokes corporeal meanings through mimesis and ceremony. Through speech surrogation as a strategy of veiling and encoding linguistic meaning in instrumental performance, Birifor xylophonists infiltrate cultural narratives they are otherwise marginalized from to critically reinscribe culture and the self. Carefully revisiting the tumultuous history of theorizing speech surrogation in Africa, this conference presentation demonstrates that speech surrogation as coded language creates a space for the reconfiguration of power dynamics as much as it conveys concrete meanings. Framed as ritual action, it inscribes complex multivalent meanings, which enact power and authority along simultaneous channels, engaging preexisting discourses while altering the hegemonic ordering of knowledge production in the postcolonial state. This signals an effective strategy of communicative indirection that constitutes one of several vital locations of historical memory and deep history. Thus conceived is constantly recast through musical practice according to local agendas, articulating such modalities of recollection as forms of collective agency that allow West Africans to redefine their position in contemporary and historical flows of culture, while remapping and thus transforming the very conditions through which they are expressed.

The Rajkó Ensemble and the Training of Romani Musicians in State Socialist Hungary

Lynn Hooker, Indiana University

The Young Communist League Gypsy Ensemble, commonly known as the Rajkó Ensemble, was founded in 1952 to showcase and develop the talents of young Romani (Gypsy) musicians (Sárosi 1978). Gypsy musicians have been central to Hungary’s entertainment industry, particularly in cafés and restaurants, for over 150 years; this “Gypsy music” came under scrutiny for its violations of socialist-realist political and aesthetic values. The Rajkó was part of the reform of this popular genre, and acted as a showcase both for Hungarian culture and for state policies toward Hungary’s Roma minority. The distance created by moving Gypsy music from the restaurant to the stage was key to this reform: since this repertoire was presented at formal concerts, it was received as more “classical” in nature. The inclusion of art music in Hungarian style, by composers such as Liszt, Brahms, and Kodály, further legitimized the more common repertoire of Gypsy bands making it appear even closer to what Bartók had termed it years before: “folk-style art song.” There has been substantial research on state folk ensembles elsewhere in the East Bloc (e.g. Shay 2002 and Buchanan 2006), but little research on such ensembles in Hungary; almost none of that literature discusses the highly unusual role of Romani musicians there. Drawing on the author’s interviews with several former Rajkó members as well as archival materials, this paper demonstrates how a state-sponsored ensemble manipulated its style and its repertoire to legitimate this long-suspect genre as an appropriate national symbol.

Arangetrams Transcending Borders: Musical Ceremonies and Transnational Networks in the Tamil-speaking Diaspora

Jasmine Hornabrook, Goldsmiths, University of London

The British-Tamil music arangetram is a manifestation of complex transnational networks. A lavish debut performance ceremony by a student of Carnatic music, the arangetram is an event where multilayered musical networks intersect within the widely dispersed Tamil-speaking diaspora. Like the network as a whole, this ceremony is organised across nation-state borders - for example, musicians are hired from South Asia to perform in Britain, students refine their art under gurus in India, Youtube is consulted for improvisatory ideas, and performance artefacts are shipped across the world. Formerly a rare occurrence in the “homelands” of India and Sri Lanka, the music arangetram has become an important part of diasporic musical transnationalism and has created a booming transnational economy. Additionally, the phenomenon of diasporic musicians returning “home” to perform the arangetram has become an example of rebuilding loss connections, particularly in the Sri Lankan case. This paper focuses on transnational networks and the ways in which such networks and flows constitute the Tamil-speaking music scene. Referring to recent research on music and networks (Brinner 2009, Harris 2012, Tironi 2010), I explore the interaction between cultural flows, transnational networks, and the Tamil diaspora. I use the arangetram as a case study to discuss the interaction between the multiple layers of the transnational networks and the meanings of cultural flows for diasporic musicians. In this musical scene, transnationalism is not only mediated through physical connections and digital technologies, but also through the consciousness of participants in such a network.

“I am Not a Stranger”: Intimate Kurdish Publics and the Turkish Nation-State

Christina Hough, University of Texas-Austin

Theorists of intimate publics have explored ways in which the realm of the public and its categories—including citizenship—are understood in relation to scenes of intimacy, along with the attachments that construct the public and the private and the transactions between them (Berlant 1998). Martin Stokes has brought this line of inquiry to bear on music in Turkey, showing how complex questions of modernity, nation and belonging have been articulated within popular music’s shared spaces of love and sentimentality (2009). I seek to push this idea further by pointing to the ways in which certain marginalized voices inhabit these spaces, including that of the Kurdish singer Ayşe Şan. Her performances of suffering have been interpreted by subsequent commentators as a point of identification with oppression by and resistance to feudal structures, patriarchal structures, and the Turkish state. Ayşe Şan’s performance of longing and loss according to the conventions of Kurdish lament, together with the details of her biography, fuse two narratives together: one is the narrative of the oppression of the Kurds by the Turkish state. The other is the conventional narrative of the forlorn woman cast out by her family. She thus fashions a sense of Kurdish belonging out of a generically
familiar aesthetics of alienation. Her repertoire, which moves between two languages—sometimes even within the same song—opens onto the promising scene of Turkish citizenship and belonging, while at the same time articulating its unavailability to the xerîb, the stranger.”

**Filtered Soundscapes: The Translation of Sound into Urban Noise in Taipei, Taiwan**
*Jennifer Chia-Lynn Hsieh, Stanford University*

From the buzzing of scooters along large boulevards to the metallic timbre of sales calls through loudspeakers, from the mechanical music of garbage trucks to the welcome jingles at the entryways of 7-Eleven, sounds fade in and out along Taiwan’s city streets and create paradoxical layers of organization and chaos. Following preliminary fieldwork in Taipei, I investigate urban subjects’ experiences with sound that enter public discourse through the development of noise control policies. As a phenomenon that is difficult to verbalize yet simultaneously ubiquitous, sound permeates the everyday in ways that are both individual and collective. Yet, the way in which some sounds are perceived as harmful and others as benign reflects a political economy based upon groups of varying ages, classes, and genders. I focus on these tensions and turn to theories of ecological sound vis-à-vis John Cage and musique concrète to explore the amorphous, temporal nature of sound as signal, noise, and silence. What qualities emerge at the foreground and what becomes suppressed in the process of shifting one’s subjective aura into the domain of governance? How do experiences of everyday sounds filter through urban space in such a way that different communities, whose constituents often occupy the same space, lay competing claims to the sounds in question? I argue that sound is integral to a study of modernity in the urbanisms of East Asia and provide methodological and theoretical implications for music, anthropology, urban studies, and sound studies.

**Digital Ethnomusicology: the affordances, limitations, and sociopolitical implications of digital methodology**
*Wendy Hsu, Occidental College, Chair*

Which digital tools can extend our listening, communicating, and field data collecting and processing? How do we approach the study of communities that straddle the boundaries between on- and offline, high- and low-tech, digital and analog? How do we integrate emerging media and technologies in our methods while maintaining sensitivity to issues of access and representation? This roundtable will discuss a range of methodological and critical approaches to digital and computational ethnography. The conversation will be expansive and yet focused on how the digital creates a host of possibilities for a new, multimodal engagement with teaching, fieldwork, and ethnographic representation. The roundtableists will present on the role of digital processes including social media analysis, topic modeling, mapping, web scraping, spectrograms, and field recording within the context of their research. The roundtableists will offer insights on their work, and provocative claims and questions for the purpose of initiating a broad-based discussion with the audience on the affordances, limitations, social and political implications of digital methodology in ethnomusicalogical endeavors.

**Multimodality and Scalability: A Deepened Engagement with Software and Physical Materiality of Music-Culture**
*Wendy Hsu, Occidental College*

This paper explores how we as ethnographers might use computational technologies to deepen our engagement with the nuances of software and physical materiality of music-culture. I will draw from two distinct moments in my field research in order to illustrate the usefulness of a computational exploration of field content. First, I will discuss how the development of a set of custom-built software tools enabled me to visualize the geographical contour and boundaries in a “digital diaspora” formed by American rock musicians on Myspace. Second, I will talk about my experimentation with spectrograms as a method to visually identify the characteristic contours of vocal timbres of musicians performing in the postcolonial itinerant style in Taiwan known as Nakashi. Finally, I will offer a few theoretical remarks regarding the ethnographic objective of immersion in light of emerging media and technologies. I argue that the deployment of computational methods can augment empirical precision and generate further questions and inquiries. This layer of pattern exploration can provide a productive analytical tension with embodied and qualitative meanings. With the multimodality and scalability that computers afford us, we can begin to consider challenging questions that simultaneously relate to the general scope of our field, however multi-sited, multimediad, or hypertextual, and to the depth and nuanced meanings in embodied and material culture.

**Lift Up Your Skirt: Race, Gender, and the Sexualization of Women in Capoeira Song**
*Ashley Humphrey, University of Pittsburgh*

Male iconography is ever-present in the Afro-Brazilian art of capoeira. Men are often praised for their strength, flexibility, and cunning in the roda, or capoeira stage. In academic writing concerning capoeira, the stories are often presented from an assumed male point of view, by not acknowledging gender at all. While English language scholars like Maya Talmon-Chvacier and J. Lowell Lewis, discuss history of capoeira; they only dedicate a few pages to women who have contributed to capoeira’s historical narrative. Rituals and activities of contemporary capoeira practitioners reflect how some gender representations have been maintained for centuries. Song texts in capoeira cover many topics including: Afro-Brazilian religion, capoeira history, musicianship, and relationships. In addition to the common songs in the capoeira repertoire, mestres (masters) continue to compose songs for the sport. Although new music is continually added, there are songs that reflect the misogynistic tendencies in capoeira’s past. Songs like “Morena Me Leva” (Take Me Morena... [back to your bungalow]) and “O Levanta Saia Mulatto” (Lift Up
Your Skirt Mulatto Girl) make explicit the sexual objectification of women. Songs like these are examples of current practices in capoeira that accept and praise sexual violence against women and more specifically the subordination of women of color. My research addresses the impact that the intersections of race and gender have had on silencing women historically and presently in capoeira. The ultimate goal of my research is to suggest ways in which the capoeira discourse can include and positively represent women in color.

Justin Hunter, University of Hawai‘i at Mānoa, Chair

To open their 2008 co-edited volume on Japanese music, Tokita and Hughes profoundly ask, “What is ‘Japanese music’?” Following that deceptively simple question, this panel reflects on the growing discourse of “Japan” as nation, community, and identity, and by extension questions the label of “Japanese” itself. Finding varying forms of “Japaneseness,” the authors present three case studies, which collectively challenge global conceptions of music and the musical identity of Japan. First, the Ainu, the Indigenous people of Japan, are geographically and nationally situated within Japan, but claim a non-Japanese identity to reassert their indigeneity in modern times. Through grassroots movements some Ainu use music and dance to revitalize their cultural uniqueness and rediscover traditional ideals through socially constructed performance spaces. Second, Japanese music training outside of Japan requires teachers and students to take on a certain level of Japaneseness to construct and develop musical practice. This embedded cultural “flavor” allows non-Japanese to not only perform Japaneseness, but to claim its inherent social and political boundaries without being a born national. Finally, Japanese people themselves have long cultivated a sense of Japaneseness through the importation of foreign musics into Japan. Euro-American musics have since become institutionalized and learned in Japan in ways that claim and build a distinctly Japanese identity. These case studies highlight the use of music to reject, claim, and embody Japaneseness respectively and provide talking points in the discussion to follow attempting to answer, “what is ‘Japanese music’?”

Rocking Out Ainu: Reasserting Indigenous Identity Through New/Old Music and Grassroots Movements
Justin R Hunter, University of Hawai‘i at Mānoa

In the discussion of "Japaneseness " the Ainu, the Indigenous people of Japan, are often viewed as invisible or forgotten. After wide spread assimilation and discrimination since the 1870s, many Ainu have fought to claim Indigenous rights and have attempted to reassert their Ainu identity separate from their Japanese citizenry. In searching for venues to express their Ainuness “tourist stages, concert halls, recording studios”, a shift in performance practice has occurred. Following Turino's ideas on the politics of performance, I discuss the issue of participatory (traditional) versus presentational (modernized) performance practice, which has resulted in a distancing of new generations from their heritage's traditional values. Perceiving this issue, some Ainu have sought out new musical mediums to express indigeneity while connecting multiple generations through music. In ethnomusicology, it has been common to label non-traditional expressions by Indigenous people as “inauthentic” or mere products of globalization. Contrary to this assumption, I argue that the Ainu assert agency and creativity by using non-traditional musical forms to express Ainu identity. The Sapporo-based Ainu rock band, the Ainu Art Project (AAP), uses traditional Indigenous art, music, and dance within a non-traditional mode, a rock concert. In this venue AAP incorporates Ainu imagery, musical instruments, and inclusive dances into their rock-beat backdrop to shift the dynamic back to a participatory social event. By rocking out Ainu, new and old generations alike can express themselves in progressive and exciting ways, while claiming their Indigenous identity in new authentic expressions.

Analyzing Caribbean Trajectories: Social Dynamics of Change in Popular and Religious Musics
Sydney Hutchinson, Syracuse University, Chair

The papers on this panel use musical analysis as a methodological framework for understanding cultural processes in the Caribbean. They combine the analysis of musical structures with fieldwork and/or archival data to show how changes in Dominican, Trinidadian, and Cuban popular and religious musics are situated in the larger historical-geographical context of the Black Atlantic, while also speculating on these changes' social and cultural meanings. The first panelist analyzes merengue accordion improvisations as a tradition parallel to jazz, noting that, while both stem from Caribbean roots and draw on Black Atlantic rhythmic traits, each is valued very differently in the Dominican Republic. The second paper traces the movements of son dancing in transcriptions of Arsenio Rodriguez’s recordings to demonstrate the connections between sound and movement, and hence methodologies conventionally divided between ethnomusicology, music theory, and dance studies. The third examines Trinidad Orisha music's movement away from polyrhythms since the 1930s, arguing that a process of rhythmic binarization has made timeline patterns and polyrhythms implicit in the syncopated swinging ostinatos of today's drumming. The final paper shows how Caribbean and Black Atlantic ways of thinking and musicking have recently become prominent in Dominican urban music, incorporating new attitudes towards blackness and challenging the usual binary paradigms of identity in the Dominican Republic. Together, these papers contribute to the areas of rhythmic analysis, performance practice, and improvisation in the Caribbean and the Black Atlantic. They also offer models for the employment of transcription and correlation of musical analysis to social meanings.
The Beauty of the Botao: Rhythm and Accordion Improvisation in Merengue Típico
Sydney Hutchinson, Syracuse University

Improvisation is a key component of merengue típico performance, so much so that to “perform” merengue típico is sometimes considered synonymous with “composing” it, even when playing known compositions. Since the 1960s, a succession of musicians have fused merengue típico with North American jazz, garnering much praise for their efforts while paradoxically deflecting attention from the tradition upon which they draw. The result is a lacuna in the merengue literature that reifies Dominicans’ denigration of oral, lower-class musics like típico and concurrent celebration of jazz, a higher-class genre in this country. Merengue típico improvisation is already a parallel tradition to jazz, both stemming from Caribbean roots and drawing on Black Atlantic traits. Instead of chord progressions, though, rhythmic development is the principal focus for merengue típico improvisers, even when they are playing melodic/harmonic instruments like the accordion. This paper will examine the techniques employed in típico accordion solos, known as botao, by analyzing recorded improvisations from the 1980s to the present in correlation with historical data, interview material, and teaching methods, thus contributing to the literature on Caribbean rhythms and improvisation in traditional music. In discussing social attitudes towards típico and jazz in the Dominican Republic, it will also take an activist stance in arguing for the validation of típico’s musical complexity in general, and the botao’s in particular.

“My bull is white like the paper at UNICEF”: Cattle, Kalashnikovs and the Poetics of Development in Dinka Songs in South Sudan
Angela Impey, SOAS, University of London

Political analysts and historians have frequently referred to the civil wars in Sudan as ‘a theater of proliferating conflicts’ (Deng 2006, 157). While independence for South Sudan in 2011 may have closed the curtain on one act, it has given rise to a new independence for South Sudan in 2011 may have closed the curtain on one act, as much by political and strategic considerations as by the economic needs and policy performance of the country. This paper will seek to counter the North’s rhetoric of development as it is dramatized through the determinations of indicators and statistics, by considering the poetics of conflict, violence and development as they are elaborated in the practice of song making and exchange amongst the Dinka. Drawing on the notion of “cultural intimacy” (Herzfeld 2005), it explores those poetic and sonic elements of songs - manifest largely through multiple, finely observed allusions to cattle - that secure individual identities and a common sociality. The paper also considers the agentive role of songs in negotiating transitional justice and development at the state level by infusing old forms and structures with new actors, rules and imaginaries.

Pentecostalism and Its Others: Navigating Religious and Cultural Difference through Musical Performance
Monique Ingalls, University of Cambridge, Chair

Pentecostalism, now comprising nearly one quarter of the world’s Christians, has arguably become the most visible and audible Christian modality in many parts of the world. A hallmark feature of pentecostal spirituality is its diverse yet recognizable expression of musical worship. Influential pentecostal songs, musical styles, and performance practices—mediated by the record companies, song publishers, and media industries to which they are often connected—make their presence felt across geographical, cultural, and denominational lines. Increasingly, music is drawing pentecostals into a relationship with various “Others,” whether Christians of different denominations, adherents to other religions, or the various social groups who encounter pentecostal music-making in the marketplace or public arena. This roundtable aims to analyze and interpret the significance of the musical relationships between pentecostals and their Others, as well as the gray areas that exist amid the binary, by bringing together diverse scholarly perspectives. Presentations based on participants’ ethnographic work among within black neo-pentecostal churches, the worship music industry, British charismaticism, and indigenous groups in Oceania demonstrate how pentecostal music variously overlaps, supplants, or exists alongside musical practices of various Others. In exploring the context-dependent interface between these practices, presenters demonstrate how pentecostal music-making acts as an agent of change and continuity on local and translocal levels; enables the negotiation of shared pasts and imagined futures; encourages the local use of songs and styles understood as “global”; and is engaged in the creation and mediation of shared religious experience across cultural and geographical space.

Contesting Urban Space and Generating Social Networks through Klopse Music and Dance
Francesca Inglese, Brown University

Every January 2nd, the Minstrel Carnival takes over Cape Town's city center. Thousands of predominately coloured members of minstrel troupes (Kaapse Klopse in Afrikaans) are bussed in from their homes in the dispersed townships on the Cape Flats. Together they traverse the historically coloured and mixed neighborhoods, most notably District Six, from which many troupe members and their families were forcibly removed under apartheid’s Group Areas Act. Since its inception, the carnival has been a space for negotiating relations of race, ethnicity, class, and gender. It has also served as a dynamic site for challenging Cape Town’s unequal urban geography, which remains marked by its colonial and apartheid history of urban planning and residential segregation. Based on recent ethnographic fieldwork with a troupe in the Woodstock suburb of Cape Town, I address how the memorialization of a pre-apartheid District Six and the symbolic re-appropriation of urban space through performance work to shape collective memory, reterritorialize the
city, and generate new social networks grounded in shared practice. I attend to recent sources of contestation; noise ordinances filed against the carnival, the city's attempts to "manage" the carnival, the Muslim Judicial Council's issuing of a fatwā on all troupe activities, and debates over Cape Town as South Africa's "last bastion of white rule." Working at the intersection of ethnomusicology, urban geography, and performance studies, I show how, lacking conventional resources, klopse participants' bodies become sites of connectivity and possibility, and critical vehicles for sonically re-imagining Cape Town.

**Cheering Students in Jakarta: The Role of Acehnese 1000 Hands Dance in the Capitol's High Schools**

Maho Ishiguro, Wesleyan University

Sitting dance (rateb/ratoh duek, "Thousand Hands Dance") from Aceh, Sumatra, has experienced an explosive rise in popularity among female high school students from Jakarta and on world stages in recent years. Jakarta High schools offer the sitting dance as an afterschool curriculum, taught by Acehnese instructors. Several Jakarta natives describe the similarity of its position among high school students with cheerleading in the U.S. This is a significant change since the 1970 Osaka World Expo where the dance tradition from Aceh was untouchable: while regional performing arts were learned and presented by performers from various parts of Indonesia, the Acehnese refused to have their dance performed by non-Acehnese performers. Today, it is difficult to view such sitting dance performances simply as Acehnese performing arts. On youtube, performances are crowded by Jakarta high school female students and Indonesian students at cultural events abroad. Considering the political climate between Aceh and Jakarta until the early 2000s, this popularity of the dance among students in Jakarta is even more intriguing. The reasons for such a phenomenon are analyzed through multiple angles: pedagogy, affinity, gender and history of diaspora. Performed by female high school students in one of the cosmopolitan cities in the Southeast Asia, what kind of transformation has the dance form experienced? Based on fieldwork, interviews as well as my experience in learning the dance, I analyze the position of the sitting dance in Jakarta, its transformation and what the dance offers to female high school students in Jakarta.

**Samba as Happiness in Bahia, Brazil: Towards an Ethnomusicology of Emotion**

Michael Iyanaga, University of California at Los Angelos

Ethnomusicology has always been concerned with the relationship between sound and sentiment. Still, the tremendous diversity in approaches to emotion in music, or emotion as music, has made it somewhat difficult to generate productive cross-cultural dialogue about emotion and music. Consequently, in this paper I offer some thoughts regarding an "ethnomusicology of emotion," an ethnomusicology which foregrounds emotion in its investigation of music.

Beginning with a case study, I examine the place of "happiness" in the performance and experience of samba as it is practiced in the Recôncavo region of Bahia, Brazil. Pulling from over four years of ethnographic research in the Recôncavo, I demonstrate that practitioners not only believe samba makes people "happy" but also that they see happiness as something which is as necessary to the performance of samba as are specific rhythms, melodies, and texts. Samba therefore appears to exist as an embodiment of happiness. Yet samba is by no means the only example of a musical genre in which emotion plays a fundamental role in how people understand, experience, and define their musical practices. Therefore the second part of this paper comprises a brief review of a wide range of ethnomusicological studies which also focus, in myriad ways, on the complex relationships linking music to emotion. Finally, I outline several interrelated but distinct sets of research questions which can guide ethnomusicologists to bring emotion to the fore in their studies on music in general terms, thus suggesting a broad outline of an ethnomusicology of emotion.

**Miss Navajo Shouldn't Attend Country Dances": Country Music, Generation and Class on the Diné Nation"**

Kristina Jacobsen, Northern Arizona University

Since the early 1950s, country music has been the popular musical genre of choice on the Navajo Nation. While the Hopi Nation, neighbor to the Navajo Nation, displays a strong affinity for reggae, Navajo or Diné citizens have long identified not only as actual cowboys but expertly perform, jam and dance to classic country music of the 1960s, '70s and '80s. On the main Navajo reservation, however, located in the Four Corners region of the American southwest, country is also generation, class and gender-specific, sonically referencing a set of inwardly-directed aesthetics sometimes referred to as jáán. "An insider term that can be both a badge of pride or, alternatively, a pejorative putdown used to marginalize, " jáán" refers to a rural, working-class Navajo individual, also sometimes glossed as being or acting "rez-neck." These class references are exemplified in the fact that young women who run for the prestigious title of Miss Navajo on the reservation are actively discouraged from attending country dances (Nez in Navajo Times, 2012) because of her upwardly mobile class status. In this paper, I examine how Diné citizens link the emic descriptor " jáán" to a musical sound, a relationship to technology and a set of aesthetics directed almost exclusively toward on-reservation residents and fans. I probe how this sound morphs from an index to an icon of rural, male Diné identity, and I ethnographically examine what happens when musicians try to push beyond the narrow confines of the " jáán" sound. 

**"An Enchanting Place Apart": Imagining Appalachia in Indie Folk**

Hilary Johnson, University of Washington

This paper argues that depictions of Appalachia in the U.S. indie folk scene contribute to particular constructions of the region and its people in the
American imagination, while also allowing participants in this scene a means to confront the perceived invisibility and cultural-emptiness of whiteness in the United States. Addressing issues of race, identity, and cultural nostalgia, I first situates indie folk in a history of performance and print that has portrayed the region as a bucolic haven since the mid-nineteenth century. I then analyze sonic and visual evocations of Appalachia and its people in the work of Fleet Foxes—a contemporary indie folk group from Seattle—and, drawing on interviews with participants in the indie folk scene and Internet research (blogs, YouTube responses), the cultural implications of those representations. In particular, I trace portrayals of the "backwoodsman" figure, a prevalent archetype in the history of American popular entertainment. I show that despite national crises, such as rapid social transformation and economic downturn, utopian constructions of Appalachia have and continue to invite consumers of this commodity—participants in the indie community and otherwise—to imagine simpler, better times, and a distinct American community. Acknowledging that American myths of an idyllic rural past have had different meanings in different eras, I point to the contemporary value of "Appalachia" as an imagined home of white authenticity, and countercultural liberal values.

**Approaches to Analyzing Online Discourse about Music**
*Christopher Johnson-Roberson, Brown University*

Many ethnographers have sought to uncover the hidden layers of enculturated meaning with which acts and discourses are imbued. Although researchers in statistics and computer science have historically pursued different aims, they too have dedicated considerable effort to inferring latent structures from observational data. These approaches can be fruitfully combined in the study of online environments, where social signifiers such as verbal communications or the reified relational ties of a social network are stored in quantities that make them amenable to statistical analysis. I explore the application of two methods, “social network analysis and topic modeling” a computational means of inferring themes from textual data, to the study of the online community Rap Genius. This community, focused on the exegesis of hip-hop lyrics, consists of thousands of users who annotate songs with line-by-line interpretations and interact with each other via message boards and live chat. In my study of Rap Genius, an ethnographic approach provides a glimpse into how users conceptualize the process of annotation on the site as a form of scholarly activity, while computational methods provide a bird’s eye view of their interactions and illustrate how the site’s scoring system and editorial hierarchy condition users' experiences. This case study shows how qualitative and quantitative approaches can complement each other, providing new insights to scholars interested in online discourse about music.

**Reinterpreting Welshness: Songs and Choral Membership in Cultural Identity**
*Jennifer Johnstone, Anne Arundel Community College*

Connections between Welsh cultural identity ("Welshness") and choral music derive from a period of nationalism in the nineteenth century, which coincided with the development of community choirs, the standardization of music and literary competitions (eisteddfodau), and the creation of popular hymn singing sessions (cymanfoedd cana). Consequently, Welshness became associated with musicality, particularly choral music-making. This paper reports three years of fieldwork aimed at describing present-day Welshness in Wales and North America using theories of cognitive models (Richard Feinberg and Joseph Genz 2012, Vyvyan Evans 2007) and prototypes (Eleanor Rosch 1975). Results show that associations between Welshness, musicality, and choral music-making persist today on both sides of the Atlantic. Moreover, patterns in perceptions of Welshness based on factors such as age and gender are noted and interpreted here. Other issues examined in this paper include the differences between Welshness in Wales and Welshness in North America (e.g., the latter exhibiting a predilection for specifically religious Welsh music and musical activities). While it focuses on only a few populations of Welsh identity-creators, this paper contributes to our understanding of music, meaningfulness, and cultural identity (cf. Suzel Ana Reily 2010), and offers theoretical and methodological implications for future ethnomusicological research. Moreover, the present research avoids criticisms of identity studies in ethnomusicology (e.g., Timothy Rice 2010) by situating itself in the context of similar research and providing a fuller theoretical discussion.

**I Shall Get Home Someday": Black Countertenors, Bio-Musicality, and Gendered Gospel Performance**
*Alisha Jones, University of Chicago*

Countertenors are typically men who perform music that matches the vocal range and timbre of female contraltos and mezzo-sopranos in the Western art music tradition. These men are typically trained to deploy a full-bodied vocal delivery such that listeners are unable to determine whether the sound is emanating from a male or female body. Black male operatic countertenors who perform in Christian churches and other gospel settings must contend with a distinct set of cultural tensions to demonstrate their performative competency. Music ministers also face challenges in choosing repertoire for countertenors, particularly when those ministers lack experience working with men with that vocal designation. Shared anxieties concerning uses of the body in performance reveal the ways in which black male gesture is a contested component within gospel contexts. Drawing on a case study of a black male countenentor and ethnography of his performance, this paper explores perceptions of a sexually indistinguishable vocal sound. I highlight the sociotheological complications that arise as sonically ambiguous performances of gender compete with longstanding heteronormative constructs. In what
ways do countertenors negotiate their performances of sexuality and gender in gospel performance? How do bio-musical perceptions shape notions of communal identity and belonging? I suggest that bio-musicality offers a fresh way of thinking through these questions and about the broader role of gendered sound in black performance.

Transnational Circulations of K-pop: Fandom and Social Media in Europe and Asia
Eun-Young Jung, University of California, San Diego, Chair

The meteoric rise of Korean popular music (K-pop) throughout Asia and beyond has been possible through a confluence of contributing factors. Korean management companies have been packaging Korean acts and promoting them overseas for several decades, and their close involvement with all aspects of the performative product continue to be important, but the explosion of social media has enabled K-pop to expand its reach exponentially, with very little cost. This panel explores a range of issues around the use of social media, particularly YouTube, in K-pop's transnational circulation. Each paper focuses on aspects of reception and fandom in one country (the United Kingdom, Austria, Indonesia, and Japan) and the ways in which YouTube and other social media not only disseminate the audio-visual product (“the video”), but also stimulate and shape verbal discourses and create new fan communities whose activities affect concert schedules, on the one hand, and conceptions of Korea and a new cosmopolitan pop Asia on the other. Central to each inquiry are the interplay of newly juxtaposed components in transnational musical experience: e.g., Korean and other languages, online and offline listening/viewing, among others. Though seen as a single "Korean Wave" by the Korean popular media, by Korean government officials shaping policies, and in fanning the flames of pop fandom and its opponents throughout Asia and in Japan. For example, while K-pop gains wide exposure through free access to clips on YouTube, Japanese companies consistently have J-pop clips blocked or removed from YouTube in a desperate attempt to preserve the direct financial reward of marketing high-cost CDs and DVDs. This paper concludes by contextualizing the case of K-pop in Japan with other recent findings, all underscoring the inextricable links between music and social media."

Our Vision Is Carved in Stone, Our Strategy Is Written in Pencil: The Shifting Musics and Spaces of Emergent Evangelicalism
Deborah Justice, Syracuse University

Any movement, sacred or secular is cornered by the written word, but it's the music that propels it "according to City Church New Haven's pastor. Google-searching the term "city church" returns 1970000 hits, from New Haven to City Church Philadelphia to Tokyo City Church. Despite the shared name, City Church is not a denomination, organization, or affiliation. Rather, these groups are separate co-actors in a shared urbanist, countercultural agenda that reappropriates “secular” spaces, media, and music to effect change in local environments. Following theology of church as people gathered around God’s word instead of dogma-filled buildings, City Churches tend to rent movie theaters, warehouses, or school auditoriums. Weekly, they set up and take down gear to support congregational singing and bands anchored by electric guitar, bass, and drums. Analyzing the musical choices propelling City Churches, this paper considers the ethics of style (Rommen 2007) and authenticity (Taylor 1992) driving two representative congregations: New Haven City Church (Connecticut, USA) and City Church Würzburg (Bavaria, Germany). Both congregations value music-making featuring original material written within their community and both subvert traditional expectations of "church" though music, media, and space. They differ, however, over production values, venues, and their relationship to popular mass-marketed Christian music (such as worship hits from international multi-site megachurch Hillsong). I demonstrate how similar moral negotiations produce local sonic and spatial choices to establish these emergent evangelical congregations' understanding of themselves as both plugged into social currents but outside of culturally hegemonic religious practices."
Musical Regalia, Kingship, and Oral History in Buganda, Uganda
Damascus Kafumbe, Middlebury College

For decades, the Kawuugulu royal and clan drums have served as a political means for various kings in the Kingdom of Buganda. Many origin myths confirm that performers in the Kawuugulu royal ensemble have long served as the official entertainers and guards of the Kabaka (king), while other myths reveal the ensemble's historical role in praising kings and enabling some kings to recapture power, mourn the loss of loved ones, or discover remains of deceased relatives. Indeed, the royal drums and their performances have been, and continue to be, a vital part of the kingdom's political life. Drawing on fieldwork, archival research, musicological analyses, and an integrated narrative of oral and written accounts, this paper will trace connections between the Kawuugulu royal ensemble and the various kings of Buganda. I will turn to African oral history (White, Miescher, and Cohen 2001) to highlight how contemporary performers use origin myths and stories about the ensemble's historical connections to leaders as a framework for musical performances in which they shape the principles of kingship. I will argue that the ensemble provides these performers with the agency to articulate and foster political structures and processes that are relevant to the current status of Buganda’s kingship. This paper will reassert the relevance and active role of oral history and musical performance in contemporary political life.

Stealing Thunder From Down Under: a Tongan Band’s Use of Anglo-Oceanic “Legit” Music to Establish “Legitimacy” Within the World Wind Band Community
David Kammerer, Brigham Young University - Hawai’i

Established in 1991 by the Tongan Ministry of Defense, The ROCOM (Royal Corps of Musicians) has performed in numerous festivals and military tattoos internationally over the past two decades. Invariably this ensemble programs selections by Australian and New Zealand band composers in its repertory for overseas performances. My paper explores the ways in which ROCOM bandmasters strategically choose music signifying the overseas performances. I will turn to African oral history (White, Miescher, and Cohen 2001) to highlight how contemporary performers use origin myths and stories about the ensemble’s historical connections to leaders as a framework for musical performances in which they shape the principles of kingship. I will argue that the ensemble provides these performers with the agency to articulate and foster political structures and processes that are relevant to the current status of Buganda’s kingship. This paper will reassert the relevance and active role of oral history and musical performance in contemporary political life.

The Promise of Listening: Sound Knowledge among Sufi Muslims in Secular France
Deborah Kapchan, New York University

What does listening perform? At a moment when theories of affect, as well as philosophy and physics are challenging the sovereign individual as the locus of agency, the act of audition holds great explanatory promise. In the context of the rise of religiosities, it is often the first step in processes of conversion, making the subject vulnerable to an interlocutor, and opening a space of intersubjectivity and empathetic religious response. Further, it reforms the acoustic unconscious, creating new religious sensibilities. Listening also plays a role in non-religious world-making. It is foundational in our emergence as separate subjects, situating the body in space, in relation to others, and the environment. And just as it forms the self, listening can also deform it or effect its disintegration, sometimes violently. Listening, that is, can be instrumentalized to create community, or to dissolve it. Indeed, listening is ubiquitous; we cannot not listen and yet its very ubiquity conceals its power. But what is the actual promise of listening? In this paper I examine “listening acts” - conscious performances of (in this case, sacred) listening - in which the practitioners become transducers not just of sound but of knowledge as well. In particular I analyze the practices of one Sufi order in France (the Boutchichiyya Qadariyya) in order to elucidate not only how learned auditory practices transport a once local and ecstatic religion outside its point of origin, but how listening restructures space and subjectivity, creating a form of sacred “sound knowledge” in secular France.

"One Harmonious Effort to Unite Everyone": Shape-Note Gospel Singing and Community in Central Arkansas, 1920-1950
Kevin Kehrberg, Warren Wilson College

During the first half of the twentieth century, Arkansas was one of the nation’s major centers of shape-note gospel music. It was home to multiple leading songbook publishers and a thriving network of rural singing communities, particularly in the state’s U.S. Interior Highlands region. Scores of rural community singing classes formed a vast participant base for organized singing conventions at the district, county, regional, and state levels. As in other areas of the South and Southeast, these communities in Arkansas adopted this vernacular musical tradition as a key component of their cultural identity. This paper examines the music culture of convention singing in and around Conway County, Arkansas (fifty miles northwest of Little Rock), from approximately 1920 to 1950. Hundreds of local newspaper clippings, collected at the time by two lifelong singers who both served as officers for their district, county, and state singing conventions, paint a vivid government in funding overseas festival participation to gain broader exposure for the musical traditions of Tonga. As this paper will demonstrate, Ve’ehala and his associates consider the programming of European-style classical music to be essential in establishing credibility within the larger community of bandmen.
Picture of the county's singing community through years of detailed
convention minutes, singing school reports, event advertisements, and other
activity news. These primary source materials illuminate the broader cultural
politics at play within shape-note gospel singing communities at the height of
their popularity, including the music's alleviation of certain recreational,
class, and gender constraints that plagued public life in the rural South. They
also offer fresh insight into singers' ambivalence toward the nascent
commercial music industry of professional quartets. Ultimately, this case
study contributes an expanded cultural understanding of an important
American musical tradition that past scholarship has frequently overlooked or
misunderstood.

Exotic Essence and Contested Boundaries: Traditional Music and
Being Japanese in Colorado
Jay Keister, University of Colorado, Boulder

Questions of identity in music have recently come to the forefront in the
ethnomusicology of Japan (Mathews, de Ferranti), but Japaneseess" outside of
Japan provides an important counterpoint to existing studies of musicians
within Japan. Examining various sites of Japanese musical practices, from the
heritage musics of hokoku, to the folk styles of minyo to taiko drumming, this
study demonstrates how a sense of Japaneseess is embedded in musical
More than simply a case of "ethno drag" in which students play at "being
Japanese " learning traditional music typically evokes Japanese behaviors
(bowing, deference to the teacher) and conceptualizations (spiritual, Buddhist
thinking) that are often seen as neutralizing ethnicity; hence the common
flatten of "you're more Japanese than a Japanese person." In this sense,
Japaneseess is less an ethnic identity than a "flavor" (Mathews) that can be
obtained by anyone. In the ethnomusicology of identity, Stokes has argued
that ethnic identity is less about this kind of "essence" than about
constructing and maintaining boundaries, but this research shows that both
are in play. While Japanese behaviors and concepts produce what might be
viewed as a surface exoticism on the part of learners, they also create social
and political tensions in which the maintenance of ethnic and territorial
boundaries becomes a main focus of teachers in the world of traditional
Japanese music."

Performing baul-ness in Bangladesh
Bertie Kibreah, University of Chicago

In the last century, the music of baul-s has quintessentially evoked the
nationalism of two states in South Asia, 60s psychedelia in America, and the
revivalist campaigns of urban youth groups throughout greater Bengal. What
does baul mean today? Moving away from hitherto structuralist tropes
emphasizing etymology and a definitive philosophical style, recent scholarship
on baul communities in Bengal has increasingly recognized their aesthetic
domain as a loose network of coteries which traverse religious backgrounds,
national borders and musical spaces. This paper seeks to complicate that
which falls under the rubric of baul music making and its listenership. I
utilize the term baul-ness to describe an aesthetic construct which is informed
by various musical negotiations coming from within and without the
boundaries of traditional baul communities today. Therefore, baul-ness
encapsulates both the appropriations of specialist performers and the
hegemonic presence of a baul style on other musical genres or communities.
Examining the compositions of Lalon Shai (c. 1774-1890), the great patron-
saint of baul-s with an enduring poetic and regional liminality. I offer three
snapshots of Lalon's songs in contemporary Bangladesh: a Muslim female
studio artist rising to fame in the post-independence era, a non-baul
community of Sufi bards who engage in dialectical performance, and a rock
musician/blogger of Assamese descent living in Dhaka.

"This is the Music of Contemporary China's Ethnic Unity": Sounding
Configurations of Difference in Postsocialist China
Adam Kielman, Columbia University

Profound economic and cultural transformations in China have led to seismic
shifts in perceptions and performances of human, linguistic, geographic, and
musical boundaries. This paper explores the interconnectedness of these
transformations through an ethnoographic study of an independent music
scene in southern China and through analysis of televised musical expressions
of difference emanating from the state. While state-sponsored song and dance
troupes, minority festivals, and televised musical variety shows have long
promoted minzu tuanjie ("nationalities unity" or "ethnic unity") as crucial to
the harmonious development of China, the transformation of Chinese public
culture in the past decades has given birth to a generation of innovative
independent musicians performing acoustically reconfigured modes of
difference. I suggest some ways in which performances of minority and
regional musics (state-sponsored and independent) construct place and
ethnicity, and how citizens' affective responses to these musics in circulation
are related to their interpellation as subjects of a Chinese state in transition.
Examining the ways that these two streams of musical performance
symbiotically articulate configurations of difference through and across
national formations in China, I explore shifting conceptions of the political
subject, the public sphere, and human difference. Looking to the alignments
and cleavages between these two spheres of musical production as a diagnostic
of power, I attempt to unravel some of the ways in which multiple boundaries-
-Han and minority, urban and rural, local and global, private and public,
socialist and capitalist, authoritarian and neoliberal--are intertwined and
mutually constituting.

K-pop Goes Global: "Non-nationality" as a New Strategy to Claim
Space in the International Music Market
Youngdae Kim, University of Washington

From the success of factory-forged Korean boy/girl bands in Asia and Europe
to the worldwide dance craze of Psy and his "Gangnam Style," K-pop has
become a global phenomenon. This paper examines how K-pop has achieved
unprecedented international success through what I term a "non-national" approach, a juxtaposition of diverse cosmopolitan elements that conceals national identity. This strategy requires new ways of thinking about Asian popular culture. Theories of globalization and transnationalism, elaborated by scholars such as Appadurai (1996) and Hall (1997), have been adopted to analyze Asian popular culture as a space in which locality is negotiated and rediscovered to challenge the notion that globalization implies unquestioning westernization and cultural homogeneity (Dujunco, 2002, Shim 2006). However, I argue that the rise of K-pop, thanks to its visually driven approach and Internet-based promotion, suggests an alternative niche strategy for "peripheral" cultures to gain substantial leverage in the international market. In K-pop, "non-nationality" is a strategy and an aesthetic in which globalization style is encouraged and authenticity is rarely problematized. Rather than seeing it as self-denial, we can see "non-nationality" as an empowering way to present the assertion of Korea, fulfilling aspirations of modernity in a different way than predecessors such as C-pop and J-pop that preserved a sense of locality. Drawing from my ethnographic fieldwork as well as my experience as a music columnist in Korea and the U.S., I present an analysis of music and music videos to illustrate how "non-nationality" transforms Korean popular music into a global sensation.

**Practices of Desire: The Implications of Erotic Subjectivity in Ethnomusicological Field Research**  
*Michele Kisluk, University of Virginia*

The discussion will pull together and reflect upon the themes addressed in the presentations, offer a perspective on connections among the presentations, introduce some overriding questions suggested by the panel, and lead the entire session toward an in-depth discussion of the issues.

**Contemporary Nigerian Performance: Tradition and Modernity in Music and Everyday Life**  
*Debra Klein, Gavilan College, Chair*

This panel examines a variety of contemporary Nigerian music styles in their historical, cultural, and everyday contexts from a range of disciplinary perspectives, including ethnomusicological, anthropological, and performance studies. Our papers investigate the themes of tradition and modernity as they emerge in the performances themselves and thus, our analyses. In our examination of Oyo Yoruba ritual music, traditional and popular Ilorin Yoruba music, and Edo popular music, we model an approach that analyzes vocal, instrumental, and movement aspects of Nigerian music. Our papers illustrate how these performances are grounded in the lifestyles of the artists and their audiences. In community settings, such events inspire animated discussion and debate about the politics of everyday life in relation to the past, present, and future. We ask the following: how might we theorize the development of modern musical styles as they remain connected to their traditional roots?; how have indigenous concepts of procreation, life and death been framed and revised through the performance of ritual music?; how might an approach that insists on an analysis of movement in relation to voice and instrumentation contribute to African ethnomusicology?; and how might an analysis of popular music and musicians’ lives offer insights into the politics of gender, class, and morality? Based upon long-term ethnographic fieldwork, each paper uniquely reveals these and other dialogues about the relationship between tradition and modernity in performances and everyday life.

