SEM 62nd Annual Meeting

Denver, Colorado
October 26 – 29, 2017

Abstracts

Hosted by University of Denver
University of Colorado Boulder and Colorado College
SEM 2017 Abstracts Book – Note to Reader

The SEM 2017 Abstracts Book is divided into two sections: 1) Individual Presentations, and 2) Organized Sessions. Individual Presentation abstracts are alphabetized by the presenter’s last name, while Organized Session abstracts are alphabetized by the session chair’s last name.

Note that Organized Sessions are designated in the Program Book as “Panel,” “Roundtable,” or “Workshop.” Sessions designated as “Paper Session” or “Mixed Session” do not have a session abstract.

To determine the time and location of an Individual Presentation, consult the index of participants at the back of the Program Book.

To determine the time and location of an Organized Session, see the session number (e.g., 1A) in the Abstracts Book and consult the program in the Program Book.

Individual Presentation Abstracts Pages 1 – 88

Organized Session Abstracts Pages 89 – 105

Special LAC Workshop: Harassment in the Field Page 104
Synchronization in the Synagogue
Rosa Abrahams, Northwestern University

Congregants and leaders move in the synagogue: they sway, bend, bow, and rock throughout the sung and spoken text. Music scholarship on body synchronization (Cox 2011; Leman & Naveda 2010) and on bodies and ritual (Becker 2004; Dissanayake 2009; Maróthy 1989) indicates that movement should be coordinated with speech or song, incorporated into some level of rhythmic hierarchy, and set to the worshipper’s prayer. However, original ethnographic observations and interviews in Chicago-area Ashkenazi Reform & Conservative Jewish congregations reveal that metricity in embodied prayer entails more complexity than simple entrainment between body and voice or multiple worshipping bodies. In this paper, I investigate bodily synchronization with unaccompanied vocal chant, utilizing mimetic movement analysis of my own design in place of video-recording technology (prohibited in Jewish worship settings). I integrate voice and movement analyses, positing that signature metrical movement patterns enhance and sometimes precede individual prayer experiences. To understand how meter materializes in a prayer context, I suggest that physical movements during prayer are semi-metered: engaging multiple levels of rhythm, breath, and musical metricity, and expressing multiple metric streams between body and voice.

Drawing from ethnomusicology, psychology, and music theory, I build a vocabulary for types of individual movements. Further, by examining the relationship of the individual to the group, I show that complex and seemingly spontaneous acts of personal worship are magnified across multiple worshippers, complicating conceptions of bodily synchronization to music in the synagogue, and raising questions of movement, ritual, and religious experience.

The Sounds of the Aguante: Sounding and Listening in the Affective Violence of Argentine Soccer Supporters
Luis Achorino, Brown University

This paper examines the sonic and perceptual dimensions of the cultural practices of Argentine soccer supporters. Argentines have built a violent, but sonically rich soccer subculture. Rhythms and drums derived from murga porteña (a genre related to the Argentine carnival) and brass instruments accompany the collective sounding of thousands of people that sing songs with modified lyrics before, during, and after games. These songs interweave narratives of place with misogynistic, homophobic, xenophobic, and racist utterances. Based on interviews with supporters of different teams of Buenos Aires and participant observation in their sonic practices, my examination of the sonic and perceptual dimensions of their performance provides a more nuanced understanding of what Argentine scholars have theorized as the aguante (roughly, endurance): the hypermasculine, violent logic that has configured Argentine soccer fandom since the 1980s. I argue that supporters simultaneously listen and sing with their entire bodies: their enormous bodies function as resonant instruments that, overwhelmed by sound, put into alignment aural, haptic, kinesthetic, tactile, and visual sensory registers. I also deploy the term “affective violence” to conceptualize supporters’ affective experience of the overlapped forms of violence that intersect in their sonic practices. In this sense, I contend that supporters seek to subject other people not only through violent utterances but also through sound in itself. All in all, this paper provides new inquiries into the interplay of movement, singing, and listening; the plasticity of the senses; and the intersection of sound, affect, and violence.

“Sheila’s Adon Olam”: Problems of Ownership in Synagogue Music
Rachel Adelstein, University of Cambridge

The repertoire of the contemporary progressive synagogue is a rich mixture of chant and melodies from multiple cultural traditions, both historic and modern. Scholars of music, liturgy, and history have described how Jewish communities absorb and transform melodies, including outside compositions and composed settings of portions of the liturgy. However, not all congregants are aware of this variety. Because of the lack of printed music in regular Jewish worship, congregants do not always know the sources of their song. Many would describe their congregation’s selection of liturgical music as “just the standard tunes,” or identify a melody with a particular congregant or service leader who uses it rather than with its cultural origin or composer. This paper explores the problems of establishing a synagogue’s sonic lineage and maintaining the integrity of its music in an intensely aural environment, and examines the tensions between contemporary composers’ desire for recognition and copyright protection and the desire of a service leader for a streamlined service with little extra printed material. I consider strategies used by individual synagogues to preserve and document their musical heritage, and I highlight larger efforts by composers of liturgical music, editors of synagogue songbooks, and organizations such as the Women Cantors’ Network to ensure that congregations have access both to new music and to an understanding of the sources and meanings of that music.

Performing Da’wah: Musical Practices among Students at the State Islamic University in Yogyakarta
Albert Agha, UCLA

Hadramis and other communities of Arab-descent in Southeast Asia have created a musical milieu that combines Arab practices with a variety of styles from Southeast Asia. Historically, the Hadrami diaspora in the archipelago has played a crucial role in maintaining and developing musical practices in the region. Musicians today continue to perform genres rooted in Hadrami traditions, but also a variety of other styles from the greater Arab world, while combining them with local idioms. This paper discusses the current aesthetic contours of Islamic rituals performed by Indonesian youth at a state-sponsored Islamic University. Their performances represent the culmination of a historic and even current exchange of cultural capital between the Arabian Peninsula and Southeast Asia across the Indian Ocean. In Indonesia, performing Islam has taken on new forms that recontextualize the traditionalist perspective on the place of music in daily life. Musicians construct Indo-Arab styles of rebanna performance in various rituals and combine Indonesian percussive aesthetics (known for elaborate interlocking patterns) with rhythms from the Arabian Gulf and Hadramout. In more celebratory contexts, the students combine peking and saron indigenous instruments, guitar, and drums with Arabic maqam played on oud and violin and rebanna drumming to create a new sound representing Indonesia’s Islamic youth. In assessing the value attached to these practices, we see that the musicians working within the capacity of religious educational institutions, like the Sunan Kalijaga State University in Yogyakarta, understand their musical role as da’wah, or the proselytization of a “new” Islam in their community.
Ways of listening to North Indian Classical Music: An Ethnomusicological Perspective on Sound and Affect
Chloe Alaghband-Zadeh, University of Cambridge

Since the 1990s, scholars have paid increasing attention to theories of affect. Overlapping with work on materialities, embodiment, and non-human agency, the so-called “affective turn” has been hailed as a major paradigm shift across the humanities and social sciences. However, ethnomusicologists are only starting to engage with this body of scholarship (e.g. Hofman 2015). In this paper, I consider how insights from affect theory can contribute to the kinds of detailed musical ethnographies in which ethnomusicologists specialise. Specifically, I use recent work on affect as a way of examining listening practices at performances of North Indian classical music. I focus on rasikas (connoisseurs). These expert listeners are conspicuous at concerts, where they sit towards the front of the room, follow the music closely and show their appreciation by gesturing or commenting out loud. Based on interviews and ethnography with rasikas in Delhi, Mumbai and Pune, I explore the ways in which affect operates in and configure live performances of North Indian classical music. I propose that expert ways of listening in this context exemplify what Margaret Wetherall calls an “affective practice” (2012): a particular, socially constructed way of doing emotion. In doing so, I show how listeners’ (embodied, affective) engagement with North Indian classical music sustains class distinctions. Thus I argue that the affective dimensions of listening in this context are fully entangled in broader power relations.

Towards a Performative Critical Pedagogy: Advocacy, Protest, and the Sounds of Engagement at the HONK Festival of Activist Street Bands
Erin Allen, Ohio State University

Paolo Freire's concept of critical pedagogy views teaching as a political act and attempts to foster critical consciousness of the social and political forces that shape the world in order to act on them to affect social transformation. Based on ethnographic fieldwork with artists involved in the HONK Festival of Activist Street Bands, this paper explores how performance and perception of brass band music enables and enacts performative critical pedagogies. Combining political protest with community outreach, HONK brass bands are dedicated to protesting social injustices, transforming public space, and creating solidarity among diverse groups of people. HONK festivals in cities across the U.S. facilitate energetic, participatory performances of diverse repertoires of “global” brass and drum styles at urban public schools and arts organizations in support of access to arts education. These performances also promote globalized, pluralistic understandings of American culture. Groups such as the School of HONK in Boston and the Young Musicians Collaborative in Pittsburgh put critical pedagogies into practice by bringing music education to the streets and intertwining it with the concerns of participants’ everyday lives. HONK bands creatively help musicians and students feel encouraged and empowered to more frequently, intelligently, and responsibly participate in other spheres of life. Through participatory performance, in song and dance, at public squares and in the streets, musical and pedagogical practices at HONK brass band festivals have the potential for mobilizing bodies, affect, and ideas to facilitate civic and political engagement, to foster empathy, and to shape ethical practice and critical thought.

Performing the Radif: The Case of Dastgah-e Mahur
Farzad Amoozegar, UCLA

The performance practices of Iran's mūsīqī-e sonnati (traditional music), at once improvisatory and grounded in pre-composed compositions, are situated within an extensive prescriptive framework known as the radif (musical repertoire). The radif is the collection of melodic and rhythmic figures preserved through the practice of sinahba-sinah (oral tradition). The oral transmission of the radif takes place between master musicians and students. As a modality, the radif is based on complex subsets of melodic and rhythmic patterns called dastgāh, āvāz, and gūsheh. Behind each melodic and rhythmic structure lies a set of complicated musical features that range from modulation, accidentals, and folk melodic motives. Melodies are often memorized based on the deep connection between the radif and Iranian classical poetry. In a segment of the workshop, we will learn to memorize a small part of dastgāh-e māhur. I will use a visual presentation to explain the main components of dastgāh-e māhur. To bridge the codified theory with practice, I will use my setar (four-string Iranian instrument) to demonstrate each of the main components of dastgāh-e māhur. My presentation is based on my extensive studies of the radif on the setar in U.S. and Tehran. I also have years of experience as a performer and music instructor. The workshop will take 1.5 hours: a) 45 minutes of presentation; b) 15 minutes of performance in dastgāh-e māhur; c) 10 minutes of memorizing a small part of dastgāh-e māhur; and d) 20 minutes of questions and answers. This workshop is sponsored by SIGMICA.

Agbodzivu: An Example of Macro-Level Improvisation in Southern Ewe Drumming at the Shrine of Torgbui Apetorku
Curtis Andrews, University of British Columbia

Among the Southern Ewe of Ghana and Togo the azagunor (lead drummer) is seen as the individual whose skill, artistry, and knowledge of repertoire can sustain and invigorate the music-dance event. The azagunor introduces improvisation and variation by drawing upon a repository of vugbe (drum sound/voice) dialogues to which supporting drummers respond. But in some contexts improvisation is actively discouraged and a single vugbe is prolonged for up to an hour or more, utilizing only minimal variation and embellishment, sanctioned by shrine elders. How does the azagunor maintain interest for himself and the listener/dancer over such an extended period of time with limited musical resources or space for expression? This scenario is found within several genres utilized for the ritual worship of Torgbui Apetorku, a major vodu shrine located in the village of Dagbamete, Ghana. It raises questions about the nature of improvising in sacred musical forms, and calls attention to macro-level improvisation on the part of the azagunor, in which a normative body of phrases and themes is recomposed by the azagunor over an extended rather than compressed timeframe. While referencing recent research on the aesthetics and method of southern Ewe lead drum improvisation (Anku 2007, Burns 2011, Alorwoyie and Locke 2013). I will emphasize the importance of restraint and adherence to specific idiomatic content, as well as interject further indigenous thought around the subject. Finally, I will tender the important question of whether improvisation, from the Euro-American perspective, is even the appropriate term and concept in this context.
A Global Jukebox: Reaching Out to Many Audiences - Workshop Demonstration
Jorge Arévalo Mateus, Association for Cultural Equity - Hunter College

In 2017, the Association for Cultural Equity launched the Global Jukebox, an online resource created to enlarge understanding of global performance traditions. The Jukebox is an interactive relational database of digital media representing world folk and traditional music, movement, and other expressive modes based on the collaborative research of folklorist Alan Lomax and his colleagues. They envisioned marrying computational power to audio/visual sampling to produce insights into culture and human history, and pioneered the practice of coding recordings with metadata to sort, filter, and group content in large databases. With sophisticated statistical operations they revealed global patterns. The Jukebox makes these resources and methods available, bringing them up to date, and actualizing a vision of cultural equity embodied in research and in its dissemination. An overview of the Jukebox, including its classification system, culture and genre search functions, metadata, media, and coding sheets will introduce the project. Two research associates will focus on thematic areas: the educational and humanistic Learning and Journeys features, and those aspects that support cultural equity. An evaluation of the latter by an indigenous North American will also be read. A specialist in research design and analysis, also an anthropologist, will explain the new cluster and correlations analyses performed on the data and their results and implications. ACE proposals for a Global Jukebox: Reaching Out to Many Audiences workshop and the Global Jukebox: Science, Humanism and Cultural Equity roundtable are thematically linked. We request they be programmed back-to-back but understand that, if not possible, they be programmed accordingly.

The Social Life of an American Gamelan
Jay Arms, UC Santa Cruz

What is the role of gamelan instruments in the communities that form around them? Ethnomusicologist Eliot Bates argues for considering musical instruments not just as passive objects used by musicians, but as centers of social interaction. Among mid-twentieth century discourses about "American gamelan," those centering on gamelan building demonstrate a complex set relationships that created several different designs, and dozens of unique gamelan. These homemade gamelan attracted musicians and composers and engendered distinctive affinity groups across North America. This paper takes Gamelan Son of Lion, built in 1974 by composer-ethnomusicologist Barbara Benary (b.1946), as its focus to understand some of the concerns and motivations among gamelan builders in the United States and how those discourses are reflected among gamelan communities. It explores how discourses about just intonation, Cagean listening, "World Music," and the sounds of the Javanese gamelan Kyai Mendung, interacted to produce New York City's first and longest running performing gamelan. Based on ethnographic interviews with Benary and other gamelan builders and composers in conjunction with archival materials from Benary's collection, this paper traces discourses about gamelan building, and specifically tuning, that informed the construction of Gamelan Son of Lion. The tuning of these instruments traveled from a Javanese court, then transformed because of their specific physical construction and material conditions in Manhattan, and eventually resonated in New York's "Downtown" scene in unexpected ways. This paper examines this unique trajectory, inquiring about what Javanese court music and American experimental music have to say to one another in collaboration.

"Which Side Are You On?": Argentine Tango Music “Schools” in Japan
Yuiko Asaba, University of London

By the 1960s, as tango's popularity continued to grow in Japan, musicians began to draw lineages of regional tango "schools," the mechanism of which today has come to bear striking resemblances to the Japanese traditional performing arts pedagogy and apprenticeship system. The "school" not only defines performance styles, but it also trains individuals on professional etiquette, such as stage and rehearsal manners. The pedagogy is not written yet the knowledge has been passed down within the systematised organisation of instructors and disciples through oral and imitative transmission. Despite its regimented structure, however, Japanese tango "schools" reveal rich dynamics of lineages that foster innovation, while instigating creative rivalries between orchestras and producing various "scenes." Based on extensive fieldwork, this paper offers new findings on Japanese tango lineages while problematising the politics of "legitimising" tango through adaptation of traditional "high-art" system. It then looks at the current tango scenes as they interlock with neighboring East Asian countries' "modernities." How do such innovations challenge and indeed embrace the concept of "recentering" globalisation (Iwabuchi, 2002)? Drawing on politics of cultural transmission as the key theoretical focus, this presentation explores the issues and tensions surrounding "scene" making, institutionalisation and the search for new modernity.

The Global Jukebox: Science, Humanism and Cultural Equity
Gage Averill, University of British Columbia, Vancouver

What has been called "comparative musicology" was the confluence of numerous analytic and disciplinary traditions focused on human music making: psychologic, ethnographic, acoustic/sound-structural, evolutionary, historic-geographic, and archeologic. Sometimes also dubbed "systematic" musicology, these approaches fared poorly in post WWI ethnomusicology. They became associated with coldly-calculating scientism and with western colonial practices applied to marginalized peoples, and they were viewed as antithetical to or - a disavowal of - contextual/community studies approaches. This was perhaps even truer in recent decades following the impact of cultural studies, deconstruction and continental philosophy on musical disciplines. Although "comparative" was arguably an inaccurate rubric even for early forays into musical analysis, it is even less appropriate for the current, vastly broader menu of musical investigations. Advances in computational processing, real-time brain and tissue imaging, genetic sequencing and mapping, global information systems (GIS), digital audio analysis, and an accumulation of ethnographic data have accelerated findings in cognate disciplines of linguistics and physical anthropology, whereas ethnomusicologist have been much slower to make use of such tools, most likely because of the contested history of comparative musicology. In my presentation, I will situate the Global Jukebox in relation to approaches in the digital humanities and computational social sciences, arguing for its role within the panoply of the four
C's: computational, cognitive, cultural, and comparative studies - as well as evolutionary studies - in music.

Re-presentation and the Musical Lives of "Autistic" Individuals
Michael Bakan, Florida State University

I do ethnomusicology and make music with people who share two things in common: an autism spectrum diagnosis and a lifeworld in which music figures prominently. Methodologically, our shared aspiration is to create texts that are centered in collaborative, re-presentation dialogue rather than in researcher-directed, representational ethnography. Epistemologically, our shared trajectory of critical inquiry is to explore together how these individuals identified as “autistic” - whether as a mode of self-identification, a designation imposed by others, or both - make and experience music, and why it matters to them that they do. This work's central methodological distinction between representation and re-presentation is inextricable from its epistemological privileging of the musical lives of so-called autistic people over the purportedly autistic dimensions of their musicking. We do not strive to arrive at generalities or broad conclusions concerning autistic subjective experience or its musical manifestations. Rather, the focus is always at the level of individual experience and agency. A re-presentation approach fosters such convergence of theory and method. As will be explored, by re-presenting dialogue transcripts rather than using them as mere data for the building of ethnomusicalogical descriptions, interpretations, and theories, ethnomusicologists can move toward narrative spaces wherein the people they work with become the primary spokespersons for themselves. Based on four years of field research which form the basis of a forthcoming book on this subject, the vast majority of this presentation re-presents actual words and ideas shared with me in dialogue by the ten principal collaborators with whom I write ethnomusicology.

Home is Together: Separated Japanese American Families' Remembered Sounds of Belonging in World War II
Alecia Barbour, NA

During World War II, long-term U.S. residents Shigezo Iwata and Masaru Ben Akahori were arrested and interned as enemy aliens suspected to be "dangerous." Meanwhile, their wives, Sonoko Iwata and Kiku Akahori, along with their young children, were held in sites of mass Japanese American incarceration. The wartime correspondence between Mr. and Mrs. Akahori and between Mr. and Mrs. Iwata provides a unique and personalized window into the ways that these separated spouses identified and emphasized a sense of home and belonging rooted in familial togetherness. Utilizing primary source archival research, I examine the extensive depiction of musical and environmental sounds in these letters. I argue that these recalled sounds - of bells, of their children’s voices, of their wedding music, of popular and patriotic and religious songs - effect a temporal collapse that took the letter writers and their spousal readers back to a shared familial past, while willfully inserting hope for reunification into the present and imagining a future where they could be home, again, together (cf. Bohman 1997, Neuman 1993, Shelemay 1998). Each family rhetorically identified America as their home in these letters. Their ultimate priority, however, was to reunite. I assert that the sounds and musics recollected in these letters allowed the Akahori and Iwata families to imaginatively long for and align themselves with a home that was not only nationally and geographically situated as well as discursively and ideologically resonant, but that was also populated by loved ones and punctuated by sounds of belonging.