**Destiny: Muslim Women Popular Artists in Ilorin**  
*Debra L. Klein, Gavilan College*

The Nigerian city of Ilorin is renowned for its local, national, and international status as a centuries-old, iconic Muslim city poised between the North and South of Nigeria. However, Ilorin is also home to a rich Yoruba cultural heritage that includes a diversity of practices and beliefs. Ilorin’s cultural diversity has produced many exciting oral performance styles, such as the popular music style called Fuji characterized by what I call a “Yoruba Muslim fusion.” While predominantly Muslim men perform Fuji, Muslim women perform several Fuji-like, yet distinct, Yoruba Muslim styles: Baaluu, Senwele, and Islamic. Since the Quran and hegemonic Islamic institutions oppose the role of women as public performers, Ilorin women artists continue to risk being marginalized as insincere, amoral women, Muslims, and citizens. Building on decades of fieldwork with Yoruba performers and based on recent ethnographic fieldwork with Ilorin-based performers, this paper examines artists’ life stories and performances in order to piece together a larger narrative about the politics of Yoruba gender, class, and morality in and beyond Ilorin. Drawing upon the work of Barber (2000), Mahmood (2012), Na’Allah (2009), and Omoljola (2012), this paper argues that women artists, through their performances, bring together the Yoruba concept of ori (potential for final self-realization) and the Islamic concept of kadara (destiny), thus embodying a Yoruba Islamic sense of self. By realizing their Yoruba Islamic selves, these artists remind us how Yoruba and Islamic sensibilities can enrich and sustain one another.

**Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now**  
*Ryan Koons, University of California, Los Angeles*

The world of Baroque opera offers a rich space for gender/sexuality analysis. Historically, many performances included castrati, the vocal superstars of the day, who portrayed male and female characters. Now that castration has ceased, contemporary stagings of Baroque operas have numerous options when addressing the “castrato problem.” Directors might cast male countertenors or women to maintain the original vocal range, or transpose the vocal line down an octave for a bass or baritone. Whatever the choice, the resulting staging can often read as queer to today’s audiences. Handel’s opera
*Giulio Cesare in Egitto* (HMV 17) provides a case study for teasing out gender/sexuality interpretation. An immediate success, Handel composed this story of the historic meeting of Julius Caesar and Cleopatra to include three castrati (playing Caesar, Tolomeo, the king of Egypt; and Nireno, a servant) and a woman in male attire (playing Sesto, the son of Pompey). For their 2005 Glyndebourne Theatre staging, David McVicar and William Christie cast women as Caesar and Sesto, and countertenors as Tolomeo and Nireno. This casting permits a variety of contemporary audience interpretations: Caesar and Cleopatra as a lesbian couple, the Romans as formidable women, and the Egyptians as effeminate men. These and other interpretations are accentuated by costuming and choreography, including butch and effeminate gender performances. To explore this further, I draw on musicological and gender theory texts to compare this 2005 staging with the 1724 London premiere, and contrast contemporary and period gender conceptions as they play out in the opera.

**Professionalization and the Persistence of Communal Music-Making: Baul-Fakir Music in Contemporary West Bengal**

*Ben Krakauer, The University of Texas at Austin*

Baul-Fakirs are a heterogeneous group of musicians and spiritual practitioners known for their rejection of caste and religious discrimination. In recent decades, Baul-Fakir music has undergone dramatic changes connected to its commoditization among elite Bengali and international audiences. In urbanizing regions, Baul-Fakir musicians have become professional artists who increasingly perform their music at commercial, rather than spiritual/recreational, events. In isolated rural regions, however, most Baul-Fakirs maintain livelihoods as farmers, laborers, or mendicants whose core musical life is centered around impromptu nightly gatherings at each others’ homes and ashrams. At informal rural gatherings, musicians emphasize the songs’ philosophical and spiritual content; at commercial events, however, performances highlight the entertainers’ virtuosity and charisma, and cater to the aesthetic desires of non-Baul-Fakir audiences. Despite varied research addressing the song texts, religious practices, and gender attitudes of Baul-Fakirs, the only major musicological scholarship is Capwell’s 1986 monograph, which draws from research done in 1968-1970, before the pronounced absorption of the music within popular and “world music” markets. My paper provides an update to Capwell’s musicological project, highlighting the broad spectrum of contemporary Baul-Fakir music culture in West Bengal, from rural ashrams along the Bangladesh border to festival stages and recording studios in Kolkata and other urban centers. Furthermore, I examine the music’s transition from a participatory communal culture to a professionalized presentational one. In particular, I highlight the importance of religious lifestyle, intoxicant use, agricultural economy, and cultural tourism in the positioning of Baul-Fakir music culture(s) within a participatory-presentational dichotomy (Turino 2008).

**Negotiating the role of the Ethnographer in Popular Music Research: Liminality, Memory and Other Fieldwork Conundra**

*J. Meryl Krieger, Indiana University Purdue University Indianapolis, Chair*

This panel addresses issues of fieldwork in popular music research with an emphasis on the impact that production and the music industry have on the collection and presentation of data. In the spirit of Barz and Cooley (1996/2008) and Nettl (2010), this panel explores what the global context of “researching in one’s own community” means. The panelists consider particularly those hidden negotiations that construct researcher-interlocutor relationships and what meanings these relationships have for both the researcher and those whose work is under study. Each panelist explores a different facet of researcher-interlocutor interactions, including: the liminal space where relationships are negotiated between scholars and principal interlocutors in the process of creating recordings in face to face recording studios; the uncertain social and political space ethnographers carry when doing field interviews amid the realities of popular music marketing and sales in the study of Colombian and Mexican corridos; competing narratives from memory in the identification of authentic history; finally, going inside the construction of popular music recording to explore the construction of narratives during the recording process itself. Together these four papers demonstrate the range of issues that ethnographers of popular music address regularly in research. All four papers illuminate the influence of commercial considerations for interlocutor-performers as they navigate their relationships with scholars.

**“Dave drums like a girl” and “Jenn is a tool”: Negotiating Liminal Spaces of Technology in Recording Studio Ethnography**

*J. Meryl Krieger, Indiana University Purdue University Indianapolis*

It is something of a given in ethnomusicological field research that an ethnographer documents her study object through any technological means that is necessary or appropriate to the context and the participants. What happens, then, when the role of the ethnographer, always liminal, is continually crossing boundaries of scholar, community, friendship, and professional obligation? With Turner’s (1987/1988) concept of the social drama as metatheatre, and Urban’s (1999) identification of the role of metacultures as a framework, I address this through case studies of two field sessions in live, face to face recording studio sessions. This paper explores the layers of relationship built into interactions during recording and mix sessions of American popular music. I investigate these layers as a means of articulating the performance of band and musician identity during a liminal time and place of music production. How can informal physical spaces, such as green rooms, and informal social spaces, such as those that occur during mix sessions, create settings where otherwise clear boundaries of performer and audience are challenged and renegotiated? This paper uncovers ways that boundaries of social relationships between researcher and interlocutor are negotiated through the technologies of fieldwork from the simple to the complex; from pen and paper to the video recorder.
City Incas and Country Incas: The Cultural Politics of Inca Reenactments in Peru
Elizabeth Labate, University of Texas at Austin

In 1944 indigenistas in Cusco, Peru reenacted Inti Raymi, the Inca Sun Festival, as an expression of identity and an economic development project to attract tourists. It was so successful that it became an annual performance involving hundreds of actors, musicians and dancers. Scholars have described how the indigenista movement in Peru created new musical styles when classically trained composers and folklorists collected music from rural communities in the Peruvian Andes and then transformed the music to fit their urban aesthetics and performance contexts. See de la Cadena (2000), Mendoza (2000, 2006) and Turino (1988, 1993, 2003). The survivals theory influenced indigenistas to search for the remains of Inca music in the contemporary music of rural campesinos (O'Harcourt 1925). Decades later, Inti Raymi has become so successful that dozens of small towns throughout Peru now stage their own Inca reenactments. In this paper I expand on research about indigenismo and music by considering what happens when this music goes back to the countryside. To what extent do these other "Raymi" performances allow local communities to express their own history and culture? Or do they merely adopt dominant urban practices? Do these performances bring similar economic opportunities as Inti Raymi in Cusco? I conclude that "Raymi" performances are ambiguous in terms of power. While they may represent a successful response to dominant Hispanic cultural models or Lima centralization, when they return to the country long standing asymmetrical power relationships between urban and rural populations become apparent.

Cross-dressing for Art and/or Sex: Kunqu Evidence and Interpretations
Joseph Lam, University of Michigan

A centuries old tradition of Chinese theatre, and a discouraged art in socialist China of the 1950s through the 1990s, cross-dressing is once again an active and sanctioned performance of Chinese aesthetics, desires, gender, and sociopolitical power. Evoking Chinese notions of performance virtuosity (yi), most cross-dressing performers, and in particular female impersonators (nandan), justify their acts as a personal and traditional pursuit of art and beauty. They publicly announce that their on-stage womanhood does not affect their off-stage manhood, glossing over the homosexual and homosocial practices of their predecessors in late imperial China. Evoking Chinese notions of physical charm and erotic desire (se), contemporary audiences often comment on how a cross-dressed performer act or look masculine, feminine, attractive, or authentic. Many fans of male-impersonators make no secret of their admiration of the physical/gender attributes of their idols. Viewed through the prism of the Chinese dyad of yi and se, and of current theories and practices on gender and eroticism, contemporary Chinese cross-dressing makes a most complex and multivalent performance/discourse. Whether it is an artistic pursuit, or a gender-bending/defiant act, or some combination of both depends on particular performers, audiences, and their interacting contexts. To illustrate this observation, this paper analyzes “Zither Seductions/Quintiao,” a revealing and representative example of kunqu musicality, eroticism, and gender/sex representation; the male and female protagonists of the show can be performed by either sex-appropriate or cross-dressed actor/actresses.

Complementary Duality and Meaning in Highland Afro-Ecuadorian Bomba
Francisco Lara, University of Memphis

The link between complementary duality and music among indigenous communities of the South American Andes is well documented in ethnomusicological literature. The degree to which this ideal informs conceptions and practices of music and music making among Andean Afro-descendants, however, remains to be explored. Indeed, among the highland Afro-Ecuadorian communities of the Chota-Mira valley, the notion of complementary duality, metaphorically expressed in terms of "matrimony," is central to local perceptions of meaning ascribed to the drum known as bomba. In this paper I consider the presence and significance of complementary duality in the formal musical and textual elements and structures of the genre with which the bomba drum is associated and from which its name is derived: la bomba. I do so through a rhythmic, tonal, textual, and structural analysis of recorded bombas from the 1980s to the present day in relation to historical and ethnographic data pertaining to la bomba and the afro-descendant communities of the Chota-Mira valley. Such an analysis reveals the pervasive use of synergistically paired elements in the composition of bombas, even among contemporary bomba hybrids, that, I argue, owe as much to social and historical factors informing the development of la bomba and local identity as to cross-cultural musical appropriations from neighboring highland indigenous communities. This paper thus fills an evident gap in the extant literature concerning music and duality in the Andes as well as contributes to a growing body of ethnomusicological research on music and identity on the margins of the Black Atlantic.

Improvisation: Powering and Empowering Pedagogy: A Roundtable Discussion
Mark Laver, University of Guelph, Chair

Improvisation has long been an uncomfortable subject for music educators. In a curricular and pedagogical paradigm often emphasizing music notation--performance classes historically emphasizing reading and writing music, and history classes so often characterizing music history as an evolving sequence of notated musical texts--improvisation has often been at best an afterthought in music classes. In the last two decades, however, a growing number of music educators and researchers have begun to look to improvisation in developing innovative classes and reinventing their pedagogical methods. In this roundtable discussion, five presenters describe how they have incorporated improvisation as both a subject of study and a pedagogical method in a wide variety of contexts. The presenters describe how they have used improvisation 1) to bridge the perceived gap between scholarship and performance to make academic study increasingly relevant to their students' lived experiences; 2) as a guiding concept in non-specialist music courses in order to profoundly
engage students who perceive themselves to be "unmusical"; 3) as a means to help students explore the spectrum between written arrangement and free space in both repertory-focused jazz big bands and free-form creative ensembles; 4) as a force to disrupt doctrinaire preconceptions about musical "rights" and "wrongs" in institutionalized educational settings typically populated by students long conditioned to be "well behaved"; and 5) as a way to foment a sense of critical acuity and human empathy together with a commitment to social justice beyond the walls of the academy.

Locating the Body: Mediating Desire, Race, Sexuality, and Gender in Field Research

Sidra Lawrence, University of Chicago

This is a conversation between two ethnomusicologists, a white American, and a black Ghanaian. We reflect upon separate field research experiences conducting research among female musicians; we explore often being reduced to culturally contained bodies. By bringing these narratives into dialogue, we illuminate the politics of race, gender, power and the erotic body in Ghana. The first speaker addresses her relationship with a Ghanaian man, and the politics and practices of desire that emerged. Through her experiences, she found the community, his family and friends interpreting and projecting desire onto them. Her racialized body was understood through a cultural lens that interpreted whiteness and Westernness as linked to historically grounded structures of power, oppression, and also opportunity. The second speaker describes her relationship with the elderly women of a female vocal group. Her blackness correlated with both insider and outsider status, linked to conflicting ideas about power, feminine responsibility, and also opportunity. Her body became the repository for Ghanaian interpretations of motherhood and social obligation; she was seen through a culturally located lens that sees black women as the bearers of culture and children. Using these experiences as a springboard, we explore how all bodies are assigned meanings during field research, including the researcher's body. We use disparate ethnographic instances to elucidate the politics of insider/outsider subjectivities as they collide with race, gender, and sexuality. This discussion is embedded within broader discourses of power differentials, ethics, and the erotic body.

Practices of Desire: The Implications of Erotic Subjectivity in Ethnomusicalogical Field Research

Sidra Lawrence, University of Chicago, Chair

Ethnomusicologists have addressed field research as an experience, and explored ways of knowing as emergent, shifting, and contextually located. They have also examined the gendered dimensions of field research (Babiracki 1997; Kiliuk 1998). This panel extends the discussion to include anthropological work that problematizes the role of erotic subjectivity in field research practices (Kulick and Willson 1995; Lewin and Leap 1996; Markowitz and Ashkenazi 1999; Wekker 2006). We consider the implications of the erotic, broadly conceived, as an analytical framework for ethnomusicologists working in Africa. Erotic subjectivity has been discussed primarily in terms of sexual practices and intimate relationships. Here, we include “practices of desire” (Allen 2012), a definition that recognizes the negotiations of power made real through embodied experiences. Panelists interrogate how the explorations of the erotic body, the lived realities of desiring and being desired, and the practices that surround the gendered, racialized, sexualized subject shed light on ethnomusicalological knowledge. Working specifically within the sub-field of Africanist ethnomusicology, this panel focuses on historically and culturally located constructions of power, race, and privileged subjectivities. This panel asks what these practices of desire might reveal about the production of race, gender, power, and structural inequality in field research. Going further, we investigate the institutional legitimacy of these conversations as scholarly discourse and the possible implications of stigma surrounding the erotic as analytical category. Put together, these presentations highlight the politics of representation embedded in historically racialized sexualities, and the neocolonial and gendered contexts in which relationships are formed.

The Sounds of a Dynamic Korea

Katherine Lee, University of California, Davis

In December 2001, the Kim Dae-jung administration (1998-2003) heavily promoted "Dynamic Korea" as a national brand for South Korea. Carefully vetted by private and public sectors prior to the 2002 FIFA World Cup, the "Dynamic Korea" slogan was selected because it best captured the spirit of Korea—a vibrant nation that overcame wartime adversity and achieved economic success in recent decades. The slogan and its accompanying design were splashed over promotional materials, advertisements, and featured in commercials as a catchphrase. Several years later, however, the "Dynamic Korea" brand was effectively abandoned by the South Korean government. Officials raised concerns over the possible misconstrual of the word “dynamic” for “explosive,” thereby signaling either the violent protests during the democratization movement of the 1980s or the ongoing, tense situation with North Korea. In this paper I argue that the promotion and subsequent demise of the “Dynamic Korea” slogan were linked not only to the semantic ambiguity over the term "dynamic"—but also to powerful sonic registers. I parse out some of the “audible entanglements” (Guilbault 2005) that can be heard in two distinct but related percussion musical genres—p’ungmul and samulnori—the latter of which became closely associated with the “Dynamic Korea” campaign. Drawing from my archival and ethnographic research on the cultural politics of Korean percussion genres, I complicate the story of a country’s quest to create an international brand image. By extension, I suggest that analyses of sound can factor into topics that are unrelated to music in uncanny ways.

Music, Labour, and Neoliberalism

Javier León, Indiana University, Chair

This panel considers how attention to shifting values and ethics surrounding music, labour, and livelihoods can inform understandings of neoliberalism. In addition to engaging interdisciplinary discussions about neoliberalism as a term that describes contemporary manifestations of global capitalism (Harvey 2007), liberal economic reform, and emerging notions of personhood, we also build on ethnomusicalological explorations of the musician as labourer (Qureshi et al 2002) and entrepreneur (Guilbault 2007). Examining business strategies...
of Peruvian huayno divas, development discourses in music education in South Africa, and licit and illicit worlds of Indian popular dance, we demonstrate the ways in which neoliberalism is malleable to local circumstances (Ong 2006). We investigate claims that neoliberalism promotes a business-like view of the individual (Gershon 2011), rendering the musical performer responsible for his or her own self-development through personal decision-making, the formation of strategic alliances, and the nurturing and marketing of a set of skills and traits. Our papers also explore various moral (and moralising) implications of such conceptions of the individual, which further condition notions of livelihood, success, and class mobility, particularly in relation to economic disparities. Thus, we theorize the role and status of performers as well as their motivations and self-imagining in relation to wider socioeconomic changes resulting from deregulation and privatization. As such, the panel contributes to interdisciplinary discussions about neoliberalism by positioning music-making as a richly productive field for considering interplays between local and global, culture and capital.

**Reviving the Checo and the Golpe ‘e Tierra: Music, Cultural Policy and Zaña’s Afro-Peruvian Museum**  
*Javier León, Indiana University*

Over the last five years the Afro-Peruvian museum in the small town of Zaña, on Peru’s northern coast, has put forth a series of music-based initiatives that are seeking to reposition its cultural importance within regional, national and Afro-Peruvian imaginaries. Like a number of similar grassroots projects in other parts of Latin America, the musicians, poets and activists involved with the Afro-Peruvian museum have increasingly adopted discourses and styles of self-representation associated, with intangible cultural heritage policy, but that also overlap with those of human and cultural rights organizations, international economic development bodies, and the tourism industry. Their motivation for doing so lies in the promise that this convergence of perspectives points towards the neoliberal ideal of harnessing the power of capitalism for good by giving communities tools and strategies with which to simultaneously safeguard, valuate and transform their local forms of cultural expression into sustainable forms of artistic and economic development. This paper focuses on the gap that remains between that ideal and its implementation within the context of Zaña’s current social and economic realities. While members of the Afro-Peruvian museum have successfully drawn on these discourses and strategies to promote the revival of musical instruments like the checo, and dance genres like the golpe ‘e tierra, they continue to face challenges in translating these achievements into economic prosperity for the local Afro-Peruvian population, bringing into question the often unaddressed neoliberal logics that inform most cultural policy at the start of the twenty-first century.

**“Innovation is Our Tradition:” Indigenous Perspectives on Music Revitalization**  
*Victoria Lindsay Levine, Colorado College, Chair*

Music revitalization is central to reclaiming cultural identities among First Peoples of North America, yet few ethnomusicologists have addressed this phenomenon. This session helps fill a void through three case studies of Native music revitalization movements, presented by scholars who are themselves Native. The first presentation focuses on an Alaskan Native troupe, the Kingikmiut Dance Group, which has recovered repertories that were suppressed and nearly extinguished through the forces of colonization. Based in Anchorage, the members of this troupe used historic video recordings and the knowledge of elders to recover their cultural patrimony. The second presentation addresses the key role of powwows in cultural revitalization among the Native Americans of Appalachian Pennsylvania, whose ancestors sought refuge in the backcountry to avoid forced relocation. Although they often faced fierce discrimination, the members of these communities collaborated to develop an intertribal performance venue that preserves and expresses shared social and spiritual values. The third presentation examines contemporary performance techniques and compositional processes in Native classical music, revealing Indigenous creative practices through analogy with concepts and metaphors from Native languages. A comparison of two Native American compositional residency programs reveals that Native composers avoid binary distinctions between continuity and innovation. Rooted in theoretical and methodological approaches developed in First Nations literary research and Indigenous Studies, these papers explore the connections among cultural sovereignty, self-definition, political action, and artistic innovation among Native peoples, and shed new light on creative transformations in contemporary Native America.

**In-between Art, Folk and Popular Music: Methodological Options and Main Results of a Survey on Choral Singing**  
*Maria João Lima, Observatório das Actividades Culturais*

In Portugal, in 2012, the institutionalized practice of choral singing outside scholar curricula and religious scope has a significant expression revealed by hundreds of groups identified and characterized by this research. These groups mobilize around choral singing practice thousands of individuals, from singers to composers, conductors, ethnographers, among others. In recent years, new media technologies also contribute to increase the dynamism of this practice. The complexity represented by that multidimensional, dynamic and contingent reality demands different approaches and methodologies. Who are the agents of this choral institutionalized practice? What have they in common? What are the social contexts and spaces of their performances? What musical repertoires do they perform? Those are the main issues of this research. Considering the diversity of institutions, agents and musical repertoires we developed an extensive survey to more than one thousand choral groups and choral conductors, sustained both on previous quantitative and qualitative data as well as the integration of the data at different stages.
in the process of research (Mixed methods). The main objective of this survey was to gather contextual data to a better understanding of the choral singing practice in the beginning of the 21st century and provide a large broad of information for future studies. The research allowed to obtain: (1) a general characterization of those institutions, their geographical distribution, musical repertoires, variety of activities that they maintain and the social profile of choral singers and conductors, (2) the identification of trends in musical repertoire, contexts and spaces of choir performances.

O'teck Akonting: Ethnography of a Senegambian Folk Lute
Scott Linford, University of California, Los Angeles

The Jola akonting, a stringed instrument from a Senegambian ethnic group, has recently joined international discourse due to its uncanny similarity to early African-American gourd banjos. While this historical connection has been much touted, little is known about the instrument itself, its history, and its significance within Jola culture. International interest from American roots musicians has begun to affect the way Jolas perceive their akonting, and it has simultaneously made its way into Senegambian hip hop and cultural institutions as a signifier of ancient indigenous traditions. This paper offers an ethnographic perspective on the akonting based on ethnomusicological, anthropological, and historical sources and fieldwork in the Gambia. By focusing on Jola history and society, Jola music-making in general, and specific musical and organological characteristics of the akonting, I aim to understand it as a meaningful cultural instrument in its own right. Musical instruments exude meaning in multiple ways: as material artifacts packed with symbolic significance, as facilitators of sociality, and of course as sources of musical sound. Even as they are products of their cultural and social circumstances, musical instruments and the sounds they produce may themselves become instruments of cultural and social change. The Jola akonting provides an exciting entry point to explore these issues through the relationship of folk culture and modernity, the role of a minority ethnic group in a diverse and rapidly developing country, and the historical and contemporary connection of Africa and the United States.

Creativity, Cultural Empathy and New Imaginative Geographies in Collaboration between Musicians from Portugal and the Arab World
Leonor Losa, Universidade Nova de Lisboa

In recent years, Portuguese musicians within the fado tradition started to engage in practices of fusion and in collaboration with musicians from the so-called Arab World, following a transversal trend throughout Southern European world music networks. Following UNESCO’s inscription of fado in the representative list of Intangible Cultural Heritage of Humanity in 2011, these aesthetics and cross-collaboration were grounded in discourses of cultural proximity encompassing the construction of memories and cultural affinities sustained by a long history of conviviality between people inhabiting the Iberian Peninsula and its North African neighbors. Emphasizing the emotional pathos of the singing voice, this imagined axis of expressive and cultural affiliation places Portugal within the Mediterranean and Arab cultural worlds. The claims of cultural proximity between Portugal, the Mediterranean and Arab worlds that are being creatively articulated by musicians represent an alternative to the official discourses of Portuguese cultural politics in the colonial and postcolonial periods. Engaged in promoting Portugal’s cultural ties across the Atlantic with the former colonies, institutional discourses are being promoted under the badge of Lusofonia (Lusophony): a constructed cultural space using the Portuguese language as a unifying factor. Disrupting these official discourses, the strengthening of cultural ties within the Mediterranean world is based on a sentiment of cultural empathy audible in the musicians’ creative work. This paper reflects on the processes through which imaginative geographies articulated both creatively and discursively by musicians are configuring alternative contemporary structures of meaning and worldviews.

“It’s A Coptic Thing”: Music, Liturgy, and Transnational Religious Identity in an American Coptic Community
Teresita Lozano, University of Colorado at Boulder

Music is at the center of the Divine Liturgy of the Coptic Orthodox Church. At St. Mark Coptic Orthodox Church in Englewood, CO (the only Coptic Orthodox parish in the state and among the first established in North America), the community utilizes its liturgical performance to both express its spirituality and negotiate its Egyptian-Coptic identity. It sustains this identity by creating a cantillation school in which the American-born youth, who are largely not fluent in Arabic or Coptic, are educated in the music and culture of the tradition. For the youth, the adaptation of English to Coptic hymnody, and their ability to participate in the celebration, enables them to maintain and express a complex identity that is rooted in both their parents’ Egyptian-Coptic heritage and their American experience. Relying on ethnographic study with the group and drawing on a parallel study on Australian Coptic youth (Rymarz 2008), this paper argues that St. Mark’s cantillation school exemplifies the socio-cultural process of reinterpreting Coptic, Egyptian, and American cultural forms in order to construct a transnational religious identity. This paper also suggests that St. Mark’s Coptic community comprises a relevant example of Ingrid Monson’s (2000:12) discourse on new approaches to studying African diaspora by “examining the social and cultural processes through which contemporary Africans revise and reinvent notions of cultural legitimacy from generation to generation.”

Ballet with Chinese Characteristics: Empowering Women through Dance
Yiwen Ludden, University of Kentucky

The Chinese revolutionary ballets The Red Detachment of Women and The White-Haired Girl were created in the early 1960s and were performed widely during the Cultural Revolution. Yet, far from mere vehicles of propaganda, these “Red Classics” still have mass appeal today. This paper focuses on the question of how the Western art form of ballet was used to support the socialist goal of gender equality by refurbishing it with Chinese characteristics.
readily understandable by the masses. First, I will consider aspects of dance and music in these works that exemplify the heroic role of women in the new socialist order. Second, I will examine ways in which this Western art form was modified to fit Chinese circumstances, particularly in the adaptation of folk song and dance as well as the inclusion of lyrics to reinforce the revolutionary message. Finally, I will discuss the influence these two ballets have had on Chinese society over the last half-century, especially in light of the rapidly changing status of women in that country. Taken as a whole, the creation of these revolutionary ballets resulted from a social and political agenda at the highest levels of the Chinese government that placed artists at the forefront of the revolution with the goal of creating a popular socialist culture.

He Sings Better Every Day: Cultural Heritage, Urban Development, and the Values of Music History in Buenos Aires, Argentina
Morgan Luker, Reed College

This paper examines how the collective memory and physical traces of the legendary Argentine tango singer and icon of Latin American popular culture Carlos Gardel (1890-1935) have been drawn upon and used as an engine for social and urban development in contemporary Buenos Aires. These efforts have transformed the once economically and socially marginalized neighborhood of Abasto into a textbook example of creative city urban change based on culture and consumption. The image and idea of Gardel, who once owned a home in the neighborhood, have become the tie that binds a wide variety of private enterprise, public investment, and genuine popular devotion, including newly opened tango-themed hotels, nightclubs, and other businesses, a public museum dedicated to Gardel's life and work (along with more mundane public investments in physical infrastructure such as streetlights), and a daily engagement with the singer and his memory on the part of local residents. Considered in relation to broader efforts to harness the many new values of tango in contemporary Buenos Aires, which are motivated in large part by the cultural policies of the city government, I argue that the changes in Abasto speak to fundamental transformations in the field of cultural production. These efforts have turned previous ambivalence between cultural producers, private enterprise, and the state into synergistic opportunities for development of all sorts. And while these changes usually do not represent the straightforward "win-win" that many advocates claim, they certainly confound conventional notions of politics, cultural and otherwise.

Posthuman Selves and Techno-Alterities in Laptop Music Improvisation
René T.A. Lysloff, University of California, Riverside

For me, improvisational music is particularly interesting because of its attendant aesthetic and social tensions: freedom (or free will) versus discipline, individualism versus collectivism, spontaneity versus memorization (or textualization), structure versus mutability, originality versus conformity (or banality) (see Fischlin and Heble 2004, Peters 2009, and, to a lesser degree, Monson 1996). Indeed, the pleasure of improvising music may very well be located in such stresses and strains. Improvisational laptop computer music complicates these tensions in new and largely unexplored ways because the computer itself can be, and often is, an additional performer even as it offers an almost limitless sound palette for the human performer and acts as a mobile audio recording studio. Especially important, however, is that the computer itself has volition in musical performance, adding another dimension to musical interaction and collaboration—all within a smart environment" (i.e. regimes of inter-related technologies). In this paper, I want to argue that laptop improvisational music can help us in understanding how our relationship with computers has transformed what it means to be expressive beings. I draw largely from Katherine Hayles (1999) in making the argument that musical consciousness (the creative mind) is located somewhere within this relationship between the embodied human and the computer as cognitive prosthetic. Indeed, performing improvisational laptop music gives rise to a kind of posthuman condition involving embodied musicians interacting and collaborating with volitional machines, other embodied and/or disembodied musicians, and even disembodied earlier versions of themselves--thus, constituting an ensemble of posthumans and their technological others."

Learn What They Live: Crafted Cosmopolitanism in Acadian and Cajun Revivals
Marion MacLeod, Memorial University of Newfoundland

Stuart Hall writes of diaspora that any individual can locate themselves in different imaginary geographies at one and the same time, articulating and/or sensing both personal and collective identities (1995). In traditional contexts, Cajun and Acadian musicians routinely conflate instructional and social roles, teaching social, historical and musical behaviour and facilitating simultaneous identities. Contemporary cultural revival efforts among Acadians and Cajuns maintain an interest in this simultaneity, but they have been coloured by a cultural economy of expertise, specialty and accreditation that can singularize identities. In a media-savvy, globalized, and socially networked time, cosmopolitanism is reoriented: students are looking backward across time and locally to achieve cultural competence. Indeed, the traditional practices of their own homeland are often alien" elements (Hall 1995:238). This accounts for a surge in the number of increasingly educated Cajuns and Acadians who encounter the culture of "home" in archives, song collections, and culturally oriented music programmes that can reveal "unmusical" material as well (i.e. activities like drinking or working). As many students of the revival are versed in theories of cosmopolitanism and aware of the various avenues and dimensions that lead to cultural competence, they meticulously recreate the contexts of traditional Cajun and Acadian
sociability, encouraging a once distant or dated sense of "homeland" to become current and meaningful. Illustrating strategies inherent to contemporary cosmopolitanism, this paper takes as its central examples the making of the album *Allons Boire Un Coup: A Collection of Cajun and Creole Drinking Songs* and the Acadian musical theatre production, *Le Grand Cercle.* 

**Joged Nakal: Balinese Social Dancing in the Age of Pornoaksi**

*Elizabeth Macy, University of California, Los Angeles*

In the years leading up to and following the passing of the controversial October 2008 anti-pornography bill in Indonesia, art and culture on the island of Bali has been brought under close scrutiny for its erotic imagery and sensuality. For Bali, an island with a predominantly Hindu culture and religious and societal norms and values that differ greatly from that of the largely Islamic country of Indonesia, the bill has been accused of threatening the island's creative arts. Against the strain of the Anti Pornografi dan Pornoaksi law, joged bumbung, a flirtatious Balinese social dance performed for recreation and entertainment (see Bandem and deBoer 1995; Dibia and Ballinger 2004), has developed a raunchy variant known colloquially as joged nakal (naughty joged) or joged porno. Accompanied by gamelan joged bumbung (a set of bamboo instruments made of tuned bamboo tubes), joged nakal employs female dancers in traditional costume inviting male audience members to dance. Traditionally, the often-amateur male partners mimic Balinese dance. In recent years, however, a shift toward erotic and "dirty dancing," and even the simulation of sexual activity, has overtaken joged bumbung performances. This paper addresses the development of joged nakal, examining audience perceptions and political objections to a new type of Balinese social dancing.

**Experimentalism in Latin America**

*Alejandro Madrid, Cornell University, Chair*

The study of experimental music practices characterized by ephemerality, breaches across popular and art music traditions, and the establishment of new artist-audience relationships, demands crossing disciplinary boundaries. Recent research about experimentalism by scholars like George Lewis, Jason Stanyek, and Gabriel Solis shows that a combination of methodologies, from ethnography and archival research to oral history and music theory, is necessary in order to better understand how experimental musicians relate to notions like tradition, non-Western practices and philosophies, and shifting ontologies of music. Regardless of the openness with which research on experimentalism has been conducted, the field is still largely focused on music scenes from the U.S. and Europe. Responding to a recent interest to broaden the horizons of experimental music research, this paper focuses on experimental practices from Mexico and Argentina in an attempt to re-imagine experimentalism through the ears and experience of Latin American musicians and audiences. In doing so, the present contributions argue that a study of experimentalism is necessary not only to challenge the boundaries between creativity, appropriation, and productive consumption, but also to understand experimentalism as a space that allows for the construction of networks of local and transnational identification and cosmopolitan belonging. By focusing on the fluidity between academic, popular, and alternative musical practices, the papers in this panel engage with experimentalism as a lived experience from a multidisciplinary approach that foregrounds questions about creativity and transnationality central to contemporary ethnomusicology.

**From Sounds of the Cosmos to Neo-Indigenist Happenings. The Reinvention of Sonido 13 at the End of the 20th Century**

*Alejandro L Madrid, Cornell University*

*Sonido 13* [The Thirteenth Sound] is a microtonal music system developed by the Mexican art music composer Julián Carrillo (1875-1965) in the 1920s. Although regular folks in Mexico may be familiar with his name and that of his system, few have actually listened to his music, and even less can describe what *Sonido 13* is. For many, *Sonido 13* is an actual sound; for others it is a type of mystical sonic world capable of transforming one's physical self. How did these perceptions, completely at odds with Carrillo's own ideas, developed? This paper focuses on three Mexican subcultures founded by former pupils of Carrillo that have resignified the composer's rhetoric about microtonality within new artistic and philosophical milieus, thus shaping *Sonido 13*'s reception in Mexico at the end of the twentieth century. Based on oral histories and archival work, this paper explores the activities of David Espejo, Oscar Vargas, Armando Nava, Estrella Newman, and Jorge Echevarría in taking *Sonido 13* out of the classical concert hall and developing new audiences by offering recitals at alternative venues such as rock festivals, Mexico City's planetarium, popular morning TV shows, or neo-indigenist spiritual happenings. By analyzing the trajectories of *Sonido 13* after the death of its creator, this paper shows how these musicians took a musical oddity, somehow of a footnote in Mexican cultural history, transformed it into a significant living experience, and gave it a completely new and different meaning in the process.

**The Sound That Sells: The Participatory Music of the American Auctioneer**

*Nicole Malley, Knox College*

The American auctioneer is an improvising musician whose practice both directs and is shaped by the actions of the bidding audience in a participatory performance. Although the auctioneer stands alone in front of the crowd, consumed in a virtuosic solo, improvisatory musical performance, that very performance relies upon the actions of a specially structured community to create the musical product of the bid-call. Through ethnographic research into the practice of the American auctioneer, this paper examines both the
formulaic and improvisatory strategies that constitute the auction chant. While the monotone chant serves as the foundation of the bid-call, auxiliary pitches (most often pentatonic or major scale subsets) offer melodic variety and function in a fulcrum relationship to the monotone "hum" pitch. Likewise, auctioneers establish a "referential" meter wherein a single metrical organization of the pulse alternates with expansions or contractions of that fundamental meter. Disruptions of familiar musical patterns focus bidder attention on the chant rather than the realities of the economic transaction in progress. The social structure of the auction can be viewed as a localized participatory musical community dependent upon the roles of multiple "players" for the performance of the bid-call and for the ritual transformation it facilitates. The special performance context, the creation and maintenance of social structure among the auction-goers, and the stylized communicative practice of the auction chant transform the mundane transfer of goods into both a musical and social performance.

Seeking Higher Ground: Internal Displacement, Belonging, and the Revival of Traditional Music in Post Genocidal Cambodia

Stephen Mamula, Providence College

This paper concerns revival processes of Cambodian traditional music subsequent to decades of war and genocide. It is about an internally displaced people who have been rendered virtual refugees on their own soil, i.e., indigenously "Othered," ecologically and culturally. These displaced people include surviving Cambodian musicians and their descendants who are now riding a tailspin of globalization, including mass media, cell phone and computer technology, social networking, Western cinema, television, fashion and other factors that exist alongside the regeneration of centuries-old music and dance traditions. Presently, two, key globalizing factors, or "flows" of musical revival vis-a-vis internally displaced musicians are considered: 1) non-government organizations and 2) the tourist or "leisure" industry. These flows, (especially the latter) have functioned in contradictory ways, opening doors for lucrative performance opportunities while de-settling human, domestic ecologies or "eco-cultures". Now thirty four years following the Khmer Rouge defeat by the North Vietnamese, several questions emerge. Fundamentally, what is the observed reality regarding the preservation, renewal, or demise of traditional music in Cambodia, and what created this reality? How have the global flows of tourism and NGOs been specifically constractive or problematic? How do these flows contribute to processes of cultural-ecological reattachment or "rebelonging," i.e., the transformational process of being "Othered," to "de-Othered" on one's own soil.

Raising Voices, Reclaiming Spaces: Antinuclear Soundscapes in contemporary Japan and Korea

Noriko Manabe, Princeton University, Chair

Japan's nuclear tragedies—the atomic bombing of Hiroshima and Nagasaki, and the earthquake-tsunami-nuclear disaster of 2011—have profoundly affected both the victims and the sociopolitical landscape in Japan and beyond. Nonetheless, nuclear accidents and radiation have historically been taboo topics, rarely covered by the mainstream media or talked about by citizens. Activist-musicians broke these taboos, expressing their antinuclear stance through music in a variety of public spaces. This panel explores ways in which people engage with cultural history and sonic space in antinuclear expression. Our first speaker considers Japanese social movements through the lens of chidon-ya, a type of advertising band that has been a reliable attraction at antinuclear demonstrations. The second speaker explores the "sound demonstration," which features trucks loaded with sound equipment, and describes how its musical tactics shifted with the stages of the antinuclear movement, from "presentational" performance of prepared songs (cf. Street) in the initial stages to "participatory" performance that engages the audience once mass support had been achieved. The role played by politically themed music festivals is contemplated by our third speaker's discussion of Project Fukushima, a festival held in the embattled city as part of several activities to reclaim places and spaces. Our last speaker examines the songs of Korean victims of the atomic bombing of Japan and the continuities between musico-cultural practices and political expression. These perspectives illuminate how music can enable approaches to the ephemeral and ill-understood nature of nuclear experience, and the collective transgressions of political taboos that sustain antinuclear movements.

The Spaces We'll Go: The Evolving Roles of Music in Antinuclear Demonstrations and Concerts in Post-Fukushima Japan

Noriko Manabe, Princeton University

Demonstrations and concert festivals are two performance formats that Japanese musicians have historically used to voice their political views. Since the Fukushima nuclear crisis, sound demonstrations - protest marches featuring trucks loaded with sound equipment, on top of which DJs, rappers, and bands perform - have played a pivotal role in the antinuclear movement. They have attracted critical masses of protesters and allowed catharsis in a country where mainstream media has remained pronuclear and citizens often hesitate to voice non-hegemonic positions.

This paper considers the evolution of sound demonstrations, from its beginnings in protests against the Iraq War to recent antinuclear protests, considering the varying philosophies and tactics that have supported different stages of movements. In the initial antinuclear sound demonstrations of 2011, musicians largely performed prepared repertoires (i.e. Street's "presentational" style) to attract passers-by. When the restarting of nuclear power plants galvanized citizens into action in mid-2012, rappers engaged the audience in improvisatory calls-and-responses, taking into account the sentiments of the crowd, the acoustics of the street, and the symbolism of urban locations. This scheme blurs the lines between performers and audience and builds solidarity among protesters - a point emphasized by Ilcommons.
whose purposefully amateur drum corps energizes protests. Meanwhile, Sakamoto’s No Nukes festivals have provided a safe space for artists and audiences to discuss issues through videos and exhibit booths as well as music. Drawing from Street, Lefebvre, and Mattern, I identify musicians’ techniques to educate, provoke, and unify audience members over different stages of the movement in different spaces.

The Cosmopolitanism of Senegaleseness through Urban Dance Music
Timothy Mangin, City College of New York

Research on musical cosmopolitanisms in African popular music has tended to focus on the borrowing and internalization of urban dance music from the African diaspora. For example, the influence of jazz, salsa, and rap on African popular music and culture has long been studied by social scientists. Less studied are the dynamics of locally driven cosmopolitanisms rooted in African history and culture. This paper will address the local dynamics of African cosmopolitanism through Senegalese popular music. In particular, I focus on mbalax the Senegalese urban dance music that has roots in the cosmopolitan practices of the Wolof, an ethnic group who have exerted significant power in the Senegambia region since the thirteenth century. I will balance my historical work with ethnographic research I conducted in the streets and nightclubs of Senegal. This ethnographic material outlines how Senegalese urban dance music is rooted in a pan-ethnic Wolofness that thrives from the borrowing and internalization of musical practices from the diaspora, Africa, and other ethnic groups.

Eastern Arab Maqam in Performance: The Case of Maqam Hijaz
Scott Marcus, UCSB

The rendition of a maqam in eastern Arab music, whether in an improvisatory taqsim or a pre-composed composition, generally follows a common-practice understanding of the rules and features of that maqam. The musician or composer is not trying to be “out there” but rather to creatively stay within the general understandings of the mode. Beyond the notes of the modal scale, this understanding includes ways to begin a performance, which notes to emphasize, intonation issues unique to the maqam, specific ways that accidentals are used, use of variant upper tetrachords, common modulatory patterns, common melodic motives, and a specific path for moving through the mode’s many features. This body of knowledge is not generally taught; rather it is absorbed through listening to and watching performances and through learning respected repertoire. In the workshop, I will lead participants through the features of maqam Hijaz, one of the common modes of eastern Arab music, including a focus on the dynamic interplay between the existing (and minimalist) codified theory and practice. The workshop will have a hands-on format: participants can bring instruments or participate by singing. My presentation is based on extensive study in the U.S. and in Cairo and also longstanding experience as a performer and instructor of this music.