The Balkan-Mex Scene: Reinventing Yugoslavia and Roma Culture via Digital Media in Contemporary Mexico
Bruno Bartra, The Graduate Center, City University of New York (CUNY)

Blasting out from the speakers, the music of the Rumanian brass band Fanfare Ciocarlia injects a festive ambience to the venue. Three women wearing traditional attire of the Roma Gypsies dance along, while some supplements in the audience’s outfit, such as fedora hats and colorful skirts, point towards Eastern Europe. Yet at the bar of the Balkan inspired site there is no Rakija (a traditional Balkan hard liquor), but Tequila is served instead. The date is September 13, 2008, and the party takes place at Casa Hilvana, an important venue for Mexico City’s contemporary alternative music scenes. Ever since that year the Balkan region and its cinema Gypsy iconography have spread throughout Mexico City, expressed in 2016 via massive festivals. While this is derived from an international outbreak of Balkan music via European and American world music labels, it cannot be only enclosed to ideas of mainstream music appropriated by peripheral subjects and as a form of identity (Guilbault 2006; Malm 1993) or to an exoticization of the Gypsy imagery with commercial profit objectives (Jablonsky 2012; Silverman 2012). It is a “south-south” appropriation, in two nations that have orientalized themselves and each other: Mexico and the former Yugoslavia. Since the 1960s there has been a somewhat covert cultural exchange between these regions that has bypassed the media machinery of the central powers. In the past decade, digital media has been fundamental in the development of the Mexican-Balkan scene, due to the accessibility to Balkan music through the Internet.

Curating the Record of Western Arnhem Land Kun-borrek
Linda Barwick, The University of Sydney

In western Arnhem Land in the Northern Territory of Australia, the living performance tradition of Kun-borrek remains relatively stable, flourishing in particular communities such as Goulburn Island, where intergenerational learning and occasions for ceremonial performance remain a part of public social life, despite ongoing effects of colonisation and globalisation. Where certain song-sets are not currently performed, knowledge of the songs and accompanying dances is still held among other songmen who are responsible for leading and ordering their songs in ceremonial performance as part of funerals, festivals, Mamarrrng (diplomacy) ceremonies, and other formal or informal occasions. In this environment, legacy song recordings are primarily incorporated for playback alongside recordings of contemporary versions of the songs, held on singers’ mobile devices. This paper will compare recordings of Kun-borrek in western Arnhem Land performed by western Arnhem Land singers both in 1948 and 2016. The selection of songs among the legacy recordings represents a diversity of languages and song-sets from the region, while the selection of songs in the contemporary recordings reflect multiple generations of singers in one family. Both legacy and contemporary recordings of the song-tradition were carefully curated for a Kun-borrek-literate audience, suggesting that capturing aspects of performance such as the ordering of songs as well as relationships between people, places, events and songs, may be
just as important for digital archives and their use as capturing a recording of the song itself.

Choreographic Transvestism: Body Styling and Self-Identity Construction in Creative Performances of Cuban Columbia
Elizabeth Batiuk, Illinois State University

Examining the role of music in the construction of gender identity, recent studies have framed music as a medium of creativity in self-identity construction (Koskoff quoted in Gordon 2015). Scholars have focused on emotion and place when interpreting women's expressive choices in the context of the gendered dynamics of performance. While these issues are central to music and gender, such approaches neglect movement as a domain of musical experience which also plays a key role in constructions and performances of gender identity. This paper presents a case study of choreographic transvestism and examines how a woman's purportedly masculine body styling and appropriation of a male solo dance-music style asserts self-identity and comments on the politics of culture in contemporary Havana, Cuba. Using ethnographic research and theories of discourse, I frame creative performances of Columbia (a sub-style of Cuban folkloric rumba) by Isanvi Cardoso Díaz as a kind of kinetic conversation. Here, Cardoso's alterations of standard performance practice evidence identity discourses and operate as a discursive strategy, which parallels those that historically constituted Cuban national culture and its politics of sex and race. I argue that Cardoso establishes herself as a professional performer, asserting self-identity and taking a stance on identity politics through her creative performances. This paper contributes to discussions of how creative performance affords agency in self-identity construction and illuminates the intersections and slippages between performance roles and the lived experience of identity in contemporary Havana.

The Wizard and the Cowboy: Genre and Reception in the Texas-Mexican Accordion Music of Esteban Jordan and Mingo Saldivar
Erin Bauer, Laramie County Community College

In the recent history of Texas-Mexican accordion music, known as conjunto, Esteban Jordan ("The Accordion Wizard") and Mingo Saldivar ("The Dancing Cowboy") stand out as innovative representatives of new stylistic hybridizations. As scholars like Manuel Peña have demonstrated, Texas-Mexican conjunto music has long been a conservative symbol of cultural identity for the working-class border community. Yet, by the end of the twentieth century, local performers like Jordan and Saldivar were combining external genres with the traditional music, raising questions of sociocultural signification, audience impact, and artistic integrity. As Marco Cervantes has argued, Jordan's incorporation of African-American musical forms like blues, jazz, and soul in conjunto effectively inserts blackness as a component of Texas-Mexican culture. However, Saldivar's analogous use of Anglo-American forms like rockabilly and country changes this notion, particularly given conjunto's traditional role counter to Anglo-American society. This paper will explore the two hybrid styles of Jordan and Saldivar, using systems of transculturalism, colonialism, and globalization to analyze the differing genres and receptions for the music among the local constituency. In considering conjunto as historically representative of the working-class Texas-Mexican community, the incorporation of external characteristics shifts the symbolic affect of the traditional genre. While Jordan's methodology suggests a sociocultural resemblance between the two communities - a similarity of background combining disparate characteristics in a common goal, Saldivar's approach is more problematic. If Jordan inserts blackness into the cultural community, does Saldivar insert whiteness? How do we address the genre's original purpose, especially given Saldivar's popularity among traditional audiences?

Economies of the Past: The Strategic Nostalgias of Musical Tourism in Contemporary Vietnam
Lisa Beebe, University of California, Santa Cruz

Following a series of economic, political, and cultural reforms in the late 1980s, Vietnam has bolstered a booming tourism industry catering to foreign and domestic travelers. "Vietnam: Timeless Charm," the official motto of the state's tourism administration, calls visitors to travel back in time by visiting the country's pristine coastlines and forests as well as a number UNESCO-recognized Intangible Culture Heritage Forms and World Heritage Sites. From concerts of traditional instruments in hotel lobbies to performances of water puppet theater, musical tourism forms an integral component of the travel industry, emphasizing a culturally distinct and preserved Vietnamese past. Drawing on fieldwork conducted in Vietnam during 2015 and 2016, this paper examines three case studies: a concert sponsored by a Swiss NGO; private "music tours" hosted by a family of musicians in Ho Chi Minh City; and a performance held in the "ancient town" of Hoi An, a UNESCO World Heritage Site. As these performances demonstrate, music as cultural capital wields political as well as economic power in Vietnam, directing the ways that tourist audiences interact with an imagined Vietnamese history. From the motivations of non-profit and international cultural preservation organizations to private enterprises, I analyze the variety of strategies at play in these performances, noting how both spoken and musical vocabularies shift for foreign and domestic audiences. Building upon a burgeoning body of ethnomusicological research on musical tourism, I situate these performances in Vietnam within the broader context of globalization and the political economies of nostalgia in the 21st century.

Jowan Safadi's "To Be an Arab:" Music Video from the Disputed Borders of Nation, Ethnicity and Class in Israel
Nili Belkind, University of Illinois Urbana Champaign

In "To Be an Arab," his first Hebrew language video clip, Palestinian-Israeli artist Jowan Safadi addresses the populist politics and hate discourses - primarily against Palestinians - that circulated the public sphere during Israel's 2014 war with Gaza. Encased in popular music aesthetics associated with working class Mizrahim (Jews from Islamic countries) and their "Arab-ness," and featuring code switching and play on stereotypes, the video explores the jarring ways in which cultural intimacy and ethno-national violence are interlocked in the struggle for meaning and legitimacy in this context. This paper provides a close reading of the video and the contexts of its production and reception, to shed light on the relationships between a politics of populism directed by the state, external war, and internal social strife. It also aims to foreground local heterogeneities and complex regional affiliations that complicate what is commonly read in terms of a Palestinian/Arab-Jewish binary.
Recording Collections as National Representation: Recovering the Organization of American States 1970s Multinational Folk Music Collection

Sean Bellaviti, Ryerson University

Venezuela’s Multinational Project of Ethnomusicology and Folklore counts among the most comprehensive collection of folk music in Latin America today. Commissioned in the 1970s by the Organization of American States (OAS), this largely uncatalogued collection features many hundreds of hours of field recordings from some 18 countries. In contrast to its size and significance, this body of documentary footage remained largely inaccessible for the better part of 40 years. While recent efforts by Venezuela’s socialist government to digitize and catalogue the material have shown promise, there is little doubt that the country’s increasing political instability poses the greatest threat to the collection’s long-term preservation and dissemination. This paper considers the role of the OAS and an assortment of state institutions in the construction of a musical “representation” of the Americas. As a multinational project, this collection has the potential to reaffirm and rewrite established national folk canons - as illustrated in the case of the unusually varied material produced by two Panamanian recording expeditions. As a historical document, the collection also provides insight into the ideologies that shaped latter-20th century Latin American folk music projects - especially the scientific imperative and institutionalization that accompanied a widespread move towards folkloristics - and their continued impact today. In addressing the challenges faced by the current curators of the collection, this paper also considers the changing priorities of the state institutions tasked with the preservation of the nation’s “cultural patrimony.”

I Don't Need Nobody’s Help: Valerie Simpson, Self-Definition, and the Confessional Song

Christa Anne Bentley, Georgia State University

In 1971, Motown staff songwriter Valerie Simpson released her first solo album, Exposed. Simpson was well known for such hits as "Ain't No Mountain High Enough" (1966), which she wrote with her husband and songwriting partner Nick Ashford. When promoted to producer at Motown, Simpson gained

On the Heightening of Experience in Music: Sensuality, Structure, and the Phenomenology of Performance

Harris Berger, Memorial University of Newfoundland

That performance is a heightened mode of experience is well established within the ethnomusicological and folkloristic branches of performance theory. While scholars like Ruth Stone to Richard Bauman have identified the means by which performative conduct is separated from quotidian behavior and performance events are constituted in social interaction, little work has problematized the heightening of experience itself. Setting ideas from Edmund Husserl's phenomenology into conversation with those from Roman Jakobson and Ingrid Monson, this paper shows how musical performance has the potential to evoke for its listeners a multilayered experience that involves both sensuous musical sound and the unsounded sensuality of musical structure. The complex relationship that emerges between these two layers of experience - the rich sensuality of music sound in the lived space of the performance event and the equally public and equally embodied phenomenon of unsounded musical structure, which performance evokes for its listeners - is one of the primary means by which performance heightens experience. Examples from women vocalists in the American jazz and pop traditions will illustrate one of the culturally specific ways in which such layering can play out. The paper will show how performative devices from these traditions do not merely evoke multilayered experiences for their listeners but weave for them a rich net of relationships among these layers, heightening and intensifying phenomena in ways that partially define these traditions. The implications of these experiential dynamics for both the phenomenological notion of intentionality and for the ethnomusicology of performance will be suggested.

A Musical Figure of Identity: Embodied Musical Techniques Shared Among Transylvanian Folk Violinists

Colleen Bertsch, University of Minnesota

Folk violinists from northern Transylvania often employ a recognizable, but nameless, melodic ornament that is absent from baroque and post-baroque treaties on musical ornamentation. This mysterious, lightening-fast turn is not explicitly taught, but is used by both classically trained and apprentice trained violinists for a variety of Transylvanian folk music styles. Contrary to the ethnically divided Hungarian-Romanian-Roma narrative of this borderland region, this particular ornament acts as a striking musical figure of Transylvanian identity, undermining nationalist claims of location-based folk music burdened by ethnic labels. Drawing from my ethnographic fieldwork in Câmpia, a subregion of Transylvania, Romania, I argue that musical ornaments are social acts, the performances of a musician’s concept of essential melody and embellishment, which is formed by their explicit training and informed by their habitus. Bourdieu’s notions of habitus and hexis are useful in this context because he deals with the performance and recurrence of unconscious actions, those invisible guideposts that circulate among a community that shape our physical and intellectual stance in the world. By analyzing the playing techniques of multiple Transylvanian folk violinists from various backgrounds and comparing the results with the stories told about their music, I
demonstrate the constant tension and negotiation between the embodied practices of individual musicians and the culturally informed explanations of their musical practice. As a result, this study of a shared yet peculiar melodic ornament aims to articulate some of the cultural processes involved in creating class, ethnic, and national musical identities.

**A Transient Archive: Virtual Ethnographic Research within Deaf Music Studies**  
Katelyn Best, Independent Scholar

Deaf culture encompasses a variety of people with varying degrees of deafness who gravitate toward one another because of a shared language and way of life. Defined as a linguistic minority that exists within a larger society, the Deaf community has maintained permanent sites of cultural production that are tied to academic institutions or Deaf organizations to varying degrees; however, many of these sites have moved to temporary spaces that take shape in physical and virtual locations. As an ethnomusicologist studying the Deaf hip hop movement in the United States, I encountered unconventional constructions of ethnographic space that expanded my research methodology. When conducting fieldwork within physical locations such as Deaf festivals, ASL slams, and open mic nights, I used more traditional means of documentation including written observations, informal interviews, photography, and audio/visual recording. Yet, when conducting research in virtual spaces such as Twitter, Facebook, and Myspace, I found myself becoming an archivist conducting research in a living, transient, archive. This virtual environment not only provided a deeper understanding of the development of the movement and further informed the questions I constructed for interviews and correspondences with Deaf hip hop artists, but also often provided a play-by-play chronicle of how artists first came in contact with one another. This presentation examines the opportunities and challenges of alternative modes of ethnomusicological research when studying music in Deaf culture and explores the complex role of the researcher when provided access to both public and personal conversations displayed online.

**Callejoneadas vs. Músicos callejeros: contrasting musical practices in the streets of two sister cities in Guanajuato, Mexico.**  
Ma. Natalia Bieletto Bueno, Universidad de Guanajuato

Guanajuato and León are two Mexican cities in the State of Guanajuato in the Bajo, a region whose economic growth rate has been compared to that of China due to the expansion of the automobile industry (El Financiero, 27-03-2015). Once known for its shoe making tradition, León is typically regarded as an industrial city with little cultural interest. In recent years however, international labor immigration has caused deep adjustments to the local offer of cultural activities. By contrast, Guanajuato is a UNESCO “heritage place” long time famous for its cultural life and for hosting the “Cervantino”, an International Arts Festival largely responsible that the city’s cultural identity be edified on the imagery of the Golden Age of Spanish Literature. Through ethnographic methods I compare the traditional “callejoneadas” - live-music nightly walks in Guanajuato’s colonial alleyways—with the practice of street musicians in the main square of León. I take recourse to anthropology of tourism (Urry 1999) as well as to urban studies tackling the “cultural political economy” in small cities (Lorentzen and van Heu 2012; Waitt and Gibson 2009). I claim that while the callejoneadas are targeted to the “tourist gaze”, the activities and self-concept of street musicians in León, if disinterested in tourism, demonstrate that local musicians are seizing the opportunities offered by the new ethnoscape of the city. These changes both offer new aural modalities to the general public and serve to reconfigure new uses of the public space in view of the changing social entourage.

**“Go Away!”: Music, Marginalization, and the Politics of Ethnicity amongst the Anywaa in Gambella, Ethiopia**  
Sarah Bishop, Ohio State University

This paper analyzes the interpretation of and the politics behind the popular song, “Cii Mari,” composed by an ethnic Anywaa from Ethiopia’s Gambella region. “Cii mari” can be roughly translated as, “Go away.” This phrase comes from an Anywaa practice in which villagers shout “Cii Mari!” during the full moon whenever an illness comes upon the people, an appeal for the disease to leave them. In this song, however, “Cii Mari” is interpreted as referring not to epidemics but to other ethnic groups. The Anywaa are the indigenous people of Gambella but have been outnumbered by immigrants from other ethnic groups in recent years. This demographic shift, in combination with the Anywaa’s political marginalization, has produced disillusionment amongst the Anywaa and ethnic tensions within the region generally. In recent years, music’s role in intensifying division and generating conflict has been the subject of scholarly attention (O’Connell & Castelo-Branco 2010; Fast & Pegley 2012). Although not blatantly addressing other groups, “Cii Mari” is nonetheless construed as a critique against the politically and demographically dominant and may feed into resentment. Paradoxically, however, the song’s composer reveals that cultural ambassadorship, not violence, is his primary objective. I thus close with a discussion on how the Anywaa are trying to stake their claim as citizens of the state and how music is utilized as a biopolitical resource (Foucault 2003; Skinner 2015), a means through which they assert their right to exist in the face of resource shortages, ethnic killings, and state oppression.

**Singing Alone Somewhere Else: Performing Isolated Escape in South Korean Noraebang**  
Cody Black, Duke University

Characterized by communal singing within a soundproof room donned with a simple audio-visual system, noraebang—or karaoke-style rooms that proliferate South Korea—is firmly entrenched as a prominent inexpensive nightlife activity amongst young Koreans. Precipitated by an established cultural propensity towards amateur singing, noraebang has typically been viewed as a means of articulating personal and collective identities through song performance (Drew 2001), allowing for the symbolic reification of social structuration through the mechanisms of vocal interactivity and shared physical presence (Goffman 1956). However, the growing prominence of gow noraebang—a noraebang variant in which individuals sing alone in confined rooms—effectively interrupts the prototypical sonically-defined modes of symbolic communal interaction and social presence. Rather than producing affective musical sociability amongst an intimately bound social audience (Fox 2004), the isolationism of gow noraebang instead prompts the development of an intimate solidarity through human-
computer sonic interaction with the audio-visual equipment, as well as demanding the creation of an imagined performance audience (Litt 2012). Drawing from fieldwork on sound and social precarity in Korea, I locate this shift in social performative standards within the active constructs of the social metonym of Hell Joseon—or the disillusionment with contemporary Korean sociality. Intersecting with research on the relationship between vocal production and the phonosonic spatio-temporal organization in Korea (Harkness 2013), I suggest the growing prominence of isolated performativity effectively endows goin noraebang as a phenomenologically feasible mode of escape amongst young Korean precariats that becomes distilled and embodied from grander social desires of escaping Korea.

“You’re Only Ever a Block from the Hood”: Hip-Hop and the Navigation of Violent Geographies in Detroit, Michigan
Alex Blue V, University of California, Santa Barbara

“The Lights Are On in Detroit,” declared a January 2017 New York Times article illuminating the installation of new LED streetlamps throughout the city’s formerly dim - or completely dark - blocks. The article is one of many highlighting Detroit’s “renaissance,” a project that has garnered international attention following the city’s bankruptcy in July 2013, and emergence from bankruptcy in December 2014. Yet this renaissance only applies to 7.2 sq. miles out of Detroit’s 139. Outside of this bubble - and in some areas within it - lives a city marred by a history of extreme cultural, structural, and physical violence. Undoubtedly influenced by the surrounding violent geographies, Detroit hip-hop artists are inspired to create. But this paper is not an attempt to present music as an audiotaopia, a sanctuary that allows for escape from the violent geographies of the city. Rather, I explore Detroit hip-hop in three overlapping ways: as a tool for actively repurposing predetermined spaces; as a strategy for subverting and decolonizing maps drawn by oppressive forces; as oral/aural counter-history and counter-narrative. My multimethod approach includes over a year of sustained fieldwork, analysis of mediated accounts, and lyric/video analysis. I also draw from scholars across a wide range of disciplines, including Susan J. Smith, Henri Lefebvre, Ruth Finnegan, and Sarah Ahmed. My research investigates not only musical praxis, but also what is at stake for hip-hop artists in a city that hints at revitalization, but has remained unimproved - or gotten worse - for many residents.