Metal Metal Land: Where Men Have Long Hair, Women are in Control and Where Societal Rules of Gender are Broken: An Examination of Masculinity in Heavy Metal Music
Peter Marjenin, Kent State University

This paper presents an analysis of the masculine characteristics found within Heavy Metal music and Heavy Metal culture and examines the rebellious nature of Heavy Metal cultural members as they create and perpetuate images that both contradict and reinforce Western societal concepts of gender. Ideologies of masculinity and femininity and their manifestation within Heavy Metal culture by both musicians and fans through their actions, aesthetics and musical performances are discussed, as well as the perpetuation of Western societal gender stereotypes. This leads to an examination of the dissolution, rebellion and reinforcement of and against gender stereotypes within Heavy Metal culture. This paper will draw upon research previously conducted by researchers concentrating upon Heavy Metal and will augment previous work and research through the analysis of contemporary Heavy Metal artists. Research was conducted at performances of Heavy Metal bands such as Judas Priest, Gwar, Arkona, Rush, Epica, Rammstein, Nine Inch Nails, Black Label Society and Amon Amarth through performance observations as well as interactions with Heavy Metal fans both in the context of the concert as well as outside of the concert experience. This paper will serve as a contribution to the literature of ethnomusicology through the examination of power, mysticism, Western gender constructs and the perpetuation and rebellion against these gender constructs within the context of Heavy Metal music and culture.

This is Our Tradition: Negotiating the Transformative Roles of Traditional Music in Post-Socialist Mongolia
Peter K Marsh, California State University East Bay

Since the early 20th century, Mongolians have engaged in nearly constant debate about the present place of the indigenous traditions and culture in contemporary Mongolia. Socialist concepts of modernity and development, implemented and overseen by a Soviet-backed ruling party, allowed little room for the traditional (‘national’) in its conception of a shine Mongol or “new Mongolia.” But as single-party rule waned in late-1980s increasingly diverse proposals began to emerge posing the need to expand the role of the traditional in the conception of the modern in Mongolia. The place of traditional music, in particular, has played a surprisingly important role in these nationwide “discussions” which have often played out on the public stages and in the national media. This paper will explore three examples of the arguments musicians and cultural officials have made for the transformative role of traditional music in helping Mongolians understand and confront crucial problems they as a nation face in increasingly cosmopolitan, post-socialist Mongolia. This examination will highlight the
multiple senses of tradition, culture, and the past that Mongolians employ as they negotiate life in contemporary society.

Class, Conversion and Cultures in Native American Country Music

David Samuels argues that country music has become so central to the lives of many indigenous communities and their expression that it doesn’t carry connotations of being “foreign.” In his work among Apaches, Samuels shows that “meaningful” associations, developed through the layering of experience over time, have made country music a marker of Apache identity. Native communities are not monolithic entities, however, and not everybody likes country music. Our papers complicate the relationship between Native communities and country music by considering different Native communities and the experiences of their members. Panelist one shows how the “jáán” sound of Navajo country music has associations with class, gender and location, and how this sound marks country music as appropriate for some, but not others. Panelist two expands this discussion by showing how, among Navajo Pentecostals, country music is equated with traditional ceremonial music as sounds of the “devil,” despite the sonic similarity between secular country music and that used in worship. Finally, panelist three focuses on the complicated influences and mixed traditions embodied by a Ukrainian-Cree fiddler who was eventually celebrated by the country music main-stream as a Branson “Star in Residence.” The arrangement of our panel and its discussant afford an opportunity for direct dialogue with the work of Samuels, arguing for an expanded and more nuanced understanding of the multiple ways in which Native communities interact with this very Native American musical genre.

"There’s No Wisdom in Country and Western": Country Music and the "Mixing" Discourse of Navajo Pentecostals

Kimberly Marshall, University of Oklahoma

Country music has a fraught relationship with Navajo Pentecostalism. While country music continues to be the most popular form of musical entertainment on the Navajo Nation in both live and broadcast formats, the growing independent and independently-led Navajo Pentecostal (Oodlání) movement consistently maintains a discourse of country music as evil. In this paper, I argue that the overriding metaphor of “mixing” in Oodlání discourse frames country music within a religious theology of anti-syncretism. Using linguistic data from Oodlání sermons and interviews, I argue that country music is equated with the music of traditional Navajo ceremonialism, also vocally eschewed by the Oodlání. It also equates secular country music with the power of the Devil, despite the obvious sonic similarity to the country-gospel music commonly used in Oodlání worship. Furthermore, I demonstrate how this metaphor of “mixing” plays out in the lives of Oodlání musicians, who often have experience in both the secular and sacred music realms, but understand their abilities (or "talent") within the sacred framework of the anointing. While Oodlání continue to value their Navajo identity, I argue the country music (like traditional Navajo religion) is a part of a construction of Navajoness that Oodlání reject.

Malli Rock: Cooking with Marx and Urban Folk in Neoliberal Kerala

Kaley Mason, University of Chicago

In this paper I examine the intersection of “folk” music revivals and radical socialism in the songs of Avial, a popular indie rock band from Kerala, South India. The Malayalam term, avial, literally means vegetable stew, a dish made with whichever local ingredients are available depending on the agricultural cycle. A compelling symbol of belonging to a specific soil, as well as an oblique reference to the communist ideal of land to the tiller, the term also evokes a creative process of mixing complementary ingredients to produce something regionally distinct, yet with trans-regional appeal. The members of Avial craft songs for pan-Indian urban youth audiences while remaining grounded in local aesthetic and social values. They compose lyrics exclusively in the vernacular Malayalam, incorporate stylistic features from expressive practices found in Kerala’s tourism-driven folk music revival, and follow the region’s communist tradition of merging art and activism in song. Ironically, the band critiques India’s global capitalist turn in a rock idiom, a genre that only gained currency in the wake of wider access to popular music technologies, media, and transnational aesthetics in post-liberalization India in the 1990s. Using a combination of ethnography and song analysis, I explore how this case underscores the contradictory values of musical cosmopolitanism in the political and mobile lives of urban middle-class youth.

"Crying Is Good for You:" Affective Heart Responses to Vocal Expressions of Sadness and Grief.

Margarita Mazo, Ohio State University

Music and emotion has become a topic of much discussion in cognitive research, but less empirical testing. Most of the empirical studies that do investigate emotional responses to music focus almost exclusively on music of the Western art tradition and ”universality” of human biological responses. Ethnomusicologists, meanwhile, propose that responses to music differ across cultures: the previous experience is pivotal for shaping the physiological responses to emotional expression, and they should be studied cross-disciplinary (Becker, 2009). This paper combines empirical research with ethnomusicological approach to music, focusing on culture-specific and culture-transcendent responses to Russian lamenting, a traditional performative process to express sadness, grief, and suffering that could be either spontaneous or ritualized. Lament provides unique opportunities for an empirical study because it combines aspects of singing, speaking, and crying. It also shares some sonic properties with laughter, such as voiced breathing and certain timbral features. Ethnographic research shows that while the
Local people consider lament to be highly emotional and disturbing, they welcome it as a calming experience. This paper aims to unravel this duality. The paper is part of a larger project to investigate respiration, pulse rate, heartbeat, and brain responses of subjects with different cultural backgrounds while listening to three modalities of vocal expressions of sadness and grief: Russian lament, speaking, and singing by the same performer with the same words. The present paper reports the results of one component of that project, the affective heart responses (heart rate and heart rate variability).

Navigating Multifaceted Mentorship
Maressa McCall, University of Maryland, College Park, Chair

As scholars transition from graduate students, to Ph.D. candidates, to new professors, and finally to tenured faculty, their roles change. So, too, do their interactions with fellow students and colleagues, making it difficult to navigate the milieu of each new social and professional role. Offering guidance to and receiving guidance from others is a crucial part of this journey. This roundtable addresses several concerns along these lines, including strategies for mentoring, and strategies for being mentored. Our panelists will address various issues related to the mentoring environment, including getting the most out of relationships with mentors whose research foci differ from the mentee’s own, discussing the advantages of having various advisors, and learning how to gain knowledge from an advisor’s particular strengths. Additionally, the panelists will consider multiple mentoring roles, including the advanced graduate student mentoring novice students, and the young professor navigating a new mentor role. The roundtable’s panel brings together mentors who are at various stages in their professional careers and who have diverse experience in advising developing ethnomusicologists. In this way, this forum encourages a dialogue that will benefit students and academics in many phases of their career development, spanning those in the early stages of graduate programming through those in newly tenured positions.

A Tale of Two Caravans: Myths of Intimate Belonging and Pre-Communist Bulgarian Popular Music
Ryan McCormack, University of Tennessee-Knoxville

In 1941, a tango named The Caravan" (Kervanut), written by popular composer Iosif Tsankov (1911-71), was played on the daily musical broadcasts of Radio London. Its popularity with British soldiers in North Africa led to a new recording being made in Hollywood with the backing of British money. Some have considered it to be the first international Bulgarian pop hit. Or so the story goes. This version of Kervanut’s history has recently been questioned, some noting that the British angle fits more readily with Juan Tizol’s "Caravan " written for the Ellington Orchestra in 1937. Still, the popular version is reproduced without question throughout Bulgarian media, including in a recent biography of Tsankov on the occasion of the 100th anniversary of his birth.

The myth surrounding Kervanut and the seductiveness of its reproduction, I argue, is an example of what I call intimate belonging: the casting of Bulgarian subjects on the periphery, historically present in the machinations of European affairs in unnoticed roles. It is part of the long history—shared by bourgeois and communists alike—of Bulgarians desiring to be part of something that transcends Bulgaria itself, a magical complex of imagination traceable to the heart of the Ottoman period. This historical being-in-the-world of intimate belonging, and the role that popular music has played in its perpetuation, provides a new perspective on larger questions of citizenship at various moments of Bulgarian history: belonging within pre-WWII bourgeois Europe, belonging within the Soviet Bloc, and belonging within the European Union.”

Music as Memory in Post-Genocide Rwanda: A Survivor Listens to the Songs of Simon Bikindi
Jason McCoy, Dallas Baptist University

Trauma researchers have long observed the potential therapeutic benefits for survivors of narrating to others what they witnessed and experienced. Such remembrance and sharing may temporally circumscribe the traumatic event, helping survivors to both repossess and detach from it. This can be self-empowering in that it prevents past tragedy from intruding on present life in ways that are detrimental to psychological and social well-being. The problem, though, as Holocaust survivor and psychologist Dori Laub laments, is that “there are never enough words or the right words...and never enough listening or the right listening to articulate the story that cannot be fully captured in thought, memory, and speech.” This paper applies Steven Feld’s concept of acoustemology—that sound itself constitutes “a modality of knowing and being in the world”—to this conundrum within the context of grief and healing in post-genocide Rwanda. In the early 1990s, the songs of Simon Bikindi were incorporated into a propaganda campaign used to incite genocide. Fifteen years later, I shared these songs with survivors as they told me of their experiences. Most had not heard them since the genocide, but once wielded as weapons of cruelty, the songs now served as instruments of healing. Where words failed, they enabled survivors to bring something of the sensorial reality of the genocide into the safe confines of the present, often with cathartic effect. As an example, this paper will focus on one individual whose engagement with the songs was particularly dramatic.

From Stride to Regional Pride: An Analysis of Cape Breton's “Glocal” Piano Style
Christopher McDonald, Cape Breton University

The story of a distinctive local style of vernacular music being transformed or supplanted through contact with commercial popular culture and the media is now a familiar one. However, my research on piano accompaniment practices in the fiddle tradition of Cape Breton Island, Nova Scotia, revealed a history that reverses this conventional story. Piano accompaniment became common in Cape Breton fiddling only in the 1920s and 1930s, when commercial recordings of fiddlers with such accompaniment became widely available.
Early recordings show that the piano style was rooted in the "stride" accompaniment that was fashionable in the ragtime and jazz music of that era. What followed over the next 50 years was a vigorous development by Cape Breton pianists who kept the stride approach as a basis, but brought a local flavour to the accompaniment through bass lines, syncopations and distinctive rhythmic figurations derived from the fiddling itself. By the 1960s, fiddle/piano duets became ubiquitous in the Cape Breton fiddle tradition, and by 1980, the style was mature, distinctive, and was known in fiddle circles throughout Canada's Atlantic provinces and New England as the "Cape Breton Celtic piano style." Cape Breton-style pianists became nearly equal in the musical texture and status to the fiddler, and as a result, were fully integrated into the tradition (Doherty 2006). This paper investigates the musical features and evolution of this piano style, and discusses how it can be seen as a "glocal" (Robertson 1995; Mitchell 1999) musical development.

**The Representing Robot: The Gamelatron and the Ethical-Aesthetics of Performance**
Andrew McGraw, University of Richmond

Developed in New York in 2008, the gamelatron is a robotic Balinese orchestra performed by an individual via a laptop. Since 2009 it has appeared in several raves, burns (e.g. Burning Man), and installations in the US, Europe and Asia. In this presentation I argue that negative reactions towards the project within the American gamelan scene is rooted in the robot's violation of the subculture's ethical-aesthetics of non-hierarchical communal creativity, an ethos shared by many American afflity intercultures (i.e. 'ethno ensembles'). These ensembles represent many participants' principal contexts for face-to-face sociality in an era in which nearly total social atomization is made possible by both the welfare state and the digital workplace. Members of the American gamelan scene protested the gamelatron's apparent rejection of live sociality, some sensing in it a neoliberal celebration of individual control over collective interaction. Reactions to the robot revealed the contours of American social history over the past century--particularly in regard to music's role in negotiating the relationship between the individual, the group and the state--as well as the evolving relationship between bodies, machines and information. In response to accusations of misappropriation, the robot's creators suggest that it will " preserve" Balinese heritage into the future. I conclude by arguing that the gamelatron extends a fantasy of cyborg posthumanism in which information is imagined to circulate unchanged among different material substrates as if music's essence was pure information (figured as "heritage") rather than embodied performance in a dynamically evolving culture.

**Holograms and Posthuman Spirituality in Popular Music**
Ken McLeod, University of Toronto, Scarborough

The popularity of recent live "three-dimensional holographic performances by Gorillaz, Tupac Shakur and crowd-sourced vocaloid Hatsune Miku underscores Carol Cleland's contention that "digital culture has witnessed a shift from a virtual reality paradigm to a mixed reality paradigm." But how might we understand this new form of disembodied yet physically present performer? Miku is essentially a hyper-real pop star--her image is forever frozen in an idealized form. She will never age, her "voice" will never falter. The ubiquity of Autotune and other effects have inured many audiences to technologically mediated musical performances and thus holographic pop stars may be regarded as merely the next evolutionary step in removing the unruly foibles of human performance. Nonetheless, holographic performers are the product of multiple human coders, typically interact with live musicians, and instigate live audience feedback. Thus they ironically celebrate a collective humanity through the seemingly artificial--providing an ephemeral and quasi-spiritual, if ultimately mechanical sense of co-presence. In some ways this entails a pataphysical understanding of the reality of existence - one that scientific theories concerning the potential multi-dimensionality of the universe, such as Leonard Susskind's "The World as Hologram " increasingly recognize. Focusing on Hatsune Miku and drawing on concepts from Auslander, Baudrillard, and Cleland among others, this paper posits that, rather than signaling a loss of human agency, holographic performances reinforce collective human consciousness. As Katherine Hayles observes: "our bodies are no less actively involved in the construction of virtuality than in the construction of real life."

**Unspoken, yet Heard: Navigating, Outsider/Insider Voice Roles in the Study of Turkish Classical Genres**
Eve McPherson, Kent State University at Trumbull

In a recent article calling for the study of the social life of musical instruments, Eliot Bates (2012) argues that instruments serve as vital research implements that can determine the course of participant-observer fieldwork since scholars use these instruments as cultural mediators to gain insider knowledge and a kinesthetic understanding. But what happens when the research implement, as in the case of the voice, is not a means of cultural mediation, but instead serves to inhibit the research process? As Barthes (1985) argues, the grain of the voice" is a "cultural object" that "overflows with meaning;" the voice's capacity for extra-textual communication has long been accepted in many disciplines. So, researchers who approach voice by performing it in its cultural context may be disadvantaged when their "grains" signify ongoing outsider status and a possible inability to achieve kinesthetic understanding. However, this problematic status of outsider voice may be dismissed depending on the genre; for example, art song, no matter its cultural association, is assumed to "belong" to all trained singers of European classical forms. Therefore, what are the roles of the outsider's voice and the specific genre in the understanding of voice in a music culture? Can outsiders be insiders based on genre or is this a faulty assumption? These questions will be explored specifically through my own experiences studying/performing Ottoman classical music and Turkish contemporary art song, an examination of genre crossing by Turkish singers, and how other scholar/performers of voice in culture approach the insider/outsider role."
Insie Voice/Outside Voice: Disjunctures of Embodiment in Singing
Katherine Meizel, Bowling Green State University, Chair

Our panel offers four explorations of voice as an equally internal and external experience, as a phenomenon that is both embodied and disembodied (and sometimes even re-embodied). Collectively, we investigate how performers negotiate intricately intertwined understandings of voice as both material and metaphorical, and how this perceptual duality figures in the work of making identity. We present examples of ethnographic work, but also carefully critique the process of vocal ethnography, so that we may fully address the significant considerations facing vocalists—from the instructor in the studio to the impersonator on the stage, from the countertenor in the gospel church to the ethnomusicologist singing in the field. We ask how those who teach go about transmitting embodied practices to other bodies; we ask why some voices are heard as unexpected in relation to the bodies they accompany. We inquire into the place of voice in the self-knowledge of performers as they navigate discourses of gender, sexuality, race, and disability. And we examine how an ethnographer might map or remap her vocality across more than one music culture. Together, our work aims to enrich and encourage further ethnomusicological conversations about voice as a lived experience.

Familiar Voices in Unexpected Bodies: New Dimensions of Celebrity Impersonation
Katherine L Meizel, Bowling Green State University

Theatrical impersonators have long been understood to demonstrate and celebrate the transgressive powers of transvestism. There is always more at work than dressing up, though; wigs and sequins are not the only technologies of transformation. The bejeweled and be-jumpsuited Elvises of Las Vegas, the drag queens who rule the bar in spangles, all complete their embodied impressions with feats of vocality, locating and negotiating a distinct personal voice through the performance of others'. Some adapt their own instruments to adopt a famous sound, and some reconfigure their vocal tracts as empty vessels for recorded voices. But all are capitalizing on dissonances between the body seen and the body heard, and on the ways in which the performance of difference at once underlines and undermines the fluidity of identity. Some impersonators place these disjunctures at center stage, including Vegas regulars Larry Gowan and Terra Jolé, who identify as Little People and play to enthusiastic crowds as "mini" celebrities. Juxtaposing their short stature with the larger-than-life Elvis or Britney or Lady Gaga they work to embody, they challenge persistent discourses of disability regarding agency and sexuality, and introduce new dimensions of stardom. This paper investigates the questions of Self and Other, of performance and authenticity, that shape the experiences of impersonators in the intricate process of voicing identity.

Claiming Creation: Hip Hop Aesthetics and Copyright Reform in Senegal
Juan Carlos Melendez-Torres, University of Pennsylvania

With the immense growth and evolution of Senegalese hip hop over its 25-year history has come an increase in the desire of many hip hop artists to see their work integrated into the formal economic framework of the state through stronger copyright protection for their work from the overwhelmed Senegalese copyright office (BSDA). After an extended process of consultation with the World Intellectual Property Organization and the UN Conference on Trade and Development in response to demands made by musicians' advocacy groups for greater autonomy in the management of their author's and neighboring rights, the Senegalese government passed an expansive copyright reform law in 2008. Now, more than five years later, the law is finally coming into effect and the BSDA is in the process of being phased out in favor of a collaborative management society run by and for artists. This paper explores the roles and perspectives of hip hop artists in Dakar in the shift towards this new national copyright paradigm, with particular emphasis placed on how their stance with regard to hip hop aesthetics has influenced their viewpoints on the necessity for and efficacy of copyright law in Senegal. Combining ethnographic fieldwork in Senegal and a consideration of the framework of copyright enclosure proposed by McCann (2002, 2005) and the work of Schur (2009) on hip hop and authorship, I aim to shed light on the tense dynamics of copyright reform in Senegal where the economic well-being of future generations of artists is hanging in the balance.

Why Music? Developing New Music Rhetoric in and out of the Changing Academy
Kathryn Metz, Rock and Roll Hall of Fame and Museum, Chair

Budget cuts, administrative priorities, and changing curricula have quickly rendered the legitimating rhetoric of music and ethnomusicology programs obsolete. Younger scholars are acutely aware of dwindling job prospects and have yet to provide for them the tools necessary to build a sustainable base for music education in institutions of higher learning and elsewhere. As a discipline we have not molded a common discourse that includes the interdisciplinary dimensions and transformations of recent ethnomusicological development that connect us to the rest of the university, university mission statements and other institutions. In this roundtable, public scholars, early career professors, and seasoned administrators will discuss and debate the means and methods to defend the use and application of music and music education in the broadest sense. When asked, "why music?" we must be armed with socio-cultural and scientific language to defend music, especially its place in schools, from pre-K to postgraduate. We will dissect the STEM (science, technology, engineering and mathematics) model and figure out how to efficiently and effectively advocate for the STEAM (includes the arts) model and what it means to have music education in all of its forms (performance,
contrast to his focus on metrical variety within acknowledged limits, I acknowledge psychological perspectives on temporal perception, but in karawitan

In this paper I take a more pheno-structures, or on those structures' symbolic and epistemological significance. karawitan

Discussions of form and rhythm in Central Javanese gamelan music, or karawitan, have largely focused on technical explanations of its colotomic structures, or on those structures' symbolic and epistemological significance. In this paper I take a more phenomenological approach in examining karawitan's distinctively expansive temporal character. Like London (2004) I acknowledge psychological perspectives on temporal perception, but in contrast to his focus on metrical variety within acknowledged limits, I examine how karawitan enables players and listeners to exceed those limits. With a "rigid binariness" (Becker 1979) manifest on all levels, karawitan is pervasively (hyper-)metric, with cycles whose length pushes the upper limits of apprehension of hypermeter. Gongs and gong chimes articulate hypermeter explicitly, but far from imposing periodicity they reinforce a musical fabric that is itself idoperiodic (Tenzer 2006) and profoundly (hyper-)metric. I examine multiple layers of melodic patterning and how they structure anticipation of arrival points, arguing that the end-weightedness of melodic phrasing is more than simply an arbitrary notational convention. Equally important is the flexing of this binary and symmetrical frame through changes in tempo and density relationships, or irama. Sutton and Vetter (2006) examine a particularly playful example, as a corrective to normative accounts. I demonstrate through a number of contrasting examples that such flexing is not exceptional, but rather ubiquitous, and serves to blur the boundary and bridge the distinction between meter and hypermeter. By stretching music in time, and expanding one's cognitive capacities, it is almost as if time itself is stretched.

Sonic Multiculturalism: The Music of the Alevi Arabs in Neoliberal Islamic Turkey
Nikolaos Michailidis, Princeton University

Nation-making and musical “modernization” in Turkey relegated Anatolian Arab music, and other non-Turkish genres, to a marginal position within the dominant musical narratives. The invention of “Turkish folk music” tradition in Anatolia between 1923-1950 became a very central tool of control and assimilation of the diverse indigenous populations into the dominant, mainstream Turkish nationhood.

Later on, the neo-liberalization policies in the 1980s, the gradual socioeconomic change and the migration of the Arab population to major urban centers accelerated assimilation and pushed the Anatolian Arab music further to the margins, even among its ‘natural’ listeners, the Arabs of Turkey. Migration and urbanization totally changed the network of social interactions among the Anatolian Arabs and their ways of life. This gradually made Arab music, both sonically and thematically, sound “old,” obsolete and even meaningless for the younger generations who were growing up in major centers like Istanbul, intermingled with people coming from very different backgrounds and with musical genres totally foreign to their rural Arab background.

In this paper I present some of the efforts and ideas of Ali, an Alevi Arab amateur musician and teacher, to “save Anatolian Arab music” from oblivion and revive it through research, recording and archive making. This ethnographic entry point will help me critically approach and discuss current discourses of “multiculturalism” and “difference” in the neoliberal Islamic context of contemporary Turkey.

The Sound of Stretched Time: Meter and Hypermeter in Central Javanese Gamelan Music
Christopher Miller, Cornell University/Wesleyan University

Dance Games, Listening Bodies, and Multisensory Musicality
Kiri Miller, Brown University

The Dance Central digital game series teaches players full-body choreography routines set to popular club music, offering real-time feedback driven by a motion-sensing camera device. These games accomplish the feat of transmitting a dance repertoire from body to body without having both bodies in the room at the same time. Dance Central offers a new channel for the transmission of embodied knowledge, and for indexing that knowledge through popular music. The games also draw attention to the modularity of sensory technologies (Sterne and Akiyama 2012); game choreographers translate song into dance, and players learn to feel out music with their bodies as choreographers do. Many players post videos of their performances online, as well as engaging in vigorous debates about the choreography for each song and how well it suits the music. Dance Central design, gameplay, and associated player discourse all rely on multiple technologies of transduction, which convert sound into forms accessible to other senses. This paper focuses on two aspects of trans-sensory transformation in Dance Central: how designers turn song into dance, and how players learn to listen like choreographers. Drawing on analysis of online discourse and interviews with players and game designers, I address Dance Central as a staging ground for emergent forms of multisensory musicality, virtual performance, and participatory culture.

Omnivorous Tastes: Music, Food, and Consuming the Ethnic Other
Aiviwa Milner-Brage, University of California Santa Barbara

On their website, Putumayo advertises their 2001 Arabic Groove CD as dance music that is “an adventurous collection of contemporary world music featuring an irresistible blend that does not require the listener to understand the lyrics or comprehend the subtleties of the singing.” Madhur Jaffrey’s World Vegetarian is advertised on Goodreads.com as a cookbook accessible to...
any cook, allowing "even the uninitiated [to] bring the flavors of Asia, the Middle East, the Caribbean, and more to their tables" and helping "everyone make healthful ethnic foods a part of everyday cooking." Both of these statements make similar claims about how we consume the assumed ethnic Other on a daily basis from the comfort of our own homes. In this paper, I compare the motivations behind the world music and ethnic cookbook industries, and I ask what this tells us about tastes for the ethnic Other. My sources include advertising, customer comments and reviews, and the critical scholarship of both industries. Responding to sociologist Richard Peterson’s theory of the cultural omnivore in music, my work draws on scholarship from ethnomusicology, food studies, and sociology to critically examine how the North American music and food industries uphold an imagined Other through mass media. My work joins an emerging body of studies that interprets music and food production and consumption as related phenomena. Ethnomusicologists may gain insight on musical taste formation by accessing food studies scholarship on multicultural tastes.

Music and Cultural Policy in Latin America
Amanda Minks, University of Oklahoma, Chair

Cultural policies are playing an increasingly central role in musical life the world over, calling upon music and other arts to address social, political, and economic problems that were previously located outside the cultural domain. These processes are especially visible in Latin America, where the state has often shifted from being a direct producer of the arts to being a partner in cultural/economic enterprises and social development programs that move across local, regional, national, and international terrains. This shift represents a real challenge to ethnomusicological scholarship, because such policies not only cultivate and use the many new values of musical culture ("intangible heritage," "sustainable development," etc.) but actively shape music and musical life as such, with transformations in institutional politics directly affecting the conceptualization and practice of musical forms. Grounded in a vision that takes cultural policymaking as a mode of cultural practice, this panel examines case studies based in Mexico, Peru, and Argentina, offering perspectives on some of the historical roots and contemporary trajectories of Latin American cultural policies related to music, while tracing connections to broader international discourses and institutions. A discussant will help to highlight key themes across the papers and beyond the region. As a whole, the panel shows how the seemingly intangible matters of musical form, style, and history are reciprocally linked not only to the cultural politics of meaning and representation but also to the material politics of instrumental policymaking at the local, national, and international level.

From Indigenous Folklore to Intangible Heritage: Inter-American Cultural Policy, Henrietta Yurchenco, and P’urhépecha Music of Mexico
Amanda G Minks, University of Oklahoma

While discourses of "intangible cultural heritage" became increasingly prominent in the late 20th century, their roots in the Americas can be partly traced to the emergence of the Inter-American Indigenist Institute (III) in 1940. Based in Mexico City with initial support from the U.S. and Mexican governments, the III brought together (mostly non-indigenous) policy makers and intellectuals from across the Americas to exchange ideas about integrating indigenous peoples and promoting national development. This paper begins by examining the role of music in the early projects of the III, the ideologies of indigenous folklore articulated in its publications, as well as the sponsorship of Henrietta Yurchenco’s recording expeditions from 1942 to 1946. The heterogeneous actors and agendas involved in these projects led to divergent outcomes, including the revalorization of indigenous music and musicians, on the one hand, and their subordination to ambivalent narratives of tradition, modernity, and development, on the other. These narratives recently took an unexpected turn with the inscription of a P’urhépecha music genre--a focal point of Yurchenco’s research in the 1940s--in UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity in 2010. When the state of Michoacán appropriated images of a P’urhépecha composer (and longtime collaborator of Yurchenco) to publicize the UNESCO inscription, his family protested by writing letters to UNESCO and the UN Permanent Forum on Indigenous Issues. Tracing the institutional uses and meanings of indigenous music over time will help illuminate the relations among music, development, and cultural policy across regimes of governance.

Boundaries of Voice: Geography, Genre, Rhetoric, and Time in Early Country and Bluegrass Music
Mark Miyake, SUNY Empire State College, Chair

This panel broadly addresses bluegrass and early country musics and notions of boundaries, including those of geography, genre, rhetoric, and time. The first paper addresses perspectives from the American traditional bluegrass community regarding bluegrass from Japan and the way in which the American discourse on Japanese bluegrass music provides a valuable perspective on the continuously shifting issues of genre and regional identity within the American bluegrass music community. The second paper explores Czech interpretations of American music, in contrast to the American perspective on Japanese bluegrass, and discusses the interpretation and reshaping of physical and social environments through the idealized soundscapes connected to American music. The third paper discusses the challenges of creating a public exhibit that accounts for many voices and explores the agency of interpretation of display from the outside and the claim to authenticity in calling oneself the Birthplace of Country Music. Each of the panelists approaches their research from the perspective of voices within these music practices and contribute not only to the idea of discussing boundaries of genre or geography, but also to the notion of the boundaries of voice--the agency of individuals in various places, from Japan to the Czech Republic and back to Bristol, to push these boundaries.
Something Different Yet Tasteful?: Japanese Bluegrass and the American Traditional Bluegrass Community
Mark Y Miyake, SUNY Empire State College

Although bluegrass music is often portrayed in American popular culture as being inextricably tied to a culture of monolithic nationalistic and racial identity, the notion that the American traditional bluegrass community consists entirely of those who embrace such ideologies and exclude those who do not fit this mold falls short of accurately describing a community which, while heavily informed by racial and national relationships, is not strictly bound by such identities. A crucial aspect of the relationship between the traditional bluegrass community and the racial other is the fact that it often centers around not domestic racial minorities but rather groups from outside the United States. Ever since the late 1960s, the issue of bluegrass in and from other countries has been not only present, but frequently discussed among participants in the American traditional bluegrass community. In a potentially surprising twist for many unfamiliar with this community, this discourse has been disproportionately focused on one country in particular that is seen by many community members as the most long-term and reliable home for bluegrass music abroad, Japan. The perception and representation of Japanese bluegrass within the American traditional bluegrass community often simultaneously expresses respect, condescension, camaraderie, and exoticization. This paper will explore some of the ways in which this complex discourse on Japanese bluegrass highlights the organization of the American traditional bluegrass community around concepts of musical style and “tradition,” both of which incorporate notions of “Americanness” and “whiteness,” but neither of which revolve exclusively around or within them.

Reimagining the Zimbabwean Marimba: A Case for Connectivity
Jocelyn Moon, University of Washington

The number of K-12 marimba ensembles in Washington State schools has increased since the mid 1970's and likely exceeds any other state in the U.S. today. These Zimbabwean-style marimba ensembles matriculated into the K-12 school system amidst the marimba fever ignited by the late Dr. Dumisani Maraire, a former visiting artist at the University of Washington's ethnomusicology department in the late 1960's. Initially, active community musicians and visiting artists filled the roles of culture-bearers in the classroom. Since the late 1990's, however, the growth of school marimba programs has become increasingly disconnected from the Zimbabwean music scene, partly due to the lack of written resources and training available to teachers who have little or no knowledge of Zimbabwean music. In these cases, advocates for the school marimba ensemble have come to focus on the accessibility of the instruments and their function as fun, effective and versatile teaching tools rather than as a means of cross-cultural understanding. In this paper, I explore these concepts and address the need for elementary school ensembles to integrate Zimbabwean music into their existing repertoire. Using Shelemay's concept of a music community as existing in real-time social relationships and virtual and imagined space (2011), I show how transnational communities interact at the level of local scenes in Washington State and suggest ways to create and strengthen partnerships between classroom and community.

The Spider Web of Genre: Individual, Social, and Disciplinary Threads (And the Spaces in Between)
Rebekah Moore, Indiana University, Yayasan Kryasta Guna (Indonesia), Chair

More than a category for defining aesthetic conventions, genre is a socially composed--and perpetually refashioned--organizing principle that assembles and defines aesthetic experience, disseminates ethical principles, and discloses social (and disciplinary) alliances. Like a spider web, genre is also ephemeral. It is destroyed and refashioned, time and again, by creative agents and patterned as much by the vacant space in the web--room for new generic trajectories--as by the delicate threads of current practice. This multidisciplinary panel--composed of contributors from folklore, anthropology, and ethnomusicology--calls attention to the interstitial spaces between genres and approaches to genres, as well as their provocative and unstable points of contact. The first panelist examines a prominent Indonesian musician who challenges an emerging and powerful conservative Islamist movement by applying humor and the rebellious tropes of punk to metal. The second panelist, also focused on Indonesia, argues that the socially complex urban environment prompts the coalescence of multiple genres and socially disparate individuals into distinct and deeply meaningful soundworlds. The final panelist explores the dissonances and congruencies of approaches to genre in folklore and ethnomusicology, in order to argue for a mutually informed approach to creativity and individual agency. Collectively, the panel scans the web of genre practices and discourses as they attach to--and disconnect from--macro-genre systems. Creativity, whether explored over the course of a musician's career, in the sediment of a city's sonic terrain, or the development of analytical paradigms, occurs most frequently in the interstices of the web.

Indie in the City: Generic and Social Convergence in an Indonesian Soundworld
Rebekah E Moore, Indiana University, Yayasan Kryasta Guna (Indonesia)

Denpasar, Bali’s musical versatility exemplifies the richly variant and unpredictable processes of cultural, and musical, adaptation. Rapidly changing music depicts an ever-changing world, resulting from the influx of domestic and foreign newcomers (through tourism, domestic migrant labor, and foreign immigration), as well as products and media (through capitalism and globalization). Musical collisions inspire new musical pathways, and the city becomes a subjective touchstone for first and second generation residents endeavoring to understand, critique, and shape the sonic-social space of an adopted home. In this potentially alienating urban environment, musical
engagement often serves as a primary act uniting otherwise socially disconnected individuals. Distinct “soundworlds,” “sonic-social intersubjectivities” materialize and become resources for individuals to define who they are and with whom they want to belong. The multiple genres, including grunge, punk, metal, indie pop, and many subgenres in between, that are broadly called indie appeal to a diverse collective of young amateur and professional musicians, event producers, and fans who share creative aesthetics, social and professional ethics, and, most critically, a desire for companionship. Indie genres, though familiar within the global music marketplace, should not be dismissed as ephemeral, imported styles; nor do they necessarily signal the utopian imaginings of young people reaching for alternative national (Baulch 2007) or global (Luvaas 2009) communities to which to belong. Indie music is a matter of choice: The collectivity that has formed around its practices is an elective space for belonging; an enduring and localized musical collectivity of deep significance in this particular city.

Tears, Anger, and their Dangers: Investigating The Emotional Effects of Sung Poetry in the Gojjam Highlands of Ethiopia
Katell Morand, University of Washington

In the rural Highlands of Gojjam, the performance of sung poetry is considered an intense emotional experience that bears potentially serious consequences. Tightly linked with the chosen genre, these emotions range from elated joy, to anguish and empathetic sorrow, and to bursts of anger and violence sometimes even resulting in murders. But where does this power lie and what exactly is its extent? The issue of the emotional and other behavioral effects of music (such as trance) is a recurring one in ethnomusicology. While other fields, such as cognitive psychology and neuroscience, emphasize the importance of acoustical properties (Juslin & Sloboda 2001), ethnomusicologists prefer to highlight the powers of representations and collective dynamics (Rouget 1981, Feld 1982). In this paper, I will partly draw on Becker’s work (2004) and argue, in the light of this Ethiopian case-study, for an investigation at the intersection of anthropology, pragmatics, linguistics, and cognitive psychology. After presenting the circumstances for sung poetry and their meanings in terms of kin relationships and conflicts, I will show that these genres are each associated with diverging moral values (e.g. solidarity versus competition). I will then demonstrate that the melodic contours are built upon cues and motives deriving from emotional speech intonation and are likely involved in triggering interpretations and reactions. This will lead to my concluding remarks on musical expectancies, implicit knowledge, and memory.

Terrains of Bollywood Dance: Labour, Morality and (Neo)liberalism in Transnational India
Anna Morcom, Royal Holloway University of London

From the late 1990s, an immense Bollywood craze has swept India. This revolutionary phenomenon is inextricably tied up with the success and glamour of neoliberal, transnational India Inc, carrying an ethos of achievement, excellence, hard work and professionalism. Furthermore, it subsumes deep-seated issues of status, respectability and dance with a celebration of the body, fitness, spirituality, self-expression and personal development. However, in the shadow of this craze exists an underbelly of bar dancing, where female performers still exist in a paradigm of eroticism and (theoretical) sexual availability. Growing to prominence from the 1990s, it rode the same wave of neoliberal socio-economic transformation. However, its fate was very different: bar dancing was banned in 2005 in the state of Maharashtra by the government, making an estimated 75,000 bar girls redundant. The ban was successfully contested in the Bombay High Court in 2006 on the grounds of constitutional rights to livelihood and freedom from discrimination, but remains in force, awaiting Supreme Court hearing.

In this paper, I explore the relationship between these two worlds, looking at neoliberalism in terms of labour, migration, markets, morality, prosperity/disparity and state and non-state organisations. I also explore the roots of the licit and illicit worlds of Bollywood dance in liberal social reforms from the 19th century, seeing the neoliberalism of the early 21st century scenario in terms of a continuation and hardening of the liberal trajectory, but at the same time, a space where continuity is bringing about change at various levels.

Discourses, Histories, and Transpositions in East African Music and Expressive Culture
Matthew Morin, Dixie State University, Chair

This panel identifies notions of history, discourse, and transposition as persistently entwined and conspicuous in East African music studies to the extent that they constitute a thematic complex to which the presenters here will contribute three additional case studies. The concept of transposition is particularly significant in these papers in that it highlights how musical genres and styles selectively import and/or synthesize new discursive dimensions through cultural contact while retaining elements of their prior incarnations. All of these papers examine processes of change in musical practices that take on new dimensions in reaction to shifting geo-political and socio-cultural contexts. Our first presenter, for instance, documents how trailblazers of East Africa’s soukous music of the 1980s and 1990s have responded to an unstable private sector music market by capitalizing on discursive shifts in the fast growing transnational civil society industry. Our second presenter looks at how the Kawuugulu royal and clan ensemble of
Uganda has played a central role in legitimizing the pre-colonial Kingdom of Buganda and how, in the current post-colonial context, Kauwugulu performers continue to draw connections to the past in order to contribute to the identity of the Baganda’s kingship within contemporary political frameworks. Our final presenter assesses the spread of the Kenyan musical genre benga, which initially grew out of Luo indigenous musical mergers with Afro-Cuban influenced rumba, and later developed into a pan-Kenyan genre that heavily influenced the vernacular musics of most Kenya’s ethnic cultures.

Permutating Development Discourses: Music Initiatives, Musicians, and Entrepreneurs in East Africa’s NGO Sector
Matthew M Morin, Dixie State University

A torrent of global civil society organizations commonly referred to as nongovernmental organizations, or NGOs, proliferated throughout East Africa from the mid-1980s onward. Strategic plans formulated in the Global North with scant knowledge of cultural contexts in the Global South have led to mounting numbers of failed initiatives and rising controversy surrounding the legitimacy of global aid projects. In response, NGOs have increasingly sought partners in the Global South, heralding “local” consciousness as the key to “sustainable development.” Drawing on participant observation fieldwork conducted with musicians, music managers, and administrators in East Africa’s NGO sector in 2010 and 2011, this paper traces these swings of international development value systems as they manifest in musical discourses. I will illustrate how the commercial popular music industry initiatives of the 1980s, including Bob Geldof’s Band Aid and USA for Africa’s “We Are the World” popularized aid to Africa and in turn encouraged a surge of NGO operations across the continent. Charting the gradual transition to localization in development discourses, I present ethnographic accounts of the NGO activities of two long-time influential members of East Africa’s music industry, Samba Mapangala and Tabu Osusa. Mapangala and Osusa advocate for “local” forms of cultural expression in response to what they view as the saturation of North American popular music on East African radio waves. Mapping these permutations aims to identify intersections of musical expression and global civil society and offer fresh perspectives on global development from an ethnomusicological perspective.

Women and Music in the New Arab Revolutions: Bereavement, Pride, and Empowerment
Guilnard Moufarrej, Defense Language Institute

Women have played a major role in the recent Arab revolutions. They took part in the street demonstrations and were featured on national televisions voicing their discontent and advocating for justice and human rights. Yet, Arab women have also suffered: some were arrested, assaulted, or raped, and many have and are still enduring the loss of a husband, a brother, a father, or a son. Although losing a loved one is unbearable and painful, dying for one’s country becomes a source of pride and empowerment for the deceased family, especially the mother, who becomes known as “Umm al-Shahid” the Martyr’s Mom. This has been reflected in many songs that were composed and dedicated in particular to the mothers giving them a voice to express their pain and asking them not to grieve and to be proud.

My paper deals with women’s grief and suffering during the Arab revolutions. I will refer to different songs and commercial music videos to demonstrate the role of music in expressing their pain and distress and at the same time in enabling them to face the loss of their beloved ones and in creating a communal feeling. Drawing on a previous research on music and lament and music and death, this paper aims also to show the transformative role of music of people’s state of consciousness by causing their mood to shift between the acceptance and the denial of the reality of death.

Digital Technology in the Music Classroom: Developing an iPad Game about East African Music
Rachel Muehrer, York University

Digital music technologies have evolved by leaps and bounds over the last 10 years. In addition to recording and mixing software, commercial music games have gained popularity, allowing gamers to explore the performativity of music by playing with an instrument-shaped controller (e.g. Guitar Hero) or to learn technique by plugging an electric guitar into the console (Rocksmith). Virtual instruments have also become available on tablets that provide the opportunity to "play" instruments like guitar, thumb piano or pipa by manipulating graphics on the screen. These innovations allow players to experience music and instruments that they might otherwise never be able to see, touch or play. They therefore have the potential to offer a unique approach to music education—one that can reach far beyond Eurocentric content to create more relevant, diverse experiences for students. As part of a larger project that explores learning about music through digital technology, the PlayCES Research Lab at York University has been developing music games for different platforms. The most recent is an iPad game designed to teach about music from selected regions in East Africa. Drawing on archives from my fieldwork in Kampala, I have created a prototype of the game that is meant to familiarize players with the names, sounds and repertoire of traditional and popular instruments. This paper will share the design, development and user testing of the game, focusing especially on questions of musical representation and the possibilities for knowledge production and musical experience through digital media.