Musical Critiques in the Protest Movement Against Temer’s Government in Brazil
Kjetil Boehler, Oslo and Akershus University College of Applied Sciences

This paper explores the politics of musical objects in Brazilian protest movements. I focus on how sung and played musical objects (melodies and rhythms) performed during demonstrations against the Michael Temer government express feminist politics. Theoretically I draw on Bruno Latour’s rethinking of agency through the notion of “actants”, which refers to how both humans and material objects (e.g. musical sound) may have agency and act upon each other in various networks, and on Jacques Rancière’s notion of the “aesthetico-political”, which underscores how aesthetic experiences shape politics. In synthesizing the two concepts I propose the notion of aesthetico-political actants to highlight how the materiality of music, understood as perceived sonic objects with aesthetic impact, give political voice to woman who are excluded from Brazilian state politics. Empirically I draw on interviews and participant observation data (field notes, videos, sound recordings and photos) from demonstrations in the states of São Paulo, Brasilia and Rio de Janeiro in 2016. I argue that aesthetico-political actants make up a crucial part of street protests that increase the space of political participation by providing powerful entanglements between sounds and bodies. Aesthetico-political actants work simultaneously on the aesthetic and the political level by shaping values, feelings and statements among participating demonstrators through shared pleasures. The study expands on research that locates the politics of music in broader cultural practices, discourses and power networks by focusing upon a specific dimension of politics in the performance of musical sound.

Singing the Way Home: Black Arm Band, Indigenous Language Preservation and Cultural Promotion Through Performance
Rose Boomsma, UCLA

In the multimedia presentation of their works Dirtsong and Murundak, the Australian Aboriginal group Black Arm Band (BAB) uses music, dance, and video to celebrate their culture, educate audiences, and bring to life dormant Aboriginal languages. BAB was formed in 2006 and features a collective of Aboriginal artists, including musicians, storytellers, and dancers. It was named to bring to mind the negative historical view of Australian colonization, in which settler maltreatment of Aboriginals and theft of their lands is acknowledged. The band strives to celebrate the history of Aboriginal Australians and to promote their future through cultural continuity. BAB consists of an ever-shifting collective of successful Aboriginal musicians, including Gurrumul, Shellie Morris, Tjupurrur, and Dewayne Everett-smith, who perform a variety of mainstream music infused with Indigenous musical idioms and language. Underlying both the individual performances of these artists and their collaborations with BAB is a quiet activism with a clear message. By incorporating language preservation and culture into their performances, the artists enact a type of decolonization that involves reeducating majority culture audiences, while paying homage to their own history and their hope for Indigenous futurity. Using the decolonial methodologies laid out by authors including Linda Tuhiwai Smith, Eve Tuck, and K. Wayne Yang, I will analyze the activism of these Indigenous artists as tangible acts of decolonization. By exploring BAB’s incorporation of cultural idioms, language and historical material within their performances, I will demonstrate how they layer historical truths and Indigenous forms of knowledge into an entertaining performance.

The Political Ecology of the Contemporary Musical Instrument Industry
Matt Brennan, University of Edinburgh

In recent years there has been a renewed interest among ethnomusicologists in researching music as material culture. A focus on materials has long been at the heart of musical instrument research, of course, but what one might call the "ecological turn" in music scholarship opens up possibilities for increased dialogue between these two fields. This paper discusses the materials used to manufacture mass-produced musical instruments and raises questions about the sustainability of the contemporary musical instrument industry, and focuses on the drum kit as a case study. As with other instruments, the drum kit's history is part of a larger narrative of the growth of the musical instrument manufacturing industry over the
Hearing Recovery: A Culture of Recovery and Space for Healing in a Jam Band Addiction-Support Group
Ross Brillhart, Indiana University

Over the last thirty years, fans of the band Phish have constructed a traveling community that follows the band on their extensive, cross-country tours. These “phants” have created various physical, social, and economic structures and organizations, as well as specific forms of communication, to better meet the needs of the fan base as they travel from concert to concert. One of these social organizations is the Phellowship: a group of sober “phants” and recovering addicts who have created a culture of recovery and a space for healing at the Phish concerts. In this paper, I explore the ways in which members of the Phellowship create a culture of recovery and integrate it into their concert-going practices. Through their use of symbols, rituals, narrative discourse, and mutual support, members of the Phellowship have created a space for healing and recovery within a live concert event that could otherwise challenge their sobriety. The group holds meetings during the intermission of each concert, where group members come together and share stories about their recovery and the music that has brought them together as a community. This paper will examine the formation of this space for healing and recovery through the categorization and analysis of various types of narrative discourse found within their setbreak meetings. Taking a phenomenologically grounded approach, I then examine the ways in which individual perceptions of the music change as each individual transitions between a culture of addiction and a culture of recovery.

From Pungyen to Palyul: Recentering Song Repertoires in the Himalayan Borderlands of Nepal
Mason Brown, n/a

The ethnically Tibetan valley of Nubri, in the high Himalayas of Nepal, is home to rich traditions of song. While it has been unaffected by the cultural ravages experienced across the border in Tibet, it is undergoing rapid change due to the pressures of modernization and globalization that are prevalent everywhere in Nepal. As a vast majority of Nubri’s youth outmigrate to Kathmandu for education, the intergenerational transmission of Nubri’s song repertoires is being disrupted. However, some Nubri youth now in Kathmandu, together with Tibetan music educators in exile, are seeking ways to sustain this ancient, yet living, tradition. This paper will present preliminary findings from one year of fieldwork in Nepal, in which I shared the results of song collection in Nubri with youth and music teachers in Kathmandu as they “recenter” the musical traditions of Nubri, situating them outside the discursive frames of the People’s Republic of China and the Tibetan government in exile.

Curating the record of western Arnhem Land Kun-borrk
Reuben Brown, The University of Melbourne

In western Arnhem Land in the Northern Territory of Australia, the living performance tradition of Kun-borrk remains relatively stable, flourishing in particular communities such as Goulburn Island, where intergenerational learning and occasions for ceremonial performance remain a part of public social life, despite ongoing effects of colonisation and globalisation. Where certain song-sets are not currently performed, knowledge of the songs and accompanying dances is still held among other songmen who are responsible for leading and ordering their songs in ceremonial performance as part of funerals, festivals, Mamurrng (diplomacy) ceremonies, and other formal or informal occasions. In this environment, legacy song recordings are primarily incorporated for playback alongside recordings of contemporary versions of the songs, held on singers’ mobile devices. This paper will compare recordings of Kun-borrk in western Arnhem Land performed by western Arnhem Land singers both in 1948 and 2016. The selection of songs among the legacy recordings represents a diversity of languages and song-sets from the region, while the selection of songs in the contemporary recordings reflect multiple generations of singers in one family. Both legacy and contemporary recordings of the song-tradition were carefully curated for a Kun-borrk-literate audience, suggesting that capturing aspects of performance such as the ordering of songs as well as relationships between people, places, events and songs, may be just as important for digital archives and their use as capturing a recording of the song itself.

Tracing the Cross-Cultural Influences within Yoko Ono’s Experimental Rock Vocality, 1969 - 1971
Shelina Brown, UCLA

From the late 1960s to the early 1970s, Yoko Ono developed an iconoclastic vocal technique that involved the use of strident, irregular multiphonics and rapid timbral fluctuations. Though too-often relegated to the margins of standard rock ‘n’ roll history, contemporary, revisionist histories of women in rock, such as Gillian Gaar’s She’s a Rebel (2002) and Maria Raha’s Cinderella’s Big Score (2004) have come to acknowledge the deep historical impact that Ono’s vocal experimentations had upon following generations of women vocalists worldwide. In this paper, not only will I argue for the relevance of Ono’s contribution to the development of women’s rock vocalities, I will set out to demonstrate that Ono’s rock vocal experimentations were inspired by several, disparate cultural lineages. Ono was trained at a young age in traditional Japanese musical practices, including nagauta performance, in addition to classical vocal repertoire. Furthermore, as an active figure within the 1960s counterculture, Ono was deeply affected by the influx of a variety of Asian musical traditions within the avant-garde and popular cultural spheres of the day. By providing in-depth analyses of key vocal passages drawn from Ono’s Toronto Concert for Live Peace (1969), Plastic Ono Band (1970), and Fly (1971), I will demonstrate that a cultural syncretism can be heard within Ono’s rock ‘n’ roll vocal stylings: specifically, a syncratic practice inspired predominantly by Japanese kabuki singing styles as well as Tuvan khoomei throat singing.
Reclaiming the Land: Protecting the Water: Revitalization through Prayer and Song at Standing Rock
Tara Browner, UCLA

Using song as an element of protest has been part of Indian life since the early 1960s, when Buffy Sainte-Marie toured reservations. Followed by activist artists such as Floyd Westerman in the latter part of the '60s, and John Trudell in the late '70s, protest music stemming from popular styles - folk, country, and rock - paralleled the occupation of Alcatraz, Wounded Knee II, and the Trail of Broken Treaties as Native peoples asserted their treaty rights demanding economic and social justice after a centuries of oppression. While songs in traditional styles, such as the A.I.M song (American Indian Movement) have been used as universal intertribal anthems, overall much of the music was aimed outwardwards toward non-Natives until well after the turn of the millennium. In 2012, as the Canadian Idle No More movement - inspired by the actions of Chief Theresa Spence - took shape, the media landscape was dramatically different from forty years earlier, with YouTube and Facebook available as tools for worldwide communication between Indigenous communities. As a result, when the prayer camps were established at Standing Rock, immediate contact was established with activist and traditional Indigenous (and non Indigenous) allies worldwide. This presentation will discuss the role of traditional song as a unifying element of camp life in prayer and activism, as well as music created in more popular styles by Native and non Native artists in order to spread the story of Standing Rock worldwide, and comes in part from experiences as a Water Protector at Standing Rock.

Restructuring the Isleño Décima: Historiography, Ballad Collecting, and Ethnic Identity in Spanish Louisiana
William Buckingham, University of Chicago

The Isleño decimal has played a central role in the construction and dissemination of a resurgent Isleño identity since the mid-1970s. According to the prevailing historical narrative, this local genre of Spanish-language ballad - distinct from the eponymous pan-Hispanic genre “told the story of the Isleños.” It depicted a unique way of life in the distal marshes of Southeast Louisiana through sober accounts of the hardships of Isleño folkways related to eking out a living in an inhospitable frontier. The distinguished hispanist, Samuel G. Armistead, played a singular role in the creation of this historiography. Through scores of scholarly and journalistic publications, he disseminated a corpus of songs collected in the 1970s and '80s which were ideally suited to serve as the icon of Isleño identity. This paper presents a close reading of Armistead's field tapes, exploring the way Armistead and his informants transformed the décima, rewriting a salty repertory marked by irony, indecorous humor, and invective into a sober representation of an idealized Isleño way of life. In his interview sessions, Armistead encouraged his informants to alter or cut verses of songs which didn't fit the emerging vision of the décima qua Isleño identity, and subsequently cut portions of his field tapes containing the most offensive material before depositing them in the archive. This paper proposes a restructuring of this music historiography which embraces this rich history of the purification and dissemination of the décima and a holistic understanding of the genre in all its diversity and breadth.

Historically Black Fiddle Music: Exploring Race and Identity in Claflin University’s Black String Tradition
Heather Buffington-Anderson, Claflin University

In the first decades of the institution's establishment, Claflin University board members indicated all enrolled students should have access to a string instrument, preferably a violin. The guideline fostered a tradition of string music at the Historically Black University; however, it is also representative of the broader traditions of string band, and old-time music performed by African Americans. Within this essay, I explore the history of string music at Claflin University in an effort to situate this local tradition within the larger regional tradition of Black string bands in the Carolinas. The Piedmont region of North Carolina is frequently cited within the discourse of Black string band and old-time music, as well as the revival of the traditions with the recent success of the Carolina Chocolate Drops. The requirement of accessible string instruments for Claflin University students indicates a potential expansion of Black string band musicians beyond the Piedmont region and into Spartanburg and Orangeburg counties of South Carolina. Using archival research I present a history of Black string music at Claflin University within the context of Black old-time traditions in South Carolina. Within the last year, I have been working with students to transcribe and perform Black string band music. Along with the historical analysis, I also present an ethnographic study of Claflin students and their ideas on race and identity as they engage with Black string band traditions.

The Politics of Representation in Contemporary Mawlid Celebrations
Jon Bullock, University of Chicago

Scholars of Muslim culture have described a variety of Islamic sonic phenomena that are not designated as music in their original cultural contexts. However, traditional Islamic interpretations of sound as musical or non-musical are being reshaped by American Muslim communities enmeshed within Western taxonomies of sound. In this paper, I examine the role of conscious choice in the presentation of nasheed (a genre of sung poetry celebrating the birthday of the Prophet) in contemporary American mawlid celebrations, focusing on three of these celebrations that took place in Chicago from December 2016 through March 2017. Each event included the presentation of nasheed by performers accompanying themselves on the drum, yet the organizers of only one of these events described the nasheed as "music." The choice of the organizers to describe the events as either musical or non-musical reveals a striking difference not in the performances themselves, but rather in the ways the events’ organizers chose to represent themselves within the American Muslim community. I locate this discussion within ethnomusicalogical research describing the various genres of Islamic extra-musical sonic phenomena (Nelson 1985, Touma 1996, Rasmussen 2010), and I suggest a reframing of the dialogue concerning these genres from one centered on classification (music or non-music) to one centered on representation. Framing these choices as such thus challenges long-held assumptions about what music can or must be within the Muslim world and offers new insight on the role of musical discourse in mediating the shared spaces of Islam and the American public sphere.
Playing Bagpipes in the Himalayas: A Melodic Analysis of the Indigenization of the Scottish Great Highland Bagpipe in North India’s Garhwal Region
Jason Busniewski, University of California, Santa Barbara

Over the course of at least 130 years of local use in the British and post-independence Indian Armies, musicians in India’s Garhwal Himalayas have adopted Scotland’s Great Highland Bagpipe as an instrument for rural, vernacular Garhwali music to the extent that they serve as a strong sonic symbol of Garhwal regional identity. This paper is part of a larger project to understand the processes of colonialism, appropriation, indigenization, and institutionalization that have ascribed such a role to this instrument. In their indigenized role, the bagpipes do not play Scottish-style military music, but local melodies, or Garhwali đhun, often instrumental versions of songs, including those composed by professional folk singers. Because of the mechanical limits of the bagpipes (a fixed scale of nine notes), music played on the instrument must either already fit those scalar constraints or be changed to fit them. Understanding the musical aspects of the Garhwali appropriation of the Great Highland Bagpipe requires an close analysis of the melodic grammar and vocabulary of Garhwali vernacular music and examining how specific melodies, as well as broader melodic patterns, must be adapted in order to be realized on the bagpipes. While the ethnomusicology of South Asia has done much to engage with the idea and practice of raga in Hindustani and Karnatak musics, relatively little work has been done to map out the melodic systems of other South Asian repertoires. This paper helps to fill that gap, as well as a significant gap in the study of Garhwali music itself.

Beyond the Street: The Institutional Life of Rap
James Butterworth, University of Oxford
Richard Bramwell, Loughborough University

Historically dominant narratives depict rap as a vernacular cultural form that emerges from “the street” (Chang 2007; Sturges 2005) and (even where it travels beyond “the street” it) derives its legitimacy, authenticity and power through its relation to “the street” (Forman 2002; Rose 1994). In this paper we attempt to shift the focus of rap studies away from the street and towards an assessment of the way this cultural form is shaped by institutions. Despite state and private organisations playing key roles in rap cultures, we contend that there has been little critical attention directed towards the institutional life of rap. How does rap impact on the ethos and organisation of institutions? How do institutions sustain, shape and restrict rap scenes? How do institutions seek to use rap and to what ends? In addressing these questions, we draw on ethnographic research in youth centres, prisons an arts charity in England that are wholly or partially state-funded. We argue that the aesthetics, meanings and effects of rap are not simply transported to, or appropriated by, institutions; rather, they are fundamentally constituted in, through and by institutions. Finally, we reflect on the tendency for rap to be instrumentalised as a social and ethical tool and question what space this leaves for creative practice and artistic development.

Listening to the Fakir’s Voice: Vernacular History Between the Lines in Colonial Singapore
Julia Byl, University of Alberta

In 1865, the colonial government of Singapore banned the Shi'a ritual of Muharram, an annual public procession that had ended in violence the year before. In the following months, multiple “rioters” from the Muslim Tamil community were sentenced to hard labour. Singapore’s newspapers covered the trial thoroughly and righteously, blaming “secret societies” that had moved from Chinese to Tamil circles, dangerously jumping the carefully drawn bounds of ethnicity. In late 1864, a few months earlier, a record of a different sort had been published: 146 stanzas of Malay court poetry, written by fakir Encik Ali, that described the notorious 1864 procession in the vernacular. The first half of the poem reads like field notes, detailing the ensembles and vocal timbres of the passing performers: Thai, Burmese, Tamil, Bengali, Sumatran, Malay, and Javanese. The second half describes the violent action, and in doing so, directly contradicts both the facts and the interpretations of the colonial institutions. This paper contends that we arrive at this alternative history by paying attention to the musical elements of the poem—to how multi-ethnic and multi-religious individuals listened to each other’s performances in the streets of Singapore. Translated into English for the first time, the poem complicates the historical record, and provides a vivid account of an extraordinarily diverse urban Asian soundscape. It also invites us to consider how the movement of a poem from art form to recited performance to reportage contributes to the range of methods available to historical ethnomusicologists.

The Global Jukebox: Science, Humanism and Cultural Equity
Patricia Campbell, University of Washington

For teachers at all levels (elementary, secondary, and tertiary) and in many subject areas (particularly music, humanities, and the social sciences), online resources are offering necessary knowledge for the content of individual courses and full-fledged curricular programs. For teachers working with children and youth, and university professors in teacher education programs, the Global Jukebox is a rich compendium of audio- and video-recordings, with field notes and photographs, of American and world music cultures. They are historic captures of music, dance, poetry, and ideas about the performance, people, and place of the documentary work of Alan Lomax and friends, and they have the potential to fill students of every age with understandings of expressive cultural practices. I will go briefly into the application of the Global Jukebox in selected educational settings, and will discuss the coupling of these resources with pedagogical practices in the development of culturally sensitive and musically thoughtful students.

Beyond Musical Exports: Cultural Intimacy and Unpopular Music in Iceland
Kimberly Cannady, Victoria University of Wellington

Over the past three decades, Iceland has gained a reputation for its experimental and “quirky” popular musicians (e.g. Björk & Sigur Rós). More recently, the government-supported music export scheme has focused on supporting the success of this particular stream of popular music while simultaneously using it to
underpin the booming local tourism industry. Through these activities, certain types of popular music in Iceland have come to represent the nation internationally and are regularly co-opted by the local government to promote a carefully cultivated outward-looking national culture. Yet, while many Icelanders do indeed listen to this music, the country is also home to a wide variety of other types of music that have routinely been described to me in my ethnomusicographic research as locally popular but “embarrassing” or “music that we would never export”. In this paper, I draw on the concept of cultural intimacy (Herzfeld 1997; Stokes 2010) to explore the tensions between the presentation of national music culture in Iceland and the “rueful self-recognition (Herzfeld)” that takes place among individual Icelanders through the internally popular forms of music described above. This research is based on my ongoing fieldwork around the country as well as historical research on the formation of cultural nationalism in Iceland. Given the overwhelming rise of nationalist movements around the globe in recent history, this project offers a timely glimpse into tensions between official narratives of national culture and the realities of life on the ground in this small European nation. 

Metaphor, Creativity, and Disruption in Southern Vietnamese Traditional Music
Alexander Cannon, Western Michigan University

Musicians of southern Vietnamese traditional music invoke a powerful metaphor to describe music practice: they draw from the truth or “roots” of practice and improvise music that appears like the flowers, leaves, and branches on a tree. As ethnomusicologists have examined elsewhere in Asia (Perlman 2004; Wong 2004), metaphor in southern Vietnam connects realms of experience and sustains theories of creativity. Following the migration of Vietnamese and Chinese populations into present-day southern Vietnam - or what used to be part of the Khmer and Cham empires - various theories of creativity from Daoism, Confucianism, and other belief systems circulated among court musicians, farmers, and traders. New genres ultimately sprouted to suit new local conditions: don ca tai tu emerged during the early French colonial period, for example, as a “music for diversion” performed among friends in the late evening; this music ultimately shaped the soundtrack to cai luong, a new theatrical tradition of the early twentieth century. These cycles have been interrupted, however, with institutionalization of music pedagogy beginning in the 1950s and more recent attempts to preserve through radio and television performances. A new drive to preserve by “developing” traditional music - a condition of economies with capitalistic components, as noted by Pierre-Michel Menger (2014) - now encourages musicians to move away from the older model of musical creativity in favor of one that fosters international recognition and fame. These disruptions, this paper argues, ultimately undermine the goals of sustainability advocated by the very institutions practicing them.

Processes of Becoming: Ethnomusicology, Fieldwork, and Williams Syndrome
Alexandria Carrico, Florida State University

Over the past five years, I have conducted research with the non-profit Williams-Syndrome Association (WSA) on music and its intersections with this rare genetic form of neurodiversity.

Although I am now an accepted member of the Williams community, as the first ethnomusicologist to conduct research in this environment, my disciplinary identity and ethnographic approaches presented unique challenges during our first few years together. While the practice of music therapy and quantitative studies of neuroscientists were familiar to the WSA when I began research there in 2013, the organization had never heard of ethnomusicology. The first challenge I faced was legitimizing ethnomusicological research in this context. This involved repeated explanations of the discipline, the nature of my fieldwork methods, and the goals of my work. The summer camp environment where I conducted this research further complicated my ethnomusicological positionality. This setting required methodological adaptation and necessitated substantial personal engagement with my collaborators and the people who comprised their support networks, effectively tipping the scales in favor of the “participant” side of participant-observer. The close collaboration with my interlocutors, both members of the WSA and people with WS of all backgrounds and ages, allowed me to establish trusting relationships and to engage in rich ethnography, yet also blurred the ethnomusicological lines between researcher and friend. This presentation examines the challenges of adapting ethnographic methodologies to accommodate this neurodiverse community as well as the opportunities afforded by methodological flexibility.

Migrating Music. An Action Research on Music and Migration in Cremona
Fulvia Caruso, Pavia University

I would like to present the state of the art of an on-going participatory action research about music and migration in Cremona and its surroundings (Padana plain, Lombardy and Emilia Romagna, Italy) that is part of a Pavia University broader research project on migration (Towards a model of governance of international migrations: challenges and opportunities in a interdisciplinary perspective ). In the line of previous studies on music and migration (Reyes 1986, 1991; Hemetek 2001, 2010; Bailly, and Collyer, 2006; Wurm, 2006; Kiwan, Meinhof 2011; Davis, Fischer-Hornung and Kardux 2011; Toynbee and Dueck, 2012; Krüger, Trandafouï, 2014, Pistrick 2015), we are working on giving voice to economic migrant communities and asylum seekers. The premises are that music making and music listening are essential tools to express individual, group, and cultural, social and religious identity (Stokes 1994, Turino 2010, Hofman 2015), as to address issues of exclusion/inclusion, and social justice. The project is articulated in three areas of action: documentation of musical activities, mostly religious; musical education; activities around music for asylum seekers. It is both about communities and individuals, professional musicians and non musicians, traditional music and popular music. The final aim of the project is to develop models of social integration for migrants through music; improve asylum seekers quality of live in Italy while they wait for documents, stopped in different kind of refugee camps or shelters (Lenette, Sunderland, 2016). We also intend to strengthen existent methods of transcultural education for schools (Anderson, Campbell, 2010; Facci, Santini 2012).
Gurbani Kirtan: The Sonic Form of The Sikh Liturgy.
Francesca Cassio, Hofstra University

This paper discusses the history and the distinctive musical features of Gurbani kirtan. Established in the late 15th century by Guru Nanak, the founder of Sikhism, Gurbani kirtan is based on the performance of liturgical chants, set to ragas and talas. The term Gurbani emphasizes the sovereignty of the "Master's Word", whose function is to instruct and transform the self-ego of the listener (Mandair 2009). The Gurbani hymns are collected in the Sri Guru Granth Sahib, the holy book, which represents the living spiritual authority and the core of the Sikh liturgy. The Sri Guru Granth Sahib is entirely indexed according to 31 ragas. This criterion of subdividing the sacred scriptures into musical chapters addresses the importance of the sonic arrangement of the liturgy. Based on long-term fieldwork, this presentation examines traditional Gurbani kirtan repertoire attributed to the Sikh Gurus' time (15th - 18th centuries). The musicological assessment, intertwined with the text exegesis, shows a refined compositional strategy, functional to the temple service and the spiritual practice. The repertoire includes dhrupa and partial compositions. Their analysis suggests a structure organized in progressive stages, like steps leading to a focal point, retracing Guru Nanak's pivotal experience. The political upheaval that has disrupted the Sikh community over the last century has deeply affected its musical heritage. The significant changes that occurred in the modern renditions of the hymns draw scholars to investigate the original concept of Gurbani kirtan, its forms and arrangement according to ragas, in the context of medieval Indian music.

"Delightful, Degenerate" Carnival Performance: Media Circulation and the Negotiation of Festival Song Conventions in Andean Peru
Violet Cavicchi, Music

The qhaswa carnavalesco of the southern Peruvian Andes flourishes on improvised lyrics between dueling singers, who exchange disparaging jibes and flirtatious innuendo intended to captivate a romantic partner. Their innovations are channeled within the fairly rigid conventions of melody, meter, rhyme, and semantic categories shared by residents of the highland provinces, yet the performers encounter strains on these conventions as they adapt to the new opportunities of media circulation. The proliferation in the past five years of affordable smartphones with cameras and Internet has provided new means of participation in the song duels, allowing performers to record and distribute past performances. Migrants to urban centers, for instance, use their smartphones to watch videos from the previous year and learn lyrics and melodies that they employ upon their return to their hometowns for Carnival. This media circuit also drives new pressures to police circulation and to value certain musical characteristics such as the quality of the singers' voices or their witty recontextualization of lyrics from past years. It raises questions about what should be recorded or shared on public forums like YouTube, who has access to the musical resources necessary to join in the qhaswa, and how these resources are mobilized in the festival. Incorporating fieldwork, media analysis, and archival recordings, in this paper I examine participants' strategies for managing these changes. I argue that new media not only foster contexts for participants to attend to the longstanding values and conventions, but also encourage revitalization with the active involvement of migrants.

Rethinking Difference in/as activist Ethnomusicology
Nadia Chana, University of Chicago

In 2015 Bloechl, Lowe, and Kallberg published the edited volume Rethinking Difference in Music Scholarship in which they interrogate music studies' sustained focus on difference. This paper, spurred by a similar impulse to question the ethics and outcomes of a focus on difference, questions an emphasis on difference in ethnographic fieldwork: how well does a strong focus on difference equip us to counter injustices both in the discipline and elsewhere? What gets overlooked when we keep returning to difference as a way of seeing? In order to answer these questions, I redirect the focus to a concept closely related to difference: self-reflexivity. Moving away from the literature of the so-called reflexive turn (Behar and Gordon 1994; Clifford 1986; Rabinow 1977), I develop instead an understanding of radical self-reflexivity derived from feminist science studies (Barad 2007; Haraway 1988): selves are contingent on place and situation rather than fixed; a reconfigured objectivity is still viable through thorough knowledge of the apparatus with which we perceive the world: in the case of ethnographic fieldwork, ourselves. Then, drawing on my fieldwork at the Indigenous Arts Program at The Banff Centre, healing walks and gatherings organized by Indigenous groups in northern Alberta, and various settler-organized water ceremonies in the Bay Area of California, I present several brief, contrasting case studies involving the practice of radical self-reflexivity: what does it look like? How might it be cultivated? What are its benefits and drawbacks? And, finally, what might it offer us that a focus on difference cannot?

You got 'im: The Use of Recordings by Apprentice Singers in the Kimberley
Rona Googninda Charles, Wilinggin Aboriginal Corporation

Since 2010 members of the Mowanjum Community in the Kimberley region of northern Western Australia have worked to revive the vitality of the Junba dance-song tradition, using legacy audio and audiovisual recordings, text transcriptions, and photographs, to support intergenerational knowledge transmission. There has been a marked increase in participation and the quantity and diversity of dance-songs performed at the annual Mowanjum Festival through this period that corresponds to increased opportunities for intergenerational transmission of knowledge and dance practices and the availability of new media technologies. The first phase of revitalization centred on elder singers (45 and over) teaching young dancers (aged 2-17) choreography and musical cues for choreography with the assistance of legacy records repatriated to the community and disseminated via the Mowanjum Art and Culture Centre media centre. However, for some time the community has sought younger singers, upon which the future of Junba relies. Since 2015 members of a young generation of singers have stepped forward to learn and join the Ngalanyha-birri (singing ensemble). This paper will provide insiders' accounts of the multiple ways in which apprentice singers have used legacy recordings, mobile devices and mobile recording technologies to create learning environments, learn songs, master vocal techniques, and recognize and develop individual singing styles, and how this contributes to social and spiritual wellbeing. The presenters use this rich description to reflect back on the role and purpose of the archives that hold legacy collections of Junba.
Use and Appropriation of Social Media by Independent Bands and Record Labels of Córdoba, Argentina: New Ways of Socializing Self-managed Culture
Maria Agustina Checa, The Graduate Center, City University of New York

The rise and later popularization of the interactive platforms of the Web 2.0 have enabled a revolution of the communicational dynamics of society as a whole. In this new context for local and translocal digital mediation that almost ubiquitously connects agents and social spheres, cultural exchange has benefited greatly, especially in scenarios that previously held a limited access to traditional mass media. Since the beginning of the decade, a new musical scene started to become increasingly relevant in Córdoba, Argentina. Divergent appropriations of rock and pop canons that—while more or less opposition—are clustering around the word "indie" started to shape a specific non-hegemonic social sphere voicing processes of identity formation around marginal venues, independent record labels, and alternative media. In this paper, I argue that social media—along with current technological innovation in musical production and distribution—are empowering independent music scenes by proposing new ways of socializing self-managed cultural products. Relying on both offline and online ethnographic work on the "indie" scene of Córdoba's capital city, I examine how independent bands and record labels appropriate social media to enable self-sustainability on alternative music scenes. Drawing on mixed qualitative and quantitative data, I argue that these new alternative diffusion channels are not only a useful resource to combat cultural homogenization (by democratizing the communicational access of divergent artistic expressions to broader audiences) but also spaces where processes of identity formation are openly discussed and negotiated, and countercultural movements battle for recognition in channels becoming increasingly inclusive and egalitarian.

A Musical Public Sphere: Hong Kong Protest Music in Cyberspace
Sheryl Chow, Princeton University

As self-censorship becomes commonplace in Hong Kong’s traditional media, the cyberspace becomes the main site where protest music of the Umbrella Movement is circulated. Other than serving as a repository of protest music and a space for musical collaboration, the cyberspace also enhances a more participatory mode of music-making by enabling more people to create and disseminate their music. At first sight, musical performances on the internet seem to be more presentational than participatory as defined by Turino, in that the performer and the audience are separated in space and time. Although real-time interaction in the cyberspace is more often than not infeasible, audiences on the other side of the screen have reacted to protest music videos uploaded to YouTube by not only posting their comments, but also by uploading their own covers or parodies, showing their agreement with the claims expressed in the music. Anti-Occupy protesters have showed their disagreement with the claims held by the Occupy protestors by covering their songs with new lyrics or making their own songs. The varieties of protest music have also elicited comments that engage in debates and discussions on identity, current political issues, the claims of the protestors, and the relationship between Hong Kong and mainland China. In this way, protest music in the cyberspace has played a role in creating a Habermasian public sphere, which shapes public opinion and enhances political discussion in a less institutionalized manner than do traditional media.

The Global Jukebox
Karen Claman, Association for Cultural Equity - Hunter College

An overview of the Jukebox, including its classification system, culture and genre search functions, metadata, media, and coding sheets will introduce the project. Two research associates will then focus on thematic areas: the educational and humanistic Learning and Journeys features, and those aspects that support cultural equity.

Maya Migrants in Indigenous Audiotopias
Logan Clark, University of California, Los Angeles

As Indigenous Mexicans and Guatemalans make up an increasing number of migrants to the United States, many experience relative freedom in the US to negotiate ethnic identities, thus increasing their cultural autonomy outside of their home nation. From mining protests in Guatemala to Standing Rock in the US, Mayas increasingly participate in pan-Indigenous transnational networks to position themselves as Indigenous, in turn de-emphasizing their identities as Guatemalan, Central American, or Latino. This paper will present a study of Maya-Q’eqchi’ migrants specifically, and their increasing collaboration with Native North American ethnic groups through music and dance participation in pan-Indigenous "audiotopias." Audiotopias, according to Josh Kun (2005), are heterotopias created through sound. Audiotopias, I posit, are unique spaces because of the nature of music-communication, which allows for meaningful interaction between different ethnic groups, and the creation of new group identities. Because music is a form of non-lexical communication, musical interactions are meaningful (Turino 1999) spaces for experimentation (Samuels 2004), which can form unexpected conflicts or collaborations. Based on two years of fieldwork with Mayan marimba groups in the US and Guatemala, I argue that these audiotopias shared by Q’eqchi’ and Native North Americans allow for what Andreas Wimmer (2008) calls "transvaluation" and "expansion" of Mayan ethnic boundaries in a transnational Indigenous context.

The Canciones Populares de Florentín Giménez: Re-imagining a Cultural and Musical Identity
Alfredo Colman, Baylor University

Celebrating more than seventy-five years as a composer, conductor, educator, and performer, Florentín Giménez (b.1925) remains a strong advocate for Paraguayan traditional music and cultural identity. His canciones populares and academic works display the rhythmic features of the lively polca paraguaya and galopa, and the character of the melancholic guarania. Developing a close friendship with the composer for the past seven years has allowed me to interact with Mr. Giménez in a unique way: studying and evaluating his music as well as discussing his thoughts and ideas on Paraguayan identity, Guaraní culture, and history. In order to portray these concepts and ideas through music, Giménez has systematically included selected folk music idioms in his canciones populares and other compositions. In the late 1990s, in order to bring a musical reform into Paraguayan
música popular. Giménez even coined the new expression pupyasy, a Guarani compound word imbedding the ideas of "sound," "world," and "sensibility." In this presentation, I will discuss Giménez's emphasis of cultural and national themes that have motivated him to compose more than eight hundred canciones populares and I will introduce a theoretical framework to understand the subgenres within the pupyasy complex. Not only has Florentín Giménez positioned himself as a composer-narrator and promoter of Paraguayan traditional music, but also as a describer and prescriber of a re-imagined Paraguayan cultural and musical identity.

Listening through and against Ma'luf in Post-Revolutionary Tunisia
Rachel Colwell, University of California, Berkeley

Amidst the economic struggle, political uncertainty, and social upheaval of Tunisia's post-2011 revolution realities, why are youth listening to the music of their grandparents' anti-colonial fight? Tunisian ma'luf, an Arab-Andalusian art music dating from the medieval period, was revived and codified as the sonic standard of the anti-colonial resistance of the 1930s, and after Independence as the single state-supported national heritage music. Today, however, musicians and non-musicians alike find contemporary performances of the repertoire banal, and classic recordings stale and irrelevant. Despite this, I argue, a minority of young music enthusiasts and amateur musicians engage the politics and ethics of listening to ma'luf as a means for social change, personal betterment, and as a release from the depression, estrangement, and stress of daily life. For these Tunisians, ma'luf listening manifests transformative power for effecting moral character and regulating bodily and emotional health. In their practices of creative and critical listening, these actors re-tool productive imaginaries of recent and distant histories, places, and social formations and challenge normative notions of Tunisian cultural, religious, and ethnic/racial homogeneity. Freshly awake to the costs of complacency, by listening for pluralities and hybridity, striving for accessibility and excellence in education, unpacking social construction of "taste," and calling out classism, young ma'luf listeners counter familiar trajectories of authoritarian control, censure of expression, and corruption. More broadly, ethnographic study of ma'luf listening affords new insight into re-constitutions of Tunisian-ness across binary fragmentations of traditionality and modernity, the sacred and the secular, and the popular and the elite.

Mediating the "live" in Contemporary Black Gospel Music Live Recording Productions
Tyron Cooper, Indiana University

Live recording productions are currently one of the most popular means for transmitting contemporary Black gospel music in the United States and across the globe. On the surface, live performances on contemporary gospel music recordings reflect continuous musical worship events without disruption. However, the final recording product itself has been significantly impacted by disruptive emergent technical and musical issues requiring layers of negotiations and problem solving among featured artists, background instrumentalists, and vocalists, as well as audience members during the production process. Because of these multiple negotiations and adjustments, live gospel music recordings would be more aptly and accurately referenced as "constructed liveness." Live recording sessions are filled with re-records or retakes, where specific songs are performed more than once for various technical and musical reasons, prompting shifts in the consciousness and behaviors of participants (audience and artists) who are vital players in capturing and translating the desired sound, shared artistic sensibilities, and religious identities onto the final fixed product.

Focusing on data gathered from 2009-2016 during several Indianapolis and Houston live gospel recording sessions, this paper will explore the dynamic interplay between and among featured artists, background instrumentalists and vocalists, as well as audience members who together successfully mediate gospel music recordings as seamless reconstructions of sacred artistic events through their constructions of "liveness."

Modernity at a Crossroads: Progress, Agency, and Survival at Music Crossroads Malawi
Ian Copeland, Harvard University

Embodying international development's recent drive to stoke individual entrepreneurship and bypass government intermediaries, music education projects represent an alluring opportunity for aid organizations and the volunteers that enable their on-the-ground operations. In this presentation I analyze one such organization—Lilongwe-based Music Crossroads Malawi (MCM). Funded handsomely by the Norwegian government and staffed by volunteer teachers on six-month stints, MCM administers a year-long popular music academy certificate program, equipping Malawian teenagers with Western music theory skills as well as individual and ensemble lessons. True to its name, I demonstrate how MCM serves as a crossroads for a multitude of ideological agendas among and between local administrators, international volunteers, and Lilongwe’s fledgling popular music industry that together constitute an entangled network of optimism and anxiety. Drawing on fieldwork across five months, I undertake a three-pronged argument. First, that MCM’s deployment of the Western Art Music tradition—however “Africanized”—evinces a long history of music’s cultural weaponization by Euro-Americans as part and parcel of the mission civilisatrice. Second, that the organization’s uneven effectiveness as an educational endeavor produces institutional cleavages that are subsequently filled by local Malawians’ assertions of selfhood that counteract musical neoliberalism. Third and following the Comaroffs’ recent theorization (2012), the presentation’s conclusion considers how the undelivered promise of commercial success for academy students portends the challenge posed to music and arts organizations the world over: felt first in the Global South, a lack of financial viability for musicians undercuts modernity’s sunny claim of music’s liberatory promise.