Ghost Notes: Re-performing Duke Ellington’s Such Sweet Thunder
Darren Mueller, Duke University

Certain jazz performances are haunted. After Duke Ellington’s death in 1974, his orchestra continues to play under the direction of Ellington’s son and
grandson. Musicians often refer to such legacy ensembles as "ghost" bands. Other internationally recognized ensembles such as the Jazz at Lincoln Center Orchestra, The Carnegie Hall Jazz Band, and the Smithsonian Jazz Masterworks Orchestra have also attempted historically accurate performances of Ellington's music. In these performances, Ellington's original recordings hang like a phantom over the music making onstage. Jazz scholars to date have considered modern re-performances of Ellington music as a form of cultural negotiation. Such work generally critiques Jazz at Lincoln Center, and artistic director Wynton Marsalis in particular, for their attempts to canonize a narrow field of recordings and artists. This conversation, however, largely ignores working musicians who have used the Lincoln Center model to create work for themselves. Using ethnographic data gathered in 2011-2012, this paper focuses on the activities of a professional big band in Durham, North Carolina to reconstruct and re-perform Ellington's Such Sweet Thunder (1957). Through participant observation, I examine our attempts at performing Ellington "just like the record" as a cultural practice that brings history into the present through performance. Using performance theorist Diana Taylor's notion of a performance hauntology—a theory of how historical remnants become visible in contemporary performance—I argue that the history of recording technologies and formats of reproduction are deeply imbedded within the daily practices and onstage performances of current jazz musicians.

The Role of Women in the Preservation of South Korean Traditional Music
Ruth Mueller, Saint Louis University

While individual aspects of gender in South Korean traditional music have been previously explored, a general examination of the subject has yet to be undertaken. Through the analysis of fieldwork and previous research, this presentation looks at the gender shift of musicians from predominantly male in the last dynasty to predominantly female today. This shift is considered in relation to the changing function of traditional music from popular entertainment to cultural preservation during Korea's rapid modernization process. While the majority of traditional musicians are presently female, a significant number of men participate in ritual and aristocratic music and on wind or percussion instruments. Women, on the other hand, greatly outnumber men in newly-created national music, in fusion music, and on stringed instruments, particularly the kayagŭn and haegŭm. The associations between women and the body, nature, and the artist exist in contrast to those linking men with the mind, power over nature, and the scholar. The consequences of these associations can be seen in the early acceptance of women as singers and dancers with male accompaniment across classes and genres. This presentation will discuss issues of performance practice as well as choice of instrument and traditional musical genre with the use of Powerpoint presented from my personal MacBook Pro. A projector will be required. A physical poster will also be present in the form of a timeline to be displayed.

"At Risk Music" Embedded Nahua Cosmopolitanism. Mexicanness and Sound-scapes at El Festival de la Huasteca
Kim Carter Muñoz, University of Washington

Cosmopolitanism is often touted as an example of how local and indigenous musics are changed to represent the nation (Turino 2000). Art composers have done this through appropriation/reformation of genres, or deploying archetypal tunes and sound-scapes in their work. In recent editions of El Festival de la Huasteca, many invited musicians received grants for indigenous Nahua ritual music, or because they were known for singing in indigenous languages which are earmarked as "At Risk" in son huasteco. Yet, these local musicians defied expectations of the audience and programmers to perform "At Risk" music and language by several performance practices also used by Art composers. El Festival de la Huasteca is a trans-local music festival where experts gather in different host communities in the Huasteca region to promote regional and local music, indigenous and mestizo culture. It serves to reactivate local communities and musicians through the reversal of the center's expropriation of Huastecan participatory dance music as a resource for Mexicanness. Each night there is a participatory concert open to all --but, this is also where musicians' reputations are established through displays of repertoires, authenticity and virtuosity. Here authenticity, based in "pluri-multi projects," (Bigenho 2002), creates one-way flows of indigenous to mestizo. Indigenous musicians face several performance choices: use intermediaries to translate, teach repertoire as patrimony, or display repertoire, skill and specialist-knowledge. I suggest some Nahua musicians play against facile appropriation of Nahua-ness and negation of mestizo-ness by choosing to embed multiple citizen identities through virtuosity, sound-scapes and genre.

The Beautiful Voice Will Bring Them Home: Sufi Devotional Music and the Creation of Islamic Subjectivities
Philip J Murphy, Jr., University of California Santa Barbara

In the 21st century, the Sufi voice has become an important symbol for representing Islam as peaceful, tolerant, and accessible to non-Muslims. In Morocco, Sufi saḥā (sung devotional poetry) is presented in festivals as an expression of universal spirituality that anyone, regardless of background or religion, can partake of if only they listen (Kapchan 2008). However, festival presentations often ignore exotic practices and textual meanings in favor of a stress on esoteric spiritualities of sound, which separate Sufism from Islam (Bohman 1994). My work with munshidin (Sufi singers) in Fez, Morocco who participate in these festivals reveals discrepancies between their intentions and those of festival organizers. While the festival organizers attempt to transform Sufism in order to bring it to a transnational and multi-faith
Je n'ai pas à m'intégrer: Liminality and Pluralism in the Music of Amel Bent
Jake Nelson, Yale University

The banlieues of Paris, popularly characterized by dilapidated public housing units and a high concentration of immigrants and their descendants, exist in a space in which residents are neither French nor foreign, yet at the same time perpetually both. This paper will first outline the author’s sociological framework explaining how women in the banlieues are subjected to panoptic gazes from both inside and outside the suburbs that force them to choose between being visibly “Muslim” or visibly “French,” while not allowing full membership in either category. Secondly, this paper will view the music and public persona of French Muslim pop singer Amel Bent as a response that subverts the binary-enforcing panoptic gazes through liminality and pluralism. Since her first appearance on the reality show Nouvelle Star, Bent has consistently manipulated expectations of who and what a banlieusarde should be by making explicit the link between her musical liminality and the notion that she herself exists in a liminal space between French and Muslim identities. Through lyrics that tell of the problems of the banlieues and music that appropriates elements from French chanson, American urban pop, and Arab musics, Bent refuses to integrate herself squarely into the categories systematized by the panopticon(s). Finally, this paper argues that her brand of liminality can be instructive for overcoming France’s broader social integration crisis by elevating to mainstream awareness, through her music, alternative and pluralist narratives of what it can mean to be a woman, a Muslim, and a banlieusard in today’s France.

Her Sons are Steadfast, Her Daughters True: Singing Fisk University’s Alma Mater
Marti Newland, Tulane University

Fisk University’s famous choral ensemble, The Fisk Jubilee Singers®, remains a leader in developing concert spiritual performance practice, exemplifying Christian morality, and attesting to the educability of formally enslaved Africans in the US. The student ensemble, from this historically black university in Nashville, Tennessee, has been celebrated by ethnomusicologists since the 1870s, and continues to figure prominently in studies about black American religious music, about spirituals in particular. Their performances combine bel-canto singing, hushed dynamics, and a serious demeanor, upholding the sacredness of their repertoire and modeling respectability to the student body. The significance of the Jubilee Singers is central in Fisk’s campus life, and their vocal style overdetermines Fisk’s institutional ideals. However, the Singers influence reaches beyond the realm of concert spiritual singing at Fisk. They also influence the traditional singing of the alma mater at university-wide events. This paper focuses on an alternative, extra-curricular singing of the alma mater that I observed during my fieldwork on the campus. When singing this school song, “The Gold and the Blue” individual students draw from contemporary approaches to black American religious singing in personal tribute to their alma mater. These creative choices both comply with and diverge from their university’s institutional ideals. I point ethnographic attention about black sacred music beyond spirituals and beyond the church and argue that as Fisk students mediate The Jubilee Singers singing style and contemporary black religious singing in their vocalizing of school spirit, their choices demonstrate how black religious vocality shapes university identity.

Watching the Words Dance: Intersensory Interpreting and the Hearing Impaired Concertgoer
Lauren Ninoshvili, New York University

According to the Americans with Disabilities Act of 1990, theaters, concert halls, and stadiums must provide interpreters to make "aurally delivered materials" accessible to individuals with hearing impairments. Some touring musical acts have American Sign Language (ASL) interpreters that rehearse and travel with them; in other cases, venues hire freelancers who study an artist’s repertoire to learn the lyrics for a single performance or a short run. While deaf and hard of hearing concertgoers "feel" the music through the vibrations (and in some cases, limited audition) of the bass and rhythm section, ASL interpreters convey the meaning of the song lyrics in time, through embodied gesture. How does the perception of lyrics as another person’s embodied gesture (glossed or in literal translation) compare, phenomenologically, to the experience of reading lyrics in two dimensions, projected on a screen? How do interpreters convey the affective features of a vocal performance, given the absence of expressive detail in the deaf experience of song? This paper draws on interviews with hearing impaired concertgoers and ASL interpreters, as well as ethnographic observations of both at live concert performances, to ask how the body itself can mediate between the hearing and seeing faculties in the reception of language in music. As such, it responds to recent calls for ethnographic work that treats the human sensorium holistically and attends to the diverse modes in which
Deterriorilizing Place, Negotiating Identity - The Lagos Chorales and the Translocation and Touristic Valorization of Nigerian Art Music  
Emmanuel Nnamani, University of Cambridge, UK

Musical performances encourage people to travel to places. Music tourism is a contemporary phenomenon which is becoming a great economic asset to many economies worldwide. However, scholarly interest in music tourism has mostly emphasized popular and traditional music leaving out Art music, another aspect of musicking through which places are constructed, commodified and contested. Contemporary Art music in Nigeria became a public phenomenon through music festivals initially hosted by the churches and later sponsored by patrons and government agencies. This music began as an expressive project which created identities that encompassed the local and global, traditional and modern. This paper problematizes the musical expeditions of the Lagos Chorales, led by Ekwueme and Nwokedi to exemplify the deterriorilization of musical place and space and the commodification of Nigerian art music. The successes of these ensembles at world music concerts, festivals and competitions exemplifies the mobility of Nigerian Art music as cultural commodity, commercial phenomenon and an instrument for negotiating identity. The paper also examines the way in which music shapes tourist experience and how it contributes to the building of new kinds of economic and cultural networks. It uses concepts such as commodification and spectacle as theoretical basis for understanding how music markets cities. Music tourism has become a social, economic, cultural and political phenomenon which transfers capital between people and places and influences the social organization of destinations. It enables the revitalization, preservation of cultural phenomena and the creation of new landscapes and soundscapes.

The Viola Machete from Samba Chula, Bahia  
Cassio Nobre, Fundação Cultural do Estado da Bahia

In the present paper, I will focus on the course of the viola machete, which was rediscovered and reintroduced in a vanishing musical tradition, the Samba Chula from Bahia in the last couple of years. The ‘viola machete’ is a small ten stringed musical instrument brought by Portuguese settlers to the region of the Recôncavo Baiano in the 16th century. For centuries, it has been associated with the ‘samba chula’, a musical expression in local communities with a strong legacy of African cultural matrix. Even though the machete players are hardly found nowadays, some musical groups keep ‘violas machetes’ in their instrumental ensemble more as a symbol of a “tradition in extinction” than as an music instrument, specially after the declaration of Samba de Roda as a world’s cultural intangible heritage, by UNESCO, in 2005. The viola machete is one of the strongest symbols of tradition in this region, which serves to justify its presence in some of groups in the region, But the reasons why the art of viola playing disappeared, are still operating: declination of the artisanal production of violas; substitution of the viola machete for industrial string instruments; ambition, by younger musicians, for professional insertion in the regional music scene; On the other hand, the participation of a traditional group, Samba Chula de São Braz - in international music festivals, renewed the value of the traditional instruments like the viola machete, acknowledged by an international audience.

Project Fukushima! Music, Sound, Noise and the Public Perception of Nuclear Power in Post-3.11 Japan  
David E Novak, University of California at Santa Barbara

This paper describes the recent mix of sound demos “art installations and antinuclear music festivals in contexts of political protest in Japan since the tsunami and subsequent nuclear disaster at Fukushima Daichi on March 11, 2011. I focus on a performance festival called Project Fukushima! organized by experimental musician Ótomo Yoshihide, poet Wago Ryoichi and punk rock legend Endô Michirô to provoke public discourse about nuclear power and the future of the partly-evacuated city (the name of his hometown, Ótomo said, should not become a generalized reference to nuclear accident -- another Chernobyl?). Only a few months after the meltdown in 2011 and again in August 2012, this group of underground performers brought audiences in the thousands back to Fukushima. Bands performed on stages, in the streets, and on local trains; the audience sat on a gigantic furoshiki cloth tapestry conceived to protect them from the irradiated ground. In addition to his role as primary organizer and performer in Project Fukushima! Otomo has written powerfully on the role of arts and culture in the response to the Fukushima Disaster, and gives regular public talks about cultural activism, as well as authoring widely circulated blogposts and tweets about the antinuclear movement. I contextualize Project Fukushima! as part of an ongoing series of public actions of music and noise making and “reclaim-the-streets” performance tactics that galvanized the Japanese public response to the nuclear restart in summer 2012.”

“Good, but, his grunting and groaning don't help”: Interpreting Lessons From a Connoisseur's Record Collection  
Guy Obrecht, Mount Royal University

In 2011, an anonymous donor showed up with approximately five hundred records to donate to the music department at Mount Royal University. After arranging them according to composer or performer I began to listen to a few and noticed that there were annotations on the inner sleeves. Further investigation revealed that all the albums in the collection were dotted with annotations describing the collector’s experience, his assessment of the performance or something about the composer’s style. The annotations add an element of function to the collection that takes it beyond the accrual of a
particular selection of albums. That is, they are an index of how the albums were used and thereby provide a unique record of the listener, or more specifically, an intimation of the constitutive features structuring the subjectivity of a late 20th century connoisseur. Building on more general studies of collector traits and social spheres (Straw 1997; Shuker 2004; Hayes 2007) this paper turns attention to the evidence of use by a single collector. By describing the collection and collating the annotations according to themes I attempt to reconstruct the particular active listener. The agent who emerges through the description challenges the Frankfurt school Marxist idea that the consumer is a given a false-consciousness by the product, suggesting instead that there is a degree of play and flexibility between the product and its use by the consumer.

The Politics of R.E.S.P.E.C.T. in Aretha Franklin's Vocal Craft  
Nina Ohman, University of Pennsylvania

Aretha Franklin is one of the most recognized vocalists in the world. Well known as the "Queen of Soul," Franklin herself and her church community consider her first as a gospel singer firmly rooted in the African American Baptist church tradition. In this context, by exploring the significance of her religious background my paper argues that through vocal craft Franklin reworks the "politics of respectability," a concept that historian Evelyn Brooks Higginbotham applies to a historical women's movement in the black Baptist church, to construct specifically gendered musical rhetoric that now commands R.E.S.P.E.C.T. as one of the most influential voices in popular music worldwide. More specifically, my paper will show how assuming a fluid approach between subverting and subscribing to earlier notions of socially acceptable individual behavior and attitude in the African American Baptist church Franklin has adopted vocal gestures and presentational modes that commands R.E.S.P.E.C.T. as one of the most influential voices in popular music worldwide. Recognizing that gender still remains an under-theorized theme in gospel music research, this paper is part of broader work that uses gender analysis as a tool for exploring the ways in which the aesthetics of gospel music have changed and for examining the conditions that female artists have maintained and developed as gospel music has evolved.

The Interrelationship between Voice, Instruments and Movement in Dadakuada Music among the Ilorin People of Nigeria  
Jeleel O Ojuade, University of Ilorin

This paper focuses on the triangular relationship between the human voice, instrumentation and body movement in Dadakuada music among the Ilorin people of Nigeria. The paper focuses specifically on how the combination of voice and instruments trigger body movement and dance in a performer. The paper is an attempt to build first on an earlier submission by Tunji Vidal (2012) that the two principal medium of musical expression among the Yoruba of South West Nigeria are the voice and drums and second, to challenge an existing Yoruba adage that “A ki ko irin meji ina agbede” (One needs to concentrate on only one thing at a time). The paper derives its essential materials from a study of selected dadakuada musicians in Ilorin metropolis and environ through observation and participant-observation in live performance situations as well as oral interviews with musicians and patrons. The paper observes that in dadakuada music, performers play multiple roles that braid vocalizing the text, instrumentation, and body movement. The study suggests that ethnomusicological study on African music performance should not focus on exclusivity of actions but rather, in mind that an African music performance is a multi-level and multi-dimensional act.

Performing the New Diasporas: Music and Ritual Performances of Africanness in North America  
Austin Okigbo, The College of Music, University of Colorado at Boulder, Chair

The new ways of self-referencing such as Nigerian-American, Guyanese-American, or Ethiopian-American among the diverse groups of peoples of African descent engender new perspectives on diaspora studies and transnational identities. This panel investigates the ways in which "New African Diaspora" communities of North America participate in this conversation through constructing new ethnicities and therefore new complex identities that are rooted in both their African pasts and in American experience. Individual papers address the issue from different angles, focusing at turns on the transnational spread of people and/or expressive forms. Afrobeat music is shown to mediate Blackness at the same time as it fosters contestations of power and identity among various diaspora participants. "Come to My Kwe-Kwe" explores the construction, through ritual performance, of a rediasporized Afro-Guyanese community in Brooklyn NY, who negotiate a triply hyphenated identity as African-Guyanese-Americans. Similarly, the Nigerian-Igbo community of Chicago, through festival and music, engages in a politics of race that emphasizes narrow cultural and ethnic boundaries that contest notions of shared Blackness or Africanness. Finally, Ivorian immigrants, at a wedding on an Indiana farm, perform "ballet"-style, invoking the transnational genre of the national ensemble as they negotiate complex, new, globalization-era diasporic identities. Grounded in extensive ethnographic research, the panel's papers show how new identities are negotiated, while arguing that in reinventing and reinterpreting the ritual forms and performances as being simultaneously African, Afro-Caribbean, and American, national and transnational—that is, diasporic—the various constituents create new identities through which "Blackness" and "Africanness" is contested and negotiated.
Festival Music and the Performance of Nigerian Igbo Identity in a North American City
Austin Okigbo, The College of Music, University of Colorado at Boulder

Every year, during the months of July and August, Nigerians of Igbo extraction in major North American cities celebrate the new yam festival, an ancient ritual in Eastern Nigeria that celebrates community and wealth acquired through hard work, and is accentuated with dance music and masquerade performances. In Chicago, IL, a three-day long celebration begins with Ama Ndi Igbo - a forum of Igbo intellectuals who engage the youth in conversations on Igbo cultural heritage and identity, and ends in the festive re-enactment of ahiajioku—the new yam ritual, and dance music and masquerade performances at Warren Park. Drawing from four years of active participation and documentation from a scholarly perspective, this paper will center on the use of performance and the festival as a whole to mediate a perceived emergent crisis of identity among Nigerian-American youth. It argues that the Nigerian-American community is engaging in the politics of race that emphasizes a narrow boundary of racial and cultural affiliation that disrupts Anthony Kwame Appiah’s discourse on the notion of Africa that is defined, not by geography, but rather demarcated along the lines of skin color (1992). In doing so, I suggest that contemporary race discourses account for the ways in which the New African Diasporas are negotiating boundaries of race and ethnicity by constructing new and seemingly isolated identities within the larger North American Black community often publicly imagined (at least in public registries) as homogenous.

Orin Ibeji: Themes of Procreation, Life and Death in the Music of Yoruba Twins
Bode Omojola, Mt. Holyoke College

This proposal focuses on the music of Yoruba twins (Orin Ibeji), a topic about which I am not aware of any significant ethnomusicological study. The Yoruba people of Western Nigeria are reputed to have the highest rate of dizygotic twinning in the world, a hereditary phenomenon that is also probably linked to dietary factors, notably the eating of oestrogen-containing yams (Fernand Leroy et al. 2002). Due to the high perinatal mortality of twins at a time when modern medical practices were unavailable, the bearing of twins was once thought to be abnormal, hence the performance of religious rituals to remedy the situation. Today, the birth of twins is accepted as normal; and twins-related ceremonies are performed as veneration rites designed to appease the deity of twins (Orisa Ibeji), and pray for their protection. Music is at the center of all such ceremonies. My study will analyze the material and structure of Orin Ibeji and explore their wider social and cultural significances. Based on field research that I conducted in Western Nigeria, and drawing on earlier works by Lawoya and Olupono (2008) and Olaleye-Oruene (2002), the study explores the ways in which indigenous conceptions of procreation, life and death have been framed and revised in the course of Yoruba history and performed in orin ibeji.

Songs of Discontent: The Kabyle Voice in Post-Colonial Algeria
Christopher Orr, Penn State University

Following independence from French colonial rule in 1962, the new Algerian government believed that the best way to move forward as a nation was to create a homogeneous Arab state. As the government began enforcing legislation demanding complete cultural assimilation, such as forbidding the use of the Kabyle Berber language Taqbaylit, Kabyle songwriters emerged as a voice of dissent. Out of this musical flashpoint came new and blended musical styles, innovative cross-cultural collaborations, and political activism. In this paper, I will explore the contemporary song movement among the Kabyle Berber tribe in northern Algeria and the ways in which this movement expresses the Kabyle culture within a socially oppressive environment. I will consider three songs by Kabyle songwriters Souad Massi, Hamid Cheriet (Idir) and Hassen Zermani (Takfarinas) that exemplify major trends in modern Kabyle music. First, I examine Massi’s song “Ech Edani” and its blend of flamenco, samba, and Kabyle musical elements. I then look at Takfarinass’s pan-Berber advocacy in his song “Azoule.” Finally, I discuss the collaboration between Ugandan singer Geoffrey Oryema and Idir in their song “Exil.” These two artists draw on shared experiences involving a longing to return to their respective homelands. In the final analysis, modern Kabyle song illustrates the struggle of Kabyles for cultural recognition within an Arab-dominated society in Algeria and provides an important avenue for future dialogue.

The Big 6 Clothing Store “Once a Number, Now an Institution”: The Role of a Business Man’s Musical Tastes in Shaping Irish-Newfoundland Repertoire
Evelyn Osborne, Independent Scholar

The music of Newfoundland and Labrador is often characterized as Irish. In the mid-20th century Irish-American vaudevillians, the McNulty Family, were regularly broadcast on Newfoundland radio. The McNulty’s popularity played a significant role in the development of the Irish-Newfoundland musical identity. The Big 6 clothing store, known by its slogan ‘Once a Number, Now an Institution,’ sponsored two radio shows per week for thirty years (1944-1974). These shows featured McNulty Family songs almost exclusively. In 1953, Devine brought the McNultys from New York to Newfoundland for a concert tour. On April 25th, 1953, Devine published his stock list of 100 McNulty Family recordings in the Evening Telegram. Through ethnographic interviews as well as discography research at New York University’s Archives of Irish America, and the Centre of Newfoundland Studies at Memorial University; I have discovered that half of this repertoire has since been re-recorded by Newfoundlanders hundreds of times. Many of these McNulty songs are now naturalized as Newfoundland traditional music and assumed to
The Old Time Country and Gospel Music of the Arnie Strynadka, the Uke-Cree Fiddler
Marcia Ostashewski, University of Alberta

Arnie Strynadka (1940 - 2011), the Uke-Cree Fiddler "was active as a professional musician from the 1980s to early 2000s. He mostly played the gospel music and old time country fiddle tunes he learned while growing up on and near the Goodfish Lake Reserve in Alberta - raised by his mother, and his parents' Cree and Ukrainian families. Arnie's performing years were spent traveling between venues across western Canada and into the United States, including country music centers like Nashville and Branson, Missouri, where he was a "Star in Residence." Although hymns and Christianity are a recent part of Indigenous expression, they have become integral to the identity of many Native Americans, woven into their lives with both personal and cultural significance. Old time country music is a familiar component of Indigenous music on the prairies - and of Ukrainian Canadian music. In this paper, I examine Arnie's repertoire and style as they relate to wider contexts of Indigenous and Ukrainian Canadian musics, musicians and communities. Strynadka played music that he grew up with, music not specifically associated with Aboriginal or Ukrainian culture, and made it very much his own. I focus on the individual experience and creativity of Arnie Strynadka - I also provide insight into specific music cultures that is not normally possible in generalized ethnographic approaches. This brings to light the ways in which Arnie and his music have functioned within cultural webs along the many avenues they have traveled - revealing shared practices and ideologies within Alberta and beyond."

Musical Collaboration as Political Critique: Forging Political Alliances in a Greek-Turkish Recording Project
Michael O'Toole, University of Chicago

Ethnomusicological studies of transnational musical collaborations have tended to focus on what happens when performers seek to consciously hybridize two or more different musical styles, and the ethical issues that arise in the often unequal relationships that develop in the course of collaboration. In this paper, I seek to build on this work by ethnomusicologists such as Louise Meintjes and Tina Ramnarine by considering a transnational recording project characterized not by the hybridization of different musical styles but by the desire to forge transnational political alliances. My case study will be a collaborative recording project between the Berlin-based Turkish composer Taner Akyol and the Greek singer Maria Farantouri, two musicians whose musical ethos is rooted in a socialist critique of nation-state hegemony on the European periphery. These two musicians joined together in 2010 for a series of recording sessions in Athens and Berlin in which Farantouri sang Greek-language versions of Akyol's politically charged Turkish-language songs. Drawing on interviews with the artists and fieldwork at some of the recording sessions, I will consider the ways in which Akyol and Farantouri use musical collaboration to explore commonalities in the political situation of Greece and Turkey, as well as the Greek and Turkish diasporas in Germany, where Akyol has resided since 1996. I will argue that through the process of making the recording itself, these musicians have modeled a form of transnational political activism that draws on the experience of exile and diaspora to critique conditions of marginalization and displacement in contemporary Europe.

Performing with the Sacred: Exploring Music and Emotions in the Nahua Religious Ceremonies
Veronica Pacheco, University of California, Los Angeles

The Nahua of Northern Veracruz, Mexico are largely dependent on the natural resources and rain cycles for their subsistence as a social group. Every year many commit to offer ceremonies to mountains and water resources, expecting that Christian saints and non-Christian entities will reciprocate with rain and other needs. The religious musical repertoire, known as xochitl sones (music of the flower), constitutes an integral part of their ceremonial rituals. In the Chicomexochitl, a ceremony offered to mountains, the sonic attributes of this sacred music are believed to open channels of communication between the tangible and intangible realities. Furthermore, the overall organization of the musical repertoire follows the events that partake in this ceremony, which narrate the dramatic moments. The musical pieces, absent of lyrics, articulate the desired emotional states required for a successful ceremony. The performance of emotional states articulated in the experience of music allows me to explore a) the role of musical performances in the religious rituals as a means of social participation; and b) the individual's emotional experience of the music and the ceremonies. I will argue that the unique qualities of ritualistic music as a sonic expression strengthen and shape the bonds among the participants, with the natural landscape, as well as between the living and the dead. As such, this paper examines the importance of cultural practices for a minority group who constantly treads between traditions and modernity.
“What is Taiko?”: Negotiating the Evolution of Contemporary Japanese Drumming Music
Benjamin Pachter, University of Pittsburgh

Beginning as an isolated performance style in Japan that meshed regional drumming traditions with Western-influenced rhythms and orchestration techniques, the music of wadaiko, contemporary Japanese drumming, often called simply ‘taiko’ in the United States, has in the art form’s six decades of existence grown to a wide variety of musical styles, from Western art music to club beats. However, this has resulted in a crisis of identity of sorts within the genre, particularly in the United States as performers attempt to reconcile the art form’s folk, and indeed, Japanese, roots with the complex musical styles that are now utilized by artists. Discourses of identity and transnationalism becoming intertwined as performers negotiate the continued evolution of the genre, encapsulated in a short but complicated question: ”what is taiko?” In this paper, I will examine the discourses that have arisen as performers of wadaiko in the United States attempt to mediate the continued evolution of wadaiko repertoire in relation to conceptions about the art form’s identity. Surveying both the evolution of wadaiko music and the dialogues that have arisen in a multitude of forums (from wadaiko conferences to social networking sites), I will demonstrate how the transnational nature of the art form and continued development of its music has resulted in conflicting conceptions of its identity amongst performers in the United States.

Posthuman Subjectivities in Music Performance
Jeff Packman, University of Toronto, Chair

Music has long (perhaps always) been bound up in technologies that mediate between musician and musical creativity. With recent digital technologies, the conceptual distance between musician and musical performance seems even more tenuous; the musician has become a far less engaged presence and the musical “instrument” a nonmaterial software program (as opposed to the imposing physicality of traditional instruments). The point here is that digital technologies not only have provided new possibilities of musical creativity, they have changed the meaning of musicality forever and in ways we have yet to fully understand. Drawing from Katherine Hayles’ concepts regarding the posthuman, this paper examines the question of what happens to human consciousness in musical performances involving such new media technologies. We theorize that human inter-subjectivity is reconfigured in both spatial and temporal modalities. That is, cognitive labor is distributed among humans and machines—including computers that can record and recall earlier iterations of musical material on the fly. In the case studies we present, we explore posthuman collectivities of consciousness emerging out of interactions and collaborations among embodied humans, smart environments (i.e. regimes of inter-related new technologies), and disembodied human participants (including iterations of past selves). Our presentations extend the groundwork of earlier studies of musical technocultures to address the question of what it means to be expressively human in an era of rapidly changing technologies.

Ghost Notes in the Machine: The Feel of Music in the Age of Post-Human Live Performance
Jeff Packman, University of Toronto

Music perception and ethnographies of listening are dynamic areas of contemporary scholarship. This presentation pursues such an inquiry in relation to music performance, sound reinforcement technology, and what literary theorist Katherine Hayles (1999, 4) calls “the distributed cognition of the posthuman.” As numerous scholars (e.g. Wurtzler 1992, Toynbee 2000, Moehn 2005) have noted, so-called live presentations are commonly dependent on complex mediation to make sounds audible to audiences. Less typically queried in such studies is the impact of mediating technologies on how performers listen to themselves as they create musical sounds. Drawing on the work of scholars (e.g. Berger 1999 and Ihde 2007) who have begun to problematize “self-hearing” I examine a drummer’s process of sound checking prior to a performance in Bahia, Brazil, when specialized knowledge and language (see Porcello 2004) became crucial for creating a sonic environment that would allow him to perform his group’s music with proper “feel.” In light of the centrality of suinge (rhythmic feel) to Bahian musical aesthetics and identities (Gerischer 2006) on one hand, and the emphasis on rhythmic nuances in efforts to “humanize” electronically produced music (Theberge 1997) on the other, I argue that profound, embodied understanding of human interaction with sound system technology, indeed, a posthuman performer/listener subject position informs a particular (and in this instance, Bahian) sense of musical humanness. Accomplishing this, further, involves a complex micropolitics negotiated between musicians and sound technicians, with the success of performances and, in many instances, careers at stake.

“Won’t you Sing in Praise of Your Mother Tongue?” Tamil Language Devotion and the Poetics and Politics of Diasporic Belonging in Malaysia
Aaron Paige, Wesleyan University

Today, within the Malaysian-Tamil diaspora, social status is negotiated not so much in terms of caste, but language and class. Drawing upon socio-linguistic ideologies of Tamil diglossia from South India, educated professionals in Malaysia describe their speech as high and/or pure (tuya), and that of the working class as mixed, accented, vernacular, and rusty (karat). In response to this pervasive and derogatory linguistic stereotyping of their community, Malaysian Tamil working class youth have begun to use rap as a strategic site for constructing counter-hegemonic linguistic ideologies that contest historical relations between languages, identities, and power. In this paper I analyze several verses by Malaysian Tamil rappers Coco Nantha, Dr. Burn, and Masta K, pointing to the ways in which these artists use (1) a verbal aesthetic that
recalls the classical and ancient language of Tamil literature and (2) a reflexive poetics of metalinguistic commentary and praise about the Tamil language itself. Rapping about language, is central to the way in which these artists question the superimposition of linguistic register onto social position and instantiate a new politics and poetics of diasporic belonging.

The Evolutionary History of Human Musicality: Empirical Approaches
Aniruddh Patel, Tufts University

How can we study the biological evolution of the human capacity for music? Over the past century, theories of music's origins have abounded, with little data to constrain them. One prominent debate has centered on the issue of adaptation: were human bodies and brains specifically shaped for musical behaviors by natural selection, or did music (like reading and writing) arise as a human creation without impetus from biology? This debate has gone on since Darwin's time and will likely be with us for many years to come. In this talk I argue for a different approach to studying the evolution of our musical abilities, based on empirical research. This approach uses comparative studies with other species to study the evolutionary history of music cognition. The approach is premised on the idea that our musicality reflects the operation of a rich and multifaceted cognitive system, with many processing capacities working in concert. Some of these capacities are likely to be uniquely human, whereas others are likely to be shared with nonhuman animals. If this is true, then no other species will process music as a whole in the same way that we do. Yet certain aspects of music cognition may be present in other species, and this opens the door to studying the evolutionary history of our own musical abilities. For this research program to succeed, it is vital to understand which aspects of musical structure, behavior, and perception are widespread across human cultures.

Fate, Choice, and Blood: Critically Exhibiting and Listening to Blackness and Indigeneity in North America
Jessica Bissett Perea, University of California, Berkeley, Chair

In 2009 the National Museum for the American Indian (NMAI), the National Museum of African American History and Culture, and the Smithsonian Institution collaboratively produced the exhibition "IndiVisible: African-Native American Lives in the Americas," which honors individuals and communities of mixed Native American and African American descent and illuminates how their historical and contemporary lived experiences are inextricably linked by fate, choice, and blood. The following year, the NMAI launched "Up Where We Belong: Native Musicians in Popular Culture," an exhibition that expands narratives of American music to include the lasting contributions of Native American musicians, especially within black-identified genres such as blues, jazz, hip-hop, and rap. Engaging these groundbreaking exhibits, this panel critically examines "Red" and "Black" musical entanglements that make audible the politics of African-Native cultural production by: 1) demonstrating the reciprocality of trans-culturalization via analyses of music and sculpture resulting from African American peoples' contact with American Indians; 2) theorizing the politics of "sound quantum" in relation to Afro-Inuit lived experiences and musical expressions of Blackness and Indigeneity in the Arctic; 3) exploring the influence of traditional Native American song in the first decades of jazz through the vocalizations of Coeur d'Alene vocalist Mildred Bailey; 4) analyzing the intersections between powwow songs, peyote songs, and jazz as heard in the music of Creek and Kaw saxophonist Jim Pepper. This panel provides new perspectives for the emerging field of African-Native American sound studies and holds implications for how scholars engage with African-Native American musicking.

The Politics of "Sound Quantum" in Contemporary Afro-Inuit Musical Practice
Jessica Bissett Perea, University of California, Berkeley

As the realm of African-Native American sound studies expands, attention must be paid to the contradictory and colonial logics underlying "one drop" and "blood quantum" ideologies that continue to pervade a significant portion of American popular music scholarship. In particular, African-Native American musical mixtures illuminate the complicated histories of these oppositional ideologies that have shaped the ways in which "ethnic" musics in the United States are taught and studied. This paper outlines the predicament of what I refer to as "sound quantum" ideology, which parallels the politics of racialized or ethnicized understandings of what "counts" as Native American or African American music endemic to pseudo-scientific measures of one's identity. Supported by a person-centered ethnographic approach, I address the particularities of Afro-Inuit lived experiences and musical expressions, and how such expressions necessarily resituate terms such as "urban," "Native," and "black" as they operate in the Arctic. Grappling with cultural displacement, poverty, suicide, and substance abuse, young Inuit musicians have turned to hip-hop and rap as a means through which to articulate both their struggles and visions. As their histories illustrate, contemporary Inuit musicians make audible the tensions underlying the double bind of individuals and communities of mixed Native American and African American descent as articulated in the opposition between the civil rights rhetoric of black-identified American popular cultures and the politics of sovereignty and self-determination of Indigenous cultures.

Rhythm, Melody, and Sweet Harmony*: An Analysis of Powwow and Peyote Songs in the Music of Jim Pepper
John-Carlos Perea, San Francisco State University

Recent historical research on the lives of Native American jazz musicians provides an important foundation though which to interpret patterns of exchange and influence between African Americans and Native Americans within that musical genre. This paper will explore the usage of musical analysis as a means to supplement the aforementioned research through an examination of peyote songs and powwow songs present in the compositions of
jazz saxophonist Jim Pepper (1941-1992, [Creek and Kaw]). Pepper is perhaps best known for Witchi Tai To” (1969), a country-rock arrangement of a peyote song taught to Pepper by his paternal grandfather. In addition to peyote songs, Pepper's catalog also contains compositions such as "Comin' and Goin" (1983) that reference an intertribal powwow influence through singing style, use of vocables, and English lyrics. My analytical approach draws upon African American and Native American musical systems in order to accurately represent the cross-cultural formal organization of sound. Recognizing that music is a social activity, my analysis also takes into account the sociopolitical and economic factors informing Pepper's compositions at the time of their release. By fusing historical and formal musical analyses in order to consider the intersection of African American and Native American influences audible in Pepper's compositions, my overall analysis refutes the "ideological Vicodin" of a "walking in two worlds" approach (Chaat Smith, [Comanche], 2009) in relation to the examination of African-Native American exchange and mutual influence while at the same time respecting contemporary understandings of jazz as Afrocentric and Indigenous."

Online, Nobody Knows What a Performance Is: How the World’s Legal Systems Have Defined the Download
Marc Perlman, Brown University

Technological change can be be conceptually destabilizing when it creates new phenomena that aren't easily described by existing terms. The Internet has revolutionized both purchasing and listening to music, and in so doing has unsettled both intellectual property law and the institutions built upon it. Buying a track of recorded music from iTunes, Amazon, or other online retailers involves only receiving a transmission of digital data—a transmission very similar to that used by Spotify, Pandora, and other online "radio" services. Royalty payments from actual radio transmissions (considered to be "performances" in US law) had always been managed by collecting societies such as ASCAP or BMI. These groups now argued that downloads required performance licenses, while the online music services considered this to be a form of "double dipping," a demand by the composers and publishers to be paid twice for the same transmission. In a 2007 court decision (eventually finalized in 2011, when the Supreme Court refused to review it), an American judge decided that a digital music download was not a performance, thus denying ASCAP the right to receive royalties from purchased downloads. In this paper I explain how the court reached this conclusion, and why it directly contradicts the interpretation of downloading in most European countries.

Mhongo's Moving Meanings: Semiotics, Spirituality, and the Emotional Possibilities of Ndau Drumming of Zimbabwe
Tony Perman, Grinnell College

In this presentation I compare a ceremonial performance of mhongo spirit possession drumming in Zimbabwe with a secular performance done for my benefit. I explore how the performers' deliberate efforts to erase certain spiritual indices shifted the emotional possibilities of performance and, creating to two very different musical experiences. When playing ceremonial mhongo drumming within a secular space, performers deliberately shifted the expectations of performance and changed what was possible, probable, and desirable, thus shifting the emotional possibilities and transforming sonically similar musical performances into entirely different musical experiences. By removing indices of the spirits and their ceremonial associations, while still retaining sonic iconicity, these Ndau performers freed themselves from their spiritual responsibilities and created a wholly unexpected, joyful musical experience. The outsider mhongo spirits are powerful spirits within Zimbabwe's Ndau community and central to local healing and ceremonial practices. Successful mhongo drumming demands a multi-sensory sonic experience shaped directly by spiritual engagement. Success is ensured through the combination of sound, clothing, mhongo-specific drums, snuff, beer, and intense communal participation but measured by spiritual presence and possession. Performers shape these expectations of communal involvement and sustained spirit possession through practiced manipulation of the signs of performance that, when successful, engender powerful emotional experiences for the participants. Changing the semiotics of performance alters these expectations and transforms the ways in which performers engage emotionally. The power and specificity of indexicality gave way to the freedom and possibility of iconicity. The altered expectations of musical efficacy profoundly affected emotional interpretation and experience.

Musics in Between: The Choral Singing Movement as a Social Practice in Portugal
Maria do Rosario Pestana, Universidade de Aveiro, Chair

In Portugal since the establishment of the Republic in 1910, the choral singing practice defined a particular type of social movement focused on private societies and shaped itself as a social campus, (Bourdieu) with its own mechanisms of production and regulation. This process empowered emergent social classes through musical practice. Following a period of imposed activity restrictions, censorship and institutional control during the dictatorship (1926-74), the choral movement gained new vitality with the democratic regime after 'April Revolution', in 1974. Nevertheless, the musical performance model endorsed by Portuguese private choral societies persisted for more than a century. In spite of the musical and social significance of these societies few academic approaches have been made in recent years towards this subject (Artiaga 1999; Silva 2001; Pestana 2011). This lack of research reflects the persistence of an essentialist paradigm that rejects cultural practices, which lay between “artistic” and “folk” domains. In fact, in many cases -as is the Portuguese- choral singing it’s a dynamic and hybrid practice “in between” Western-art and popular music, written and oral, amateur and professional, traditional and progressive, urban and rural. This panel discusses the ways choral music constructed that “in-between” space, underlying reasons, social processes and individual roles. Our aim is to contribute to develop a systematic and critical approach to the role of choral singing practice in Portugal as a way to convey political expression and as a
medium for social integration and negotiation. This research was based in ethnomusicological fieldwork and in sociological surveys.

Consensus and conflict: the ambivalence of choral practice during the Portuguese autocratic regime of Estado Novo

Maria do Rosario Pestana, Universidade de Aveiro

In Portugal, during the Estado-Novo (1932-74) regime, choral singing was an ambivalent practice that conveyed social and political consensus and conflict. The choral-singing practice was paramount for the promotion of specific conservative and authoritarian ideologies either in the choirs of the Mocidade Portuguesa -a youth organization endorsed by the regime- or in the choirs sponsored by the nationalist organization known as Fundação Nacional para a Alegria no Trabalho. In opposition to this State ideological engagement, choral singing was an everyday practice of political and aesthetical resistance in specific private associations namely Academia Amadores de Música and Juventude Musical Portuguesa. How did choral singing define the political order and aesthetical canons? Who were the individuals behind these conflicting practices? In order to explore those issues, I use two ambivalent concepts: ‘conflict’ that according to O’Connell implies the possibility of its own resolution (2010 3); and ‘consensus’, which expresses “an agreement between a mode of sensory presentation and a regime of meaning” (Rancière 2010, 144).

My purpose is to contribute to the discussion about “music and conflict” explored recently (O’Connell and Castelo-Branco 2010) with a critical approach to the choral practice during the years that precede the Portuguese “April revolution” in 1974. The ethnomusicological research reveals that choral singing was a way of constructing the individual and the society, by the choices implied at several levels in these activities. Operating as a sensory mechanism of substitution of reality, choral practice created experiences that could break with existing forms of domination and hierarchies.

Passing Traditions: Lullabies and Cultural Change in Metropolitan India

Andrew Pettit, University of California, Los Angeles

Singing lullabies to children is a near universal human phenomenon and constitutes some of a child's first exposure to their native language, culture, and music. Simultaneously expressing a caregiver's love, affection, and aspirations for the child, these songs are also filled with fear, sadness, and even hostility towards the child or the caregiver's condition. Yet, lullabies are more than just expressive tools, they can affirm and contest socio-cultural values, can be a medium of social protest, and their study offers unique insight into the processes of cultural transmission and adaptation. If with increasing cross-cultural contact childhood is, as Ashis Nandy asserts, a "battleground of cultures," (Nandy 2004) then lullabies and child-directed songs comprise some of the weapons of this war. Previous scholarship has focused on the psychology of lullaby singing (e.g. Custardo, Britto, Brooks-Gunn 2003; MacKinlay, Baker 2005), analyzed the cultural and mythological content of the songs themselves (e.g. Giudice 1988; Ebeogu 1991; MacKinlay 1999), and examined the role of lullabies in pre and post-verbal communication and infant development (e.g. Fernald 1989; Trehub 2005). In this paper, I will highlight the changing practice of lullaby singing in urban India and show how these songs have been used to help maintain social hierarchy, how they help formulate regional identities, and how they serve as the soundtrack to memories of place and home. Finally, I will illustrate how the practice of these songs is being transformed by technology, the demands of a modernizing economy, or abandoned due to shifting cultural values.