Mobile-izing African Music: Transectorial Entrepreneurship in African Music Economies
Christiann De Beukelaer, University of Melbourne

Over the past decade, local and multinational mobile telecommunication and technology firms (MTTs) operating in African countries have come to position local musicians and music content at the center of their brand marketing, corporate social responsibility, and e-commerce activities. As a result, music economies across the continent have become thoroughly mobile-ized, as MTTs have
insinuated themselves as music distributors, publishers, sponsors, patrons, talent managers, and more. This paper seeks to account for the remarkable speed and intensity of music-mobile transsectorial convergences in African countries, by investigating the entrepreneurial practices that have brought them to fruition. Drawing on data from ethnographic research in Ghana and Kenya, we explore how individuals and organizations involved in mobile telecommunications and technology have managed to become key players in local and regional music economies. We reveal their activities as part and parcel of a broader reorientation of the musical capitalism in Africa around what Jeremy Wade Morris (2015) terms the "digital music commodity" as well as corporate branding practices. Ultimately, we develop a relational perspective on entrepreneurship in African mobile music economies that stresses the co-constitution of professional/institutional roles (platform operator, digital content provider, etc.) and musical/commercial objects (mobile content, ringback tone, etc.). This perspective, we suggest, may offer a more general model of the relationship between institutional transformation and entrepreneurial activity in rapidly changing music economies.

**Recorded in a Cabin in the Woods: Place, Publicity, and the Isolationist Narrative within Indie Music**

Matthew DelCiampo, Texas A&M University

In this paper I consider the narrative of isolationism among recent indie musicians, discuss its influence as a marketing tool, and examine how the "cabin in the woods" is gendered, racialized, and positioned as an indicator of socioeconomic privilege. In recent years, a significant number of indie musicians have released albums said to have creatively gestated through time spent in wooded isolation. Among the most prominent of these musicians is Justin Vernon, leader of the band Bon Iver, who came to the attention of many music news outlets after the release of Bon Iver’s 2008 album, For Emma, Forever Ago. As the album was publicized, so too was the narrative of its recording; Vernon returned to his home state of Wisconsin and spent the winter writing music at his family’s cabin in the woods. Vernon’s purported isolation attracted new fans but also created detractors, who criticized the exclusive act as self-aggrandizing and even solipsistic. The narrative surrounding Vernon hearkens back to a Transcendental aesthetic that glorified nature and prioritized solitude spent there. With this in mind, ecomusicologist Mark Pedelty (2016) describes the "Thoreauvian dynamic," and the interplay between the individual and "place, nature, and society." Following Pedelty and other recent anthropological research, I consider how formulations of place, specifically "the middle of nowhere" and "the cabin in the woods," are forged through the isolation narrative and are therefore best theorized through conceptions of detachment, space, and non-place (Augé 2008). I further suggest they reflect other American place-based, sociocultural discourses.

**Saints of the African Diaspora: Voicing Race, Gender, and Politics in Brazilian Congado**

Genevieve Dempsey, The Reed Foundation

For the Afro-Brazilian musicians of folk Catholicism, or Congadeiros, who live precariously on the margins of the state of Minas Gerais, Brazil, ritual undergirds their struggles for subsistence and spiritual fulfillment. When Congadeiros create ritual, they enter into a tradition begun in the seventeenth century by their enslaved ancestors who intoned songs of remembrance, mourning, and redemption. This presentation explores Congado, the ceremonies of these disenfranchised musicians, both diachronically and synchronically, to gain a broader understanding of what role music plays in the struggle for physical and intellectual survival. Indeed, the pursuit to redress social disparities is no more sharply profiled than in the black vernacular traditions of Congadeiros. In the broadest sense, this presentation engages an ethnomusicology of survival. Drawing on ten months of fieldwork with Congadeiros and ongoing archival research, I investigate the macrohistorical processes of Congado from colonial to postcolonial Brazil to illuminate the racial and socio-political economies of black devotional music. The presentation contributes an ethnomusicological perspective to an interdisciplinary conversation about the musical, social, and political transformations of Congado. The presentation analyzes, furthermore, how ritual is generative of a socio-historical narrative that charts the journeys of people across spatial horizons and temporal bounds. In brief, I critically examine the sacred music making of Congadeiros from the early modern period to the present and call for an understanding of Congado as a crucial site for the poetics and politics of survival.

**Music, Humans, and Nature: A Traditional Chinese Erhu Piece through the Lens of Ecomusicology**

Haiqiong Deng, Florida State University

Birds’ Dialogue in an Empty Valley is a 1918 solo piece for the erhu composed by Liu Tianhua. This composition creates a three-dimensional space through its interplay of timbres, special sound effects, and linear melodies. The music unfolds in a vivid natural space where a delighted human soul dwells. Programmatic titles and techniques are by no means unusual in traditional Chinese music. In fact, the harmonious co-presence of nature, music, and humanity is embedded at the core of virtually every domain of traditional Chinese culture—especially with regard to art, poetry, painting, medicine, and philosophy. Thus, the eco-conscious sensibility evident in this piece reflects a larger epistemological and ontological system in traditional Chinese culture, but there are alternative theoretical lenses that illuminate it as well. Jeff Todd Titon, in his article “Why Thoreau?” (Current Directions in Ecomusicology: Music, Culture, Nature), discusses how Thoreau’s deep sense of sound and nature has inspired us to understand relations between music, sound presence, and co-presence. Through Thoreau, Titon advocates for using the inherent power of music to construct “a nature worth wanting,” ideally with positive outcomes for sustaining life on planet Earth. In this paper, I connect the importance of eco-consciousness in Chinese traditional music, as specifically exemplified in Birds’ Dialogue, to Titon’s environmental agenda for applied ecomusicology, demonstrating in the process how the sonic richness of our world can contribute greatly not only to cross-cultural understandings in academic terms, but also to the enrichment of our shared humanity as stewards of environmental sustainability.

**Public Policy Meets “An Occasional Wildness”: The Case of Music Festivals**

Constance DeVereraux, Colorado State University, LEAP Institute for the Arts

Festivals, as phenomena, have an ancient history, with origins in ritual. A “healthy being craves,” according to sociologist Robert MacIver, “an occasional wildness...a
brief excursion from life." Music festivals, have particular potential for providing participants with a sense of deeper meaning, transformation, and the pleasure of an aesthetic experience. Their proliferation around the world, however, can be attributed to more than these factors. Their attractiveness as an economic spur to local and national economies has drawn the attention of government for music festivals' effects on city positioning and economic gains (Prentice and Andersen 2003; O'Grady and Kill 2013). The creative industries sector—in which music festivals are included—is now calculated in the GDP of many countries. What does this mean for music festival participation, and policy? Many governments see music festivals as a tool for other ends; as part of a strategy for promoting local cultural products, marketing to tourists, attracting knowledge sector work forces, and an impetus for city redesign. Can music festival policies aimed at satisfying government ends support the deeper motivations that people may have for attending? This paper looks at the intersection of policy and participant motivation in order to gain deeper understanding of "music festival" for the purposes of public policy. It asks what qualifies as "music festival," seeking answers from a variety of perspectives, both theoretical and practical, as the basis for formulating guidelines for policy makers. This exploratory research relies on surveys of music festival literature as the foundation for future research.

Analyzing the Potential Efficacy of Environmental Protest Music in Louisiana
Mark DeWitt, University of Louisiana at Lafayette

How much of political protest music's ability to move people to action can be attributed to the politicoeconomic context in which it is heard, and how much to the artist's ability to create and deliver a sufficiently compelling message? In his New York Times obituary, Pete Seeger was quoted: "My job is to show folks there's a lot of good music in this world, and if used right it may help to save the planet." Setting aside for the moment how to determine if a song was "used right" (i.e., contributed significantly to an intended political outcome), I will explore in this paper what might constitute "good music" in the context of political protest, specifically in music created in response to coastal wetlands loss in Louisiana and the 2010 British Petroleum oil spill in the Gulf of Mexico. Applying aesthetic theories of protest music (Shank 2014) along with Thomas Turino's work on Peircean semiotics (1999, 2014) and the politics of participation (2008), I will analyze examples of Louisiana environmental protest songs for their potential efficacy in achieving the artists' espoused goals. I will also comment on how such aesthetic and semiotic analysis might be used in explaining the results of musical protests, alongside the factors identified by Manabe (2015) of the subject position of the artist, the space in which the music is played, and the condition of the political movement at the moment the song is heard.

From Offline to Online: Media, Cyber Culture, and Musical Congregating of the Christian Lisu in Post-2000 Southwest China
Ying Diao, Max Planck Institute for the Study of Religious and Ethnic Diversity

In the Nujiang Great Valley of China's southwestern frontiers, live over 530,000 people of over 10 ethnic groups, among whom nearly half are the Lisu who mainly reside in mountainous regions of China, Myanmar, Thailand, and India. Some of the Chinese Lisu have been gradually converted to Protestant Christianity since the 1910s. The church estimated that approximately one third of the Nujiang Lisu were Christians by 2012. In light of recent discussions on the dynamics of media, religion and secularity, this paper examines how the Lisu employ the recently available mass media as the vehicle for the production of their everyday religiosity in public spaces. I first review the proliferation of media technologies (DVDs, USB drives, mobile phones, and the Internet) in Nujiang's current Christian music scene. Then I focus on the ways Christian Lisu congregate in the web-based virtual community through WeChat (weixin in Chinese), a smartphone app providing multi-formatted instant messaging service, and how their social, musical, and spiritual lives are effected. The spread of new media throughout the rural villages in Nujiang is seen to be wrought by the government's continuing efforts to secure frontiers and integrate minorities, yet it is the media enrichment that has not only allowed for novel musical practices but also empowered the Lisu to weave religious practices into the fabric of their everyday lives in secular society. My recent cyber fieldwork reveals that this emerging social media community has brought contradictory ideological effects for both religious and secular authorities.

A Special Transmission Outside of Words and Signs: ASL in an American Zen Community
Fugan Dineen, Boston College

Everyday, Zen Buddhists around the world chant the Four Great Vows. These vows—which correspond to the historical Buddha's first teachings—are recited in numerous languages with varied emphases and contexts, depending on region and affiliation. Over the past five years, the Village Zendo (a Soto Zen School located in New York City) has added another dimension: practitioners have begun signing the vows in conjunction with chanting their English-language version. The founder of Village Zendo and its first Deaf monk have led this change. Although the communal act of signing the vows has developed with little-to-no explicit instruction, its implementation has had profound effects on many practitioners. In this paper, I examine the circumstances by which a mostly-hearing community has embraced signing as part of their daily practice, how signing moved from a medium of communication for a single Deaf monk to an intimate form of communal expression, and how the signs used in this chant have evolved over time. Further, I explore how the act of signing the Four Great Vows as part of liturgy has impacted members' relationship to, and understanding of, their practice. This study situates intensive ethnographic research in the community in the broader context of sign languages used in spiritual traditions. More ephemerally, it examines the meaning of American Sign Language as a medium for communicating key aspects of Zen Buddhism—a form in which essential meanings are often conveyed outside of typical semantic models.

Traditional Ladakhi Songs: A study in textual, melodic, and rhythmic hybridity.
Noé Dinerstein, John Jay College of Criminal Justice, CUNY

This paper examines traditional song from the former Himalayan kingdom of Ladakh. My analysis will map out how cultural/musical threads from Tibet, India, Central and Western Asia combined in a number of Ladakhi song types to manifest multi-cultural crossroads hybridity. Congregational songs (zhung lu) and related genres originated in the royal court in Leh in the seventeenth century. According
to informants, the texts for these songs were composed by aristocratic and Buddhist monastic literati based on rules of Tibetan prosody. These texts were then set to music, most likely by palace musicians (khar mon) who sang and played the surna and daman (double reed and kettledrum), imports from Western Asia along with iso-rhythmic meters. The melodies that were composed contrast significantly with the text prosody, but at the same time reflect the textual phrase structures. Local discussion of rhythmic types and performance practice reveal implied theory regarding rhythms, which suggest points of comparison by which we may trace specific features in drum patterns, relating them to possible connections in India, Baltistan, and points west. Diverging from more Tibetan-style pentatonic melodies used in nomadic songs (zhabro), court-centered genres display differential features in ascent and descent, attributable to influences from India and Kashmir, i.e., mixing of pentatonic ascent with hepta- and hexatonic descent. Overall the analysis aims to contradict the popular view - internal and external - of Ladakh as a pure Tibetan Buddhist culture, tracing the hybridity that characterizes Ladakh's position as the "Crossroads of High Asia" (Rizvi 1998).

Haiti’s Mardi Gras Elections and Carnival Revelry: Precarity and Exuberance in the Streets of Port-au-Prince
Rebecca Dirksen, Indiana University

When konpa singer Sweet Micky (Michel Martelly) won the Haitian presidential election in 2011, Port-au-Prince erupted in political demonstrations both supporting and opposing the new president. A popular protest song declared, “Jude [an opposition candidate] gave us money, so that we can vote for Micky,” suggesting that the voting process was less than democratic. The 2015-2016 elections were similarly contested and ultimately failed to produce an elected government. In a widely circulated music video, Triple-J decreed the political farce an “eleksyon madigra” (Mardi Gras election), articulating views held by many citizens. In fact, carnivalesque expressions have long played a role in calling out political misbehaviors, and musicians have used their politically engaged (angaje) lyrics to work listeners up to a boiling point (anraje) during annual carnival processions. By comparison, political manifestasyon are often about more than politics or demonstration of political will. Participation, for example, may be pragmatic or even mundane, in that many who march receive daily stipends to do so, at a time when crushing unemployment, variously estimated between 40% and 75%, disproportionately affects the nation’s youth, who are in turn heavily represented among the demonstrating crowds. Concurrently, joining manifestasyon may be a means to relax and find respite, as when the neighborhood foot band is conscripted to play for a political cause. This presentation examines connections between kanaval and political manifestasyon, when political activity, daily survival, and revelry all converge in precarious ways in collective and exuberant movements down the streets.

You got 'im: The Use of Recordings by Apprentice Singers in the Kimberley
John Divilli, Wilinggin Aboriginal Corporation

Since 2010 members of the Mowanjum Community in the Kimberley region of northern Western Australia have worked to revive the vitality of the Junba dance-song tradition, using legacy audio and audiovisual recordings, text transcriptions, and photographs, to support intergenerational knowledge transmission. There has been a marked increase in participation and the quantity and diversity of dance-songs performed at the annual Mowanjum Festival through this period that corresponds to increased opportunities for intergenerational transmission of knowledge and dance practices and the availability of new media technologies. The first phase of revitalization centred on elder singers (45 and over) teaching young dancers (aged 2-17) choreography and musical cues for choreography with the assistance of legacy records repatriated to the community and disseminated via the Mowanjum Art and Culture Centre media centre. However, for some time the community has sought younger singers, upon which the future of Junba relies. Since 2015 members of a young generation of singers have stepped forward to learn and join the Ngalyunya-birri (singing ensemble). This paper will provide insights into the multiple ways in which apprentice singers have used legacy recordings, mobile devices and mobile recording technologies to create learning environments, learn songs, master vocal techniques, and recognize and develop individual singing styles, and how this contributes to social and spiritual wellbeing. The presenters use this rich description to reflect back on the role and purpose of the archives that hold legacy collections of Junba.

No Temo La Muerte: Death as a Construction of Authentic Masculinity in the Narcocorrido
Lizeth Dominguez, University of North Texas

As a popular genre of regional music, the narcocorrido (Mexican folk ballad) has become emblematic of how subaltern groups in Mexico (working class people, marginalized groups, or immigrants) survive culturally. Extolling drug traffickers and glorifying drug trafficking, the musical stories relate their lives, aspirations, and deeds (Simonett 2001). Gender perceptions are key to narco identity, as masculinity is perceived as a strength while femininity is a weakness. This duality frames how audiences measure authenticity among narcocorridistas (narcocorrido singers). A successful narcocorridista must embody the masculine gendered codes reflective of the patriarchal nature of Mexican society. Negotiating death is a common theme within narco culture providing a unique insight into gendered authenticity. The purpose of this paper is to examine death as a defining aspect of authentic masculinity performance in the Mexican narcocorrido. Participants of narcotraficante culture are expected to show no signs of weakness and not fearing death is the ultimate representation of masculinity. Defying death becomes an important ingredient to the construction of an authentic masculine identity within narcocorrido performance. Narcocorridistas such as Chalino Sánchez and Valentín Elizalde, both murdered, gained mythical status as authentic representatives of the genre. Yet more recently, artists such Alfredo Ríos, aka El Komander (the commandant) have been criticized for their perceived reactions to actual death threats leading the public to view them as effeminate and inauthentic. This paper will observe how, from a particularly Mexican perspective, death is negotiated musically and culturally to scaffold masculinity construction within narcocorrido music.
Sounding “In-between”: The Minoritarian Politics of Francophone Caribbean Music in Paris
Laura Donnelly, The University of Pennsylvania

Despite contemporary global conflicts over migration, citizenship, and belonging, rich diasporic sites such as Paris lend themselves to the interaction of diverse groups, facilitating musical exchange. The hallmark feelings of “in-between” in postcolonial artistic expression extend to music, but little research has illuminated the potential power of music to enhance and forge minor-to-minor networks among and between marginalized populations in postcolonial settings. This paper, thus, will address the complexities of postcolonial musical output in Paris - looking at how music of former (and current) French colonies can bend generic, linguistic, and nationalistic classifications, allowing the strict national musical ideologies of the Caribbean to loosen in the diaspora. Milca, a Paris-based, French Guianese-born zouk singer with Haitian parents has ties to R&B, Antillean zouk music, and Haitian konpa, blurring musical boundaries with a product that is discursively and sonically constructed with seemingly disparate and even combative affiliations. I will examine how her collaborations with Antillean, Haitian, and African artists allow her music to be rooted in Paris’s place as a postcolonial city and node of interaction among several musical transnations, arguing that these discursive constructions and sonically forged minor-to-minor networks emerge from the minoritarian politics in place within Paris as a postcolonial city. Ultimately this paper explores the relationship between nationality, heritage, locality, and popular music in a postcolonial setting, illustrating the benefits of minoritarian politics as a theoretical concept for future musical studies.

"Back to the Roots": Music, Politics and Preservationist Attitudes in Swiss Volkskultur
Andrea Douglass, University of Massachusetts Boston

Over the last fifteen years Swiss national politics have shifted as right-wing populist Swiss People's Party (Schweizerische Volkspartei) has become the nation’s strongest political party. In 2007, a special report commissioned by the Human Rights Council of the United Nations found that Switzerland’s population exhibited racist and xenophobic tendencies that required rectification. In 2009, Switzerland introduced a nationwide ban on the construction of minarets. More recently, in July 2016 the Swiss canton of Ticino began to enforce its ban on burkas and niqabs, penalizing violators with fines up to $10,000. The increased permeability of Switzerland’s borders through bilateral agreements with the European Union in recent years indicates a polarization among Swiss citizens, evident in the wide range of reactions to immigrants and asylum seekers. Drawing on several years of fieldwork in the musical community of the Appenzell region between 2008 and 2017, I analyze the impact of national politics on localized musical practices in northeast Switzerland. I examine sonic resonances of “eurosceptism,” wherein practitioners musically articulate a wide range of attitudes towards increased immigration and globalizing forces. Tensions between cultural preservation and marketing practices play a role in constructing a reimagined heritage, such as through a so-called "back to the roots" movement that encourages preservationist attitudes towards what has been termed "folk culture" (Volkskultur). As Appenzeller musicians cling to vestiges of older practices, invented or not, they sonically express their identity politics and contend with their own anxieties about the demographic changes being experienced across Europe.

Yirraama Computer! Sing to Me Computer!: Locating Thabi Song Traditions in a Digital World
Andrew Moorumburri Dowding, The University of Melbourne

Thabi is an endangered genre of public song from the west Pilbara region in northwest Western Australia. It is rarely performed today, however responding to interest amongst Ngarda-ngurlu (people of the west Pilbara) a project is underway to repatriate a legacy collection of audio recordings that includes some 500-600 unique Thabi songs. These have been aggregated from a number of field collections recorded from the 1920s to the 1980s that have been archived in various institutions outside of the region. Following reports on the role that legacy recordings have played in the revitalization of song practices elsewhere in Australia, it is intended that this legacy collection may serve as a resource for a range of community members from elderly singers to younger generations of learners interested in reviving Thabi practice. Drawing on fieldwork conducted between 2016 and the present, this paper will describe the ways in which the digital collection of Thabi recordings has been disseminated throughout the region on mobile devices such as laptops, mobile phones, and USB sticks, and how singers of today use the digital collection and imagine archives as sites in which to interact with singers and song practices of the past.

Appellative Consonances? Uses of Western Harmony in Cameroonian Bikutsi
Byron Dueck, Open University

Beyond lyrics and language, how does music call us? Put another way, how are the materials of music implicated in the work of hailing people and publics? This paper draws on fieldwork conducted in Cameroon on bikutsi, an elaboration of a traditional women’s genre that, in its contemporary form, is regularly heard in the cabarets of the capital, Yaoundé, and in broadcasts of all sorts. Bikutsi makes extensive use of the I“I”IV”V harmonic patterns heard in Congolese rumba and other sub-Saharan popular musics, as well as a rich set of rhythmic and metrical resources. The genre is closely associated with the Beti peoples and languages of the Yaoundé area, and more controversially with the Paul Biya government. This paper examines how not only the language and narrative content of bikutsi hail particular audiences, but also its musical materials, including its rhythmic and harmonic structures. Opening a dialogue with Kofi Agawu’s understanding of “tonality as a colonizing force” (2016), and drawing on Beverley Diamond’s work on how music defines relationships (2011), the paper explores how musicians acknowledge and initiate connections through their uses of musical materials. Repurposing theorist François-Joseph Fétis’s concept of the “appellative consonance” (1844), it considers how musicians call out to others through both the words they use and the sounding structures they deploy, and explores how these calls are accepted and resisted.
Unspectacular Resistance, or How Socialist Music Unraveled Socialism in Ceaușescu’s Romania
Ben Dumbauld, Graduate Center of the City University of New York

Bearing witness to the rise of authoritarianism in Europe and now in the United States, many on the Left have responded by collectively embracing the romance of resistance, gathering in protests and applauding artists who speak out against the injustices of despotic regimes. Yet, as powerful as it is for activist-artists to “speak truth to power,” construing such acts as practices of resistance par excellence threatens to discount other actions and sentiments that, while less publicly visible, may equally serve to disrupt authoritarian control. In this paper, I consider ways resistance was manifested under the dictatorship of Nicolae Ceaușescu in Romania, not among a community of vocal dissidents, but rather among those who, at least on the surface, were in full deference to state authority. Rather than locating overt proclamations of resistance, I examine hidden manifestations of doubt and cynicism that occurred during large state spectacles where socialist anthems were sung in veneration to Ceaușescu. Drawing upon both ethnographies from the era and the recollections of my Romanian interlocutors, I uncover what James C. Scott terms the “hidden transcript” of resistance within these mass state spectacles, and show how such actions eventually helped lead to the downfall of the regime by fostering a mass sentiment of doubt which proved impossible for the state to remEDIATE.

Sounded Americana: Navigating Cultural Heritage Regimes in Mississippi Blues Tourism
Benjamin DuPriest, University of Pennsylvania

Every year, the small towns that dot the Mississippi Delta and Hill Country areas host a spate of music and arts festivals that represent the region’s iconic status as “The Land Where the Blues Began.” Mississippi’s blues festivals are sites of encounter in which attendees can experience the histories, memories, and mythologies of the blues. Using ethnographic research conducted in these communities, my paper examines this process as a complex celebration of cultural heritage. In Mississippi, heritage is a particularly divisive construct, a precarious entanglement of thinly veiled neo-confederate pride and the historical struggle for black freedom, celebrated alongside the Americana roots of popular music. Engaging with recent work on the anthropology of heritage (Geismar, 2015), as well as American music scholarship that takes a critical approach to conventional blues historiographies (Miller, 2010), I argue that there are heritage regimes operative within Mississippi blues tourism that engender both musical and social practice. The blues tourism experience in Mississippi is to be a sonic encounter with musical pasts, but it operates as a mechanism of more complex imperatives. For some, it presents the blues as the soundtrack to an ostensible progression of racial reconciliation on which pernicious mythologies of post-racialism are built, contributing to a discourse about the core social values and musical practices that constitute ‘Americana.’ My paper will consider the potential for an applied music studies, couched in critical ethnography and historiography, to bolster public discourse about cultural heritage in America.

Restoring an Instrument, Repairing History: Reparative Nostalgia in a Contemporary Khmer Dance-Drama
Jeffrey Dyer, Boston University

Two parallel assumptions predominate Cambodia’s national narrative: first, the country has suffered from centuries of rupture and decline; second, the way to overcome the most recent rupture, the Khmer Rouge genocide of 1975-1979, is for people to speak out about their traumatic experiences. Contrary to widespread belief, both assumptions originate in the West, with French colonial officials constructing a myth of Cambodia’s historic decline and the use of survivor testimonials deriving from Judith Herman-inspired (1992) psychotherapy. In this paper, I challenge these assumptions by investigating Pin Panhchapor, a new dance-drama created by Khmer and Khmer-American artists, which merges from established narratives by focusing on the pin, the lost harp recently recreated from temple bas reliefs, and by reconstructing the music ensemble thought to accompany female dancers during Cambodia’s Angkorean Era. While this may appear to be what Svetlana Boyan calls “restorative nostalgia,” which is driven by nationalist desires, I argue that this creates a mode of collective healing I term reparative nostalgia. Instead of confronting past traumas, this show largely ignores them, using the restored pin to counter and repair colonial narratives. Based on fieldwork performing in Pin Panhchapor’s diasporic production and following Gavin Steingo (2016), I argue that this show performs a doubled reality, thereby offering an alternative to traditional psychotherapy for overcoming trauma, and adding to the growing literature on critical trauma studies. I will explore the possibilities and constraints of these alternative narratives, particularly paying attention to musicians’ and dancers’ gendered labor.

Mobile-izing African Music: Transectorial Entrepreneurship in African Music Economies
Andrew Eisenberg, NYU Abu Dhabi

Over the past decade, local and multinational mobile telecommunication and technology firms (MTTs) operating in African countries have come to position local musicians and music content at the center of their brand marketing, corporate social responsibility, and m-commerce activities. As a result, music economies across the continent have become thoroughly mobile-ized, as MTTs have insinuated themselves as music distributors, publishers, sponsors, patrons, talent managers, and more. This paper seeks to account for the remarkable speed and intensity of music-mobile transectorial convergences in African countries, by investigating the entrepreneurial practices that have brought them to fruition. Drawing on data from ethnographic research in Ghana and Kenya, we explore how individuals and organizations involved in mobile telecommunications and technology have managed to become key players in local and regional music economies. We reveal their activities as part and parcel of a broader reorientation of the musical capitalism in Africa around what Jeremy Wade Morris (2015) terms the “digital music commodity” as well as corporate branding practices. Ultimately, we develop a relational perspective on entrepreneurship in African mobile music economies that stresses the co-constitution of professional/institutional roles (platform operator, digital content provider, etc.) and musical/commercial objects (mobile content, ringback tone, etc.). This perspective, we suggest, may offer a
more general model of the relationship between institutional transformation and entrepreneurial activity in rapidly changing music economies.

Minor Transnationalism and Popular Music: the Case of Greek Music in Israel
Oded Erez, Hebrew University of Jerusalem

In their 2005 edited volume Minor Transnationalism, literary scholars Shu-mei Shih and Francoise Lionnet have outlined a new paradigm for the study of cultural interaction between and across peripheries and minorities, wherein hybridization can take place “without necessary mediation by the center” (a nation-state, postcolonial metropole, or the global culture industry). While their model has been impactful in various arenas of cultural studies, its value for ethnomusicology has yet to be explored. In my paper I undertake such an exploration, by considering the contribution of minor-transnational theory (as well as Homi Bhabha associated term “vernacular cosmopolitanism”) in studying the reception of Greek popular music in Israel. Since its heyday in the 1960s, the cultural practices and imaginaries associated with Greek rebetiko and laiko music (and later also Turkish arabesk), allowed for the bypassing, negotiation, and subversion of the dichotomy “Jew/Arab”, which was central to the conceptual organization of national culture and to the marginalization of Mizrahi Jews in Israel. Based on ethnographic interviews, archival research, and the analysis of recordings carried out in the years 2012-1016, I argue that the practice of these style in Israel is best understood as a site for negotiating ethno-class identities “from below”, while traversing the real and imagined borders of national culture. Finally, tracing the history of these imported styles themselves, reveals that these too were the products of similar border-crossing minor negotiations (Asia-minor refugees in Greece, and urbanizing Anatolian proletariats attuned to Arabic radio in Turkey, as noted by Martin Stokes).

Concert by Marimba Espiritu Maya
Marimba Espiritu Maya, Alamosa, Colorado

Founded in 2003 by Francisco Lucas, Marimba Espiritu Maya is a Guatemalan marimba ensemble from Alamosa, Colorado. The marimba was fabricated and shipped from Santa Eulalia, Huehuetenango, Guatemala - known as the - cradle of the marimba - in the region - to provide traditional Mayan music for the local patron saint festivals and many other holiday celebrations that occur in Alamosa. Francisco’s vision is to integrate the second generation into the ensemble with advanced older marimbists, following the tradition in their Guatemalan hometown. The name itself, Espiritu Maya, speaks to the veneration of the Maya cosmovision, traditions, and customs. After several musical demonstrations on the marimba, members of the group will be open to answer questions about their involvement in the tradition and how they relate to the previous two papers.

Mariachi Arcoiris: Negotiations of Gender and Sexuality
Adolfo Estrada, Texas Tech University

Largely characterized as a male dominated genre, mariachi music has been identified by representations of masculine performance practices. The pervasive symbolism of machismo in the mariachi tradition has its origins within the formation of the Mexican post-revolutionary identity that continues to this day. In the United States, developments of mariachi practices have differed significantly due to its placement out of the traditional spheres and its integration into educational institutions. Established in 2008, Mariachi Arcoiris de Los Angeles (Mariachi Rainbow of Los Angeles) has challenged established normative practices of Mexican music as the world’s first LGBT mariachi. Founding members are musical and administrative director is Carlos Samaniego is a gay male and violinist/vocalist within the ensemble; and Natalia Marie Melendez is a violinist/vocalist as well as the first transgender woman of mariachi. Examples of Mariachi Arcoiris’ musical practices include their choice of dress, musical repertoire, and their target audience. These developments cover the period from their founding up to their current incarnation as an all-LGBT ensemble in the greater Los Angeles area. By creating a “safe haven” for LGBT mariachi musicians, Mariachi Arcoiris simultaneously challenges the status quo by engaging with issues of gender identification, expression, and acceptance within a heteronormative musical community’s practice. In this paper, I argue, that Mariachi Arcoiris performances create a new identity within the mariachi practice by creating a space in which that fulfills the needs of an underrepresented musical community.

What Community are We?: Caribbean Unity, Creolization, Archipelagic Thinking in Music Sponsored by CARICOM
Anjelica Fabro, University of Chicago

Caribbean regionalism has been continuously redefined by political elites for economic, political, and cultural reasons since 1492. The Caribbean Community or CARICOM is the region’s latest top-down unification project. CARICOM aims to build solidarity among Caribbean people and display regional unity in global arenas such as the United Nations and the World Trade Organization. Currently, Caribbean people are disillusioned by CARICOM’s attempts at regional integration and Caribbean unity appears to be an unattainable goal. This paper focuses on two musical representations of Caribbean unity sponsored by CARICOM: the CARICOM song, “Celebrating CARICOM” by Michele Henderson, and the official song of CARIFESTA XII, “Nou Se Caribbean” performed by Mikaben, Rutshele, Renette, and J Perry. This paper presents an examination of these two songs as representative of CARICOM’s attempts to integrate the Caribbean under an overarching myth of the region’s origins and to frame Caribbean popular genres as products of the region’s shared culture. I argue for an archipelagic framework as an avenue for dismantling understandings of continents, modernity, and islands, ultimately shifting focus from isolated island nationalisms to inter-island interactions during attempts to create a prospering community. In demonstrating how the songs, accompanying visuals, and their means of performance and consumption reflect conflicting views of Caribbean regionalism that frustrates CARICOM’s integration goal, I offer archipelagic thinking as a way toward a more cohesive definition of regional identity that is defined by the people rather than by CARICOM.
“Dead Media” and the Concept of Canon in the Archive of Georgian Folk Song
Brian Fairley, Wesleyan University

In 1907, 70-year-old Gigo Erkomaishvili brought his folk choir to Tbilisi for a recording date with the Gramophone Company of London. A half-century later, his son Artem recorded himself singing all three parts of several hundred nearly-forgotten Orthodox chants on multitrack tape. After another fifty years, Artem’s grandson Anzor Erkomaishvili, of the world-famous Rustavi Ensemble, re-released the century-old gramophone records of his great-grandfather and other masters of pre-Revolutionary Georgia. These three interventions represented profound readjustments in the relationship between voice and technology in Georgia, and each left a trace on subsequent musical practice. This paper will investigate the frozen knowledge embedded in these recordings, and the process through which this knowledge is thawed and reintroduced to a society’s active working memory (what Aleida Assmann has dubbed “canon”). Bearing in mind Wolfgang Ernst’s warning that, when we listen to old recordings, “we are not speaking with the dead but dealing with dead media that operate” (2013:183), I argue that contemporary debates in the revival of Georgian folk music—debates involving intonation, repertoire, vocal timbre, and improvisation—arise in dialogue with these archival voices, above all through determining what is “inside” those voices (what those singers intended to communicate) and what is “outside” (what we can learn from the traces left unintentionally). If the fundamental question of the archive is “Where does the outside commence?” (Derrida 1996:8), provisional responses may be found in the Georgian experience of recording: at once embodied and spectral, implicating family genealogies, and always foregrounding the human voice.

No Stress, Jos’ Press: Hawaiian Slack Key Guitar in Japan
Kevin Fellezes, Columbia University

I examine the ways in which Japanese guitarists who perform Hawaiian slack key guitar articulate Hawaiian values such as aloha (love, welcome) and kuleana (responsibility). The three Japanese guitarists I discuss—Yamauchi Yuki “Alani,” Agnes Kimura, and Slack Key Marty—provide distinct ways in which Hawaiian culture is accessed and performed. The fraught history of Native Hawaiian cultural suppression and dispossession require us to think about the kuleana, or responsibility, any artist bears in using Hawaiian musical expression as their own. Hawaiian musicians have been performing Hawaiian music for at least eighty years, arguably longer. Is it possible, then, after such a long period of crosscultural activity to have true collaboration rather than mere appropriation? I want to think through the possibilities of the formation of a Japanese slack key guitar style. In this light, what might a “Japanese slack key guitar” idiom articulate? Can Japanese guitarists manifest a real investment in aloha and its articulation through Hawaiian slack key? Because of Hawaiian music’s link to the Hawaiian sovereignty movement(s), do Japanese guitarists produce the kinds of cross-cultural identifications that advance or diminish Native Hawaiian interests?

Rhythmic Designs with Solfège: Svara Kalpana in South Indian Karnatak Music Performed by Mandolin U. Shrinivas
Garrett Field, Ohio University

In the field of ethnomusicology it is still common to theorize “mode” as an entity that falls somewhere on the spectrum between scale and tune (see Powers 1980:830). This conception is part of a significant legacy of ethnomusicologists: the groundbreaking attempts in the 1970s, 1980s, and 1990s to make known the technical details of modal improvisation in South India, North India, Turkey, Iran, and the Eastern Arab world (Jairazbhoy 1971; Nettl 1972; Signell 1977; Viswanathan 1977; Reck 1983; Wade 1986; Marcus 1989; Farhat 1990; Nettl 1992; Cormack 1998). One lacuna in the academic quest to understand the nuances of melody in modal improvisation is scholarship about a type of modal improvisation that could be considered “hybrid” because of its dual emphasis on rhythm and melody. The purpose of this article is address this lacuna through a detailed examination of a “hybrid” form known as svara kalpana. In svara kalpana Karnatak musicians improvise with solmization syllables and set these syllables to the Karnatak rhythmic language (solkatu) and its system of mathematical calculations. In this paper I analyze three basic rhythmic designs in svara kalpana (yati, mōrā, kōrvai). I then focus on how one musician—Mandolin U. Shrinivas—experimented with these designs during one performance in 1996. I argue that during svara kalpana Karnatak musicians communicate in a secret language or musical argot, one in which they code complex solkattu designs in the solmization syllables of rāgas.

Musical Memory, Animated Amnesia: Traumatic Soundscapes in Waltz with Bashir
Michael Figueroa, University of North Carolina Chapel Hill

Ari Folman’s Waltz with Bashir (2008) is an animated documentary of the filmmaker’s determination to uncover forgotten memories of his time as a soldier during Israel’s 1982 invasion of Lebanon. The film’s central question is Folman’s role in the Sabra and Shatila Massacre, in which the Israeli army allowed the Lebanese Christian Phalangist militia to enter two Palestinian refugee camps, where they slaughtered hundreds of unarmed men, women, and children. The film’s narrative is critically aided by music and sound: Max Richter’s electronic soundtrack casts a sonic glow of dread upon contemporary Tel Aviv; period songs and their violent parodies locate the viewer in distorted memories of the 1980s; diegetic voices of screaming victims powerfully break the surreal haze. Folman’s film has won international acclaim for its provocative treatment of memory, forgetting, and trauma; however, several critics have suggested that the film advances a form of “perpetrator trauma” that claims Sabra and Shatila for Israeli history while obscuring Palestinian victimhood. In my presentation, I theorize a “poetics of perpetration” that listens closely to the film’s soundtrack in the context of musical commemorations of the Israeli-Palestinian conflict, locating the film’s reception in my ethnographic fieldwork in the region. In so doing, I argue that culture bearers operating within the conflict often rely on sound to perform memory work that forecloses a recognition of the pain of others, thereby animating a cultural amnesia that sonically sustains the Israeli-Palestinian conflict.
Release the Pain, Soothe the Spirit: Strategic Performance and Regeneration of the Local in South Korea
Hilary Finchum-Sung, Seoul National University

Populist minjung (the people) ideology gained momentum in South Korea’s mid-20th century as a voice for the politically, socially, and culturally alienated. Traditional folk performance invigorated a minjung ethos (essentially an emotional articulation of Korean identity), raising awareness of injustices while serving as a means of resistance and discourse (K. Lee 2012; C. Choi 1995). Such symbolic significance underscores performance’s continuing relevance in mediating group sentiment during times of trauma and unrest. In this presentation, we examine two case studies in which marginal communities have incorporated traditional performance in public demonstrations both to articulate local stance on national matters, repositioning the outlier to the center, and to reconcile community angst, rekindling a sense of locality in the process. In Cheju, we examine the ways by which opponents to the construction of a military base revived local opposition through performances inspired by previously-ignored shamanic practices, drawing attention to local heritage as they impeded the destruction of shaman shrines. The capsizing of a ferry off the coast of Chindo resulted in the loss of 304 lives and roused public dissent over government negligence and social inequities. Performances of local performing arts quickly marked Paengmok Harbor as a site for memorialization and a space wherein residents could both deflect local blame for the tragedy and engage in work towards a catharsis of national anguish. Through these case studies, we aim to augment the meaning of protest performance as a complex set of indices communicating the experience of disenfranchisement and suppressed trauma.