Complications of Status for the Composer of Islamic Dhikr Music

Jeff Piatt, University of California, Berkeley

Through an ethnoarchaeological examination of the composition of Sunni Islamic devotional music (dhikr) in Damascus, Syria, I ask how skills acquired in training in early 20th century musical institutions, including attendant notions of art, musical aesthetics, and modes of performance, are recomposed with those acquired in traditional, implicit regimes of musical learning. I look at how the resulting hybrid of capacities facilitates a novel configuration of compositional techniques and discursive-evaluative modalities that evinces sometimes conflicting relations to both Islamic theological and post-Enlightenment reflections on music and its social and ethical entailments. These questions are situated, finally, in a discussion of the social status of the composer of dhikr music, which is complicated by the same recombination of discourses, practices, and ideologies that made composition-in the sense of both the process and the work-possible.

Songs of Complaint and Speeches of Protest in a Grassroots Movement of South Korean Radiation Sufferers

Joshua D Pilzer, University of Toronto

40 000 Koreans - recruited to work in Hiroshima and Nagasaki's military factories during the Asia-Pacific War (1930-45) - perished in the Allied nuclear bombings of Japan; most of the 30 000 survivors returned to their hometowns throughout the Korean peninsula. In the postwar era, Korean victims of the atomic bombing of Japan and their children have made sense of their experiences of injury and radiation-related illness and disability via folk and pop-cultural tropes of woundedness, struggle, and complaint that inhabit Korean song. Radiation sufferers carry these understandings and the expressive resources of folk and popular culture with them into more explicit contexts of political protest: for social recognition, unattained social welfare rights for second-generation radiation sufferers, disability rights, the end of nuclear conflict, and the cessation of catastrophic nuclear energy policies. In this way, they take part in a different sort of activism than that of South Korea's professional bourgeois activist class, although a no less conflicted one. In this essay, I consider how song enables such kinds of activism among
Evangelical Christianity play a major role in many Garifuna communities, and thus are deserving of academic attention. This paper will begin with an introduction to Garifuna history, music, and spirituality. Next, using audiovisual field recordings, I will present the core musical repertoires of Garifuna ancestor veneration ceremonies, as well as those of the Catholic and Evangelical Mennonite churches in Hopkins, and will use these musical examples to address the following questions: first, how are Garinagu in Hopkins upholding "traditional" lifestyles and belief systems while appropriating cultural/religious elements from the U.S.; second, what is the role of music in processes of personal religious conversion, community building, and the expression of Garifuna ethnicity; third, in what ways do individuals and Hopkins' various religious communities embrace, embody, or reject traditional notions of "Garifunaness" and how is this affecting the Hopkins community as a whole?

Song as Speech: Modeling the Linguistic Features of Zulu Tonality
Thomas Pooley, University of South Africa

The relations between song and speech have long been recognized to occupy a special place in the study of African music. Since the mid-twentieth century, several musicologists and linguists have detailed the inextricable links between these two communicative systems. One important reason for this persistent interest is the predominance of tone languages in sub-Saharan Africa. Speech tone has been widely recognized as an important, if not determining, factor in song melodies. But the relative importance of tone in many African languages has remained largely conjectural due to imprecise methods of transcription and analysis. This case study uses spectrogram technologies to provide a more accurate analysis of tone as one of several interacting prosodic features that include intonation and melody itself. The linguistic application 'Praat' was used to model the tonal features of Zulu song prosody from a database of several hundred songs. These were recorded over an extensive period of fieldwork in KwaZulu-Natal, South Africa, and include a wide range of traditional and neo-traditional genres of Zulu music, including: isicathamiya, maskandi, afro-gospel, wedding and dance songs, and praise poetry. The results suggest that speech tone is just one of several music-linguistic factors that impinge on melodic design and that its role fluctuates depending on context.

Performing the Past, Present, and Future: Contemporary Kazakh and Tuvan End-blown Flute Production and Use in Bayan Ölgii, Mongolia
Jennifer C Post, University of Western Australia

The end-blown flute in western Mongolia, traditionally constructed by its performers, is linked geographically and musically to Inner Asia and to the nomadic life that characterizes a significant portion of the region’s history. Today the instrument is rare due to twentieth-century Soviet efforts to alter the cultural landscape and transformed twenty-first century lifestyles and geophysical spaces. In this paper I focus on the musical experiences of four Kazakh byzygzy and Tuvan shoor players living in Bayan Ölgii province,
Mongolia. Each musician approaches instrument production, performance, and the maintenance of musical practice in conjunction with current geophysical, geopolitical, and economic needs. At the same time, instrument materials and structure, performance practice and repertoire represent elements of past practice and also demonstrate views toward a musical future. Embodied in their performances and their instruments are themes that show local residents’ engagement with the landscape, where physical space and cultural expression are currently being negotiated in relation to efforts to establish a stronger Mongolian nation, and everyday life is being impacted by national and international development of the same lands the Kazakh and Tuvan herders need to maintain their pastoral nomadic lifestyles. Drawing on recent studies offering new approaches to musical instrument research (Dawe, Bates) and on discussions on conservation and nomadism in Mongolia (Upton), I will consider the Kazakh and Tuvan end-blown flute as a symbol of independence and indigeneity and as an enabler for old and new forms of musical sociality.

When Loss Sounds: Forced Migration and the New German Sonic Homeland
Ulrike Praeger, Boston University

The arrival of roughly twelve million ethnic Germans, who fled or were expelled from the Eastern European provinces to mainly Germany in the aftermath of World War II, is considered the largest forced movement of a single population in the 20th century. Their expulsion was marked not only by the loss of a geographical homeland, a support system of family and friends, and material dispossession, but also by the consequent loss of a sense of belonging. The displaced individuals sonically expressed and experienced these various losses after the expulsion in, for example, the sounds of instruments constructed of cookie boxes and other basic materials in refugee and prisoner camps; the nostalgic repertoire that emerged for commemorating the lost homeland; the repeated singing of folksongs such as “Lustig ist das Zigeunerleben” (“Amusing is the Gypsy Life”) as a cynical welcome of the expellees by the host society; and the spontaneous music making of ensembles organized by musicians from both host and migrant populations that merged “Eastern” and “Western” musical practices. Drawing upon archival materials and life story inquiries of over 80 Germans who fled or were expelled from Bohemia, Moravia, and Czech Silesia, I foreground how sounds of loss in post-war Germany enhanced both the building of a new sense of belonging and a sense of homelessness for the expelled. Scrutinizing the new German sonic homeland further provides a different perspective on interactions between host and migrant populations during the post-war cultural processes of integration, acculturation, and assimilation.

In or Out? Uchi and Soto in Japanese Musical Worlds
Anne Prescott, Five Colleges, Incorporated, Chair

The concept of uchi (in/insider) and soto (out/outsider) is a fundamental social organizer in Japan. Specific groups have accepted norms, and adherence to these group norms is expected by those who participate in a particular group, whether a sports club, school, business, family, or nation. The musical world is not exempt from this system. Insiders follow the rules, written or unwritten, which may include things such as playing techniques, style of dress, approved repertoire, acceptable interpretation of musical compositions, artists with which one is allowed to collaborate, or where and under what circumstances one may perform. Ignoring the group norms may have serious consequences. In this panel we examine three specific case studies of the dynamics of the uchi/soto relationships in the musical world: a koto master who defied a publication ban, an Occupation-era organization enforcing outside censorship over Japanese popular music, and how in the United States the koto may be placed in performance venues that fall outside traditional parameters in order to visually and aurally authenticate or exoticize the space. In each case study the author will outline the contextualization of uchi and soto, the consequences for violating prescribed norms, and the process for formally casting out non-conformity.

Out of the Ie and into the Doghouse: Challenging the Authority of a Koto School
Anne Prescott, Five Colleges, Incorporated

Members of the traditional Japanese music associations (kai) are expected to adhere to a specific behavioral code, primarily unwritten, to remain within (uchi) the ie (lit. house; lineage), the social structure which unifies the kai. This paper examines the formal expulsion in 2011 of one of the top koto masters of the Miyagi Kai (Miyagi Koto Association) for violation of the school’s restrictions on the publication of compositions by the association’s founder, Miyagi Michio. Removal of members from a traditional music organization is not common, but the action taken by the Miyagi Kai was not unprecedented. What was unusual was the resulting public discussion, including an interview with the ejected master in a magazine which is widely read in the traditional music community. This paper explores the Miyagi Kai’s reasons for casting one of its most prominent members out of the ie, the process for removing the errant member, the consequences for the master’s students (including the author of this paper), and the effects on the banished master’s activities today. Other examples of similar expulsions from traditional music associations, including another case from the Miyagi Kai, will also be discussed.
Sound Stories: SOUNDWALK and the Urban Fantasy
Catherine Provenzano, NYU

This paper analyzes the performance and listening politics of mobile-listening compositions created for outdoor urban environments by the company SOUNDWALK, specifically for the neighborhoods of Little Italy, Chinatown, and the Bronx in New York City. SOUNDWALK carefully selects, layers, and loops sounds, creating a sensory and literal map that guides walkers’ performances as they play the neighborhood “insider” while enveloped in the security of the recording. Walkers are invited to become voyeurs who penetrate forbidden and exotic auditory and physical spaces that sound already fetishized through the MP3 - a private experience contingent upon public spaces and the public life of sounds. “Insider knowledge” is conveyed through sound textures that draw on reified stereotypes that permeate public conceptions of what it sounds like to be Italian, Chinese, or Black in urban America. The neighborhood becomes a museum, and its people the silent pieces on display - categorized and qualified as objects that fit or challenge the auditorily-constructed museum’s theme. Soundwalk creators become “aural architects,” distilling an aesthetic sense of a space and creating a way of experiencing it (Blesser and Salter, 2007:5). Soundwalks bring to them the subjectivities of soundwalk creators that are siphoned into and crystallized in the soundwalk recording through choices of sounds, music, narrators; and the subjectivities of walkers, who react to sounds, physical spaces, and narratives by ascribing them meaning. As these subjectivities are confronted through sound and space, the neighborhoods become stages for salient narratives and fantasy.

"Idle No More" Meets #IdleNoMore: Music's Role in Physical and Virtual Organizing
Liz Przybyski, Northwestern University

Starting in the last weeks of 2012, musicians first in Canada and then across the globe began to participate in a grassroots movement for Indigenous rights that adopted the name Idle No More. Continuing into 2013, major public events have included flash mob style round dances, in which drumming and large numbers of singers and dancers transform public spaces into arenas for dialogue about Indigenous political issues. These events, covered in local and national news media and appearing on YouTube and other user-generated video sites, have further inspired Indigenous and non-Indigenous artists alike to release songs and organize concerts in support of this movement. Unlike previous florescence of Indigenous organizing, this generation’s activists are using twitter, Facebook, and online music sites to promote their events and activities in addition to employing traditional music and dance. Paralleling the movement’s on- and offline components, this presentation combines in-person interviews, analysis of live events and examination of musical compilations produced for Idle No More alongside online ethnography. Extending the methodologies of René Lysloff and Katherine Meizel and adapting online ethnographic methods from other disciplines, I present the continuances and areas of disjuncture between the movement’s physical and virtual musical activities. This combination of strategies demonstrates how Idle No More represents an emerging form of organizing in which participatory music in public spaces overlaps with online music circulation to create a new kind of musical and social engagement.

On Music, 'Race', and the Sociality of Research: Listening to Jazz in a Transitioning South Africa
Brett Pyper, Kuns Onbeperk NPC

The family of musics called jazz provide one, admittedly resonant, instantiation of what I think of as a broader, “diagonal transatlantic” relationship between black South African and (North) African American expressive and political culture. Such parallels extend to the reception and interpretation of jazz on diagonally opposite sides of the Atlantic. And so jazz historiography, analysis and ethnographically informed commentary are inevitably shaped by the parallel histories of responses to these musics in contexts of often extreme social polarisation around constructs of race, fuelled by the social distinctions engendered by modern capitalism in these respective national crucibles of black modernity. In view of these parallels, this paper critically considers the social contexts in which jazz research has been conducted in South Africa, in comparison with the US. Against the backdrop of South Africa’s settler-colonial history, and the lingering consequences of apartheid, ethnographic research has in South Africa almost always entailed inter-“racial” encounter. I will reflect on the potential, but also the limitations, of the notion that cross-cultural understanding might be possible beyond the strictures of racial identity. How do researchers navigate the racially charged contact zones which their research endeavours engender? At a theoretical level, how do Critical Whiteness Studies and Black Consciousness speak both to and past each other in these respective national settings? In short, I want to reflect on what it means for me as a white South African to be undertaking research into predominantly black musical practice in South Africa today.

The Siinqee Institution and Ateeete: Arsi Oromo Women’s Sung Prayers as an Active Practice of Women’s Spiritual and Societal Powers and a Means of Upholding their Rights
Leila Qashu, Memorial University

In the constantly changing society of the Arsi Oromo (a subgroup of the Oromo ethnic group of Ethiopia), women have limited socio-political power. However, they have a spiritual institution that is exclusive to them which is called siinqee. As part of this institution, Arsi women have a spiritual and musical ritual, called ateeete, which they can use for several purposes, including: childbirth, sickness, scarcity of rain, war, disputes and gender violence. Today there is no longer much use for the prayers for men who go to war, but many of the other ateeete prayers are used. In times of difficulty, or when women
want to gather, they go near the river or under a specific tree to sing these prayers. In the case of gender abuse, when a woman has been dishonoured by another person in any way, she can gather with other women in front of the offender’s house to perform this song- and poetry-based ritual, at the end of which the offender is expected to confess his/her guilt, offer a gift and ask for forgiveness. In this talk, I will use examples of different types of ateeetee ceremonies and the voices of the participants of these gatherings to explore the origins and the make up of Arsi Oromo women’s spiritual rituals and how they are perceived within their societies.

Old Timers and Métis Heritage Display in Early Twentieth Century Alberta
Sarah Quick, Winthrop University

At the turn of the century in Alberta, Old Timers’ created organizations in response to the burgeoning cosmopolitism in Edmonton and Calgary, sponsoring banquets that featured music and dances associated with the earlier fur trading and frontier days. Later, in the early 1930s Joseph F. Dion, a First Nations activist in establishing Métis recognition and rights in Alberta, emceed for a Métis dance troupe with members from regions near St. Paul, Alberta. The Old Timers’ associations and the Métis troupe performed overlapping music/dance forms, sometimes even in the same settings, and both emphasized preservation. Nevertheless, this paper juxtaposes their varying understanding of and the value placed in what their heritage display meant. I contend that contrasting and comparing these two historical groups allows for a more nuanced and dynamic view of the values that heritage performance may mean to those involved in its promotion. On the one hand, Old Timers celebrated the days of old whereby the past was neutralized and controlled. One the other hand, Dion conveyed a divergent narrative for the music and dance his troupe performed. While similar to the Old Timers in celebrating and trying to preserve music and dance forms stemming from an idealized past, the Métis troupe did so, in part, to represent themselves as a contemporary, yet distinct, culture that a larger public would see as deserving beneficiaries of future policy.”

Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific
Michael Birenbaum Quintero, Bowdoin College

The cultural history of black Latin Americans must negotiate a somewhat strident Afrocentrism (which finds in any account of mixture echoes of the whitening discourses of nationalist mestizaje) and a somewhat doctrinaire anti-essentialism (which squeamishly disavows discussions of African filiation as totalizing narratives of cultural purity). These two positions are particularly entrenched in studies of black Colombians and in both nationalist and Afro-Colombian musical self-representations. This paper uses historical sources and some “forensic ethnomusicology” to examine the musical practices of the black and non-black inhabitants of the slave camps, free black settlements, and boom towns of Colombia’s Pacific rainforest during the 18th century. It also relies on recent scholarly accounts of the multidirectional trans-Atlantic circulation of Iberian, African, and American musical forms. What emerges is a picture of a complex society that did not always conform to predictable correlations between music and race but that was structured by hierarchical power relations. At the center of black musicality was the “abject cosmopolitan,” a deliberately contradictory term during a slave regime in which the musicality of black men and women was structured both by the most profound abjection and by a restlessly eclectic pragmatism. The paper offers an account of cultural mixture prior to nationalist narratives of mestizaje, situates black and non-black musical genres in Colombia in that tangled past, and offers points of comparison between the upheavals of the 18th century Atlantic and current debates about cultural appropriation.

But is it sacred? Theorizing and Tracing the Virtualization of Qawwali
Regula Qureshi, University of Alberta

Since my 1986 study of Sufi music the production and consumption of audiovisual media has grown exponentially and turned Qawwali into the leading genre of “Sufi World Music” along with “new-age” spirituality and Sufi recordings. In search of theorizing this virtualization I propose to expand my theoretical focus toward cultural and media studies while retaining a historical-materialist lens as base for comparison with the live ritual practice of Qawwali. The goal is to explore the relationship between Qawwali as sacred music and as world music. The question being raised is whether globalization has the potential to receive sacred music into the virtual sphere. Often performed by the same musicians, how have performers translated their spiritual Sufi repertoires into World Music? What are the continuities as well as disjunctions between them? The crucial question is whether the sacred function and foundation of Sufi music can be assimilated to its World Music version. Or does the sound of the music embody that function, leaving open a re-sacralization of the music compatible with the production and consumption of World music? Or does Sufi World Music simply operate as a version of (secular) popular music? Introducing cultural and media studies as tools for the study of global media and virtualization can serve as a useful case study and stimulate more research of this increasingly important domain of knowledge for ethnomusicologists (Bohlman 2011, Appadurai 1996, Crang, Dwyer and Jackson 2003).
The Social Impact of Technological Innovations in Turkish Instrument Making
Nicholas Ragheb, University of Santa Barbara, California

A new profession has emerged in the past thirty years with recent transformations in the production methods of the Turkish goblet-shaped darbuka drum. This profession of yönetmen or “director” plays a key role in the construction of cast-metal and newer ceramic models by introducing innovations in design such as changes in dimensions and weight as well as the enhancement of an internally mounted light-bulb used to control the tension of animal-skin drum heads. This new role exists at the margins of professional musicianship, engineering, and craftsmanship and has derived insights from these different traditions that have been central to recent innovations in darbuka design. The propensity of this emergent profession towards innovation may be understood in terms of its "creative marginality"--a concept developed within the sociological discipline of Science and Technology Studies and applied to the study of European musical instrument production by Bijsterveld & Schulp (2004). Related to this is Pinch and Trocco’s notion of “boundary shifters,” (2002) which highlights the transfer of knowledge, skills and experience between the fields of engineering and music that were key to the development of the Moog synthesizer. Drawing on the insights of these studies of innovation in musical instrument production, as well as interviews and ethnographic observation conducted in Istanbul between 2007 and 2011, I discuss how the ability of these darbuka production directors to apply knowledge across the boundaries of traditional professions has led to a radically new styles of darbukas that have become popular in Turkey and abroad.

Soundly Reorganizing Humanity: Musicking at the Edge of Ethics and Aesthetics
Matt Rahaim, University of Minnesota, Chair

This panel examines the ethical contours of music-making: the ways in which musicking serves as a vehicle for modes of responsibility, power, and being-toward-others. Drawing on ethnographic research in Mali, Syria, and South Asia, we describe a range of practices through which musicians cultivate and contest varied ethical dispositions in social spaces, both public and private, live and mediated. But we also want to account for the fact that this range of ethical stances are understood to be not only strong, right, or pious, but also beautiful, cool, hot, graceful, attractive. Thus we are also motivated by a theoretical concern: we aim to find a way of thinking about the performance of morally multiple structures of feeling and aesthetically plural regimes of value that reach beyond the traditional separation of aesthetics, ethics, and politics. Further, we also acknowledge that the musical practices we observe are sites of social contestation, including ontological debates about the very nature of art, religion, citizenship, and morality. Musicking, in other words, entails pronounced existential risks. Whenever there is potential for an ethics, there is also the potential for ethical failure (shame, corruption, humiliation, etc.) It is in this socio-musical space of grace and piety, disruption and shame, creativity and risk, that we look for the power of music, organizing and reorganizing humanity.

Voice Cultures: Ethical Dispositions in Hindustani Music.
Matt Rahaim, University of Minnesota

The difference between the tender crooning of a Hindi pop singer and the devotional fervor of a qawwal may seem obvious even to a casual listener; the differences between even closely related lineages of classical Indian vocalists can be demonstrated in conventional music theoretic terms, reduced to patterns of disembodied notes. Such differences are easily dismissed as matters of arbitrary style, as formal aesthetics, or as matters of personal taste. But how is it that singers evoke responses beyond the merely aesthetic? How is it that, when we hear a voice, we hear an ethical disposition such as tenderness, humility, arrogance, or calm even before we discern a sequence of notes? This paper proposes an approach to the power of the voice that begins not from the sound objects that singers produce, but from what singers do: the varied, complex disciplines of kinesic comportment that singers learn to adopt in the course of training, the vocal techniques often glossed as “voice culture.” Drawing on new ethnographic work with a range of Indian vocalists, I explore these voice cultures as particular ethical dispositions, learned stances that are cultivated in various traditions of vocal training.

Evaluating Ethnomusicologies of Black American Religious Music
Guthrie Ramsey, University of Pennsylvania

How does the study of black American religious music inform ethnomusicology? The three presentations in this panel build on past studies while suggesting new directions for future study. As the discussant for the panel, I will highlight points of both congruence and tension in the papers, drawing connections with existing research in spiritual, gospel, and other sacred traditions, while offering guidance on moving forward into other territories.

Revolution and Song: Exploring Martyr Music of the Egyptian Spring
Carolyn Ramzy, University of Toronto, Chair

The ongoing revolutions in the Arab world that began in late 2010 have given rise to some striking new music forms in response to the violence of these events. Drawing on traditional religious ideology, those who perished in revolutionary struggles are widely considered to be martyrs (shuhada’). Following the death of protestors in Egypt, this martyr concept emerged in Egyptian songs and chants. The form and impact of the musical martyr tropes are linked to musical style, intended audience, and purpose, raising questions about the nature and the degree of agency that the concept of martyrdom can
empower. Inspired by the growing scholarship on the role of expressive forms such as music, graffiti, and literature in recent uprisings, as well as the collaborative film "Songs of the New Arab Revolutions" presented at SEM last year, this panel explores martyrdom as a musical trope in revolutionary Egypt since the January 25th uprising. How do the discursive possibilities and performative forms of martyr songs vary, from funerals for fallen protestors, to political sports chants, commercial music videos, and Coptic Christian devotional songs? How does its expression draw from, differ, and perhaps even contest traditional religious ideology? And finally, how does martyr music express, reinforce and connect nationalist and religious narratives, responding to psychological needs as well as market forces?

To Die is Gain: Singing a Heavenly Citizenship among Egypt's Coptic Christians
Carolyn Ramzy, University of Toronto - Faculty of Music

In this paper, I explore martyr themes in the religious Coptic song genre taratīl following the January 25th uprising. Martyr tropes have long imbued sermons, songs, and Sunday school lessons for Egypt's Coptic Christians. Beginning in the 1970s, the Coptic Orthodox Church emphasized death, sacrifice, and ascetic withdrawal to strategically negotiate the community's increasing social and political marginalization. In January 2011, as protestors arrived to Tahrir Square wearing stickers reading “a martyr is available here,” highlighting their willingness to die for the revolution, many Coptic Christians arrived wearing the same sticker. Their large crosses, religious banners, and songs signaled different politics however. They came ready to die, not for their nation, but for their faith, drawing on the biblical verse, “For to me, to live is Christ and to die is gain” (Philippians 1:21). How do Coptic martyr configurations and concepts differ from Tahrir’s nationalist ambitions? Furthermore, how do these song motifs negotiate seemingly contradicting ambivalences and desires for belonging, both to an Islamist Egyptian state and to a heavenly afterlife as pious Christians? Drawing on Hannah Arendt’s notions of performative speech and the politics of citizenry, I examine the various ways in which Copts interpreted and sang a nation-state depending on martyr images in their impromptu taratīl anthems, Barīk Bilādī [Bless our Country] and ihfāz Bilana Ya Rab? [Protect our Country, Lord] during the January 25th uprising.

Perspectives on Teaching Central Asian and Iranian Music
Megan Rancier, Bowling Green State University, Chair

This roundtable will bring together several experts on Central Asian and Iranian music pedagogy - including classroom teaching and performance ensembles - in order to discuss problems, techniques, and resources for instructors in this content area. The goals of the roundtable are to enable teachers of Iranian and Central Asian music to negotiate teaching challenges and explore new approaches and materials for use in the classroom, while also promoting the Iranian and Central Asian regions as valuable cultural areas for university-level course content. Roundtable participants will present position papers on topics including: "We're all beginners here: teaching shashmaqom to majors and non-majors"; "Teaching Central Asian Music abroad: institutional education and other means"; “Translating Improvisation Concepts from Iranian Music"; and "Practicing Iranian and Central Asian Music: Challenges and Suggestions." Participants will represent views from American and international universities, from emic and etic cultural perspectives, and as both lecturers and performers. As a result, this multifaceted panel of scholars will offer a dynamic range of viewpoints and experiences from which to build dialog. The discussions that emerge from this roundtable, while helping to refine approaches to teaching Central Asian and Iranian music, will also make a valuable contribution to the overall conversation about pedagogy within the field of ethnomusicology.

Musical taste in Tanjung Bunga Flores, Indonesia
Dana Rappoport, Centre National de la Recherche Scientifique (CNRS)

This paper draws on recent fieldwork (2010-12) among Lamaholot-speakers at the eastern tip of Flores (Indonesia). Anomalously, in a regional landscape of gong-and-drums ensembles and large choruses, these people sing only in polyphonic duets. Different practices of two-part singing are to be found all over the western part of the region, such that singers living in villages 10 km apart cannot sing together. During one’s life, a singer has two or three singing partners, choosing them according to personal and familial affinities and aesthetic considerations. Aesthetics will be the focus of this paper: the first condition for singing together is that the two voices sound well in combination. When choosing a duet partner, singers make implicit taste judgments that will be explained in this paper. Though aesthetic appreciation may vary from one singer to another, and from one village to another, a common aesthetic emerges from analysis of the vocabulary collected in two neighbouring villages. There are ethical and sonic bases to evaluation, as well as consideration of the correctness and appropriateness of the singers’ words. The words are strongly tied to the rhythm of rural community life-to the agricultural and ritual cycle, and to specific times of day and the activities appropriate to them. The aesthetic judgments similarly privilege the specificities of community and locality. This is music perfectly adapted to its local niche, and, conversely, ill-adapted to contemporary pressures to expand in scope and appeal.

Music and Public Policy: The Political Economy of Musical Labor
Anne K. Rasmussen, The College of William and Mary, Chair

This special SEM Board-organized program session on Music and Public Policy engages musician, producer, activist, and performer-advocate Kristin Thomson on the topic of “The Political Economy of Musical Labor.”
Co-owner of the independent record label Simple Machines, Kristin Thomson has been involved in releasing some 70 albums. She helped to produce major music festivals in the DC area and published the Mechanic’s Guide to Putting Out Records, Cassettes, and CDs. After completing her Master’s in Urban Planning and Public Policy, Thomson joined The Future of Music Coalition, a non-profit organization that promotes fair compensation for musicians and the liberal distribution of information for diverse communities of musicians and their audience. She is co-Director of Artist Revenue Streams, a multi-method, cross-genre examination of how musicians’ income streams are changing, and why. Founding member of the indie rock band Tsunami, she now performs with the lady-powered band Ken.

An opening discussion with Kristin Thomson will be followed by commentary from three SEM members whose work in non-U.S. contexts intersects with the overarching theme of this year’s panel. Michael Birenbaum Quintero will comment on the overlapping effects of cultural patrimony and cultural industry policies and initiatives in southwestern Colombia. Using the example of Hatsune Miku, the “absent” virtual idol, Jennifer Milioti Matsue will explore the “digitization of performers” in Japanese popular music. And Jeremy Wallach, drawing on his experiences with underground music in Indonesia, will comment on the global dimensions of DIY, something Wallach calls “indieglobalization.”

Beti Esana: Music, Death and the Politics of Belonging in a Cameroonian Funeral Rite
*Dennis Rathnau, Bowling Green State University*

This paper examines the multiplicity of sound performances that accompany esana, a funeral rite amongst the Beti of Cameroon. No other single event in Cameroon brings together this complex of music and performance styles. Cameroonian scholarship has theorized the funeral as a moment of disappearance, balanced by a renewed stress on belonging, kinship and affinity. Utilizing musics that span time and technique helps negotiate and make sense of the deceased’s lived worlds concerning with church, education and the urban elite, addressing notions of political significance, inequality, distance, and the moral obligation to be buried “at home.” Using the esana of the late Madame Veuve Nkolo of Koudandeng, I show how a mix of deeply traditional nkul log drumming, Beti women’s unaccompanied bikutsi singing, military style brass bands, Christian hymnody, mendzan xylophone ensembles and recorded popular music—heard separately as well as overlapping—negotiates that moment of crisis at the time of death, emphasizing and reaffirming differing social ties, as well as adding a sense of historicity and depth to the life of the dead. If, as has been suggested by Peter Geschiere, an individual’s disappearance risks creating a rupture in the network of social relations, the funeral serves to ease this precarious moment by affirming the position of those who remain, vis-à-vis the dead and each other. Musical performance by multiple groups—complimentary, conflicting, and representative of different voices, communities and historical eras—re-establishes and reaffirms those same ties in a politics of belonging between local groups and people’s place.

**Something in the Water: The Musical Shoals of Northwest Alabama**
*Christopher Reali, University of North Carolina, Chapel Hill*

Muscle Shoals, Alabama, a region in the northwest corner that borders the Tennessee River, was the birthplace of two celebrated figures in popular music history: W.C. Handy and Sam Phillips. Other lesser-known but highly influential musicians such as Buddy Killen, Billy Sherrill, Rick Hall, Norbert Putnam, Jimmy Johnson, and others also called the Shoals home. With the exception of Handy and Phillips, all were born between 1930 and 1940. Locals still attribute the Shoals’ excess musicality to either its first inhabitants, the Cherokee, Chickasaw and Creek, or to the “singing river.” The region achieved musical prosperity built upon the “Muscle Shoals sound” during the 1960s and ’70s that resulted in the areas self-proclaimed title as the “Hit Recording Capital of the World.” This “scene” then fell into decline, and was only recently revived by the success of contemporary bands such as the Civil Wars, the Alabama Shakes, and the Secret Sisters. Drawing from the work of Sarah Cohen, Andy Bennett, and Richard Peterson, I examine the rise and waning of the Muscle Shoals music industry between the late-1950s and mid-1970s and the region’s subsequent musical rebirth. Central to this research is the way in which Muscle Shoals transformed from a physical place, to a sound, to a culturally revered aesthetic—a musical brand name. Juxtaposing the imagined geographic space created on soul recordings produced by the 1960s Muscle Shoals music industry with the contemporary Shoals “scene” reveals the dynamic relationship between people, place, and music.

An Ivorian Wedding in an Indiana Cornfield: “Ballet” as (New) Diasporic Discourse?
*Daniel B Reed, Indiana University, Bloomington, IN*

Traveling across the eastern US, from New York to Orlando, Ivorian immigrant musicians and dancers gathered in 2008 for the marriage of an Ivorian man and an Indiana woman at a remote farm in west central Indiana. Veterans of, Côte d’Ivoire’s national performance troupe, these artists performed repertoire they identify as “ballet” referencing the Ivorian version of the transnational genre of the national ensemble. More than a genre of performance with its constituent parts (ethnically-marked rhythms, instrumentation, songs, dances and dance breaks, interwoven and motivated by a philosophy of unifying diversity), “ballet” is best understood as discourse. Simultaneously post-ethnic and interethic, nationalist and transnational, “ballet” reifies ethnic and national boundaries even as it blurs and blends them. “ballet” thus serves as a discursive space through which performers negotiate new, globalization-era diasporan identities. This identity negotiation began in Côte d’Ivoire, via participation in the Ivorian national ensemble, and not when immigrants arrived on the US shore. “ballet” thus calls into question binary models of diaspora that pit homeland vs. new land, or presuppose
diaspora as paired with decline of the nation-state. Monson urges scholars of the African diaspora to focus on “examining the social and cultural processes through which contemporary Africans revise and reinvent notions of cultural legitimacy from generation to generation rather than on an original cultural baseline to be reclaimed” (Monson 2000:12). “ballet” represents one such process, through which transnational beings express a belonging not to two worlds but one: complex, interconnected, global.

Innovating Tradition: The Spiritual Significance of Powwows in Appalachian Pennsylvania
Susan M. Taffe Reed, Bowdoin College

Appalachian Pennsylvania, fifty-two counties that comprise most of the state, is home to families of Delaware, Cherokee, Six Nations, and other Native American lineage whose ancestors resisted forced migration by seeking refuge in mountainous, rural areas. The history of Native Americans in the region has at once been suppressed, contested, and romanticized. Pennsylvania recently passed a noncontroversial resolution congratulating and recognizing its Native American peoples, but neither the state nor federal governments officially recognize them. Ethnomusicologists have written extensively on powwows. However, none of this scholarship includes the marked powwow movement in Appalachian Pennsylvania. In fact, the region’s residents are almost entirely absent from scholarly literature, although their presence can be traced in newspaper articles over the past two centuries that chronicle the racism and oppression that continues thru today. The first powwow held there was in 1963, but it was not until the late 1980s that powwows gained widespread popularity. Over time, powwow drum groups transitioned from performing songs learned from groups in other regions to making their own songs that better reflect their identity. Powwows have played an important role in education, fostering communication, sustaining kinship, developing identity, and identifying community membership. My research, based on years of ethnographic fieldwork and participant observation, describes how Indigenous Pennsylvanians have employed cultural revitalization with innovation to create new music and dance traditions that are based on traditional teachings and worldview. Through this process, the powwow, often described as a “social” event, has become imbued with deep spiritual significance.

Our Songs Belong to Us: Amateur Choir Repertoire, Insularity, Tourism and Local Politics in Madeira Island
Jorge Castro Ribeiro, Universidade de Aveiro

Amateur choir singing in Portuguese Atlantic island of Madeira has considerably increased from the 1990’s to the present thanks to the emergence of a population actively compromised with local cultural policies and leisure. Although tourism musical circles are important scenes for institutionalized practices, the activities developed within the choral singing practice are directed towards residents. They include performances, festival organization and have a role in local politics. Choral singing in Madeira fostered occasions for sociability, provided traveling opportunities, helped the development of individual musical skills and endowed choir members as institutional representatives of their local communities. It created a private sphere with social intercourse and performance of choral pieces based on traditional music expressly composed/arranged for each choir. This repertoire - that may be exclusive property of a choir - fulfills the needs for mutual exhibition and provides content for concerts, religious and political ceremonies, either locally either in off-island tours. In this presentation I explore the meaning and form of repertoire exclusivity of specific choirs, the role of insularity in the development choir singing as alternative for tourism musical circles, and the complex ties of complicity between local policies and choral activities. This issues lead to reflections about the way choral singing can be an effective response to social emergent cultural demands and how tourism, insularity and local policies can shape the form and content of musical activities of private choral societies.

Come to My Kwe-Kwe: African Guyanese Ritual Performance and Rediasporization in New York City
Gillian R Richards-Greaves, Indiana University, Bloomington, IN

Kweh-kweh is pre-wedding ritual that takes place the night before a wedding and serves as a medium through which relatives and friends of the bride and groom offer critique, advice, and instruction on marriage. Kweh-kweh has several ritual segments, which are executed almost entirely with song and dance, and provides a unique window into the embedded values of the African Guyanese community and the Guyanese community at large. Each year, on the Friday before Labor Day, Guyanese in New York City come together to celebrate Come to My Kwe-Kwe, which is a staged version of kweh-kweh. Using volunteers from the audience and props, the communityreenacts each ritual segment of the wedding-based kweh-kweh. Though Come to My Kwe-Kwe mirrors the wedding-based kweh-kweh in form it generally serves as a vehicle for cultural education and community-building. This paper examines the ways that music and dance in Come to My Kwe-Kwe facilitates the negotiation of African-Guyanese-American identities and rediasporization, that is, the creation of a secondary African Guyanese diaspora in the United States.

Indigenous Movement, Sound Activism
Dylan Robinson, Royal Holloway, University of London, Chair

"There are round dances by the dollar stores. There are drums drowning out muzak in shopping malls. There are eagle feathers upstaging the fake Santas." (Naomi Klein) Since late 2012, First Peoples across Canada have taken part in protests and activism as part of the Idle No More movement. Developed in response to the lack of nation-to-nation consultation in passing laws that affect First Peoples, Idle No More has called for a revisioning of the relationship between First Nations and the Government of Canada. Protest and activism across Canada and the globe continue to grow, but these actions are not limited to the kind of blockades and marches one might expect. Indigenous presence in such protest is asserted to be sure, but is asserted
The Sensory Politics of Hope and Shame: Being Idle No More

Dylan Robinson, Royal Holloway, University of London

On December 21, 2012, Elder Rose Henry (Tle’men) spoke as part of an Idle No More protest in Victoria, BC, Canada: “We are going to continue to dance... and we are going to continue to dance until you get of your high horse, Stephen Harper, and join us.” Henry’s invitation (or challenge) to Prime Minister Harper to dance here foregrounds the role of Indigenous cultural practices as a “doing” of politics, as performative acts of history and law making. Dance, along with other materializations of history and law including the two-row wampum belt and Coast Salish land-title songs, demonstrates Indigenous-centered forms of negotiation and politics. Viewing round-dancing and singing by First Peoples in Idle no more gatherings protest through the lens of Judith Butler’s concept of sensate democracy, my presentation will explore the interplay between sensory registers - the visual, aural, and kinetic - of Indigenous politics. In particular, I will focus on two gatherings held Victoria, BC, Canada: a round dance in the Bay Centre mall that I participated in, and a copper-breaking ceremony by Namgis hereditary Chief Beau Dick. Devoting particular attention to the role of affect, my presentation contrasts the politics of hope and affirmation engendered in round dancing with the act of shaming the Canadian government that the copper-breaking ceremony sought to effect. Such actions demonstrate not merely the bringing of protest into the arenas of song and dance, but envision models for publicly affirming Indigenous means of history and law making.

Chamamé, Argentine Nationalism, and Displaced Northeastern Regionalism in Southern Argentina

Gregory Robinson, George Mason University

Chamamé is a style of secular social dance music for accordion and guitar with powerful discursive ties to Argentina’s rural northeastern provinces of Corrientes, Missiones, and Entre Ríos. Though many scholars have noted the genre’s importance as a source of regional pride for listeners in the northeast and migrants from these provinces living major Argentine cities, chamamé has recently spread far beyond this locally invested audience. Since the 1990s, this style has become extremely popular among working class listeners in the southern Argentine provinces of Chubut and Santa Cruz, appearing at municipal anniversaries, annual festivals, Independence Day celebrations, and other public and private celebrations. Many southern Argentine listeners enjoy chamamé’s nationalistic and rural connotations, but very few have any direct connection to the northeastern provinces from which the genre emanates. The southward expansion of chamamé marks a dramatic change in the genre’s dissemination, scope, and social contexts, and raises important questions about the relationship between regionalism and nationalism in musical performance. In this presentation, I will draw on fieldwork in southern Argentina to highlight some of the reasons musicians and listeners from the area articulate for their investment in chamamé. These perspectives will offer new insight into the relationship between regionalism and nationalism in musical performance and expand the scholarly framework for examining the connections and disjunctures between these two modes of identification.

What Tablas Do: An Exploration of Non-Human Agency in Human Relationships in Banaras

Allen Roda, New York University

Musicians famously become close to their instruments, naming them, absorbing them into their own sense of identity as they adopt terms for themselves like “guitarista” and “pianista.” The intimate relationship they have with their instruments is dialogic as both the musician and instrument respond to each other’s actions. This instrumental relationship exists not only between musicians and their instruments, but also between instruments and their makers, who similarly identify with their profession. In addition to the complex interactions between people and instruments, the instruments themselves forge sonic, economic, and social relationships between people, playing an important role in altering inter-human behaviors as well. In this paper, I address the relationships between players, makers, and sets of North Indian drums called tablas by focusing on the role the tablas play in creating, altering, and sustaining those relationships. Incorporating discussions from science and technology studies, speculative realism, and material culture studies, I use my analysis of tabla construction as a lens through which to address ways in which music scholarship can take seriously non-human actors that contribute so greatly to musical production both in performance and on the “workshop stage.”

Subverting or Reinforcing Gender or Both?: Cross-Dressed Performance in Nineteenth Century Variety and Burlesque

Gillian Rodger, University of Wisconsin, Milwaukee

Female to male cross-dressed performance was common in a number of nineteenth-century popular American theatrical forms, and particularly in burlesque and extravaganza. In these sexually charged genres, women took
the leading male role of the principal boy, striding across the stage, spitting, swearing and talking directly to the audience in comic asides. In the same period, a small number of women, known as male impersonators, also performed male comic characters on the variety stage, sharing their repertoires with men. While principal boys were nominally male, their appearance was feminized and their costumes highlighted the feminine curves of the actresses who portrayed them. The ideal for male impersonators, on the other hand, stressed realism. This paper contrasts the songs and performances of principal boys in burlesque and male impersonators in variety in order to challenge the modern assumption that cross-dressed performance in a Euro-American context must inexorably be connected to the personality and sexuality of the performer on the stage. It examines the constructions of gender that emerged during the performances of these women, and asks whose interests each kind of performance served? How did these performances reflect and/or challenge the social construction of gender in nineteenth-century America and how do these performances challenge the trope of drag performance as an indication of a character's, and even an actresses, gender ambiguity and sexual non-conformity that is found, for example, in a number of the cases discussed by Rebecca Bell-Metereau in Hollywood Androgyny and, more recently, Judith Jack“ Halberstam in Female Masculinity?"

Bullerengue Street Performance and Communitas. Social Contestation through Pleasure and Community Construction
Juan Rojas, Indiana University Bloomington

In this paper, I describe how practitioners understand the Afro-Colombian bullerengue music and dance expression as an important source of pleasure, which enforces dynamics of community construction in a context where traditional musical practices are framed within staged folkloric festivals. When bullerengue performers get together to drum, sing, and dance, their agency to contest established social structures increases, as can be seen in street bullerengue practices that are carried out during regional bullerengue festivals. I argue that, despite essentialization imposed upon bullerengue performers from an institutionalized cultural policy framework, a community whose actions resist and challenge the structures of folkloric festivals is constructed through pleasure (gusto). Practitioners assure that bullerengue produces high levels of pleasure and joy, becoming the driving force of their contestations, which take the form of street cultural performances that challenge the conduction of staged practices. According to Guilbault (2010), pleasure is a productive force that impacts on society creating "public intimacies" and framing social collaboration, thus becoming a strong channel for political action. When community members bear enough agency and mutual solidarity to construct their own sources of pleasure, then the pleasurable action can become a political action through communitas. These cohesive and emancipatory aspects are the contribution of pleasure to cultural resistance, and also the strategy used by bullerengueros to contest social practices that they believe to be exploitive and denigrating of their cultural heritage.