Making Intelligent Instruments: Artificial Intelligence and the Human Question in Ethnomusicology
Lauren Flood, Massachusetts Institute of Technology

Over the past decade, the practice of building do-it-yourself projects has been transformed by a global phenomenon called the Maker Movement, which purports to revolutionize creativity through a 21st-century twist on the individual development of hands-on technical skills. One underdeveloped facet of this movement is its relationship to sound and music. In this paper, I draw on fieldwork in Berlin (and its transatlantic connections to networks of builders) to show the local particularities of learning to work with sound in a Maker hub. My primary field sites are workshops for building sound-producing instruments; I focus here on the rising public interest in those involving artificial intelligence (especially a branch called machine learning) and show how participants in one workshop teach machines how to play in order to learn more about each other. Meanwhile, the DIY obsession with all things “hands-on” elicits questions as to the role of the hands as a central appendage of music making, in friction with an increasingly digital world. Thus, I investigate the cultural significance of instruments embedded with artificial intelligence—both virtual and physical. Considering the movement’s emphasis on invention and imagining alternate futures, I argue that a defining characteristic of these builders is a fascination with prototypes—of self, sound, and machine. Finally, I engage with recent debates about the role of the nonhuman in music to question how we can engage the machinic “mind” to study instruments that operate beyond the scope of the human condition.

The Global Jukebox and Statistical Analysis
Michael Flory, Institute of Basic Research in Developmental Disabilities

A specialist in research design and analysis, and anthropologist, will explain the new cluster and correlations analyses performed on the data and their results and implications.

Copyright Administration as a Cultural Practice
David Fossum, Brown University

Ethnomusicological scholarship on copyright has often viewed it as an ethnocentric institution whose central (Western-derived) concepts such as “the work,” “the author,” and “property rights” clash with diverse traditional practices of creativity and concepts of ownership. But this approach fails to grapple with how copyright law is itself a diverse and varied phenomenon. Levels and kinds of protection for different kinds of work can vary from country to country, and despite the framework of international agreements in place, many policy matters are left up to local bureaucrats, organizations, and courts to decide. In Turkey, even as the country has strived to harmonize its laws with those of others in order to comply with international norms and agreements, the system of musical copyright administration has developed some unique features. I focus on two examples. One is the presence of multiple collective rights organizations (CROs) for musical authors; most countries have only one such CRO since this maximizes rights holders’ leverage and streamlines administration. The second are criteria for membership in the CROs, criteria that diverge from international norms on some points, including the denial of voting membership to music publishers. Drawing on interviews and archival sources, I argue that these peculiarities in part reflect local frames for understanding social reality, and specifically a conflict over how to value roles in musical production and distribution. These seeming bureaucratic quirks thus illustrate one of the subtler ways that copyright law - despite its universal trappings - turns out to be a cultural practice.

Traditional Musical Performance among Q’anjob’al Mayan-American Youth
Juan Francisco Cristobal, University of California, Los Angeles

The Guatemalan marimba is the main musical foundation of Q’anjob’al- Mayan performances. It not only provides the accompaniment for their dances, but also has a profound significance in their cosmovision. This is true for migrant populations in the US as well. As the adult, migrant generation of marimbistas ages, will this tradition continue among second-generation Maya youth? Growing up in the United States, Maya-American youth are socialized to value pop, hip hop, and rock music through various social contexts, social media, and even through the music education systems, which are often at odds with their parents’ ideals of music and culture. Foundational assimilation and enculturation theories offer a basis to consider how second-generation youth participate in music cultures that result in “the decline of an ethnic distinction? (i.e. assimilation, Alba and Nee 2007) or that emphasize ethnic distinctions - maintaining the values and practices
of their parents' culture (i.e. enculturation, Berry 2003). Douglas Massey (2010) argues that assimilation depends on an immigrant community's surrounding demographic landscape and the general attitude towards immigrants. This paper will consider multiple Q'anjob'al settlements in the US and the correlation between levels of assimilation and marimba practice. I hypothesize that the assimilation of Maya youth into Latino culture in urban LA relates to a low percentage in youth performing the marimba, whereas in rural Alamosa, Colorado, the lack of assimilation into Anglo-American culture contributes to enculturation of Q'anjob'al Maya youth in their parents' music traditions, and thus, a higher percentage of marimba players.

**Rhetorical Choices: Structuring Community-Engaged Courses and Projects**
Jennifer Fraser, Oberlin College and Conservatory

The academy is increasingly becoming cognizant of the need to be engaged in social action within local communities, but there is little consensus on how to label these scholarly and pedagogical efforts. However, the rhetorical choices that frame our classes and projects have political and ideological implications that structure our experiences and engagements with various constituencies, including students, host communities, administrators, and colleagues. This paper will explore how I navigate these issues within my particular institutional climate and juggle competing demands from community partners, funding agencies, and the discipline of ethnomusicology. I will do so using three different projects: an undergraduate practicum class in community-based learning; a community-engaged performance ensemble intentionally framed to reach underserved youth with a parallel pedagogical component for the college students; and an optional community-engagement final project in an introductory class. The paper will explore the practical and political advantages and limitations of adopting the "community music" frame (Higgins et. al.), while pushing back against the pre-existent and persistent "outreach" frame that circumscribes institutional engagements as patronizing acts of charity and privileges academic forms of knowledge. Celebrating Freirean pedagogical approaches, I explore how students are coached to be nimble and responsive to the needs of the different communities, administrators, and colleagues. Ultimately, I argue that the best engagements are framed as nimble and responsive to the needs of the different communities with whom we work.

**Trancing with the Children of Pamir: Ismaili Muslim Devotional Music, Cosmopolitan Creativity and Globalized Sufism in Post-Soviet Tajikistan**
Katherine Freezeo, Brown University

Since the dissolution of the Soviet Union in the early 1990s, Pamiri musicians from Tajik Badakhshan have been free to give public performances of maddoh, an Ismaili Muslim religious-musical genre that was previously censured as anti-Communist. Based on the recitation of Persian Sufi poetic texts and traditionally played for village funerals, prayer gatherings and healing ceremonies, maddoh is now widely performed in secular contexts for diverse Tajik and international audiences. In Tajikistan, members of an urban, Russian-educated elite have become connoisseurs and promoters of maddoh; Daler Nazarov, a prominent Tajik rock star and composer, epitomizes this new, cosmopolitan appreciation by bringing his own personal enchantment with Pamiri spiritualism to a longstanding creative collaboration with Pamiri maddoh singer Shaukmamad Pulodov. Their tours in Mongolia and Russia as "Children of Pamir" have blended Pamiri and Western rock elements and billed as "trance" or "Sufi" music, delivering by all accounts a "spiritually transcendent" experience to their audiences. While this use of maddoh exemplifies the widespread and well-documented phenomenon of commoditized religious-expressive culture within the world music industry, it is also uniquely Central Asian. This paper, based on fieldwork conducted over four summers, explores how secularized and modernized performances of maddoh such as these redefine the affective and political potential of indigenous minority music in post-Soviet Tajikistan.

**Shaping the Puerto Rican rumba scene: The role of Cuban recordings in the performance of rumba in Puerto Rico**
Johnny Frias, The Graduate Center, City University of New York (CUNY)

This paper documents the influence of recordings of Cuban rumberos on rumba performance in Puerto Rico. Rumba, a music and dance tradition of Afro-Cuban origin, has been performed in Puerto Rico since at least the 1960s, when it gained popularity among musicians and fans of Latin popular music. Despite this, there have been no scholarly studies of Puerto Rico's rumba scene, which now includes several folkloric groups. Employing Mark Katz's (2010) theory of "phonograph effects"—the effects recordings have on performance, listening, and composition practices within a given music scene—I argue that recordings made by Cuban rumberos not only facilitated the creation of Puerto Rico's rumba scene, but played a key role in shaping local performance practices, which included the imitation of song repertoires from recordings, a focus on drumming, a lack of a dance component, and the shifting dominance of regional drumming styles—Havana, Matanzas, and guarapachangueo—according to the availability of recordings of these styles during a given decade. Drawing on interviews with performers from various generations and my own experience as a performer of rumba on and off the island, I explore the processes by which local rumberos have learned to perform rumba, wherein recordings have figured as key learning materials due to the absence of Cuban culture bearers. Based on what Turino (2009) calls formulaic performance, rumba is usually learned via oral transmission, and yet recordings have come to serve as texts which can be studied, facilitating the absorption and adoption of formulas and variations.

**The Global Jukebox: Science, Humanism and Cultural Equity**
Michael Frishkopf, University of Alberta

In connection to our DSLR (machine learning) project, I would talk briefly about an "extensible jukebox," one that can grow algorithmically as new data is added, by using the existing Cantometrics data set to train machine learning algorithms -- "deep learning" artificial neural networks -- capable of rapidly coding an unlimited number of samples along certain scales (I'm not sure all 37 will work out, but do believe that some of them will work). Such an extensible jukebox system would help overcome one of cantometrics' perceived limitations, addressed by several critics - restricted sample size - as well as enhance statistical data mining algorithms, potentially enabling them to reveal broader and deeper patterns. Here,
the primary question to be addressed, then, might be "How can an extensible Jukebox serve ethnomusicology?" At the same time this extensibility property, implying a kind of permanent "openness" to new materials, could also be viewed as converging on "cultural equity" since it would serve to rapidly ingest any new data. In an era where recordings from around the world are rapidly accumulating, machine learning should have an important role to play. (If we have some results by then I could also share them, but I imagine this is going to be more of a discussion, demo, and celebration of your important achievement than a series of research presentation, so even if we don't have those results. Just raising the possibilities and outlining the methods could be interesting for audience members.

The Ethnomusicology of Racism
Willemien Froneman, Stellenbosch University

How does one study the music of racist populations? What are the ethics of musical participation and participant observation in racist environments? Is it possible to represent racism with integrity in ethnomusicological writing? Are some musics best left alone? While there has been a proliferation of theoretical and historical writing on music, race and racism of late, and on contemporary racist appropriations of music more specifically (Teitelbaum 2017; Pieslak 2015; Hubbs 2014), relatively little attention has been paid to the practical and methodological problems of researching music associated with racist agendas. With the growing online presence of microgenres like 'fashwave' and 'Trumpwave' (Bullock and Terry 2017) and the global rise of ethnic nationalism, the question of how ethnomusicology should respond to racist musical appropriations is a pressing one. Drawing on my own fieldwork experiences in researching boeremusiek - a genre of concertina-based dance music commonly associated with politically conservative white Afrikaans-speaking South Africans - and on anthropological and sociological literature on researching racism, extremism and fan-right movements (Stanfield 2016; Quarashi and Philburn 2015; Blee, 2007; Bulmer and Solomon 2004), I attempt to systematize the intellectual and methodological problems and moral dilemmas of studying racism ethnomusicologically. I address the problem of undue scholarly publicity, of responding involuntarily to music's affections, the ambiguities of social rapport, the ethics of ethnographic complicity and deception, and the political and academic pressures of writing about racism.

Whose Vision?: Saami Self-Representation in the Eurovision Song Contest
Kelsey Fuller, University of Colorado Boulder

This paper explores the representations and experiences of Saami musicians in the Eurovision Song Contest from 1960 to 2008. As Europe's only recognized indigenous people living in northern Fennoscandinavia, Saami have used Eurovision and similar music competitions to promote social and political causes, often engaging with national and international audiences through their iconic vocal genre, joik. My research seeks to contextualize the trajectory of Eurovision depictions of Saami music and people with simultaneous social and political efforts, focusing on how Saami self-representations have both challenged and aligned with European expectations. I trace the beginnings of this process to Norway's 1960 Eurovision debut, which featured a Norwegian woman singing about a Saami woman. My discussion then moves to Norway's 1980 entry, in which a Saami man achieved an opportunity for self-representation, with a political ballad that produced mixed responses from Norwegian and Saami viewers alike. From here, I analyze subsequent Saami performances in and outside of Eurovision as a reaction to the legacy of etic representations and cultural suppression, demonstrating how several Saami musicians have asserted their self-representation on national and international stages, challenged prevailing stereotypes, and inspired indigenous pride. Furthermore, through their engagement with both non-assimilationist and non-separatist aims, by both maintaining markers of ethnic distinction while simultaneously representing their nation, I discuss Eurovision's function as a site of social and political negotiation and protest within and between the Saami community, the Nordic nations, and Europe.

The Nu-Tarab Soundscape: Arab-Islamic Diasporas and Counter-Cultural Spaces in Canada
Jillian Fulton, York University

Arab and Muslim people in Canadian counter-cultural diaspora collectives are challenging normative identity politics through the performance and promotion of "nu-tarab". Nu-tarab, a burgeoning musical culture in Toronto and Montréal, fuses the electronic sounds and rhythms known as "nu" or "numusic" in deep house and techno genres, with a genre of traditional Arabic music known as "tarab". Situating my project within theories of "performativity space" (Skinner 2014) and "worlds of sense" (Classen 1993), I explore the music's performers and performative spaces in an aim to understand what identities are articulated, reinforced, and emerging. This paper examines the extent to which these spaces evoke understandings of "Arab" and "Muslim" identities. How are such identities articulated, produced, and managed? How do the different ways the music played and performed in nu-tarab events serve to recall and reinforce histories and memories of "Arabness" and Islamic values? Music -as the meeting point between people and space- has the ability to establish and recreate individual and collective identities (Cohen 1995), and because of the promiscuous uncertainty inherent in its sound (LaBelle 2010), it can either generate a sense of belonging or a lack thereof. In this regard, I present how nu-tarab (re)creates particular socio-political, religious, and cultural landscapes, and pasts, presents, and futures with a view to understanding how it shapes conceptions of home, foreigner, and belonging (Hirsch and O'Hanlon 1995, Alajaji 2015).

Constructing the Philippine Lowbrow: The Musical Variety Programme Eat Bulaga!
James Gabrirolo, University of Cambridge

There may not be any television programme as popular and influential in the Philippines as Eat Bulaga! (Eng: Lunchtime Surprise), which peaked in popularity in the 1990s and remains to be the longest-running musical variety show in the Philippines. Broadcast daily, the three-hour program features musical performances and singing contests starring a group of presenters, musicians, and amateur performers. Providing an overview of Eat Bulaga!’s four-decade run, this paper examines the program’s pioneering influence on the rise of a lowbrow musical culture in the Philippines. Specifically, I survey the programme’s run in the 1990s, focusing on musical examples including the show’s opening musical credits and a segment called Bulagaan, where the programme’s presenters deliver
jokes in the form of songs. I also look at the numerous singing contests organised by the show throughout the decade, most of which emphasised contestants mimicking foreign musicians. I argue that the show’s unique brand of comedic entertainment, characterised by an intermingling of local sensibilities with Western styles, produced not only a distinctly lowbrow musical culture but also a genre of hybrid musical performances that had never before existed in the Philippines. Through ethnographic fieldwork such as attendance of multiple tapings of the show, as well as interviews with the programme’s producers, stars, contestants, and fans both old and new, I assess the show’s cultural significance, revived popularity in recent years, and expanding audience reach both online and offline.

**Berlin Calling: Calls to Action and the Ethical Turn in Berlin’s Electronic Dance Music Scenes**
Luís-Manuel García, University of Birmingham

Recently, electronic dance music (EDM) discourse in cities around the globe has shown an increasing interest in rediscovering the genre's roots in subaltern communities. Prompted by the contemporary "EDM boom" and concomitant worries about historical "whitewashing," this trend is most visible in the proliferation of revisionist-historical writings published in EDM media. This discursive shift coincides with a re-politicization of dancefloors that has made explicit certain previously implicit affinities and aspirations. These conditions have given rise to an "ethical turn" in EDM discourse and practice, which has taken a markedly activist form in Berlin. This paper tracks the "call to ethical action" in that city, attending to the various forms it takes as nightlife organizers summon dancer-listeners to political engagement. Such appeals manifest as musical invocations, sonic conjuratio ns, verbal appellations, and visual demonstrations. Althusser’s notion of "interpellation" highlights the coercive ideological force of the call as well as its impact on subjectivity. In Berlin's EDM scenes, such calls often oscillate between a "call out," addressing listeners as complacent or complicit with hegemony, and a "call on," hailing them as the politically progressive, "woke" subjects that many of them imagine themselves to be. Importantly, these calls are usually intended for the same audiences, using negative/confontational language to shake them awake and then positive/encouraging language to channel their energies towards concrete political action. This paper provides an account of this emerging apppellative practice, an "ethics of style" (Rommen 2007) that reshapes audiences by hailing them as political subjects.

**From Marginalized Music to a Colombian National Identity Discourse: Historical Perspective on Petrona Martínez and Bullerengue Music**
Manuel Garcia-Orozco, Chaco World Music

This article explores the historical processes that led to bullerengue's canonization in discourses of Colombian national identity and the African Diaspora. Bullerengue is an ancestral genre, traditionally sung by elderly women in Maroon communities from the Colombian Caribbean. While the genre is crucial to Colombia’s current aural modernity, with a vast practice and repertoire, it is a fringe, non-mainstream genre, lacks a written history, and its discography has very limited circulation. Bullerengue remained invisible and marginalized during the Colombian centralist political agenda of the 19th and 20th centuries. However, in recent decades, it has transitioned to a cultural export, national identity discourse and an influential agent for the sound of global Colombian musicians such as Carlos Vives and Bomba Estereo. This process occurred as a result of several factors, such as the promulgation of a multicultural political constitution during the 1990’s; The emergence of Petrona Martínez in the world music scene; The growth of the Colombian cultural and recording industries; And the United Nations international political agenda on the heritage of Afro-descendants. Martínez (b.1939) is heir to a rich history of traditional singing and dancing linked to Africa’s cultural ancestry and tradition. Yet, she never dreamed to sing beyond her own community or sought for political recognition through her music nationally. However, I argue that, due to her international accomplishments, the Colombian State has projected her career to both new and conventional spaces, helping to validate bullerengue and her image as emblems of national identity.

**Yiddishists and Politics: Rewriting Collective Memory Through Song**
Jardena Gertler-Jaffe, University of Toronto

The political and cultural legacies of the Yiddishist and Bundist movements of the 20th Century seem to be all but forgotten. However, some contemporary musical artists, like Geoff Berner and Daniel Kahn, have worked to reintroduce these movements as a component of Ashkenazi collective memory. As a part of this process, they have borrowed pieces from the large collection of political song composed during these movements, and have edited or rewritten these songs to provide contemporary political commentary. In terms of lyrical content, these songs range from union and labour rights activism, to demonstrations against Zionism, to songs that are intertwined with socialist political engagement. While the songs were part of daily life for Yiddishists and Bundists in the early to mid-20th Century, most of them are no longer remembered as a part of mainstream Jewish heritage. Through the process of recontextualization, these contemporary artists align their left-wing political activism with their Jewish identity. Concurrently, the artists provide an alternative narrative to commonplace notions of Jewish heritage. These artists instead highlight a Jewish identity where left-wing political action is envisioned as a key component of their ancestry, as opposed to religious or nationalist engagement. Borrowing from Maurice Halbwachs’ (1925) formulation of collective memory and its connection to ongoing processes of identity-formation, this paper examines the ways in which the reintroduction of song texts and melodies can contribute to the rewriting of Ashkenazi collective memory, and by extension, Ashkenazi Jewish identity.

**Anthologizing an Area: Representations of Northern Shaanxi in Folksong Collections from 1938 to 2016**
Levi Gibbs, Dartmouth College

As part of a broader project examining regional identity as a discursive space situated within a complex field of cultural production, this paper looks at how one region, northern Shaanxi province, as well as places within and outside of that region, have been constructed and reimagined over time through local, regional, provincial, and national anthologies of entextualized folksong lyrics. Engaging with theories of canonization and anthologization, place and space, regional representation, and critical rural studies, I explore how these collections - prefaces, introductions, and internal organization into categories present a constructed view...
of the region of northern Shaanxi, localities within the region, and the region’s relationship to the nation and the world beyond.