Mizik a Nou: Envisioning a Global Creole Community through Dominica’s World Creole Music Festival
Timothy Rommen, University of Pennsylvania

How are we to think about the ideological content of an event, held annually in a country smaller than New York City, and called the World Creole Music Festival? What pressures, both negative and productive, do the ever-present fact of tourism (economic sector) and the tourists it imports (bodies/expectations) exert on the process of arriving at answers to these questions? What can Creole mean in this context and how is it represented on stage as (and for) a global community? Starting in 1997 and continuing into the present moment, these interrelated questions have occupied the festival’s organizers, performers, and audiences, and answers have been variously posited, tested, refined, and abandoned in the process. A broad range of musicians and bands, both local and international, have performed at the festival through the years, and many of these do not seem easily or comfortably to find a home within the rubric of the festival (within Creole music, that is). And yet, I suggest that this boundary-crossing/blurring constitutes one of the ideological goals of the festival, that the concept of Creole operates in Dominica along routes that require further study. As such, this paper introduces and explores the complexities bound up in the festival's aims and achievements, and points to the challenges inherent in articulating a Creole vision of community that reaches beyond the peripheral microstate to engender global connections while simultaneously depending on the influx of tourist dollars (and tourist expectations) in order to achieve a sustainable platform toward realizing that vision.

Religious Voices Unbounded: Sacred Music in the Public Sphere
Timothy Rommen, University of Pennsylvania, Chair

While the role of music in the production of religious community has received considerable scholarly attention, fewer studies have focused on the implication of sacred musical traditions in the formation of local, regional, and global identities that extend beyond religious boundaries. This panel explores sacred music as a socially responsive process that is performed within and directed toward the public sphere. It investigates the ways in which sacred musical traditions actively participate in urgent conversations on secular citizenship, national identity, and community belonging. It addresses literature in two broad fields: 1) sociological theory of secularism and modernity and 2) the extensive ethnomusicological studies of music and spirituality. Drawing upon recent cross-disciplinary challenges to Habermas’ depiction of the public sphere and Weberian models on the place of religion in the modern world, this panel proposes contemporary sacred musical practices as revealing examples of the porosity between the secular and the sacred, the public and the private,
the cultural and the eschatological. Panel papers examine the involvement of sacred music in the reimagining of nationalistic projects, in the rewriting of post-colonial histories, and in reaction to local and geopolitical trends. Papers situate sacred music against larger historical backdrops in which questions of interfaith and religious unrest, ethnic and spiritual minorities, power inequities and social justice predominate. The papers of this panel are unified in showcasing sacred musical traditions that speak audibly and profoundly to the immanent, political world beyond the church as well as to the spiritual world within.

The Reception of Jazz in Portugal and Discourses on Black Racial Otherness under the Portuguese Dictatorship
Pedro Roxo, Universidade Nova de Lisboa

The reception of jazz in Portugal sparked and was mediated by discourses on blackness and the nature of race. From the 1920s to the 1970s, the discourses surrounding jazz were mediated by and responded to the racist ideologies of the Portuguese dictatorship. Through the analysis of case studies, this paper will examine how some of these modes of discursive production, although subject to specific political, social, religious, artistic and personal agendas that often contradicted one another, directly and indirectly linked jazz and so-called “modern dances” to the issue of racial otherness. It will also demonstrate how the discourse of the “racial other” was produced through more or less arbitrary and stereotypical representations of blackness that abounded in Portuguese mass-media. These perceptions and representations of blackness were further mitigated by the Portuguese colonial experience in Africa. Finally, this paper will also highlight the importance of expressive practices of African-American origin to the imagination and performance of modernity in Portugal, thus contributing to a reconsideration not only of race, but also of gender in political and social relations. The data analyzed are part of ongoing research into the reception of jazz in 20th century Portugal.

Visual Popnography: Documenting Gendered Performance in Mumbai’s LGBTQ (HIA) Communities
Jeff Roy, University of California, Los Angeles

The music and dance of lesbian, gay, bisexual, transgender, and queer (LGBTQ) communities in Mumbai express an important feature of modern Indian identity. LGBTQ individuals perform music and dance in various styles, incorporating a mix of contemporary Bollywood, Western pop, and traditional Hijra (male-to-female transgender) acoustic music. In most cases, these communities use music to construct and negotiate identities within the context of social gatherings, political protests, and religious rituals, simultaneously contesting and reaffirming their marginalized position within mainstream Indian society. My video presentation for the Annual Meeting of the Society for Ethnomusicology highlights my experiences documenting this community during 2012-13. Working in collaboration with Solaris Pictures, Mumbai’s premier LGBTQ film production organization, this documentary film explores how music and dance signifies LGBTQ identity performativity as sites of resistance and self-affirmation, containing interviews and performances from individual musicians and music groups from within the community. The project incorporates simultaneous production (filming), post-production (editing), and outreach (distribution), through the regular development and release of short videos, in order to involve its participants more directly in the development of a feature-length film for and about them, and to engage academic discourse with real life. While scholars have investigated the Hijra community, little substantial English-language scholarship exists on performance practices within the larger LGBTQ communities in India. This presentation represents a beginning effort to fill this lacuna, and also voices some of the pragmatic concerns and ideological bases of contemporary LGBTQ worldview.

The Dùndún Tradition as Heritage Enterprise
Jesse Ruskin, University of California, Los Angeles

The dùndún, or “talking drum,” of southwestern Nigeria is a versatile speech surrogate used to reproduce the tones and inflections of the Yorùbá language. Through their daily recitations of history and oral literature, dùndún musicians have for centuries played an integral role in the social, religious, and political life of Yorùbá-speaking peoples. As its traditional patronage structure withers, however, this musical tradition is finding new life as cultural heritage. Named after the eponymous deity of drumming, the Nigeria-based Ayanagalu Soungobi Foundation (ASF) brings together artists, scholars, and political leaders to promote the dùndún as an emblem of Yorùbá identity and “package” the tradition in ways attractive to both local stakeholders and international audiences. This paper examines the ASF as a "heritage enterprise," by which I mean an entrepreneurial effort to transform living culture into commodity forms such as exhibitions, staged performances, educational workshops, and scholarly publications. In dialogue with scholars of heritage Barbara Kirshenblatt-Gimblett and Peter Probst, I argue that while heritage production may require an orientation toward foreign markets, it is also a means of re-shaping local ideologies and patronage systems in ways that ensure the continuity of community-based traditions. Reinventing the dùndún in this way entails a number of thorny public debates about the proper role of ethnically-rooted music in a modernizing nation, the drum’s religious significance in a dominantly Christian and Muslim society, and the criteria of “authenticity” for its presentation in increasingly diverse contexts.

Staging the Elderly: The Impact of Cultural Policy on the Age of Performers
CedarBough T Saeji, University of California, Los Angeles

In this paper I explain how cultural policy is tied to the performance of elderly solo dancers in the Republic of Korea. I focus on three themes: (1) The
Cultural Property Protection Law (1962), Korea's intangible cultural heritage legislation, certifies expert performers based in large part on years of participation. Older experts must choose to either continue performing, in spite of failing health, or relinquish their hard-earned title. (2) In Korean performance there is an understanding that communicating the emotional core of the performance is more important than athleticism. This facilitates the continued performance by elderly dancers, or may be constructed by ever-older master-dancers who are given the gerontocratic power to define traditional" Korean aesthetics. (3) Nostalgia, often intertwined with dance performance participation and viewership practices, manifests in Korean traditional performance consumption in a yearning for a pre-modern past embodied by older performers. Although this initially seems to be empowering for older performers, my research has shown that in some cases the elderly dancing body has become a spectacle, similar to the physically disabled dancing body. Elders are caught between the demands of the audience and the limitations of their aging bodies. The assumption that advanced age and authenticity are linked is manifestly false, the last performer who danced for the court before the start of the Japanese colonial period (1910-1945) passed away in 2007. Contemporary performers are only connected to the "authentic" pre-modern Korean society through pedagogical lineage. "

Matt Sakakeeny, Tulane University, Chair

Studies of black American religious music, from spirituals to holy hip-hop, have been a primary entry point for understanding the black experience. This scholarly legacy has made great strides in countering racist claims of deculturation by underscoring the social value of sacred music within the particular history of expropriation, enslavement, segregation, and continued marginalization. This panel builds on this legacy while also opening it up to other kinds of questions. Can an ethnomusicology of gospel music reach beyond the limitations of area studies and outside the constrictions of racial identities? Has the specificity of the black experience - unlike that of, say, the Hindustani or Javanese experience - inhibited scholars from generating social theory based on analyses of black American music? Without questioning the role of church music in maintaining community, the panelists approach their ethnomusicological theories of voice. The many iterations of voice during worship - the melodious sermonizing, the vocalizations of the congregants, the singing of religious texts, and the instrumental voice" of the steel guitar that is characteristic of the denomination - create a densely layered soundscape. The inseparability of these simultaneous voicings problematizes studies of scared music that locate religiosity solely in liturgical and hymnal texts. Similarly, studies of the "sacred steel" tradition have not situated the instrumental voicings of the slide guitar within the church services that are abundant with the word of God. These services point not only to the cultural specificity of black religious music but also to the polyphony of voices detectable in many musical and/or religious events. The discussant is a leader in the field who will assess the spirit of experimentatio that guides the presentations.

Spoken, Sung, and Instrumental Voicings in the Church of the Living God
Matt Sakakeeny, Tulane University

Studies of church music have broadened our understanding of the black American experience. For example, when slavery and segregation were institutions protected by law, antiracists from Frederick Douglass to Amiri Baraka pointed to the musicality of black rhetorical preaching and the collective singing of spirituals as evidence of humanity and cultural resilience. This paper begins with the claim that antiracist valuations of black religious music are now well established and even widely accepted in scholarly and popular discourse, and proceeds beyond area studies and critical race studies to ask more expansive questions. Through an ethnographic study of the Church of the Living God in Toccopola, Mississippi, I suggest that church services can inform not only our understanding of the black experience but also ethnomusicological theories of voice. The many iterations of voice during worship - the melodious sermonizing, the vocalizations of the congregants, the singing of religious texts, and the instrumental voice" of the steel guitar that is characteristic of the denomination - create a densely layered soundscape. The inseparability of these simultaneous voicings problematizes studies of scared music that locate religiosity solely in liturgical and hymnal texts. Similarly, studies of the "sacred steel" tradition have not situated the instrumental voicings of the slide guitar within the church services that are abundant with the word of God. These services point not only to the cultural specificity of black religious music but also to the polyphony of voices detectable in many musical and/or religious events."

Jedba for the Nation: Embodied Listening and the Ethics of Politics in Moroccan Hip Hop
Kendra Salois, University of Maryland

Since 2003, Moroccan hip hop artists have had access to a national audience via radio, television, and festivals throughout the country. The best-known artists authenticate themselves to both fans and skeptics by weaving references to cherished Sufi and popular traditions into their compositions. In the context of these spiritual and cultural traditions, in which embodied listening does significant ethical work, learning through listening together (Kapchan 2009) in performances, recording and listening sessions allows musicians and audience members to undertake the affective work necessary to form a counterpublic (Hirschkind 2006, Warner 2002), however ephemeral, with its own comportment, expressions, and values. This paper argues that this counterpublic most frequently performs political quietism through, not despite, Moroccan practitioners, embrace of the transnational hip hop tradition’s normative ideology of critique and opposition. Analyses of live
musical performance and performances of cultural competence and affiliation demonstrate that this emergent hip hop counterculture links its trenchant systemic critiques to discourses of personal responsibility, shifting the response to issues like inequality, corruption, and police brutality from the political to the personal domain. By casting solutions to these problems in ethical terms, hip hop performances invoke the rights and responsibilities of individual citizens, rather than older political or class-based solidarities, encouraging each practitioner to take him- or herself as the terrain of change and improvement. While Islamist and activist emcees gain niche audiences, Morocco's most famous hip hop musicians do politics by appearing to eschew politics, performing the state's vision of moderate, cosmopolitan Muslim citizens.

Resilient Sounds, Changing Atmospheres: A Sonic Exploration of the Urban Transformation of the Mouraria Quarter in Lisbon (Portugal) Inigo Sanchez, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Increasingly attention has been paid in recent years to the importance of sound in urban contexts: from the architectonic properties of sound and its potential to create and define urban spaces, or the mediating role of sound in the daily experience of and in the city, to the city and its urban spaces as a fruitful terrain for exploring the spatial, the material and the ephemeral qualities of sound. This paper builds upon recent scholarship in ethnomusicology and the interdisciplinary field of sound studies to explore how regeneration projects affect the sound environment of particular urban areas. In particular, I am interested in examining how dynamics of urban change such as those embedded in gentrification and urban-renewal schemes impact on the sensory qualities of the public space and, in turn, shape the exclusion and inclusion of certain cultural practices and expressions in the public life. I will draw on empirical data obtained in the course of an ethnographic research project in an infamous and, for a long time, neglected historic quarter located in the centre of the Portuguese capital of Lisbon, known as the Mouraria, which is currently the object of an ambitious plan of urban regeneration. Ultimately, this paper seeks to contribute to the ongoing debate about the relationship between spatial transformations, urban change and the sound environment.

Cultural Translations of Ottoman/Turkish Music in Byzantine Neumes: documenting musical evolution of Makam and Usul Mehmet Sanlikol, College of the Holy Cross

Most musical traditions within the greater Ottoman cultural zone have used oral tradition as their principal method of learning and teaching up until the 20th century. It is possible to say that the one major exception to this was the neumatic notation system of Byzantine church music. Although few attempts were made to adopt a variety of notation systems to classical Ottoman/Turkish music, up until 1875 none of these systems found general acceptance. However, since the end of the 14th century Byzantine notation was used for preserving secular music and the first printed collection of hundreds of Ottoman/Turkish classical music pieces, notated in Byzantine neumes, were published as early as 1830. These publications used the Greek alphabet in order to write down the texts of the pieces which were in Turkish language: a method traditionally used by most Anatolian Greeks, entitled Karamanlıca. Since mostly church cantors learn how to read Byzantine notation, and secular music in general is of secondary interest to most of them, Ottoman/Turkish repertoire in Byzantine neumes is, for the most part, still waiting to be transcribed into the notation system used by contemporary classical Turkish music. This paper will include several new transcriptions made from Evterpi (1830), Kaliphonos Seirin (1859) and Mousikon Apanthisma (1872) in order to analyze and show the changes which occurred in makam (mode) and usul (rhythmic cycle) systems of classical Ottoman/Turkish music between the 18th and 20th centuries while providing an understanding of the musical contributions and consequences of oral tradition.

Cultural Evolution of Music Patrick Savage, Tokyo University of the Arts

The publication of The Origins of Music (Wallin, Merker and Brown 2000) led to a renaissance of research into the biological evolution of music, but music's cultural evolution has been less well-explored. Ethnomusicologists have long avoided even the term cultural evolution" because of its association with racist ideologies in the context of "ladder-like" Spencerian theories of unilinear evolutionary "progress." However, recent work in cultural evolution, particularly in linguistics, has showed that modern evolutionary theory based on Darwinian notions of "tree-like" diversification can be very useful both for understanding specific mechanisms and processes of cultural change and for understanding broader patterns of human history and cultural contact. I will review results of several interdisciplinary research projects focused on music's cultural evolution at both the micro- and macro-levels. First, analyses of Charles Seeger's notations and recordings of 30 versions and variants of Barbara Allen demonstrates that individual songs undergo micro-evolutionary processes of Darwinian "descent with modification" that share many analogues with genetic evolution (e.g. mutating sequences), but also many differences (e.g. mutations can occur by "intelligent design" on the part of the singer). Second, comparative analyses of ~600 traditional folk songs from various populations in and around Japan inspired by Alan Lomax's Cantometrics Project demonstrate significant correlations with genetic diversity (suggesting shared histories of migration and contact), but differ in important ways (suggesting important differences in macro-evolutionary mechanisms and power dynamics). Cultural evolutionary theory offers a powerful new set of tools to help ethnomusicologists understand the diversity of the world's music."
Filmmaking as a Research Method in Ethnomusicology
Justin Schell, University of Minnesota, Chair

Though anthropologist-filmmakers steadily legitimized the scholarly potential of filmmaking throughout the twentieth century, film is still approached by academia with a mixture of skepticism and novelty, perhaps owing to a broad media awareness that situates film and video as entertainment and little more (Feld 1976). This panel therefore seeks to catalyze the discussion, ethnographic filmmaking in ethnomusicology, a research method we regard as particularly fruitful, yet vastly undertheorized. We discuss ethnographic authority, representation, and collaboration as well as technological processes with the aid of partial screenings of completed and in-progress film projects. We proceed from the premise that filmmaking by its very nature mediates the ethnographic encounter in important ways. There is a danger of the camera becoming an obstacle to full participation, an object that artificially erases the ethnographer from view. On the other hand, however, filmmaking as practiced collaboratively can achieve a multivocality that is perhaps more impactful than traditional monographs and clearly more accessible for researched communities. Moreover, moving sound and images—however artificial they may be on screen—play the performative aspects of music in ways that seem "more real" than the written word (Titon 1992). We also emphasize that filmmaking can reveal important insights at all points in the process of research, analysis, and publication. Our work suggests that art and ethnography are not mutually exclusive. Indeed, we demonstrate the potential of "artistic" cinematography and postproduction for relaying practical information as well as evoking an emotional response from viewers.

Unified Worldwide?: Researching Hmong Hip-Hop and Poetry in and through New Media
Justin M Schell, University of Minnesota

From a church basement in St. Paul, Minnesota to a makeshift recording studio in a bamboo house in the mountains of Northern Thailand, Hmong poets and hip-hop artists craft words and music to reach audiences of the Hmong Diaspora spread throughout the world. Whereas previous forms of diasporic communication made use of cassette tapes, these artists now use YouTube and other forms of new media to spread their messages. Poets and hip-hop artists from places like Minnesota, California, France, Thailand, China, and Australia, seek to unify Hmong viewers, to bring them together for reasons as diverse as ethnic pride, social justice, and religious evangelism, to name a few, if only online in the space of Facebook posts and YouTube comments. Such calls for unity, however, reveal the sharp divisions within Hmong audiences, along the lines of race, gender, generation, religion and ideas of tradition. In this paper, I discuss the production and reception of a number of works from my ongoing documentary film work with Hmong poets and hip-hop artists over the past four years. I had a hand in creating all of these pieces, not only in shooting and editing, but also collaborating with artists on the visual style of a video, simultaneously creator, facilitator, distributor, and researcher in a digital ethnomusicology project. In doing so, I contribute new "nodes" to the digital diasporic media network of the Hmong Diaspora as I seek to greater understand the uneven dynamics of that network itself.

“The Paul Whiteman of the East”: Music and Race in Colonial Southeast Asia
Fritz Schenker, UW Madison

In late 1928, two troupes of African-Americans performed for British audiences in Singapore. After the first show, one local journalist expressed glee at finally watching a "real 'coloured' cabaret." This performance of black authenticity took an unusual form: both groups performed minstrel songs and the latest hits from white dance bands such as Paul Whiteman's Orchestra. Furthermore, one ensemble also featured several Filipinos alongside the African-American musicians. White Singapore audiences were not disappointed with this repertoire, playing style, and personnel, though. Indeed, the musicians had cannily shaped their performances to match local expectations about what it meant to perform musical blackness. Singaporean audience's notion of blackness had been shaped visually by the legacies of trans-Pacific blackface minstrelsy and informed sonically by the global circulation of recordings by white U.S. musicians. During the 1920s and early 1930s, African-American musicians along the coast of colonial Asia worked within this framework of musical and racial standards, shaped through decades of trans-oceanic translations and mediations of blackness. These sonic expectations were part of the broader imperial project, in which racial ideologies formed the underlying logic of empire, informing both expectations of musical performance and governmental policy. By focusing on the work of African-American jazz musicians in 1920s Southeast Asia, I explore the ways in which they used music as a medium to negotiate and take advantage of racial ideologies, even as they seemed to perpetuate imperial hierarchies.

Sourcing Beyoncé's Crowd: Power and Play in “Run the World (Girls)"
Martin Scherzinger, New York University
Wills Glasspiegel, Yale University

Metropolitan musical practice in the United States today is increasingly marked by complex networks of interlaced and overlapping cultural repertoires of sound, music and image. These networks are variously mediated by recording, print, celluloid, screens, and the like. It is as if accelerating flows of data, capital, commodities, and information - aided by advanced communication technologies - have issued new modes of collaborative cultural mixing and remixing that increasingly reach into the most remote regions of the globe. This paper reflects on Beyoncé’s 2011 hit “Run the World (Girls)” as a kind of metropolitan nexus of collaborative tropes and traces of feminist and
African sonic (and visual) culture, appropriated and re-purposed for mainstream modern consumption. First, by examining the Jamaican-inflected instrumental track that undergirds "Run the World", the paper situates Beyoncé in the frame of traditional dancehall "versioning" practices that trace back to the origins of global remix culture in dub studios of 1970s Kingston. Second, the paper examines the song as it represents what’s variously been called "fourth world feminism" in the context of "World Music 2.0". Third, in conversation with "Pantsula" dancers in South Africa, the paper describes the way an African dance style is deployed in the context of a Jamaican-Brazilian hybrid beat. Within this networked global flow, the paper assesses how power relations mediate collaborative creative work today, differentiating those who are artistically present and those who are not, which cultural references are thematized and which ones are obscured, who gets compensated and who does not, and why.

"Hip-Hop Should Be Pissed Off!": Sounding Male Subjectivity in Taiwan Rap
Meredith Schweig, Harvard University

Gender ideologies in the male-dominated Taiwan rap scene are often expressed in terms of fidelity to the cultural norms of American hip-hop, as well as to the notion of "keeping it real," understood as an act of masculine agency that necessitates confrontational expressions of pain, anger, and sexual desire. Beyond citing the influence of American hip-hop, performers also rationalize Taiwan rap’s gender practices in terms of Confucian doxa that posit women as reserved, refined, and introspective—qualities inimical to the ugliness that accompanies keeping it real. In light of these assumptions, Taiwan rap would not appear to advance a particularly progressive agenda vis-à-vis gender, as rappers have largely resisted the interpellation of both feminist and queer politics that gained traction on the island in the 1990s and 2000s. In this presentation, I examine Taiwan rap’s gender politics with these considerations in mind, but I also advance an alternative perspective on the ways in which the music provides a durable outlet for expressions of male subjectivity. Drawing on long-term fieldwork with Taiwan’s hip-hop community, I argue that, in addition to women’s absence, a rigorous discussion of gender must also take account of men’s presence. In the context of shifting gender roles driven by dramatic sociopolitical and economic change over the course of the past two and a half decades, I explore how rap creates new spaces for male sociality, avenues for male self-empowerment, and opportunities for the articulation of multiple masculine identities not otherwise audible in the island’s popular music.

State and Institutional Interventions and the Authority of Euro-Classical Music
T.M. Scruggs, TheRealNews.com, Chair

This panel presents research on governmental and other institutional efforts to create, promote or transform music in ways that implicate the European classical tradition. The dominant military, economic and political power of western Europe and later European-dominated North America has guaranteed a special role for the musical tradition used as a marker of social identity by the elites of these regions. As a result, it is commonplace for socio-musical dynamics throughout the world to involve some kind of interface with this music, not only the sonic content but the social organization of its production and consumption. The iconic status it can invoke and other issues. The three papers on this panel consider folk and popular musics in Hungary, Tonga, and Venezuela and the United States to examine both musical and social constructs that have developed from an institutional endorsement of the Euro-classical tradition.

Venezuela’s El Sistema: Euro-classical Music as the Tool for Social Transformation
T.M. Scruggs, TheRealNews.com

El Sistema is a decades-old music education program that has been practically the only positive reporting major news outlets have offered on Venezuela in this century, despite the plethora of new governmental and grassroots social programs, many directly effecting music. Qualitatively expanded under the Chávez presidency, El Sistema promotes training in the Euro-classical tradition among youth, targeting lower class communities, as both an individual aesthetic enrichment and a means to alleviate poverty. The program, and its founder, José Antonio Abreu, have been vaulted to a near-mythical status, particularly among all the nations in the Americas -- in the United States. This paper draws upon first-hand research within the program in Venezuela and the U.S. to examine several prominent questions: what exactly are the claims made for the program; to what extent have these been historically substantiated in Venezuela; and what is the relation of the program to other musics and musical cultures. These inter-related issues have come under fresh scrutiny within Venezuela, where a heated national debate erupted in the beginning of 2013 on exactly these aspects of the program. How this program is conceived of and promoted by its new audience in the United States will probably be of increasing importance here to ethnomusicologists and music educators in general.
Tracing Musical Cosmopolitanism in 20th-Century Bengal: The Case of “Baajey Koruno Shurey”
Suddhasheel Sen, Presidency University, Kolkata (India)

Since the nineteenth century, Indian literature and music have been shaped by the twin influences of native Indian traditions and Western models, but the musical side of such cross-cultural influences remains relatively under-theorized. In this paper, I focus on the song, “Needu charanamule” by Tyagaraja (1767-1847), and twentieth-century adaptations of it by Rabindranath Tagore (1861-1941) and Satyajit Ray (1921-1992). The adaptations reveal how the overtly religious text of Tyagaraja’s song becomes, in Tagore’s hands, a song of longing that could be read as either religious or amorous (with some crucial changes in the melodic line), and a mysterious, sinister melody in Ray’s film in which it is subjected to different kinds of theme transformations. Ray’s own adaptation of the Tagore song is symptomatic of a continuing demand in Kolkata and elsewhere for arrangements of Tagore’s music for Western musical forces. The different adaptations of Tyagaraja’s devotional song, as well as Ray’s recorded comments on music in urban Kolkata suggest that (1) different kinds of local cosmopolitanisms have existed in non-Western “marginal” communities, and continue to do so; (2) the history of intercultural adaptation in India has an important Western component, but the latter does not signify a complete break with Indian traditions; and (3) that a new methodology for musicological analysis that takes as its starting point the cultural and material conditions underpinning cross-cultural exchanges, is necessary for understanding the development of different varieties of musical cosmopolitanism within Indian musical traditions and cross-cultural encounters between Indian and Western musicians.

Qanukiaq Ililuta: How Shall We Proceed?
Heidi Aklaseaq Senungetuk, Wesleyan University

This paper explores the revitalization of traditional Alaska Native music and dance as a form of cultural sovereignty. The music and dance of the Kingikmiut Iñupiat were suppressed and nearly lost in the mid-twentieth century due to the effects of two hundred years of colonialism, epidemic diseases, western education, religious pressures, and disputes over legal land claims and subsistence hunting rights. In the 1990s a group of young urban Iñupiat living in Anchorage, Alaska with ancestral ties to their village of Kingigin, or Wales, Alaska, started a dance group to reclaim Kingikmiut music and dance with the help of elders and historical video recordings. During the past twenty years the Anchorage-based Kingikmiut Dance Group has been instrumental in recovering this important heritage and in keeping the musical traditions alive through continued practice. Their efforts have also inspired the Village of Wales to reintroduce an annual village dance festival. Non-indigenous researchers have contributed valuable ethnographic knowledge to Alaska Native music and dance, but I present an indigenous perspective through the application of indigenous methodologies to traditional performance as an innovative art form with important social and political implications for Kingikmiut Iñupiat. In this paper I focus on these historical and contemporary issues of cultural sovereignty through the lens of an Iñupiaq song, “Qanukiaq Ililuta” whose title translates into a question: “How shall we proceed?”

Arab Music in Latin America: Music and Representation in Buenos Aires, Argentina
Andrea Shaheen, University of Texas, El Paso

The recent surge in Latin American popular entertainment that features portrayals of Arab people and culture is a trend that includes orientalist and stereotypical representations of Middle Eastern life and traditions. How do the Arab immigrant populations in Latin America react to such representations? Furthermore, how do these populations prefer to represent themselves? With a sizeable presence (in Argentina, the people of Syro-Lebanese descent comprise approximately ten percent of the total population), there is no question that the Arab diaspora thrives and influences Argentine economic, political, social, and cultural spheres (Karam, 2). However, nationalist movements from the late 19th well into the 20th centuries not only failed to include the Arab Argentine population, but also successfully supported anti-Arab sentiments (Civantos, 5). This milieu, in combination with a detachment from the homeland, provided that Arab Argentines improvised new traditions that are now accepted as legitimate cultural representations of various Arab peoples in Argentina. This study seeks to examine contemporary Arab cultural representation in Argentina through the production of what is labeled “traditional” Arab music. By exploring the communal and festival practices of the Social Club of Syrian Argentines in Rosario, Santa Fe, I demonstrate how nostalgia and the immigrant experience have affected contemporary conceptualizations of tradition, and how a communally false sense of a traditional past leads to the reproduction and reinforcement of trivialized Arab musical practices. Civantos, Christina. Between Argentines and Arabs. Albany: State University of New York Press, 2006. Karam, John Tojik. Another Arabesque: Syrian-Lebanese Ethnicity in Neoliberal Brazil. Philadelphia: Temple University Press, 2007.

Using Big Data to Examine the Effect of Environment on Listening Habits
Daniel Shanahan, University of Virginia
Erin Allen, Ohio State University

With the advent of mobile internet and social networking, large amounts of data on musical preference and listening habits have become increasingly available to researchers. Such methods are able to help elucidate the influence of environment on how people conceive of and respond to music. This paper presents a recent study on tempo preferences in urban and rural areas as an example of methods available to ethnomusicologists interested in incorporating such data into their research. Bornstein and Bornstein (1976) famously found that urban dwellers tend to walk at a much faster pace than
those who live in the country. Similarly, Hewlett and Rendall (1998) demonstrated that urban dwellers exhibited a faster speaking rate when conversing than did their rural counterparts. The current study uses the Last.fm application programming interface (API) to examine the effect of population density on preferred musical tempo. The ten most popular songs from 40 American cities and towns were retrieved with the API, and the tempo of each piece was independently determined by undergraduate music students. In order to further explore the relationship between environment and musical preference, a number of other factors such as average climate, average physical activity, and median household income were included in the analysis. In examining the relationship between population density and listening habits, this paper provides both an analysis on the role of urban environments on musical preference, and offers a model for how digital means of acquiring data might be utilized to facilitate ethnomusicological research.

Remix<>Culture: A "Fair Trade" Approach to Remixing Field Recordings
Daniel Sharp, Tulane University

This paper explores how the Remix<>Culture project attempts through technology to reconfigure the relationship of the DJ/producer to the audio samples they use as raw materials. Responding to Feld's critiques of schizophonic mimesis and the use of samples as static "miniatures", DJ and app maker Hatim Belyamani is currently developing an iPad app that works to recouple sampled sounds both with their original songs, and with the musicians that played the songs. To that end, the app integrates videos, images, and translations of lyrics into the remixing process. Users can click on a sample to turn their remix into the soundtrack to a mini-documentary film about the music being played, as well as about the lives of the particular musicians that played it. And taking the idea even further, the project also includes an option for amateur and professional field recordists to package the content they themselves have recorded into their own iPad apps. These secondary apps include the option to sell songs and samples and return revenue to the original musicians. In this paper, I weigh the implications of this attempt to remix the remixing process. Specifically, I ask to what extent the project succeeds in reconfiguring the remixing process in a way that makes faraway musicians more audible and visible, and to what extent the app is better understood as simply a new technologically-mediated form of reassuring, tourism-like encounter with musical and cultural difference.

From Luanda to Lisbon: Globalization, Hybidity and Identity in Kuduro
Garth Sheridan, Royal Melbourne Institute of Technology

In recent years a range of new music genres have developed in the global South that fuse regional elements with electronic dance music, creating new hybrid forms. Scholars including Hernandez, Manuel, Marshall and Madrid have discussed the significance of genres such as reggaeton, cumbia sonidera and nortek. However, little attention within ethnomusicology has been paid to kuduro, a genre that developed in Angola during the 1990s, and has subsequently become popular in diaspora communities and beyond. Building on fieldwork conducted in Angola and Portugal, this paper explores the role of cultural and economic processes of globalisation in the development, production and dissemination of kuduro. Specifically, kuduro is framed as a syncretic product, created from fragments of music from North American, Caribbean and African traditions. The importance of Angolan communities in Lisbon will be shown to be central to the genre's dissemination, initially through street-side distribution of tapes and more recently through file sharing and record labels. Through analysis of musical examples, I illustrate how the genre has succumbed to further hybridization practiced outside of Angola. I argue that kuduro musical culture reflects and builds Angolan national identity, while articulating a response to a globalized post-colonial world. By closely examining kuduro, this project sheds new light on Southern contributions to contemporary global popular and electronic dance music discourses.

Innovations in New Global Arts Curricula
Zoe Sherinian, University of Oklahoma, Chair

University programs in interdisciplinary global arts are being developed in America and Europe that challenge the Western-centric paradigms dominating existing music and arts programs. This panel explores the possibilities for new global arts curricula that challenge the dichotomy of West vs. rest and that engage multiple arts simultaneously including dance, visual arts, music, and theater. Presenter 1 discusses the music "prerequisite" issue. What basic tools do we give interdisciplinary global arts students--not all of whom are music-focused? S/he will outline a truncated cross-cultural sequence that grants these students the listening and analytical skills to engage with and generate advanced music scholarship. Presenter 2 discusses the integration of artistic practice/technique and theories of phenomenology in a global arts curriculum through hands-on exercises: performance, composition, and filmmaking in academic classes, world music ensembles, and community arts. Presenter 3 shows how studies of music and dance can be integrated in an upper-division class, using the classical arts of North India, in which melody, rhythm, and movement are emically conceptualized as a unit. S/he will present strategies for developing student writing that draw variously from embodied experience, interaction with master artists, performance analysis, and engagement with texts. Presenter 4 discusses a year-long freshman core course for majors in music, ethnomusicology, and jazz studies in a global arts program. S/he will discuss how to create a convincing narrative structure in a course that includes world, jazz, popular, and European "art" musics, by shifting ethnomusicology's traditional geographical orientation to a temporal dimension.
Fortaleza's Two Forrós: Tradition, Capitalism, and Musical Sustainability in Northeastern Brazil
Michael Silvers, University of California, Los Angeles

In Fortaleza, Ceará, a coastal city in northeastern Brazil with a population of approximately 3.5 million, contemporary performers of the region's most popular musical genre, forró, compete for government funding, access to venues, and involvement in local festivities. Two forró sub-genres—one considered traditional, the other considered commercial—participate in a complex local musical environment in which music industries, tourist economies, and cultural policy promote regional culture over national or transnational culture. Scholarly discourses of musical sustainability (e.g., Titon 2009; Turino 2009) suggest that music-cultures are best sustained when small, localized, and outside market forces. In contrast, I argue that in this era of late capitalism, leftist cultural policy, and rapid economic growth in Brazil, forró is sustained due to—and not in spite of—commercialism and the genre’s potential to participate in the local political economy. While commercial electronic forró maintains the dominance of regional musical culture in Fortaleza’s soundscape, traditional forró celebrates historically meaningful local practices and participates in the creation of cultural policy that supports forró and smaller, more vulnerable musical practices. Consequently, the two forró’s, despite the competitive relationship between them, sustain a community-centered, locally derived, and culturally meaningful musical ecosystem that is upheld by the structures of capitalism. This paper derives from nineteen months of fieldwork in Ceará between 2008 and 2012, in which I conducted archival research on the commercial forró industry, attended regular meetings of a traditional forró musicians’ union, and did ethnographic research on the forró scene broadly conceived.

Resonant Projects: Music, War, and Ethics in Contemporary Mali
Ryan Skinner, Ohio State University

On March 22nd, 2012, a military mutiny in the Mali’s main garrison spawned a coup d’état, destabilizing the country’s political order, sending its economy into tailspin, and ushering in myriad parasitical factions that have thrust this poor, landlocked nation into the theater of global warfare. Through the lens of an increasingly attentive international media, we have watched the rapid collapse of a democracy once thought to be stable and exemplary, witnessed the ascendance and apparent abuses of an aggressive Islamic orthodoxy, and lamented the potential loss of a vibrant music culture, one of the principal signifiers of Malian identity abroad prior to the crisis.

In this paper, I will consider how musicians in the country’s capital, Bamako, have addressed these perceived threats to political subjectivity, religious identity, and artistic expression. I examine the sonic, lyrical, gestural, and visual means by which artists intervene in and attempt to shape public politics, piety, and performance to advocate for what they believe to be a more pluralistic, authentic, convivial, and vital Mali. I argue that such interventions and endeavors constitute, in all their variety, a common existential project that attends to the representational discourses of global media and draws on collective values and local moorings to make claims on and take responsibility for the world. For some, this takes the form of calls for peace; for others, it is a call to arms. For all, it is an ethical imperative to act upon the world, even if the outcomes remain uncertain.

Fusion or Confusion?: Assessing the Impact of Cross-cultural Collaborations in Hindustani Music
Stephen Slawek, The University of Texas at Austin

In this paper I discuss the ways that recent cross-cultural musical collaborations by musicians of Hindustani sastriya sangita have challenged the integrity of their musical tradition, the classical music of North India. I employ Peircean semiotics in assessing the boundary that separates authentic from other types of uses of Hindustani musical materials. The central question to be probed is: What determines whether a musical innovation is a creative continuation of tradition, a transformative force that shortens the lifespan of the tradition, or a transformative force that alters the future trajectory a musical tradition follows? I probe the implications of a few recent musical explorations by established musicians of Indian classical music such as the late Pandit Ravi Shankar, slide guitarist Vishwa Mohan Bhatt, sitarist Niladri Kumar and sitarist/World Music fusionist Anoushka Shankar in developing an assessment of factors that ostensibly make or break tradition. Among the parameters of musical performance I subject to semiotic analysis are melodic materials (is a raga present and intact, present but departed from, or not present?; is a recognizable traditional genre present?); instruments and sonic quality (are they traditional Indian instruments, adopted but established Western instruments, acoustic or electric?); performance etiquette (is the dress traditional or non-traditional, are the stage mannerisms Mughal, devotional, drawn from Western popular music, or other?).

Mother Ireland and Bharat Mata in the Big Apple: Irish- and Indian-American Musical Encounters in the 1930s
Tes Slominski, Beloit College

(Post)colonial connections between Ireland and India were once strong, from shared metaphors of motherland to common stereotypes of male colonial subjects as savages. Political and personal exchanges between the two nations gained additional relevance in the first two decades of the twentieth century, when Irish nationalist newspapers highlighted news from India and Irish patriots like Margaret Cousins (who was a founding member of the Indian Women’s Association in 1917 and later became the first female magistrate in India) immigrated to India. Later in the 1930s, militant Irish nationalists were vocal (and vitriolic) critics of Gandhi’s philosophy of peaceful protest even as they looked to India as a compatriot in the struggle to find a national
identity distinct from shared legacies of British imperialism. This paper uses archival sources to examine political, personal, and musical encounters between Irish and Indian immigrants to New York City in the 1930s, when Irish- and Indian-American cultural societies presented joint concerts to build relationships between the two nations and their diasporic populations.

"Gimme the Knee-Bone Bent and the Arms Akimbo": Street Dance and "Rough Music" as Social Rebellion in Antebellum North America
Christopher Smith, Texas Tech University

The Federalist and Jacksonian periods preceding the American Civil War (approximately 1791-1840) were periods of economic, technological, political, and social transformation. The Louisiana Purchase (1803) nearly doubled the nation's territory; the development of navigable waterways (especially the opening of the Erie Canal in 1826) accelerated economic activity and westward expansion; urbanization drove geographic rifts between agrarian, slave-holding South and industrializing, free-market North; and extension of the franchise to working-class whites transformed political dynamics. Within this slippery semiotic environment, in which class, race, gender and regional identities were contested and transformed, street music and dance accrued complex and contested semiotic meaning. In public spaces, to move in an "akimbo" fashion--to dance with bent arms or twisted torso and "cut" or syncopate musical rhythm--and to make "noise"--that is, unregulated or irregularized sound--was to be perceived, intentionally or unintentionally, as transgressive, rebellious, defiant, exotic, and "Other". A narrow, mutable boundary existed between the "rough music" (percussion, brass, found instruments, revival song, or whistling) and "rough dance" of political rallies, street performance, and working-class theatrics (including minstrelsy, circuses, and vaudeville). Drawing on iconography, period and archival sources, historical ethnomusicology and ethnochoreology, this paper examines the social and symbolic dynamics which made dancing, singing, or playing in public spaces a transgressive and revolutionary act; at the legal conversations which sought to regulate such semiotic defiance; and at the expressive strategies by which proponents of street dance and "rough music" used performance to carve out socio-political space in the new Republic.

Recovering Identity and Processes of Healing in a Mi'kmaw Community: Family Voices
Gordon E Smith, Queen's University

In the Mi'kmaw community of Eskasoni on Cape Breton Island, Nova Scotia, the largest Mi'kmaw community in Atlantic Canada, ideas of reclaiming indigeneity are linked to processes of rediscovering Mi'kmaw language, history and traditional lifeways. Mi'kmaw land (known as Mi'kmaki or space of friendship) is understood by the Mi'kmaw as the place of lived experience and the root of knowledge. In this paper I explore the theme of reclaiming indigeneity through music by way of the, voices of two families in Eskasoni. As much as elders continue to play a critical role in the preservation of Mi'kmaw lifeways in Eskasoni through the passing on of language, stories and music, the focus in the paper is on the roles that family members of various ages play in educating themselves and others about Mi'kmaw identity. Music, video, and the internet are all processes of individual and community expression that are being cultivated by family members in Eskasoni. Drawing on interviews with members of two families in Eskasoni, I explore how youth are engaging in creative and exciting roles in the advocacy of Mi'kmaw culture. An important theme in this engagement is the connection between recovering Mi'kmaw identity and healing, underlining how musical experience can become a vital means of expressing social practice in a community such as Eskasoni.

The Real Sapphires: Stage, Screen, and the Meaning of an All-Indigenous “Girl Group” in the Black Pacific
Gabriel Solis, University of Illinois

In 1968 Beverly Briggs and Laurel Robinson, two young women from Cummeragunja Mission in remote New South Wales, toured American bases in Vietnam performing soul hits of the day as an Aboriginal "girl group" called The Sapphires. Their experiences were dramatized in a musical theater production, written by Briggs's son, Tony, and in a 2012 film adaptation, by Indigenous director Wayne Blair. This paper explores these three iterations of The Sapphires--singers, musical, and film--for the light they shed on the aesthetics and political economies of performance and transnationalism in Indigenous modernity. These artists are part of the larger socio-historical creation of a "Black Pacific" (beyond that theorized by Feldman) whereby Aborigines and Melanesians have used connections with African Diasporic people and music to draw together Indigeneity and blackness. Three concerns emerge from this case: the critical role of transnational alliances and affiliations in Pacific people's engagements with music and racialization; the silences and opportunities for historical testimony in Indigenous performance; and the fundamental role of gender in the history and historiography of Indigenous modernity. This paper engages with writing on Indigenous media, which Faye Ginsburg calls a "Faustian bargain," to see the ways artists exert agency in shaping the large-scale structures of so-called "globalization," and to understand the obstacles those structures impose. I extend Turino's work on transnationalism, arguing that in performances of this sort Indigenous Australians have used the circuits of cosmopolitanism to make a racialized social formation that is not adequately explained in current social theory.

Moving Memories: Disaster Songs as Vernacular Commemorations of Death
Heather Sparling, Cape Breton University

Many practices commemorating death are rooted in place, including state-sanctioned practices (statues and memorials); organized religion (cemeteries and gravesites); and vernacular expressions (roadside crosses and shrines).
Disaster songs are also connected to place, arising from events having occurred in particular locales and enshrining those places in their lyrics. However, as intangible culture, music has the ability to move beyond the site of tragedy depicted. In this paper, I will analyze Atlantic Canadian disaster songs as vernacular commemorations of death, situating them in relation to other types of informal death commemorations in order to explore commonalities and differences. There is a significant body of scholarship pertaining to tangible and official or formal responses to death, such as war memorials (e.g., Carchidi 2010; Dimitrova 2005; Grant 2011) and gravesites (e.g., Huggins 2012; Mallios and Caterino 2011), as well as to tangible vernacular responses, including photography (e.g., Burns 1990; Kirshenblatt-Gimblett 2003), grassroots "shrines" (Margry and Sánchez Carretero 2011) and roadside crosses (e.g., Clark and Franzmann 2006; Everett 2002; Kennerly 2002). A more limited scholarship pertains to less tangible aspects of death and disaster commemoration (de Vries and Rutherford 2004; Ellis 1991; Oring 1987), including the scholarship of disaster songs (e.g., Rosenberg 2000; Fraser 2012). These studies provide a backdrop for querying the differences between song and other memorializing practices. How, for example, do disaster songs commemorate people and events? Who makes them and why? Compared to other memorializing practices, how do disaster songs respond to larger social pressures affecting commemorative death practices?

Cross-dress for Success: Gender Bending in Topeng Cirebon

Henry Spiller, University of California, Davis

Those eager to find models for alternative Western sexual identities have long turned to the performing arts of Indonesia, which include a variety of genres that involve cross-dressing and/or transgender roles. For the most part, however, the reasons for including gender-bending elements in these performance traditions are quite different from comparable Western practices. In this paper, I explore the ritual roots of transgender behavior and cross-dressing in Javanese performances, with special attention to topeng Cirebon (masked dance from Java’s north coast). In ritual traditions, transgender, cross-dressing, and/or homosexual behaviors typically are professional requirements rather than expressions of individual sexual or gendered subject positions. In such rituals, the focus is on the performance rather than the performer, the performer becomes, as Kathy Foley terms it, a sort of “empty vessel” and the performed character is decoupled from the performer’s subjectivity. In topeng Cirebon, a single dancer, whose body can be male or female, enacts four or five masked characters, each of which portrays different gendered qualities. I identify elements of style in costume, gesture, and accompaniment that contribute to a decoupling of the performer’s own subjectivity from the character he or she performs. In contemporary practice, topeng Cirebon straddles the boundaries between ritual and presentation performance; even when viewed as a presentation dance form, I argue, the gender-bending elements do not challenge or subvert gender and sexual norms, they reinforce them.

“Iraq is the New Black”: Asserting and Realigning Arab-American Identity in Music through an African-American Paradigm

Michael Srouji, University of Washington

By the 1940s, Arab-Americans were officially categorized as Caucasian by the US Census Bureau, yet their “honorary” white status caste them separate from the actual white majority while simultaneously making them invisible as a marginalized ethnic group. “With the US Census Bureau situating it within the “white” category, this group has no legal position within the spectrum of minority cultures from which it can legally articulate its communal concerns about discrimination (Fadda-Conrey, 2009).” Beginning with the ethnopolitical consciousness of the 1960’s to current turmoil in the Arab World, Arab Americans have looked for avenues to express their concerns of discrimination and marginalization. In this paper, I will explore how Arab American musicians reshape their racial identity through the use of African American cultural symbols and their paralleling of Arab-American experiences with that of African-Americans. Through the incorporation of African American symbols, Arab-American rappers distance themselves from their nominal “white” and “intermediate” ethnic status to classify themselves as a minority group aligned with other marginal groups, especially African Americans. I focus on two Arab hip-hop artists, Omar Offendum and the Narcycist, and examine how their lyrics, visual materials, and interviews reflect sentiments of solidarity with African-Americans by establishing parallels between a shared experience of living in the United States, as well as linking economic and social injustices in the States to political oppression in the Middle East.

Music, Multiculturalism and the Politics of Belonging in the Eastern Mediterranean

Yona Stamatis, University of Illinois, Springfield, Chair

While multiculturalism has served as a popular metanarrative for the organization of cultural groups in the Eastern Mediterranean, the twenty-first century has brought renewed skepticism about its viability: How can political and economic policy create allegiance to national and supranational entities while simultaneously promoting cultural pluralism? The four papers on this panel demonstrate that music is a popular arena for the negotiation of this question. Tracing various methodologies for negotiating multiculturalism in the Eastern Mediterranean, they articulate how music enables individuals to respond to the national and transnational institutionalization of group differences. The first paper examines the efforts of the Alevi Arab musician Ali to resist the homogenizing effects of dominant socio-political ideologies in Turkey through the promotion of marginalized Anatolian Arab music. The second paper discusses music that reinforces this dominant nationalist ideology by engaging with the lullabies sung by Armenian women in Turkey as challenge to neoliberal multicultural discourse. The third paper focuses on privatized radio and television music programming in Turkey as indicative of
discrepancies between transnational integrations efforts and an increasing call for renewed cultural autonomy by the Turkish people. The final paper presents the case of leftist musician Pavlos Vassiliou, who politicizes his rebetiko performance in order to resist the Europeanization of Greek music and culture and thus challenges the viability of the European Union as a multicultural superstate.

**Resisting Europe Through Rebetiko Song: A Greek Case Study**

*Yona Stamatis, University of Illinois, Springfield*

Recent scholars of ethnomusicology have successfully illustrated the use of music to embody, perform and promote national identity perceptions in the contemporary globalizing world (e.g. Stokes 1992; Kong 1995; Bohlman 2007). In this paper, I analyze the shifting connotations of musical nationalism within the European Union, the powerful superstate that shapes the socio-political reality of its twenty-seven member nations. My case study is Greece, a small nation on the margins of the European Union that evidences a marked rift between state-organized Europeanization projects and localized resistances to them. Greek rebetiko musicians have assumed a dominant role in contemporary national identity discourse, using the music to question the impact of EU membership on dominant understandings of Greek music and culture.

In this paper, I present the case of musician and leftist intellectual Pavlos Vassiliou, who politicizes his rebetiko performance to resist the perceived homogenizing effects of Europeanization on Greek music and culture. Vassiliou performs rebetiko in its early-twentieth century style, promoting the music as an aural embodiment of a more-desirable non-European Greek national identity. I contend that this rebetiko performance simultaneously promotes cultural pluralism and national sovereignty while rejecting the multicultural agenda of the European Union. In addition, it demonstrates how membership in an increasingly borderless European Union can reinforce rather than subvert traditional national identity paradigms as people question viability of a transnational structure that promotes loyalty to a supranational entity and advocates cultural pluralism.

**Metaphor, Spirituality and Politics in Balinese Janger, 1920-65**

*Peter Steele, Bates College*

During Bali's colonial era (1908-1945), Dutch-organized tourist performances introduced non-Balinese artists and scholars to a wide variety of traditional, classical, and contemporary art forms. While Balinese janger experienced immense popularity with both foreign and local audiences at the time, it has nevertheless remained one of Bali's least studied theatrical genres. According to foreign scholars, janger like the famous kecak has roots in the vocal accompaniment to religious possession rituals called sanghyang (Spies and DeZoete 1937). However recent Indonesian scholars place equal if not greater emphasis on janger's relationship to genres of Malay theatre inspired by European theatrical forms (Dibia 2004). While early Balinese tourist performances aimed to meet touristic demand with an emphasis on the sacred, community performances were raucous and hybrid affairs with overt political ramifications. Janger reached the height of its popularity in the 1950s and early 1960s when it became an influential platform for both the nationalist (PNI) and communist parties (PKI). Tensions between these two parties famously erupted in the abortive coup of 1965, that resulted in the subsequent murders of countless left-wing artists and activists. Through an analysis of janger song texts and performances from the 1920s through the mid-1960s, I aim to explore janger’s multivalence as both a touristic commodity and a site for political debate. In particular, I focus on conceptual metaphor as an aesthetic platform for the exportation of Balinese cultural aesthetics and the indigenization of national politics.

**Constructing the Sacred, Negotiating the Secular: A Structural Analysis of Gnawa Music Performances**

*Maisie Sum, University of Waterloo*

Gnawa music is traditionally performed in the sacred sphere of spirit possession rituals (*lila*) for occasions such as healing and life-cycle celebrations. Although music is fundamental to ritual success, other phenomena (e.g., animal sacrifice, the burning of incense) are also vital to the ritual process. In the last few decades, new secular occasions have arisen where *m‘allon-s* (master ritual musicians) are hired to play for parties and secular festivals. These performances draw from the same sacred repertoire, however, they differ in performative intent. The question arises, how is intent manifested? Regardless of the differences between sacred and secular contexts, the structure and content of the performance does not vary appreciably with the occasion; that is, all sacred occasions are equivalent but differ from secular occasions, which share a common structure with each other. This consistency allows for an abstraction of structure and content associated with each context. The sacred ritual has been studied extensively, however, its secularized form has been given less attention (Kapchan 2007; Majdouli 2007), and a comparative analysis between sacred and secular events has yet to be explored. The current paper draws upon observations of sacred rituals and festivals in Essaouira and conversations with Gnawa masters. Juxtaposing elements of performance enables us to appreciate the impact of secular occasions on sacred ones and the ways in which traditional practitioners negotiate secularization into their worldview.

**Complicating Senses of Gender and Islam in East Java**

*Christina Sunardi, University of Washington*

Foregrounding individual agency, this paper explores some of the ways in which musicians and dancers complicate senses of gender and Islam on- and offstage in the regency of Malang in east Java. I argue that in complicating
K-Pop Fandom and Social Media in Indonesia: A New Asian Cosmopolitanism?
R. Anderson Sutton, University of Wisconsin-Madison

As Indonesians develop an indigenous popular music industry, ranging in style from cover versions of American hits to hybridized blends of rock and local genres, other foreign influences have entered the mix. Most prominent among these recently is Korean pop—which swept in suddenly in the early 2000s along with a flood of Korean TV dramas. By 2005 Korean dramas occupied prime-time slots on several major TV networks and CDs of Rain, Se7en, and earlier stars were sold widely. BoA, born in Korea but active in Japan, was first associated with J-Pop, but later with K-pop. How did these stars from Korea gain the attention and the fandom of Indonesians? The sudden surge in awareness of Korea via TV dramas is part of the picture, but fan-related print media and, above all, social media appear to have contributed in a spectacular fashion. Based on field work in Indonesia in 2005, 2008, 2010, and 2013, and direct engagement with social media, I trace the contours of K-pop fandom in Indonesia, assessing the methods of distribution and patterns of consumption. I am particularly interested in the ways Indonesians are constructing notions of Koreaness in their interaction with Korean popular culture and the reasons underlying its appeal over other popular musics transmitted transnationally. I conclude with reflections on whether this “Korean Wave” in Indonesia represents a new Asian cosmopolitanism more than an interest in “Korea” per se, as is claimed by the Korean media.

Jazz Goes to the Disco: The Journey of “You’ve Got To Have Freedom”
Yoko Suzuki, University of Pittsburgh

This paper explores how DJs’ song selection and remixed tracks impact a variety of ways in which jazz compositions are circulated, mediated, and consumed beyond national borders and genre boundaries through a case study of “You've Got To Have Freedom.” Composed by jazz saxophonist Pharoah Sanders (b.1940), the song was recorded by Sanders in 1978, 1980, 1982, and 1987 with different groups. Though a few other jazz musicians covered the song in the US, it started a new journey when London based DJ Gilles Peterson included the 1980 version in his compilation album Jazz Juice vol.7 (1988), an album that came to represent the sound of “acid jazz.” In addition to its popularity in the UK acid jazz scene, the song has become an anthem of Japan’s unique brand of “club jazz” since the early 1990s when Japanese DJs discovered it among many other songs introduced as UK acid jazz. In the 2000s, several DJs in France, Sweden, and the US remixed the song to create danceable tracks with different grooves while Sanders still plays the song in his live jazz performances to this day. By using online/offline ethnographic methods, I will examine the processes of transnational circulation and mediation through which this American jazz song has become a commodity, demonstrating that it holds a wide variety of meanings for diverse audiences.
in different locations. I suggest that this song shows an alternative way of consuming jazz songs, in which DJs play an important role as trend/taste makers.

Am I Still Doing Research?: Negotiating the Field” in East-African Popular Music Scholarship”
Brent Swanson, University of Maryland

The “field” in popular music is inherently multi-sited (Marcus 1995) in both place and space (Falzon 2009), and is often nebulous due to its production, dissemination, and consumption via technologies and mass-media. Additionally, for the researcher, relationships with popular music celebrities as primary informants are difficult to navigate given the complex, and often contradictory, nature of their public and private personas. Based on my relationship with international recording artist Jean-Paul Samputu, I unpack some of the intricacies of conducting research on an East-African popular music artist. Specifically, I demonstrate how my role as researcher has been confounded by my work and close friendship with Samputu, which is centered around musical performance, business, philanthropy, religious practice, mutual musical interests, and emotional support, and has significantly altered the aspects of his musical life I choose to write about. Further, I question whether or not my lack of disclosure of certain details is actually detrimental to my ethnographic writing.

Children’s Experience of Groove
Matt Swanson, University of Washington

Children interface with rhythm in dichotomous ways. Whereas in formal music education they encounter a sequential progression from simple to complex rhythmic structures, in their musical lives more broadly they appear to experience a fluid integration of rhythmic simplicity and complexity (Blacking, 1967/1995; Campbell and Wiggins, 2013). In informal settings, children engage with complex elements of syncopation and polyrhythm, navigating participatory discrepancies (Keil, 1995) as they converge into socially interactive grooves. These grooves, which draw from popular and traditional music in their daily lives, manifest in the form of musical play and offer a window into children’s capabilities as rhythmic beings. This paper sheds light on the extent of these capabilities, drawing on experiences by children in participatory drumming activities and exploring children’s interactions with groove in an elementary school context. The discussion considers how the complexity of rhythmic elements affects children’s connections with groove, and investigates the extent of participatory discrepancies in participants’ rhythmic behaviors. Overall, children emerge as more rhythmically astute than formal educational sequences allow for, and groove is considered as a vehicle for connecting the culture of formal music education with the scope and complexity of children’s musical cultures at large.

We Are a Small Axe: The Festivalization of the Small Island Caribbean
Jessica Swanson, University of Pennsylvania, Chair

Music festivals, fashioned after 1960s folk festivals in the North Atlantic, are rapidly becoming a staple of contemporary cultural tourism in the Caribbean. In pursuit of tourist arrivals, festival organizers work to bring together an array of international (and local) artists for three or more days of live performances in “paradise.” Since the early 1990s, the implementation of music festivals on small Caribbean islands has helped to balance historically top-heavy tourism calendars that generally featured only Christmas or Pre-Lenten Carnivals. This panel investigates three specific Caribbean music festivals (The Dominica World Creole Festival, The St. Kitts Music Festival, and The St. Lucia Jazz Festival) as case studies for the dynamics of a changing tourism landscape championed by the festivalization of the Caribbean. The unifying thread tying these papers together is the premise that the particular condition of being a geographically and demographically small Caribbean island is an important contributing factor to many of the unique challenges and benefits the adoption and promotion of local music festivals present. And yet the questions that emerge from the specific, on the ground realities of these very different festivals suggest the complexities attendant to tourism, mobility, and postcolonial identity studies in the Caribbean.

Black Like Me: Cultural Tourism and St. Kitts Music Festival
Jessica L. Swanson, University of Pennsylvania

Taking its cue from the increasingly popular St. Lucia Jazz Festival, the first St. Kitts music festival was held in Basseterre, St. Kitts in June of 1996. While the three-day concert series only featured a range of performers from various parts of the Americas and Asia, the scope of artists has gradually tightened to include only musical acts that represent an Angophone black diasporic community. Consequently, in recent years the concert has mainly been a platform for popular American, Jamaican, and a relatively small number of local Kittitian artists. The Music Festival’s main goal was to eliminate an economic trough during the summer, tourist off-season months, creating a two-pronged cultural tourism sector anchored on one end by Carnival in December and January and the Music festival in June. While carnival has essentially been folded into the “sun, sea, and sand” Caribbean tourism model that promotes an “untouched” version of St. Kitts, the St. Kitts Music festival is the face of a new cultural tourism strategy that presents St. Kitts as both black and modern. This paper posits that while St. Kitts-Nevis as the smallest Caribbean nation exists at the juncture of historical, economic, and social conditions that support both approaches to cultural tourism, the success of the St. Kitts music festival highlights the local community’s complicated and contentious relationship with broadly un, sea, and sand version of St. Kitts.
understood American cultural expansion as both an undesired cultural oppressor and an important symbol of economic and social middle class status.

**Singaporean Hinduism: Tamil Drumming, Ethics and Labor in the Air-Conditioned Nation**  
Jim Sykes, University of Pennsylvania

This talk explores the complex interrelations between Tamil Hindu musicality, labor history and Singaporean governmentalities as they condition Tamil ritualism in contemporary Singaporean public space. Specifically, I look at the controversies surrounding drumming (urumi melam) in the Thaipusam festival, the largest annual celebration for Singaporean Hindus. While drumming is routinely performed in the festival, it has been officially banned since 1973. As recently as 2011, the Singapore government emitted stern warnings that there should be no shouting, body paint or makeup in the festival, and that the only music allowed would be the singing of “hymns.” Due to these restrictions and the increased heritage-ization of the ritual, an alternate Thaipusam has grown up under the radar, a procession that starts in a rural area in the far north of the island, called Sembawang. This region used to house a plantation, the Sembawang Rubber Estate, which employed Tamil laborers. In this talk, I show how urumi melam facilitates powerful connections for Singaporean Tamils, between god, a history of indentured labor, and colonial and postcolonial capitalism and governmentality. I argue that, as a mechanism in Thaipusam that enables devotees to fulfill their vows to the god Murugan, drumming enables ethical cultivation - a kind of labor imagined as lying outside the labor process, an imagined escape from capital that nevertheless is fostered within Singapore’s burgeoning capitalistic milieu.

**Limitation as Possibility: The ‘Ukulele in Women’s Hands**  
Kati Szego, Memorial University of Newfoundland

The ‘ukulele has meant different things in different hands at different moments and places in history. This paper examines meanings attached to the instrument by four women - two singer-songwriters (one Canadian, another American), a Scottish performance artist, and an American blues guitarist - each a participant in the most recent ‘ukulele revival in North America and Europe. After Lyssloff and Gay, who assert that " technologies become saturated with social meaning as they acquire a history of use" (2008), I look at how the ‘ukulele accrues meanings sonically and viscerally in ways that are tied to its own social history as a novelty instrument and its close material kinship with the guitar. For those women who came to ‘ukulele via guitar, playing the ‘ukulele opened up new sensory-cognitive experiences, e.g., where identical hand shapes on the two fretboards sounded differently. For one singer-songwriter, ‘ukulele was expedient – a "quick and less demanding" instrument to support her singing, still giving her access to instrumentally-based jam sessions. In each case, the ‘ukulele’s comparatively limited range created desirable sonic space for others to join in, as suppliers of bass lines, as soloists, etc. For the Scottish player, the instrument’s size, timbre and ludic associations disarmed audiences who were wary of the elitist connotations of her performance art. In similar ways, the ‘ukulele’s ironic history lent itself to the blues artist’s feminist project.

**Embracing the Black Atlantic: An Analysis of Black Aesthetics in Dominican Merengue and Identity**  
Angelina Tallaj, City University of New York, Graduate Center

Although Dominican popular music began in an effort to claim Spanish tradition through Hispanicized merengue, currently such genres are moving away from European styles and towards roots Afro-Dominican genres as well as borrowing black diasporic aesthetics from hip hop, dancehall, and reggaeton. Recent merengue and urban music have vindicated an emerging (if still controversial) positive Dominican attitude towards blackness. In this paper, I will use musical and semiotic analyses in order to identify recent shifts in Dominican merengue as new, alternative expressions of race and ethnicity. For example, when the popular merengue artist Omega employs bass patterns from Haitian-derived gagá music, his merengues communicate previously marginalized street carnival aesthetics, thereby connecting Dominican culture to its African roots and expressing a more complex, pluralistic attitude towards expressions of Dominican blackness. Similar changes in rhythmic structure are related to more graphic and aggressive urban realities that are also portrayed through new styles of lyrics, rhyming, and dance. As the music and aesthetics of previously marginalized black communities find their way into popular culture, and as urban musicians embrace influences from Black Atlantic genres, there is a need for more rigorous studies that problematize the reductive binaries present in most conceptions of Dominican identity, and that examine how the Dominican population includes blackness within definitions of Dominican identity. This paper will begin to address this need.

**Hard Work: Punk Vocal Performance in Mexico City**  
Kelley Tatro, Duke University

Screaming is hard work. In Mexico City's punk scene, vocalists present to their audiences not only the harsh, distorted timbres of screaming and growling sounds, but also the sight of their sweating, straining bodies as they work to sustain "extreme" vocalizations. Punk vocalists do not discuss the skill involved in this vocal production, however, but emphasize its emotional immediacy. In this paper, I analyze the physical and affective demands of screaming and other "false cord" vocalizations in order to investigate the value of these difficult performances for the economically marginalized young people who participate in Mexico City's punk scene. In addition to the small earnings and financial uncertainty that they frequently face as workers in the burgeoning informal economy, participants in Mexico City's punk scene have little opportunity to engage in forms of labor understood as meaningful through the rubric of a traditional working-class imaginary. Through close analysis of vocalizations that draw attention to the hard-working body, I posit...
a punk vocal politics as the means of staging alternative valuations of work, providing for the re-imagining of punks’ relationships to the labor market. Drawing on recent work in voice studies, as well as discourse on the place of affective labor in the post-Fordist economy, I argue that punk vocalists attempt to perform meaningful work through laborious vocal production as an alternative to just getting by in the neo-liberal metropolis.

**Audiophilia, Ideology, and the Automobile: Sound Installation Garages in Bangkok**

*Benjamin Tausig, New York University*

Vehicle audio installation is one of Bangkok’s most robust businesses. Garages line commercial sections of working-class neighborhoods, offering extravagant sound systems for every kind of ride. Motorcycle taxi drivers huddle around small speakers under the seat with mobile phones jacked in, listening to luk thung, men gather at boozey late-night conventions to hear decked-out car systems; the wealthy zip through town in high-fidelity SUV cocoons enjoying international pop hits.

Vehicle sound augmentation is broadly popular, but so too does it describe tiers of class hierarchy. This paper focuses on Sam, a garage owner and one of the highest artisans of the craft of car audio installation in Bangkok. Sam is of a modest background and nearly deaf, and yet is uncommonly attuned to sonic detail. Listening through a specially cut length of PVC pipe, he judges the work of his staff with deep attention, demanding a new soldering connection here and a different subwoofer there.

Sam and his family typify those upwardly-mobile middle class Bangkokians who have risen from abject poverty to capitalist success. The quality of the sound systems that Sam puts in signify for him the difference between excellence and carelessness, as one purportedly would find in most other shops. Sound and class operate very much in parallel. The customers who patronize Sam’s shop are mostly wealthy Thais and foreigners who are highly literate in sonic technology, in distinction to people of lesser means who install lower fidelity systems meant for public audition.

**Creating New Communities: Performance among Displaced Children of Abidjan**

*Ty-Juana Taylor, University of California, Los Angeles*

Despite consisting of nearly a third of the world’s population, the role of children in society and their ideas of society are often ignored in scholarly discourse. Scholars even further ignore the homeless youth of the world. Thus, I propose to discuss how performance (music and dance) among displaced children in Abidjan, which currently numbers over fifty thousand, is utilized to construct community. From my preliminary research in 2010 and 2012 I observed, interviewed, and recorded dozens of homeless youth throughout Abidjan gathering their favorite songs, dances, and thoughts on street life. And, agreeing with scholar Kyra Gaunt, there is “a circular relationship of appropriation and adoption between the rhyming, dancelike gestures, melodies, and rhythms practiced in {children’s} music” (Gaunt 2006: 3). But, I believe, from the data collected, that this “circular relationship or appropriation and adoption” goes even further than what is suggested by Gaunt. The displaced children of Abidjan use music as a means to create social groups akin to the societal groups which children in normal social environments (e.g. schools, villages, and neighborhoods) are designated without choice. These social groups are created through the transmission of previously learned performance and location. Therefore, through musical examples and interview statements, I will speak of the use of music among two different communities of displaced children, in order to deduct how both communities coalesce their remembered musical experiences with one another, in order to create social group among their displaced peers.

**At the Edge of Ethnographic Ethics: Collaboration, Reciprocity, and Care in the Study of White Power Music**

*Benjamin Teitelbaum, University of Colorado, Boulder*

Most ethnomusicologists accept the notion that our fieldwork and writing will have been conducted more ethically when we maintain respectful, collaborative relationships with those we study. Our society’s official statement on ethics, like that of the American Anthropological Association, advocates such methodology in part to counteract the exploitative and abusive research practices that marred our disciplines’ early histories. In this paper, however, I present a case study from my own fieldwork in which collaboration and reciprocity may appear decidedly unethical. My research focuses on the music of radical nationalism in the Nordic countries. Militant neo-Nazis, skinhead street gangs, neo-fascist intellectuals, and anti-immigration political parties populate this scene. In part through music, radical nationalists pursue agendas aimed at harming or subjugating ethnic, religious, and sexual minorities. Researchers of radical nationalists face an ethical challenge: Should the produce scholarship that aggressively opposes these forces, they will likely also undermine their ability to conduct collaborative ethnography. If, alternately, they are producing writing that survives insider scrutiny, they may be compromising their own values in the same instance. My paper describes how I responded to this challenge in my work and why I chose to pursue relationships in the field founded on collaboration and reciprocity, even care and friendship. Asserting that these techniques carry not just ethical, but also epistemological value, my paper moves to offer a renewed defense of prevailing ethical standards in our field, even in those cases where scholars disagree passionately with the actions and values of those they study.
Quantum Ethnomusicology?: Meditations on “Objective Aesthetics” in World Music  
Michael Tenzer, University of British Columbia

This paper explores implications for music suggested by quantum physicist David Deutsch's much-discussed The Beginning of Infinity (2011). Deutsch's profoundly optimistic take on humanity's place in the cosmos is girded by Popper's 1963 epistemology, and Dawkins' 1976 study of genes and organisms. At one point, Deutsch flatly and shrewdly refutes the idea that the cultural value of art is its truest significance, positing that there must exist "objective aesthetics" of beauty, akin to scientific facts, with universal reach. Conceding that we cannot yet define beauty, "better" art may embody elegance and, like Popper's scientific explanations, be "hard to vary" without fatally wounding its coherence (p. 353-368). Expressive impulses are therefore, like science, a genetically-encoded conscious or unconscious search, both groping and parochial (ie. merely cultural, human, or biological), to explain the fabric of reality. Deutsch asks if this search is the crucial reason for art's existence, asserting universalism beyond ethnomusicology's wildest fantasies. Elsewhere (p. 369-397) Deutsch generalizes that traditional (he means non-post-Enlightenment) societies evolved to maximize stability by squelching unfettered knowledge creation. And here is where ethnomusicology (or other ethno-ologies) might engage him. Ethnomusicologists have shown that music can express social values but also point to unsuspected realms by subverting them. If there exist aesthetic facts with universal reach, can they be identified in these realms? Can comparative musicology be an arena for discussing such questions? Deustch's sweeping claims call for a humanistic response, viewing distinctions between scientific and expressive culture in a new critical light. References Dawkins, Richard. 1976. *The Selfish Gene*. New York: Oxford. Deutsch, David. 2011. *The Beginning of Infinity*. New York: Viking. Popper, Karl. 1963. *Conjectures and Refutations*. London: Routledge.

Reconstructing Abbey Road: Place, History, and Mnemohistory in Memories of Working with the Beatles  
Gordon R Thompson, Skidmore College

In anticipation of the release of recording engineer Geoff Emerick's book about his days working with the Beatles, his publisher circulated copies of the manuscript to a select group of individuals with experience in the same context. Ken Scott, who had also served at the mixing desk for parts of both Magical Mystery Tour and The Beatles (the so-called "white album"), expressed surprise at some of the book's claims. An ultimately public set of exchanges between the two former employees of the EMI Recording Studios (later renamed Abbey Road) ensued, with one declaring that perceived inaccuracies reflected differences of opinion and the other asserting sloppy fact checking. In the context of the considerable documentation of Beatles sessions, these two veterans proposed competing narratives, each attempting to define the collective memory. Given Halbwachs's (1992) demonstration of the integral relationship between place and memory, and Assmann's (1997) notion of mnemohistory (the past as remembered), when interviewing narrators such as Scott about work almost fifty years ago, how do place (studios), artifacts (equipment and recordings), dialogues with other participants, documentation, and memory figure in our fieldwork approach? How might these factors influence the framing of our questions and our interpretation of responses? And how does our participation in the conversation shape the reconstruction of their collective memory?

Thoreau’s Ear  
Jeff Titon, Brown University

"Thoreau’s Ear." Henry David Thoreau (1817-1862) paid prolonged and intense attention to sound-worlds, particularly non-human ones (biophony and geophony). Human music, he thought, was but an echo of the music of nature, which was primary. Music, he wrote, was the sound of circulation in nature's veins. Unlike word-bound speech and writing, sounds communicate directly, in a "language without metaphor."[1] John Cage wrote that "Reading Thoreau's Journal, I discover any idea I've ever had worth its salt."[2] As a naturalist, Thoreau's fieldwork not only involved botany but also sound-collecting. He noted his observations chiefly in his Journal, which ran to 7000 ms. pages and more than two million words. Using his Journal and other written work, I show how Thoreau understood music as sound, paying particular attention to echo-location; to animal sound communication, predator-prey signaling, and acoustic ecological niches; showing how he understood sound announces presence and co-presence; and how he developed a proto-theory of ambient sound. His responses to the vibrations of the world through hearing, more than 150 years ago, make him valuable for ethnomusicology today as a listener, interpreter, and ancestor thoroughly engaged with music, sound, and the environment. (1) Thoreau, Walden, "Sounds" (first paragraph), any edition. (2) Cage, M: Writings '67-'72. Middletown, CT: Wesleyan University Press, 1973, p. 18.

Cultural Policy, Heritage Protection, and the Performing Arts: Perspectives from Haiti, Mexico, and the Republic of Korea  
Jeff Titon, Brown University, Chair

UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2003) elevated the protection and promotion of intangible cultural heritage (ICH) to the forefront of global cultural policy discussions. The Convention's stated understanding of ICH as a "mainspring of cultural diversity and a guarantee of sustainable development" allows for vastly different interpretations. Before and after becoming States Parties to the Convention, nations have worked to identify the items of ICH deemed worthy of protection, often through the dubious efficacious approach of creating lists of ICH, and, depending on local situations, pursuing the inclusion of ICH items on the two UNESCO managed lists of ICH for all humanity. The convention and its
broad-reaching aims have provoked many questions: who determines what is designated as heritage worth saving for future generations, and how are such definitions made? What systems are put in place to support cultural preservation and creation, and what are the motivations behind the implementation of those systems? Should the performing arts be permitted to evolve with changing attitudes and preferences? Policies can be complicit in performative stagnation, because protection efforts reduce the creative agency of the artists. This panel reflects on the development of national and international dialogues surrounding heritage protection and the impact such cultural policies have had on musical and performing arts in three contrasting settings—Haiti, Mexico, and Korea—thus illuminating the challenges of ICH protection through wide-ranging case studies.

**Music, Citizenship, and Belonging in Three Post-Ottoman States**

Nicholas Tochka, Tufts University, Chair

In recent works on “national identity,” music scholars have employed a diverse array of keywords to describe how individuals articulate and experience belonging as members of particular nation-states. Once a privileged research object for political scientists, “the citizen” has emerged as a key figure for analysis in ethnomusicology and other humanistic disciplines concerned with “national intimacies,” “civil society,” “publics,” “cultural citizenship,” or simply “belonging.” The papers on this panel examine the potentially useful analytical category of “citizenship” in order to raise questions music scholars might be particularly well situated to theorize: How do particular kinds of states structure acoustemologies of national belonging? How are publics sounded in musical terms, and by what means do musicians and listeners come to be emplaced—and emplace themselves—in these socially meaningful spaces? What roles might music play in disenfranchising potential citizens? To examine these questions, three panelists and a discussant will present comparative perspectives on transformations of musical citizenship in the post-Ottoman states of Albania, Bulgaria, and Turkey. Panelists examine the 1920s promotion of western art music in the Albanian-majority city of Korçë; a popular song’s role in perpetuating deeply held narratives of Bulgarian belonging since the 1930s; and a Kurdish folk singer’s musical negotiations of citizenship at the symbolic margins of 1970s Turkey. Unified by a shared geographic focus, each paper also aims to ethnographically locate and critically historicize particular musical practices within and across specific regimes of citizenship, whether late Ottoman, republican, state-socialist, or postsocialist.

**The Musical Politics of Inflexible Citizenship: Becoming “Civilized” in Post-Ottoman Albania**

Nicholas Tochka, Tufts University

In 1919, competing delegations claiming to represent the Principality of Albania attended the Paris Peace Conference. Denied formal recognition by Conference organizers, a small group of Albanian-speaking nationalists from a migrant colony in Boston nevertheless emerged from Paris as the foremost voice of the embattled nation. Positioning themselves as a “civilized” national representative—through facility with non-national, continental languages, theater, and art music—the Boston group successfully employed liberal discourses on citizenship to persuade American diplomats to intercede on the Albanian state’s behalf. Emboldened, these “cultured” Albanians returned in large numbers to hometowns in southern Albania, importing chamber ensembles, waltzing, gramophones, and subscription concerts, as well as plans to modernize the government. “Turkicized” local listeners, however, showed frustratingly little interest in their performances—and government officials, many of them former Ottoman administrators, stonewalled change. Westernizers soon left, disillusioned, for the United States.

This paper traces the intersections between musical practice, civil society, and a then-globalizing politics of citizenship in post-Ottoman Albania. While prior ethnomusicological scholarship on identity has emphasized the flexibility that musicaking engenders, I examine music’s particular suitability in fixing, or making rigid, national categories at specific historical junctures. I focus on elites’ negotiations among three competing regimes of personhood: the vestigial remnants of a non-national Ottoman administration; the pre-national, strategic affinities of Albanian-speaking non-elites; and a post-World War I model of “modern” citizenship. I conclude by more generally considering the place of musical practices within political-economic structures seeking to constitute inflexible citizens in the modern world.

“I Want a Man Like Putin”: Pussy Riot, Putin, and the Music and Social Media of the Russian Elections

Rachel Tollett, Northwestern University

This paper examines music, music videos, flash mob performances, and media from Vladimir Putin’s most recent electoral campaign. In addition to the viral YouTube videos of feminist punk band Pussy Riot, the most recent Russian election resulted in mass protest, many of which included music. Flash Mob performances, like those of Pussy Riot at the Christ the Savior Cathedral, were augmented by former paratroopers singing old Soviet melodies with new protest lyrics and protesters facing political sympathies in the Western press and repeated arrests by Moscow police and Russian military. Using videos of protests, various comments and interviews via social media outlets, and information from Russian listeners I plan to place this music of protest in the context of the Russian election and _vis a vis_ pro-Putin music videos and media. The trend from pro-Putin videos, such as, “I Want a Man Like Putin” in the early 1990s, to the repeated punk performances of Pussy Riot is the musical reflection of a changing societal position concerning Russia’s iconic leader. Delving into changing Russian social attitudes and a reawakened sense of political tension, this paper shows how music, gender, and politics are reigniting punk and rock as musics of protest.
Witnessing through Song: David Boder’s 1946 Musical Testimony from the European Displaced Persons Camps  
Joseph Toltz, University of Sydney

In July 1946 a Latvian-born American psychologist ventured into the displaced camps of post-war Europe. Just shy of 60 years old, David Boder had studied with Wilhelm Wundt and Vladimir Bekhterev, two important figures in the early formation of the Psychological discipline. Funded by the US National Institute for Mental Health, Boder intended on documenting an ‘inventory of trauma’ with as many survivors as he could interview. Armed with a Pierce-Armour Recorder, approximately 200 spools of wire, and a working knowledge of eight languages, Boder departed for Paris on the same ship as those attending the Paris Peace Conference. Once there, he set to work in DP houses and camps, moving from Paris to Geneva, then Tradate and finally receiving permission to enter the US occupied zone of Germany, where he concluded a punishing three-month project in Munich before returning to Paris. His 130 audio interviews with Holocaust survivors and bystanders are among the earliest extant recordings of testimony. Alongside and at times embedded in the interviews are songs that the survivors heard, performed or even composed in response to the traumatic experiences of those years. As well as individual song sessions, Boder recorded choral groups and religious services in his musical collection. This paper will examine the content and range of Boder’s music collection, the motivation behind the recordings, and will speculate on the reasons why the musical section of this resource has been neglected in the historical, ethnographic post-Holocaust narrative.

Koto in Translation: Exoticism and Authenticity of the Japanese Koto in Western New York  
Julia Topper, University of Maryland, College Park

The Japanese koto has shown throughout its history its potent symbolic value as an icon of traditional— that is pre-Westernized— Japanese culture, values, and aesthetics. A brief look at the history of this thirteen-stringed zither reveals its multiple transformations in construction, sound, and performers, each weaving a new layer of cultural meaning that today is infused into all aspects relating to the music-cultural koto practice and performance. In Western New York, the koto has been re-contextualized from its Japanese roots, and the meaning of the instrument, its music, musicians, and audience have shifted to bring about a new transformation in its use and understanding. Using two performances as case studies, this paper looks at how the koto may be appropriated in Western New York for performance in spaces considered outside the norm in Japan in order to aurally and visually exoticize or authenticate that particular space. Performance venues that would normally be “out” in Japan— in the case of this paper, a shopping mall tea store and a Noh play— are “in” for the United States, justified because of the symbolic capital lent by the presence of the koto and freedom from the necessity of adherence to the Japanese traditional values it embodies.

Open Secret: Knowledge and Perception in the Interactions of Pianists and Piano Technicians  
David Trasoff, Independent Artist/Scholar

The piano is often considered to be the embodiment of Western art music - the instrument that stands at the center of the tradition. Yet there are few musicians who perform on an instrument about which they have less knowledge of the mechanical and acoustic apparatus they use to convey their music. The piano is literally a “black box.” Knowledge of and responsibility for the proper musical production of this complex instrument has for more than a century been given over to a highly trained specialist, the piano tuner or technician. Whether in the home or the concert hall, technicians and players occupy parallel intersecting worlds, and, although many piano tuners are well versed in piano performance, the pianist usually is highly dependent on the hidden, esoteric knowledge that technicians possess. The boundary between performer and technician is fraught with areas of potential divergence along lines of technical knowledge and social interaction. Piano tuners have been trained to hear things that few performers, even at the highest level of their art, can perceive. They possess as well a detailed knowledge of how to transform the physical act of music making. Communication of needs and outcomes, when there is no agreed-upon mutual language, is a continual challenge. At the same time, perceptions of class and relative status between the parties are also in constant flux. Based on interviews and field experience, this paper is a presentation of new research that explores this juncture of perception, knowledge, and social interaction.

The Birthplace of Country Music Museum: Exploring Boundaries of Genre, Region, and Rhetoric in 12 000 Square Feet  
Jessica A Turner, Virginia Intermont College

Country music scholars and musicians have long recognized, Bristol as an important place for country, bluegrass, and old-time musics because of the region’s recognition as a hotbed of music and because of the 1927 Bristol Sessions recorded by the Victor Talking Machine Company. The past forty years has seen efforts by various institutions to recognize Bristol’s place in country music history, and in 2003 the U.S. Congress passed a resolution which declared Bristol as the Birthplace of Country Music. Currently under construction in Bristol is the Birthplace of Country Music Museum, and a team of curators has been charged with interpreting this history and writing exhibit scripts. This presentation will discuss some of the challenges emerging in this project, not the least of which includes the stretching of disciplinary and rhetorical boundaries in a Smithsonian-affiliated museum supported by state and federal economic development funding. Moreover, the concept of boundaries is present in many of the museum’s interpretive decisions, as boundaries of genre and geography are negotiated, each of which is complicated by changing perspectives over time. Presenting a nuanced interpretation of Bristol’s place in country music history is further
complicated by the hard boundaries of the museum itself, with only 12,000 square feet of space dedicated to permanent exhibits. This project embodies the problematizing of genre and geography in country music styles and the many voices that speak to these issues.

K-Pop Fandom in the UK: Cosmopolitans, Locals, and Translocals

Haekyung Um, University of Liverpool

A meandering queue outside Wembley Arena continues to grow as hundreds of young fans start chanting Big Bang's "Fantastic Baby" in the middle of December 2012. This is a rare opportunity to see a live performance by the five-piece boy band Big Bang. Along with multinational British local audiences, K-pop fans from across Western Europe, from France, Spain and Germany, are all eagerly waiting for the doors to open. Everyone is busy texting, tweeting and uploading photos on their Facebook. Their friendly casual chat, with other fans members in the queue, thinly disguises a competitive demonstration of their knowledge of K-pop in general and particular K-pop idols. Some of them also display various items of merchandise and memorabilia from other K-pop events they attended. For these observations as a participant observer I will explore the creation and nature of K-pop fandom in the UK, focusing on various K-pop performance events and several UK-based K-pop pages on Facebook. Face-to-face interviews with the participants of the K-pop Academy organized by the Korean Cultural Centre in London and Asian Pop bloggers will complement my online ethnography of K-pop social media in the UK. By way of applying Hannerz's concept of "cosmopolitans and locals" (1990) and Jenkins's theory of "pop cosmopolitanism" (2004), I will examine the specificities of K-pop fandom in the UK and the ways in which their music consumption activities open up alternative cultural perspectives and opportunities to feel part of a global popular culture.

Affirming Identity through Festival Performance in Canada's North

Jeffrey van den Scott, Northwestern University

Each year the small town of Arviat, Nunavut hosts musicians from across Canada's Arctic during the Inuumariit Music Festival. Over three days, Inuumariit brings musicians, primarily Inuit, from a variety of genres from the country singer/songwriter to rap. This paper examines how the Inuumariit Music Festival's non-competitive approach celebrates Arviat's identity as a town with strong artistic and musical traditions. This identity, however, emanates from a post-colonial world. While "Inuit" tradition is often featured in the opening of the festival, many performers return to the stage year after year, performing in musical styles that were introduced by Southern populations through the twentieth century. While these performances deepen the historical connection of the festival to the community's sense of being musical, they also act to mediate the Inuit past with their present situation, often singing the musical language of the South with Inuktitut words, creating boundaries between North and South to reaffirm their identity as Northern people (cf. Stokes, 1994; Hermanowicz and Morgan, 1999). Building on five years of attendance and participation at Inuumariit, alongside interviews with musicians and residents of Arviat, I provide evidence that Arviat's contemporary musical culture enhances a sense of history through performances that imitate music and evoke personalities, such as Simon Sigyariak, from the post-relocation period of the 1960s and 1970s. The resulting discussion considers the difference between Inuit music and Inuktitut song in affirming Inuit identity as described by the people of Arviat.

Where Does this Cable Go?: Guitar Amplifiers, Instrumentality, and Sonic Ecology

David VanderHamm, University of North Carolina, Chapel Hill

Rocktron, manufacturer of guitar amplifiers and effects, advertises its products with the tagline, "Everything at the other end of your guitar cable." This slogan plays on a common distinction between "the guitar itself" and "everything else," what is commonly referred to as "gear." Making use of interviews with guitarists in three U.S. cities and specialist publications, I challenge this simple distinction between guitar and gear, ultimately granting the amplifier full instrumental agency within the complex network of technologies that comprises the electric guitar. I focus on the role of amplification primarily within live jazz performance, precisely because the technology is often perceived in these contexts as an invisible, inaudible mediator of sound. As such, this rethinking of the amplifier's instrumentality responds to Eliot Bates's call in his recent Ethnomusicology article to take seriously "objects and instrumentality" and their role in social life. Drawing on science and technology studies, organology, and performance ethnography, I argue that to play an electric guitar—even when the amplifier is not used to radically alter its timbre—is also to play an amplifier. I further utilize the concept of sonic ecology to describe the way that amplifiers interact with and transform their physical, social, and musical environment. The amplifier does more than simply amplify; it defines the instrument's relationship to the sonic space of the venue, the musical and social dynamic of the ensemble, and the experience of guitarists themselves.

African-Brazilian Musical Traditions from Bahia, Brazil: Facing Contemporaneous Approaches to Research, Preservation and Performance of Samba De Roda of the Recôncavo

Xavier Vatin, Universidade Federal do Recôncavo Baiano / Indiana University, Chair

African-Brazilian musical traditions from the Brazilian state of Bahia became particularly well known globally in the 1990s, when Blocos-Afro, such as Olodum, Ilé Aiyê, and Timbalada, began representing urban black music on international stages. Moreover, in 2005, a rural African-Brazilian musical tradition from Bahia, samba-de-roda, began also to receive international
Diasporic Memories. The Recordings of Lorenzo Dow Turner in Bahia, Brazil (1940/41)

Xavier G Vatin, Universidade Federal do Recôncavo Baiano / Indiana University

My current research, supported by the Brazilian federal government (CAPES Foundation), examines the recordings made by African American linguist Lorenzo Dow Turner in Bahia, Brazil, in 1940 and 1941. His project involved recording and studying samples of the African languages spoken and sung in Candomblé, an African-derived religion practiced in Bahia. Two years before Melville Herskovits’ fieldwork, Turner documented, recorded and photographed Candomblé’s most eminent cult leaders, including Martiniano do Bonfim, Menininha do Gantois, and Joãozinho da Goméia. Turner’s original recordings (329 aluminum discs), housed at Indiana University’s Archives of Traditional Music, still unpublished, have never been studied from an ethnomusicological perspective. I aim to better understand the context of Turner’s research within the construct of African Diaspora studies (combining the United States, Africa, the Caribbean, and Brazil), connecting it to the works of Herskovits, Franklin Frazier, Donald Pierson, Ruth Landes, Pierre Verger, and Roger Bastide. The ethnomusicological analysis of the material collected by Turner intends to establish a dialogical and diachronical connection between past and present diasporic memories. As a result of this project, I am organizing the repatriation of this material to Brazil, in collaboration with IU, the National Institute for Historic and Artistic Heritage (IPHAN, Brazil), and the related religious communities. IPHAN will publish a 2 CD set of Turner’s recordings, which will include anthropological information and musical transcriptions, as well as my second book, entitled Diasporic Memories. The Construct of African Diaspora Studies in Bahia, Brazil (2014).

Ear Cleaning and Throat Clearing: Aurality and Indigenous Activism in Canada

Lee Veeraraghavan, University of Pennsylvania

Music and words; water and land are respectively invoked and at stake in current disputes between Indigenous communities and government-backed corporations over resource extraction in British Columbia, Canada. Proposed pipelines that will transport crude oil from the Athabasca tar sands to the coast have become a flashpoint in the ongoing conflict over land. B.C.’s Indigenous nations - most of whom have never ceded the land the pipelines must cross - are almost unanimously opposed to the plan; however, there is suspicion that the consultation processes put in place by the energy corporations were designed to render opposing voices unintelligible. The problem of mutual intelligibility (and therefore good faith) in land disputes between First Peoples and the Canadian government is often explained as a disjunction between orality and literacy. However, examined parallel to a tradition in twentieth-century Canadian music that conjures the natural world through sound deliberately drained of language’s capacity to signify, the problem can be understood as one of aurality. I argue that the sonic wildernesses evoked iconically by R. Murray Schafer and his contemporaries align with an aural frontiersmith. In contrast, activism built on the Indigenous practice of Talking Circles (in which participants take turns sharing their feelings) creates the conditions for sounds to be received as significant. This paper juxtaposes an ethnomusicological exploration of Talking Circles among Indigenous land activists in B.C. with readings of works by Schafer and other canonical Canadian composers to frame the challenges of listening across a colonial divide in Canada.

Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music

Michael Vercelli, West Virginia University

For the Birifor of the remote western corner in Ghana’s Northern Region, the bond between the living and the ancestors is performed regularly at funerals. At the funeral ritual, the deceased’s musical epitaph is performed publicly on the gyil, the pentatonic xylophone of the Birifor. Rather than focus on the individual’s specific life details, the Birifor musicians draw from a collective body of repertoire that celebrates the social and moral ideals of Birifor society. While poignant musical symbolism might address the social shortcomings of individual funeral attendees, musical symbols particular to the deceased reflect greatness, strength, and even heroics to elevate the memory of the deceased to ancestor status. The cyclical repetition of Birifor funeral music establishes a connection between the living and the afterlife and reinforces the departed’s transition from the social community to the realm of the ancestors. This paper will draw upon work in ritual communication by Gunter Senft, musical communication theories by Miell, MacDonald, Hargreaves, Cross, and Cohen, as well as personal fieldwork in Birifor communities to illustrate how
Birifor musicians facilitate the transition of the deceased’s personal identity into the celebrated collective identity of the ancestors.

“No, I’m Not a Reporter!”: Misunderstanding the Role of the Researcher in the Ethnomusicology of Popular Music and Conflict
Patricia Schone Vergara, University of Maryland

When accessing performance spaces and contact with musicians for interviews in the realm of popular music, in the sense that it is produced with commercial goals, ethnomusicologists are often the odd presence among much more visible and explicable journalists, TV reporters, and other mass media professionals, which often leads to misunderstandings of one’s position as researcher. Drawing from fieldwork experiences in Colombia and Mexico on música norteña and, more specifically, contemporary corridos- a Mexican ballad genre that has spread transnationally over the last few decades and is perceived to narrate true stories, often about the drug traffic and/or political conflict- this paper looks at how misperceptions may also impact the level of the researcher’s personal safety and possibly jeopardize it, as much of this research was conducted in areas subject to violence related to the traffic of illicit drugs and the actions of armed groups such as the leftist guerrilla in Colombia. Taking up John M. O’Connel’s (2010) proposition, this paper also addresses the question of how ethnomusicology may contribute to the understanding of conflict in this context.

“Corporations I Don’t Understand”: Eclecticism and Standardization in Contemporary Turkish Cable Music Television
Victor Vicente, Chinese University of Hong Kong

The privatization of the media in Turkey in the early 1990s ushered in an era of unprecedented musical dynamism in radio and television programming, particularly on the many cable music stations that quickly sprouted. Unbounded from decades of state hegemony, new channels like Kral TV, PowerTürk, and MTV Türkiye were soon broadcasting a homegrown pop music videos to fans in all social demographics. Anatolian popular and folk forms, alone and in various hybridizations, came to the fore as mainstream, representative genres and also mixed freely with styles from Europe, North and Latin America, the Middle East, the Caucuses, Central Asia, and beyond. By 2010, however, the climate had changed dramatically as media groups consolidated and began to offer more standardized and foreign musical fair that was widely derided by critical audiences.

This paper traces these musical, media, and aesthetic dynamics in light of Turkey’s longstanding identity crisis and ongoing Europeanization debate. In particular, it situates Turkish cable music television within the nationalist and multiculturalist discourse of the broader cultural industry, especially film and television, and within the context of three key recent developments: 1) Turkey’s delayed accession into the European Union, 2) growing popular dissatisfaction with the EU and the West, and 3) the country’s emergence as a robust economic market. Analyses of music videos serve to demonstrate how contemporary cable music television generally fails to properly reflect either various EU integration agendas or the Turkish populace’s increasing desire for renewed cultural autonomy and independence.

Om Shanti Om: Diasporic Dialogues between Trinidad and India
Vivek Virani, University of California, Los Angeles

In the 1970s, Lord Shorty released the song, “Shanti Om,” in his experiment to integrate East Indian culture into calypso music. “Shanti Om” uses Indian instruments and rhythms along with Sanskrit chants in a self-conscious effort “to unite the people as one.” Ironically, the song was polarizing in Trinidad, where right-wing Hindus protested against the use of their religious chants in dance music, and Afro-Trinidadians resisted the introduction of foreign sounds into their calypso. In 1980, the Bollywood blockbuster Karz featured the same song, re-imagined in Hindi as “Om Shanti Om.” Predictably, no attribution was given to the original source. More intriguing are the contrasts between the two songs: Both use Indian keherva rhythm, but the Trinidadian track features the dholak, while the Indian track features conga drums. The Trinidadian track describes communal harmony, while the Bollywood track describes a frivolous romance. Most significantly, India’s conservative Hindus did not raise public outcry over the use of the sacred mantra “Om Shanti Om” in popular music. This paper discusses the socio-cultural issues of diaspora, race and religion through the transfer of cultural material across cultures and regions. Expanding the perspectives of Lionnet and Shih’s Minor Transnationalisms, it explores cultural dialogue between “de-centered” minority populations. Indo-Trinidadians act as cultural catalysts, who passively facilitate transnationalism in soka and Bollywood music. I intend to argue that the reactionary attitude of conservative Indo-Trinidadians is not just a protest against an Afro-Trinidadian musician, but a reaction against their own Indian “homeland” and a cry for agency.

The Round Dance as Spiritual and Political Vortex
Elyse Carter Vosen, The College Of St Scholastica

The round dance protest holds multiple resonances as a cross-border decolonizing and coalition-building strategy within Anishinaabe communities as part of the Idle No More movement. In northern Minnesota, hand-drummers and jingle-dress dancers take to city streets to honor an Anishinaabe woman’s dream that the resonation of the words, the sounds of the drum, would come down these alleys and heal our people suffering down here.” They dance in solidarity with Canadian Anishinaabeg, and to protest local effects of what scholar-activist Waziyatawin (2012) calls the “unrestrained feeding frenzy [by] capitalist engines of colonial society”: sulfide mining, wolf hunting, police brutality, and the recently-exposed trafficking of hundreds of Anishinaabe girls out of the port city of Duluth. Waziyatawin
argues "we can no longer pretend it's in our best interest to get on board with the project of modernity and economic development as a pathway to self-determination. That ship is quickly sinking." And yet the Round Dance Revolution savvily exploits media technology for organizing and consciousness-raising. Anishinaabe rap artist, former CBC broadcaster, and University of Winnipeg director of Indigenous Integration Wab Kinew recently led a flash-mob-style round dance on a Canadian talk show, singing in suit and tie. His high-profile, often conciliatory presence brings into relief the irksome question of how to, in his words, "engage in nation-building" while simultaneously questioning colonial principles that continue to damage indigenous lands and people. As working-class people and college professors alike occupy shopping malls and city squares, the round dance sets in motion a complex, public spiritual politics."

**I Like" Hillsong: Branding, Value and the Facebook Model of Worship Music**
*Tom Wagner, Royal Holloway, University of London*

In media-saturated, consumer-driven societies, the realms of the sacred" and "secular" are collapsing. Formerly autonomous entities such as churches are adopting capitalist organisational structures and communicating with their flocks through products and services. Simultaneously, businesses, media outlets and entertainers seek to promote intense, religious-like emotional bonds with their customers through marketing practices collectively known as branding, which is now a dominant communication paradigm in these societies. Hillsong Church is paradigmatic of the kind of evangelical organizations that have thrived in (late) capitalist societies, operating like (and not coincidentally, through) social networks such as Facebook. Like Facebook, Google and other "web 2.0" entities, the church derives both economic and spiritual value from its users' activities. While there is a hegemonic aspect to these interactions, they are also valuable to the individual consumer in that they afford him or she visceral, sometimes transcendental, experiences that (re)affirm belief and individual identity while simultaneously strengthening group ties. Based on three years of ethnographic research at Hillsong's London branch, this article examines ways in which "value" is concomitantly drawn from and imbued in Hillsong Church's music. It examines how Hillsong, and churches like it, leverage the human impulse to create a common through social media and branding. In this "branded" environment, the terms "corporate" and "value" take on new meanings; ones that hint at new understandings of the struggle between individualism and submission to authority that has historically shaped Protestant thought and worship."

**Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigabelas**
*Jeremy Wallach, Bowling Green State University*

Long a fixture in Bandung's and Jakarta's massive and now world-famous underground rock scenes, vocalist, songwriter, and graphic artist Arian Tigabelas has emerged as one of the most prominent voices for tolerance and freedom of expression in Indonesia's metal community, which, like much of the rest of Indonesian society, is currently locked in a struggle for cultural hegemony with conservative Islam. Arian uses humor and a punk sensibility to play to the genre conventions of metal, a strategy evident early on during his years with the seminal Bandung punk/metal band Puppen. This paper uses Steve Waksman's analysis of the British band Motörhead (a group with which they are often compared) to discuss Seringai, Arian's latest project, a band that sings about emancipation for the individual, brazenly challenges close-mindedness and irrational" rants of fanatical religious leaders, and possesses one of the most distinctive, heaviest sounds in the Indonesian metal scene.

Drawing on over fifteen years of interviews and informal interactions with Arian as well as his music recordings and lyrics, I intend to go beyond facile and superficial explanations for why young, educated Indonesians are drawn to underground rock music genres and explore the ways in which Arian has deployed hybrid metal/punk formations, exploiting the fissures between them as much as their commonalities, to express his feelings about politics, social inequality, religious hypocrisy, and personal freedom. In doing so, I aim to shed light on the creative process and genre consciousness of one of Indonesia's most important indie/underground pioneers."

**Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto**
*Yun Emily Wang, University of Toronto*

The Chinese diaspora in Toronto is diverse. An interwoven network of immigrants from Hong Kong, Taiwan, different parts of China, and across Southeast Asia, the identity of this group is constantly in flux, oscillating between internal fissions and outwardly projected unity. As an overview of a larger project, in this paper I posit that people negotiate the tension between diverse sub-ethnic identities and a pan-ethnic Chineseness by imagining different "homes." Imaginations of China as a cultural home and of people's specific places of origin are superimposed on their current homes, and experienced simultaneously. I explore how longings for this complex home and prospects of homecoming are sustained at the intersections between various sonic expressions (including music, speech, and everyday sound). Such expressions include onomatopoeically imitating festive music and noise in home soundscapes; using regional accents from home to inflect speaking, singing, and listening in Mandarin; and talking about how music and speech
at home will change in the future. I frame these musico-linguistically constructed imaginations of home, multiply conceived, within Edna Bonacich’s (1973) conception of immigrant cultures: immigrant communities maintain their boundaries by perpetuating concepts of home and prospects of returning, whether such home is actual or imagined, and whether the prospect is realistic or not. Ultimately, I show that sonic constructions of home and returning allow members of the diaspora to construct and enact both a pan-ethnic Chineseness and diverse sub-ethnic identities in Toronto.

Return to Huilotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us about Ethnomusicology Today
Nolan Warden, University of California, Los Angeles

If it is true, as Anthony Seeger suggested, that many ethnomusicologists prefer not to read or listen to papers about archives” (1996:89), this may be partly because archives and their holdings can make us uncomfortable. Archival collections bring us ear-to-ear with our colonial past and the less savory historical aspects of our field. Still, archival recordings have much to offer today’s ethnomusicology. In addition to being invaluable documents for research and repatriation, analyzing the politics of documentation—the contexts and motivations behind their creation—enables us to better understand our own ethnomusicological purpose(s) today. This paper is based on ongoing research with the Wixáritari (Huichols) of western Mexico and the author’s founding of an audiovisual archive at the Museo Wixárika (Huichol Museum) in the state of Jalisco. The study and repatriation of archival wixárika recordings reveals the changing politics of ethnographic documentation over the course of more than a century, but it also confirms Ruth Stone’s claim (2008) that historical ethnomusicological research can serve as a means to interpret the present. In this way, the same analytical devices used to critique the creation of past archival recordings can also help to inform and interpret their creation and use today. While this analysis reveals that we have come a long way ethnically and technologically, it also points towards problematic aspects of ethnography today as it requires us to face our own imbrication within a global capitalist moment."

Let Us All Go Down to the Old Landmark: Dr. Watts Hymns as Embodiment of the African-American Past
Erica Watson, University of Memphis

African-Americans utilize the moniker Dr. Watts to reference a repertoire of hymns by Isaac Watts, Charles Wesley, et al., that are lined out and sung a cappella. These hymns represent some of the earliest African-American sacred music, but ironically, have not been subjected to the extensive analysis spirituals have received. Despite preferences for the more polished sounds of contemporary black gospel, this hymn singing continues to be an integral part of many black worship services. My examination of the tradition reveals that the hymns serve as a signifier of old landmark identity. Old landmark in

black religious discourse, specifically the black folk church, is a metaphor for the first church where one is introduced to religious practice, but also is used to express a sense of cultural and religious “rootedness.” Thus, I posit the hymn performances for the tradition bearers not only serve religious purposes but also are political acts. The performance or non-performance of these hymns illustrates 1) how parishioners negotiate their history 2) what sorts of cultural practices are privileged in the Black church and, 3) conflicting cultural and religious values between urban and rural black church populations. By utilizing my fieldwork and drawing upon the works of Oliver Pitts, William Dargan, and others, I will demonstrate that the perpetuation of this overlooked, but venerable tradition, creates for the black church parishioner an experience of old landmark religion, in essence, allowing the individual to honor God as well as the African-American past.

Violence, Agency and Self-Censorship in Palestinian Hip-Hop
Ilana Webster-Kogen, University of London

As a public voice of the anti-Occupation struggle, the Palestinian-Israeli rap group DAM has enjoyed critical acclaim over the past decade. Armed with in-depth understanding of both Palestinian and Israeli culture on account of their ethnicity and citizenship, DAM has emitted caustic critiques of Israeli military actions while serving as articulate ambassadors of hip-hop’s potential as non-violent resistance through workshops, interviews and documentaries. As a result, DAM has risen to prominence abroad, even as its three members (Tamer Nafar, Suhell Nafar and Mahmoud Jerri) suffer from lack of patronage. In November 2012, the group produced a music video in tandem with the organization “UN Women” for the song, “If I Could Go Back in Time,” which criticizes gender dynamics in Palestinian culture through an emotionally-charged representation of an “Honor Killing.” Within weeks of the song’s release, the Internet erupted with criticism from rappers, activists and anthropologists who charge that the song is anti-political and that it paints a sensationalist picture of Palestinian violence and misogyny. Critics point to UN patronage, absent female agency, failure to mention the Occupation, and alignment with western categories of violence as the song’s ideological shortcomings. At the center of the controversy lie two central questions: what is the nature of the violence in this video, and what kind of agency does DAM ascribe the song’s main characters? This paper will engage a close reading of the song, informed by interviews, to explore further the outcry over this unique and challenging new song.

Discourses of Vergüenza and Projects of Revalorización: Music and the Performance of Identities in Esmeraldas, Ecuador
Jud Wellington, University of Illinois at Urbana-Champaign

Music and musical discourse provide analytical material useful for studying how people implicitly and explicitly perform identities. In Esmeraldas, Ecuador música folklórica typically refers to Afro-Ecuadorean musics called

(abstracts continued)
currulao, which is a secular music accompanied by a marimba, or arrullos, which are vocal pieces accompanied by percussionists and most associated with religious ceremonies. In Esmeraldas City, processes of folklorization have transformed performance contexts for these styles of music such that musicians have adapted participatory practices and ideologies for presentational contexts. Socio-political histories, migration, urban development, and nationalism all either contextually or ideologically inform performances of Afro-Esmeraldeño music today. In the mid-twentieth century, Quito and Esmeraldas were connected for the first time by a railway and highway, leading to a migration from the highlands that introduced new socio-economic class differences and exacerbated those already present. Afro-Esmeraldeño music became associated with the lower class, causing some people to disassociate themselves from it in order to gain greater upward mobility. Today, older folkloric musicians speak of vergüenza (shame) among youth and frame performances within a discourse of revalorización (revalorization) that seeks to instill a sense of value for the music within the youth. There is a dialectic relationship between vergüenza and revalorización that is at times implicit in folkloric performances and at other times explicit in the goals of musicians and groups. An examination reveals how socio-political histories and projects of nationalism, as well as the opposition of vergüenza and revalorización, all inform the performance of identities among groups in Esmeraldas.

Postcolonial Creolizations and St. Lucia Jazz Festival

Jerry Weber, Spelman College

This paper considers a recent St. Lucian festival, the St. Lucia Jazz Festival, in the context of St. Lucia’s festival tourism and creole identity. St. Lucia, being small, relies heavily on tourism. Progressive initiatives were undertaken in the postcolonial era to proactively align the twin efforts of increasing tourism arrivals and creating new festivals, as part of a greater scheme of decolonization and economic development. The festival is analyzed in terms of debates about creole identity and cultural decolonization, and processes I call postcolonial creolizations. The St. Lucia Jazz Festival, inaugurated in the 1990s, was successful in its design to bring African American tourists (from the U.S.) to St. Lucia. Jazz is not native to St. Lucia; indeed in St. Lucia the term is used very liberally and the festival is more of a Black music festival, with its top billing is usually an R&B act from the U.S. It capitalizes on the Caribbean as a popular destination for a sort of African Diaspora Heritage tourism for African Americans, even for those without specific known roots in the Caribbean., But it also increasingly lays claim to Caribbean forms of protojazz, not least of them neighboring Martinique’s Biguine, and Black creole music more generally. Originally just in the most highly developed north of the island that includes the capital, St. Lucia’s jazz festival has evolved to have a jazz and R&B emphasis in the north of the island, and a decentralized local creole and world African Diaspora emphasis in the south.

Searching for Authenticity in the World Music Industry

Aleysia Whitmore, Brown University

For world music industry personnel, marking music as "authentic" is as frustrating as it is essential to selling music. As Cambodian rock and African punk emerge onto the world music scene, markers of authenticity are increasingly dynamic, diverse, and in tension. They intersect and parallel each other as they run along axes of locality and globalization, liveliness and mediation, marginality and mainstream, purity and hybridity, original and copy, artifice and the real, close and distant human relations, and different affective experiences. In this paper I examine how industry personnel negotiate different ideas of authenticity as in their roles as curators and promoters. Drawing from eight months of research with audiences, musicians, and industry personnel while interning for World Circuit Records and accompanying the bands AfroCubism and Orchestra Baobab on tour, I argue that despite industry personnel’s concern with representing musicians honestly, they are constantly rethinking these representations as they negotiate larger market structures and audience and musician expectations. They are discovering that audiences are simultaneously finding markers of purity, tradition, hybridity, and globalization "authentic." While synthesizers still indicate “inauthentic” Western influences, playing the blues on the Malian ngoni is indicative of an authentic history of the movement of peoples across the Atlantic. This paper takes a close look at the negotiations behind musicians’ representations on the world music scene, addressing not only the larger power structures involved in the transnational consumption of music, but also the perspectives of the people who record, write about, and represent musicians.

Creating Opportunities, Developing Life Skills: Economic Contexts of Musical Development Work in South Africa

Laryssa Whittaker, Royal Holloway University of London

The South African government’s efforts to rectify profound levels of socioeconomic inequality during the past two decades have centred on the implementation of largely neoliberal economic policy from 1996 forward (Bond 2000). At the same time, South African and international NGOs, development agencies, and corporations began work to address immediate needs in communities. One such organization is the Field Band Foundation (FBF), established by a large corporate donor in 1997. Today a national organization with over 4000 members, the FBF works to create opportunities for the development of “life skills” in youth in predominantly socioeconomically underprivileged communities through musical training.

This paper will discuss the FBF’s work within its socioeconomic context, demonstrating interplay between neoliberal development agendas (Comaroff and Comaroff 2001, Banerjee and Dufo 2011) and critical pedagogy (Freire 1970). I will explore the values, goals, and activities of the FBF in connection with constructions of an ideal “self” with marketable musical, leadership, and
interpersonal skills. I will also discuss how conflicting notions of work, play, employment, voluntarism, and compensation manifest in performance and rehearsal contexts, exploring the significances of such perceptual conflicts to notions of the value of music and musical skills. Finally, I will relate the “corporate” perspectives on the commodification of arts and culture, as perpetuated by current government policy, to the FBF’s funding and organizational development strategies. These explorations of tensions between economics and activism may provide critical insight for musical development work that aims to address socioeconomic inequality in diverse contexts.

A Serbian Jewish Perspective on Media and Transmission
Kathleen Wiens, Musical Instrument Museum, Phoenix

This presentation explores intersections of media and musical transmission, spotlighting the activities of Sephardic Jewish synagogue singers in Belgrade, Serbia. I situate this particular meeting of media and transmission within social experience: motivations for utilizing media as an addition to or replacement for person-to-person transmission are directly related to experiences of reconstructing Jewish religious observance. In the 1970s, a small group of people in Belgrade initiated public religious observance for the first time since the near-extinction of local Jewish life between 1941 and 1942. Music, as a crucial element of weekly synagogue services, played a significant role in this process. From that time until the present, synagogue singers have been altering methods of musical transmission, often in response to shifting political circumstances. By the late 1990s, media-based methods of transmission transcended person-to-person learning. Print, audio, and internet-based media currently play essential roles in teaching and learning synagogue singing. As a part of the discussion, I will demonstrate musical changes that resulted from changes in transmission methods, and how current synagogue musicians perceive technology-based methods as either helps or hindrances.

Biography, an Emergent Genre in Ethnomusicology
Lois Wilcken, La Troupe Makandul, Inc.

Recent work by Timothy Rice, Jesse Ruskind, and Jonathan Stock has cast a positive light on research focusing on the individual musician. Once considered a violation of the premise that ethnomusicologists study social groups and communities, the choice of the individual as a primary subject of research finds legitimacy in communities fragmented by globalization and political instability, where the individual musician functions as an agent of evolving identities. Ethnomusicologists have, in fact, produced some hundreds of studies—including biographies—that spotlight individuals. What do these studies tell us about conventional concepts of “culture”? To what degree do they challenge notions of “tradition” and “modernity”? Do they signal the end of ethnomusicology as we know it? Finally, what should an ethnomusicological biography look like? This paper will explore these questions through an analysis of two kinds of data: first, selected biographies of traditional musicians already published and cited in an inventory by Rice and Ruskind; and second, the author's own work and experience of thirty-two years with a master musician who became not only a key informant but also the major subject of the author's research, not to mention a creative partner. The paper furthers work in this arena by reflecting not only on the individual musician

but also on the experience of the ethnomusicologist who opts for biography as a genre. The author will propose several models for those in the discipline of ethnomusicology who are considering biography (and, to a lesser extent, assisted autobiography) as a means of representation.

The Jazz Scene in Skopje, Macedonia: Class, Capital, and Alternative Social Spaces
Dave Wilson, University of California, Los Angeles

Over the last decade, Macedonia's jazz scene has grown as an increasing number of young Macedonian musicians are studying the jazz idiom abroad and returning with a new, embodied musical knowledge. Together with older jazz musicians such as Toni Kitanovski (schooled at the Berklee College of Music in the 1990s), these musicians constitute a "scene" not only for the expression of musical creativity, but also for a negotiation of Macedonian identity involving a virtuosic, improvised bricolage of musical and social sensibilities. In their jazz performances, Macedonian musicians draw on musical representations of America, Western Europe, the African-American diaspora, and Macedonia itself, in the process positioning themselves vis-à-vis their own perceptions and imaginations of the communities that have shaped the development of the music they play. In their social performances, Macedonian jazz musicians struggle for power in (and beyond) the scene through employing various types of capital related to their social class and their experiences abroad. As hegemonic networks of power in Macedonia assert a nationalistic narrative of Macedonian identity, jazz musicians use musical and social strategies to create spaces in which they assert and live out alternative narratives of Macedonian identity, situating themselves in those narratives as cosmopolitan and progressive. Drawing on fieldwork conducted at "Menada," the Skopje scene's central club, and with jazz musicians and audiences at performances throughout Macedonia, this paper explores music's role in concomitant constructions of place, identity, and alternative ideologies, as well as its ability to lead us to better understandings of ever-dynamic postsocialist societies.

Ethical Listening and the Ethics of Listening: Musical Aesthetics, Style, and Public Piety in Contemporary Morocco
Christopher Witulski, University of Florida, Chair

This panel explores ethical concerns across "sacred" and "secular" musicking in contemporary Morocco. Since the early 2000s, increasingly heterogeneous public performances have sparked or disguised debates over public piety, personal ethics, and the entanglement of the two across genres. Building on recent work on diverse Muslim listening practices, this panel asks how distinct Moroccan communities frame their musicking as enabling ethical listening. Whether Islamist vocal groups moving their listeners to tears, hip hop artists inciting jedba (trance-like expression) while delivering socio-political commentary, Sufi munshidin subverting the de-contextualization of sung religious poetry, or pilgrims dissolving boundaries between ritual and entertainment, both musicians and listeners connect specific aesthetic choices to ideologies of performance and consumption rooted in Moroccan Islamic practices. We also widen our collective lens to examine the ethics of listening. In debates within and across fluid genre boundaries, artists and audiences argue the appropriateness and ethical benefits of varied practices and
contexts. Public and semi-public spaces provide an arena not only for the codification of ethical listening practices within groups, but also for forceful arguments between groups for whom the performative musical, physical, and sartorial styles of different genres index broader moral and ethical concerns. In today’s performance contexts, artists and listeners must navigate between personal ideals of piety and the political or ideological concerns shaping public standards of piety. With examples spanning different cities, ages, political and religious identities, we explore the ways Moroccan publics communicate and defend their visions of personal and communal piety.

Ritual and Entertainment: Permeable Ethics and Aesthetics at the Pilgrimage at Sidi Ali, Morocco
Christopher J Witulski, University of Florida

Sidi Ali, a small Moroccan mountain town, hosts an annual inundation of pilgrims, ritual performers, and popular musicians. Adepts participate in ritual healing in semi-public makeshift venues in tents and basements while others watch. In this paper, I explore ways in which the pilgrims’ engagement in these rituals illuminates the fluidity between spirituality and entertainment, between adepts and audiences, and flexibility across allegedly rigid sacred boundaries. Connections between economics and aesthetics allow listeners to influence musicians’ performances. I focus on musical interactions and consistent performer and audience behaviors that highlight fluid ethical aesthetics. As ritual leaders from the Hamadsha, Gnawa, and Jilila compete for work rebuilding relationships with possessing spirits to facilitate healing, they must appease audience demands. Borrowed songs, and even spirits, reshape ritual soundtracks. Close analysis of musical content unmasks negotiations of ritual concerns and modern tastes. Conversely, popular groups cite ritual content to attract audiences for informal paid concerts. "Sacred" and "secular" blur as audiences and performers engage each other.

Furthermore, Specific behaviors demonstrate learned modes of ethical listening, allowing individuals to negotiate and demonstrate their own orientation toward marginalized ritual practices. Because participants act as passive audiences, actively engaged listeners, or fully possessed adepts, types of dancing or trancing, seating position, and ways of giving money become ethical markers in the eyes of others. These strategies, always the subject of vociferous debate, show Sidi Ali’s pilgrims reshaping ritual musical aesthetics, negotiating the value of these traditions as powerful transformative experiences and entertainment.

Musical Diplomacy: Overcoming Politics with Music in a Chinese-Taiwanese Christian Church
Yan Xian, Kent State University

This presentation focuses on music and its function in a Chinese-Taiwanese church in Northeast Ohio. Though populations from Mainland China and Taiwan share a common historical background, the political boundaries between these two nations often discourage cooperative cultural exchange. Musical events that include both of these populations can function as a diplomatic means of overcoming this cultural divide. Religious settings also provide an opportunity for Chinese and Taiwanese participants to interact and find common ground. Furthermore, fostering fellowship is more easily facilitated when these settings are geographically distant from the political burdens of their respective nations. With these notions in mind, the Kent Chinese Friends Church (KCFC) in northeast Ohio presents a case study of how music used in worship creates opportunities for integration and communication among Chinese and Taiwanese congregational members. Though the explicit intent of the patrons is to worship, the musical element, which includes Chinese church hymnody and modern music idioms influenced by American music styles, is important to establishing a unified community that overrides political and cultural differences. This research suggests areas for future investigations of cross-cultural cooperation through musical performance of politically divided communities, such as is found in Benjamin Brinner’s book, Playing across a Divide: Israeli-Palestinian Musical Encounters (2009).

Under the Radar and off the Map: Three Rural Musics of Island Southeast Asia
Philip Yampolsky, University of Illinois at Urbana-Champaign, Chair

This panel presents, in Mark Slobin’s phrase, “intensely localized” forms of rural music from three countries: Malaysia, Indonesia, and Timor-Leste. These are Slobin’s “micromusics,” but they lie outside both his superculture and his interculture, untouched by gamelan music, Muslim music, or urban popular music, and totally unnoticed by commercial media or government upgrading and tourism projects. Wholly vocal, these forms exhibit remarkable musical and linguistic complexity and demand great skill from their performers. They are vital and meaningful to singers and listeners, and their texts (all in oral tradition) address the concerns of their rural communities. But their musical character, language, cultural referents, and structural complexity combine to render them inaccessible to audiences outside their own communities. In addition to presenting analytically the musical and textual characteristics of these genres, our panel asks, what is the place of these unglocalizable musics in a globalizing world? In Flores and Timor-Leste, young people have no use for them, instead taking up music in urban popular idioms; if they wish to assert their subcultural identity (as many do not), they sing pop lyrics in their local languages. In Sarawak, young people have turned not only to urban pop but to a genre from the 1940s that draws a few elements from the hermetic rural music and casts them in a “global” harmonic/melodic idiom. All three papers pose the question, how much local depth and resonance must rural musics jettison to put themselves on the map, to register on national or international radar?

Vaihoho, an Unreported Song-form from Timor-Leste
Philip Yampolsky, University of Illinois at Urbana-Champaign

This presentation reports on recent fieldwork (2011) in Timor-Leste researching and recording vaihoho, polyphonic duets sung by Fataluku-speakers at the eastern end of Timor. Vaihoho has never been analyzed in print nor published in recordings. It is sung whenever people are engaged in an activity together: tending fields, walking in groups, cooking for a feast, or sitting around at a communal event. Entirely in oral tradition, it consists of a huge body of two-line poems, any of which may be sung to any of some 15-20 melodies. The poems are always sung as duets, with two distinct vocal lines frequently forming simultaneous seconds. Formerly used for teasing, social
criticism, and the affirmation of traditional practices, its texts today are mainly about the ravages of war. Vaihoho seems to be a musical isolate: nothing comparable has been reported for other ethnolinguistic groups in Timor, but the duets of Lamaholot-speakers in Flores (also discussed in this panel) seem closely related, albeit with striking differences. One major difference is that the vaihoho melodies themselves have associated words and vocables, which must be intercalated with the texts of the poems, and each melody has a different formula for this intercalation. The Timor and Flores song forms are radically different structures built on the same premise, the duet. And, as in Flores, vaihoho is finely calibrated to express communal concerns and embody the relations among groups and individuals in the moment of singing.


Deanna Yerichuk, University of Toronto

This paper explores music’s relationship to the social reform efforts of Toronto’s settlement movement, from the opening of University Settlement House in 1910 to the closing of Central Neighbourhood House’s music school in 1946. Settlement organizers rationalized music not as an end in itself, but as a tool in fostering social development within poor, working class, and immigrant neighborhoods. Music permeated settlement work, at first informally through glee clubs and socials, then by integrating singing into democracy training training, and ultimately music’s role was formalized by launching Canada’s first community music schools. Utilizing an archaeological framework (Foucault [1970]1972), and building on the concepts of culture as resource (Yúdice 2003) and musical progressivism (Vaillant 2003), this paper argues that music contributed to social reform efforts in ways that endeavored to transform individuals into Canadian citizens. The musical practices of the settlements, combined with the rationales for those practices, produced both recreational and educational sites to reinforce, negotiate, contest, and transform not just individuals, but the very notion of what it meant to be a citizen. Where informal and leisure music activities tended to envision a multicultural citizen by emphasizing intercultural sharing, formalized musical training tended to use Western European Art Music repertoire and training techniques, normalizing Western European culture as the ideal for Canadian identity, although at moments even these distinctions were contested and transformed. By shifting music from an ends to a means, music became a quotidian yet powerful site to rationalize and practice the notion of a Canadian citizen.

Reworking Timeless Tradition in Contemporary Mongolian Vocal Genres

Sunmin Yoon, Kent State University

Over the past twenty years, Mongolia has been seeking a way of distancing itself from its post-Soviet identity, and of negotiating for itself a new culturally and politically independent trajectory. In doing so, Mongolian intellectuals and cultural workers have been trying to balance the undoubtedly future importance of their position within a global culture with the necessity of preserving and developing their own traditions. The nature of tradition (ulumjlal) is defined by Mongolians as “timeless” (Copland) as opposed to “invented” or “reified” and “hegemonic” (Hobsbawm, Ranger), in terms of indigenous nomadism, local knowledge, landscape and the concept of homeland, a longing for an ancient and powerful pride which characterizes the modern understanding of the Chinggis Khaan era. In today’s Mongolia, however, there are many manifestations of this timeless Mongolian tradition, and such manifestations are not necessarily tied to an explicit past, nor, it would seem, to any particular physical space. Rather those manifestations as cultural practices are founded on a constant re-imagination and reworking of ideas, which are perceived, in contrast to specifically modern ideas, as tradition. Using three very different vocal genres - urynt duu, ardyn duu, and zohiyol duu - this paper will illustrate how the Mongols’ understanding of their past change according to how these songs are constructed, practiced, and mediated, both musically and socially. It will conclude by suggesting how music has become the nexus of social and political negotiation for Mongolia’s futurity in the contemporary vocal music scene.

Cultural Tourism in Ghana: Exploring the Development of Musical Expectations

Katie Young, University of Toronto

Cultural tourism in Ghana is a well-established market that sells "traditional" and "authentic" music and dance to foreign students, musicians and NGO workers. Since the birth of the World Beat music industry in the mid-1980s, cultural tourism has become one of Ghana’s largest and leading industries, supported by the World Bank and UNESCO. Many questions arise when discussing Ghanaian cultural tourism: Why are tourists interested in learning Ghanaian music, and what does “Ghanaian music” mean to them? How have such conceptions impacted the work of Ghanaian musicians, and the local and global future of Ghanaian music? Based on Taylor's work regarding sonic tourism (Taylor 1997), this presentation will explore how music tourism’s political and economic histories have shaped foreign expectations and understandings of local music. Incorporating fieldwork undertaken in 2011 and 2013 at local beach resorts and cultural centers, I will use interviews and observations of performances and interactions, exploring the relationships and negotiations of cultural aesthetic and musical style between tourist workers and tourists. In Ghana, “music for tourists” has in many ways become its own unique genre with a prescribed performance culture. Tourists’ expectations are confirmed and reified by Ghanaian performances of these expectations, and the romanticization of Ghanaian music neglects various other local genres, including hiplife, highlife, jazz, and pop. This paper seeks to confront these longstanding ideals of unchanging traditional music, so prevalent at popular tourist sites, that undermine Ghana’s musical diversity.

Analysing Gender in North Indian Classical Music

Chloe Zadeh, SOAS, University of London

Judith Butler (1990) famously asserted that gender is “performatif”. Since both gender and music can be construed as types of performance, her argument holds potential to illuminate the relationship between the two. However only a few music scholars have engaged in depth with theories of the performativity of gendered identities. It is even more rare for scholars to do so when their work involves music analysis (the close study of the fine details of
musical sound, structures and styles). North Indian classical vocal music is a particularly promising area in which to study relationships between music and gender. Each of its three main genres (dhrupad, khyāl and ṭhumrī) evokes a distinctive set of gendered associations, shared amongst musicians and knowledgeable listeners. In this context, even particular musical features (for example types of ornamentation) take on gendered significance. In this paper I explore the potential of theories of gender performativity to contribute to the analysis of North Indian classical music. Based on close analysis of recordings and on interviews with their performers, I demonstrate ways in which the decisions that musicians make in performance are informed by considerations of gender. I argue that North Indian classical musicians perform gendered identities musically and that this can influence even the subtlest nuances of musical style. Butler, Judith. 1990. Gender Trouble: Feminism and the Subversion of Identity. New York: Routledge.

Roads to Zion: Holy Hip Hop's Diasporic Intimacies
Christina Zanfagna, Santa Clara University

Recent studies on holy hip hop tend to situate the musical genre within a continuum of Black American Church aesthetics and practices. While gospel rappers employ modalities of Black Christian orality and preaching, I argue that holy hip hop is more accurately understood at the intersection of multiple and intimate diasporic territories of religious conversion. As holy hip hop search for Zion (a spiritual home) -- for which there is no single route -- their migrant journeys have led them from Barbados to Los Angeles, through reggae dancehalls and hip hop clubs, to Nation of Islam meetings and Black Lutheran congregations as well as missionary trips to Africa. What do the multiple routes that gospel rap assembles say about Black religion, music, and the persistent search for Zion? How do we make sense of the polyvalent renderings of Zion, Exodus, and the Lion of Judah in holy hip hop? What is this signifier “Black” in Christian rap? Drawing on years of research in L.A. I question long-standing dichotomies pervading scholarship on Black Christianity (i.e. resistance vs. accommodation, liberation vs. oppression, white vs. black). For this “Black” that we hear echoing through holy hip hop soundings is an expression of the Americas, audibly entangled in the sound worlds of the Caribbean, South America, and Africa. Further, this foray into the diasporic routes of gospel rap, may suggest how an ethnomusicology of contemporary black sacred music may have something to offer the self-definition of disciplines such as American Studies and Ethnic Studies.

Su Zheng, Wesleyan University, Chair

Roundtable Proposal: Lately, China has been described as Africa’s new diaspora. Since the 1990s, African traders and investors have made their way to China as a result of the rapid surge of China-Africa trade. There are now reportedly 30,000-200,000 African migrants living in Guangzhou. Their enclave has been dubbed "Africa Town," "China's Brooklyn," or "the Chocolate City." Little is known about their music activities. As part of my year-long research on music and emergent global Chineseness supported by a Fulbright grant, I led a research team formed by three Chinese graduate students to explore music in Guangzhou's African communities. The Roundtable participants include all the team members and one senior US African music scholar. We will present data on various music scenes. Furthermore, the participants will critically discuss theoretical and methodological issues involved in this innovative cross-cultural, cross-national team research process, and to engage the audience in discussing the following three objectives of our project. 1) To fill the lacuna in our knowledge by bringing the subject of music in China's African diaspora to scholarly and broad public attention. 2) To advance ethnomusicological knowledge and practices in China. We will explore how our project raises new questions and awareness on the impact of gender, race, national identity, border-crossing, marginality, and ethics on China's music scholarship. 3) To situate our study at the intersection of African diaspora studies and the study on China and globalization. We ask, how this project might expand or alter the established notions of "African diaspora" and "the Chineseness"?