The Vitalities of Water and its Sound Vibrations in Death
Denise Gill, Washington University in St. Louis

This paper emerges from recent ethnothography on sound and post-humanism, melodic recitations for death rituals, and the refugee crisis as experienced by communities on Turkey's coastal lands and in the Aegean and Mediterranean seas. I consider the interstitial zone of dying as a site of transduction, examining the centrality of water and sonic recitations brought together to cleanse the body before a soul is sung into the grave. In the act of washing the dead, the sonic combination of watery sound and melodic recitations provided by corpse-washers are the most important components of the final cleansing. In my experiences washing the dead in Istanbul, water holds particular weight when we bury refugees. I intervene in the vast literature on the musics and sounds of the Mediterranean - which posit the sea a site of potential and shared traditions - as well as the rich work on lament traditions of this region. I account for account for the twice-wrought violence of water as amplifying simultaneous death and displacement-in-process experienced by refugees. In bringing the dead to a land-locked grave, water surfaces as both the cause of death and the sonic medium of ritual purification. In arguing for refiguring seas as graveyards, I demonstrate the way Muslim corpse-washers in Turkey seek to provide the deceased specific rites of passage through the vitality of water and sonic recitation. The result is a study on how singing to the soul in the act of washing the dead is a sound-based performative practice of posthumous sacralization.

From Identity to Alliance: Challenging Métis 'Inauthenticity' Through Alliance Studies
Monique Giroux, Queen's University

In 1982, the Métis gained recognition as Aboriginal peoples under the Canadian constitution. Since then, there has been growing interest in the boundaries of Métis identity, that is, who counts as Métis, and what cultural, social, and political practices are 'authentically' Métis. In the context of music, a concern with identity has led to considerable interest in defining the Métis fiddle style. The overarching tendency in this process of definition has been to limit the boundaries of Métis fiddling to a style that was most popular in the past, and that is audibly distinct from mainstream fiddle styles. As a result, Métis fiddling has been bounded by patron discourse--by categories that were created and maintained by the dominant audience (van Toorn 1990: 103)--and the fiddle styles adopted by contemporary Indigenous youth have been labelled inauthentic by some (e.g., see Lederman 2009). In this paper, I argue that Diamond’s alliance studies model—a research emphasis that offers an alternative to that of identity (2007)—allows for a more nuanced and accurate understanding of Métis musical practices, and the political and socio-cultural meaning they hold for Métis citizens. Focusing on the John Arcand Fiddle Festival in Saskatchewan, Metisfest in Manitoba, and the Summer Youth Cultural Program in Ontario, I will demonstrate how the strategies of alliance adopted in each context produce unique musical practices, and indeed unique musical styles, that accomplish goals specific to the respective Métis community.

Brazilian Music as World Music in the late 1980s
Kariann Goldschmitt, Wellesley College

After more than two decades of military rule, Brazil's democratization process culminated in the direct election of a president in 1989. While independent and major record labels promoted a range of rock and pop artists, international audiences were treated to an explosion of offerings tailored to emerging world music markets. This presentation focuses on two landmark international events from 1989 with consequences for Brazilian music: the lambada dance craze and Margareth Menezes's international tour with David Byrne. Both owe their heightened prominence to contact between Brazilians and enterprising outsiders in the state of Bahia. I draw from ethnographic interviews with key cultural intermediaries as well as documented accounts in print media to argue that the stories Brazilians tell about Menezes and the lambada craze were entangled in competing ideals of a newly democratized nation. The international exposure of Menezes and lambada amplified an emerging national trend for pop music styles from Brazil's northeast under the Axé genre. The valorization of new pop from the Northeast occurred at the same moment that national record industry brokers were attempting to define a political era through “refined” musical taste. Brazilian popular music history is rife with moments of nationally oriented artists drawing from the styles and images from the northeast region as a symbolic return to the country's roots; however, 1989 stands out due to the rapidity with which international successes were incorporated back home and their subsequent competition with a popular music canon for global prominence and nationally expedient culture (Yúdice).

Quandaries of Style: Individuality, Collectivity, and Egyptian Violinists
Lillie Gordon, University of Tennessee, Knoxville

The question of whether to privilege individual or communal style has long perplexed ethnomusicologists. Focusing on shared practices can have academic and strategic importance in research and teaching, but can also reinforce dangerous hierarchies. Breaking out of colonial structures and nationalist thinking that frame certain musical practices as collective and others as individual has proven difficult. However, failure to do so compromises our ability to represent a variety of voices, and has ethical and political ramifications in relation to global politics. In this paper, I challenge us to question whether, when, and why we choose to frame our work around collectivities rather than individuals. Drawing on my research with Egyptian violinists, I begin by highlighting the diverse ways in which musicians position themselves in reference to collective or individual style. Second, I consider what can result when we as scholars adopt collective characterizations from our informants or academic training uncritically. Finally, I ask us to interrogate how our own decisions to stress collectivity can color our representations of those with whom we work. With its history as an instrument adopted in Egypt under colonial influence and its wide use in different musical traditions around the world, the violin provides an especially rich area for exploring this phenomenon. Individual Egyptian violinists' words and actions shed light on the importance of raising this particular issue of representation, both in ethnomusicology and contemporary political life.
“Sound is God”: Pandit Pran Nath, Mysticism, and Music in the San Francisco Bay Area
Theodore Gordon, University of Chicago

Pandit Pran Nath (1918-1996) was a khyāl singer in the Kirana gharana who became well known in America through his disciples, including Minimalist composers Terry Riley and La Monte Young. Praised as "India's Master Vocalist" by these disciples, Pran Nath represented a supposedly "ancient" musical tradition and became an authority on khyāl singing for many in the San Francisco Bay Area, where he often resided from 1970-1996. But as his Indian students (Dhar 2005) and ethnomusicologists (Wade 1984) have noted, Pran Nath was relatively obscure in India; his career followed an esoteric, ecstatic spiritual path. He had been a naga sadhu living in a Shaivite temple in the Himalayas, an astrologer with reported powers of clairvoyance, and a Sufi: a self-described "slave of Chishti Sabri." In America, Pran Nath's teaching bound mysticism to music, developing a unique practice of music as a spiritual lifeway. As scholars such as Nalini Ghuman (2014) and Leela Ghandi (2006) have argued, relationships between Indian and Western artists should not only be understood through concepts of Orientalism and hybridity, but also through affect and politics. I extend this line of inquiry to the musical community created by Pran Nath in the San Francisco Bay Area, drawing on archival research and fieldwork conducted with Pran Nath’s disciples in Marin County, CA and Taos, NM. I argue that Pran Nath taught music as a spiritual practice that intersects with larger trends of utopianism, futurity, and consciousness-raising in 1960s America.

The (rep)Rise of Revolutionary Leftist Activism
Arathi Govind, University of California, Berkeley

This paper examines the work of Rupa Marya, a physician, musician (of Rupa and the April Fishes), and racial justice activist working primarily in the San Francisco Bay Area and at Standing Rock. Uniquely positioned as an artist-activist and physician-academic, Marya is capitalizing upon growing momentum to build cross-racial coalitions in the wake of contemporary racial tension and political unrest in the United States. I argue that she engages in "radical interracialism" (Roberts 2016) to disrupt the neoliberal capitalistic structures she implicates in the maintenance of racial disparities. A child of Indian immigrants, Marya grew up in the Silicon Valley. She credits her early travels throughout the U.S., India, France, and Spain for opening her eyes to and informing her understanding of racial and socioeconomic inequalities during the Bay Area's transformation into a tech hub. In May 2016, Marya spearheaded the formation of the Do No Harm Coalition at UCSF Medical Center, whose mission is to encourage governmental institutions and healthcare providers to treat state violence as a public health issue (www.donoharmcoalition.org). She simultaneously organizes fellow musicians in the Bay Area to boycott venues that contribute to the rise of state violence by cultivating spaces that are hostile to poor bodies of color. Ultimately, I view Marya’s work as a new model for the “revolutionary” interracial leftist activism that Laura Pulido (2006) believes disappeared along with the Third World Left at the end of the twentieth century.

Synchronies of Musical Sound: Forming Sacred Identities and Practices through Musical Time in Bengali Kirtan
Eben Graves, Columbia University

Research on devotional musics in South Asia has focused on the religious, social and political meanings expressed in song texts. However, what has escaped examination is how aspects of musical form and style create, transform, and challenge devotional thought and practice. Using the analytic lens of synchronies of musical sound, this paper considers relationships between temporal aspects of musical form and time-related dimensions of devotional practice in Bengal. The theoretical handle of sonic synchronies calls attention to similarities in the organization of time found between musical sound and religious praxis. Through a focus on the Hindu devotional song genre of Bengali padavali kirtan, a study of two aspects of musical time underscores how musicians act on time (Born 2015). The first synchrony of musical sound involves sequential parallels, as the temporal order of song repertoire reinforces conceptions of hierarchy in the sacred identities ascribed to saints and deities. The second case examines the intersections of temporal duration between the genre's musical style and processes of meditation. Specifically, a long-duration style featuring slow tempos and large meters (tals) provides a time frame that aids processes of meditation. Debates about the maintenance and transformation of musical form in Bengal thus underscore a politics of musical time that surrounds the genre. In the context of this paper, I also seek to complicate the social history of Bengali padavali kirtan through recognizing the impact of diverse socio-religious conceptions of musical time that have made an impact on kirtan in the Bengal region.

"We Won't Bow Down" - Resistance Identity in Black New Orleans: The Big Chief and the Shaping of Mardi Gras Indian Aurality
Oliver Greene, Georgia State University

The Black Indians of New Orleans serve as the collective voice of marginalized communities in the city's downtown and uptown wards. The aural modalities (speech, music, and sound) of these tribes, also called Mardi Gras Indians (MGIs), function as commentaries of identity whose aurality reflects stylistic changes in music. Yet their messages of resistance to control have remained consistent across generational lines. MGI songs exist on a continuum that reflects the evolution of musical styles from jazz in the 1920s, r&b in the 50s, and funk in the 70s to contemporary rap. The use of music of different styles and in varied contexts raises two questions. How have private performance settings (culturally homogenous street processions) and public performance venues (staged festivals for ethnically heterogeneous onlookers) shaped MGI aurality and the expression of resistance identity? How might the efficacy of such an identity be measured? This study examines aurality as resistance identity through the music and teachings of celebrated MGI Chiefs. I explore the preservation of identity through diverse recordings of the anthem "Indian Red" and its use at an event that changed the perception of MGC culture. This paper draws from the following studies: David Draper's ethnomusicalological analysis of MGI culture, Michael P. Smith's work on the of impact late 19th century Wild West Shows on the evolution of MGIs, George Lipsitz's research on music and "Indian talk," Stephen C. Wehmeyer's work on sacred dimensions of MGI processional, and Ana Maria Guatier's work on aurality in Latin America.
Social Transformation, Fragmentation, and Community in Allan Ramsay's Scottish Songs for the Gentle Shepherd and the Tea-Table Miscellany
Andrew Greenwood, Southern Illinois University Edwardsville

Drawing on ethnomusicological and literary approaches to the study of ballad and song culture, this paper argues that the Lowland Scottish songs of Allan Ramsay (1686-1758), particularly those in his folk-ballad musical play The Gentle Shepherd (first published in printed form with all 21 songs in Edinburgh, 1729) and the Tea-Table Miscellany song volumes (Edinburgh, 1723-37) are best understood as dynamic folk music projects involving interactions of oral and written traditions that reflected and anticipated many of the social anxieties and transformations taking place in eighteenth-century Scotland following the 1707 Treaty of Union with England to form Great Britain. Some of those anxieties are reflected in songs such as "Corn riggs are bonny" [rigg = strip of ploughed land] - the finale to The Gentle Shepherd and a song with an extensive circulation in oral tradition and in print that gave voice to anxieties surrounding Scotland's modernization out of a purely agrarian economy following Union. Such anxieties included questions over the loss of traditional culture (and over the problematic relationship of Lowland to Highland traditions) while simultaneously expressing an optimistic view of community and social cohesiveness grounded in affection, love, and sentiment. Ramsay's songs have important ethnomusicological implications that include possibilities of rethinking traditional boundaries of folk, art, and popular musics in general, and also offer a case study in how music and Scottish musicians responded to questions of social fragmentation that has continued relevance for communities suffering divisions and dislocations today.

Unlocking Memories, Rethinking Advocacy: Sensory Filmmaking in the Study of Music and Dementia
Jennie Gubner, IU Bloomington

This presentation discusses a collaborative filmmaking project I developed with my students and the non-profit organization Music and Memory®. This nationwide initiative distributes iPods to assisted living facilities and trains nursing staff to create personalized music playlists to help trigger memories, combat depression and sundowning, and address other issues of wellness related to dementia. My interests in applied ethnomusicology, audiovisual ethnomusicology and most recently in studies of music and neurodiversity led me to design a course in Spring 2017 to bring students into these field sites not only to make playlists, but also to document their experiences through collaborative methodologies of sensory filmmaking. The films my students made were as striking as were their own reactions and transformations throughout our fieldwork. Reflecting on how ethnomusicology can enrich the ways we understand and represent neurodiversity, I position these films as powerful modes of knowledge production through which the students were able to process complex emotional encounters while simultaneously producing meaningful works for both academic and public circulation. I address not only my/our process of building relationships with elders, their caretakers, and care facilities, but also how efforts to put together this project have resulted in opportunities to circulate these films through the Music and Memory headquarters, public television programs, and community initiatives for Creative Aging. Through this talk, I hope to illustrate the ways we can engage our students in meaningful ethnographic projects that result in transformative learning experiences, tangible forms of applied and academic scholarship, and mutually transformative fieldwork encounters.

Precarious Futures, Certain Pasts: Traditional Music, Youth Unemployment, and Competing Temporalities in Northern Ghana
Karl Haas, Berklee College of Music

In the early 1990s, a new era of empowerment and possibility for Ghana's children began with the advent of free and compulsory public education. In the country's historically under-developed north, members of the region's largest ethnic group, the Dagomba, began sending their children to school in greater numbers than ever before, envisioning economic mobility facilitated by this modern education. However, with a current graduation rate below 10% and youth unemployment near 50%, this generation has begun looking for alternatives to the promises of progress that have failed to materialize.

In this presentation, I draw connections between the precarity of the current situation and a recent resurgence in traditional music among Dagbamba youth. Drawing on fieldwork with Dagbamba musicians between 2006 and 2014, I argue that this turn towards ancestral practices and value systems represents an alternative to the discourses of development and modernity which have not generated tangible dividends. I suggest that these young people are negotiating the "disjunctive temporalities" (Piot 2010) of tradition and modernity through participation in traditional performance genres and their attendant social relationships. Focusing on the lives and choices of two young drummers in the city of Tamale, this presentation probes the logic of invoking the past as a means for engaging a precarious future, arguing that this traditional turn is more than just a gesture towards nostalgia, but is rather a technique for responding to local histories of violence and economic precarity.

The Role of Radio and other Media in the Struggle for Indigenous Sovereignty
Theresa Halsey, KGNU Boulder/Denver

I have the role of having a music, news and public affairs radio program once a week on Sunday afternoons. I use various stories and songs from tribal nations in the news that week from audio off of video. Most of the Native radio stations are live. My program is different because it is produced and it can be downloaded and played at a later date on http://www.kgnu.org It is called Indian Voices, on KGNU Community Radio in Denver/Boulder. My audience is not just for people in CO since it's aired globally.

I cover music and stories from Standing Rock because as an Standing Rock Sioux tribal member, I wanted to tell people about our sacred areas that Dakota Access Pipeline wanted to tear up and put a pipeline near and through them as well as putting it underneath the Missouri River. I was at Standing Rock in August, 2016 after the first wave of Water Protectors were arrested. I saw many tribes coming to Cannonball to make presentations of music and dancing. Thank you for Standing with us at Standing Rock Mni Wiconi-Water is life!
Singapore's HDB estates. Performance provides a means by which young Singaporean Malays, denied access to the “Singaporean Dream” of unbridled economic growth, and sidelined from Singapore's historical record as the island's indigenous inhabitants, practice embodied forms of resistance. Their performances challenge global religious-political movements that increasingly marginalize mystical interpretations of Islam, Singaporean Malay elites seeking to manage Malay identity, and a government that promotes “meritocracy”, but where marginalization of Malay citizens continues to occur.

“Bacchanal” in the British Capital: London's Notting Hill Carnival as a Social Space of Value
Deonte Harris, UCLA

London's Notting Hill Carnival (NHC) is an annual celebration that takes place over the August Bank Holiday weekend in Britain. Though originally developed as a community-building initiative among black migrants facing widespread social marginalization, racism, and discrimination in the UK during the 1950s and 60s, NHC has since become a premier black/Caribbean cultural event in the UK and a major international tourist attraction. Today, nearly 2 million people attend NHC every year, generating an estimated £93 million to the British economy annually (roughly $116 million USD). While NHC contributes significantly to the British economy, ethnomusicologist Jocelyne Guilbault and other Caribbean music scholars have stressed the inadequacy of evaluating carnivals and its art forms just in terms of money, for the economic value of carnival alone does not explain how and why people invest their time, energy, and resources into carnival, nor how carnival and carnival arts evoke, store, and transmit value and meaning to participants. This paper argues that NHC contends simultaneously as a black community-building event on one hand and as a commercial enterprise of British multiculturalism on the other, resulting in the production of varying, and oftentimes competing, forms of economic, social, cultural, symbolic, and political value. Following the example of ethnomusicologist Timothy D. Taylor by incorporating anthropological theories of value with ethnography, I demonstrate how ethnomusicologists can shift the discourse on value beyond commodities and gifts by illustrating how value is created, transformed, and transmitted through musical performance.

Dissenting Voices in China's Muslim Borderlands: From Nation to Nasheed
Rachel Harris, School of Oriental and Asian Studies (SOAS)

In China's Xinjiang Uyghur Autonomous Region, musical performance has played a long-standing role in showcasing the harmonious relationship between the state and its minority nationalities. In this region, we need to pay attention to the particular metaphors in sound that relate to Anglophone traditions of “protest music.” Protest has been successively framed as people’s revolution, ethnic separatism, and Islamic extremism. Music is commonly framed as song-and-dance (naxsha-usul). There is a powerful association between China’s minorities and song-and-dance, one that many Uyghurs still embrace as a key aspect of their national identity. However, over the past two decades an Islamic revival has swept through Uyghur society, transforming the social and political landscape. Today many Uyghurs regard song-and-dance as inappropriate within a pious Muslim
lifestyle, and intrinsically aligned with the Chinese state. In this context “music” has been too thoroughly co-opted by the state to serve as a form of “protest.” Instead, dissenting Uyghur voices have adopted the expressive forms associated with globalized radical Islam – recorded sermons and sung nasheed – and adapted them to local styles of faith, listening and protest. This paper considers the transnational circuits traced by these media items, and the ways that Uyghurs in Xinjiang appropriate them and listen to them. How do Uyghur nasheed relate to existing discourses of dissent? What roles do particular forms of technology play in their reception and circulation? How do they facilitate powerful experiences of faith, and remediate national identity?

**Bend or Break: Measuring Resilience in Three Siberian Performance Genres**
Robin Harris, Center for Excellence in World Arts at GIAL

Titon posits that applications of resilience theory and adaptive management "offer promising directions for applied ethnomusicologists working toward sustainability in music cultures" (Titon 2015). In the last decade, a growing body of ethnomusicological research has been gauging levels of vitality for heritage traditions and producing comprehensive models for measuring factors related to a genre's thriving—or lack thereof. Features related to resilience, however, need further exploration. In addition, most models focus largely on the health of musical traditions, while many performance traditions with musical elements rely heavily on poetically organized discourse, or POD (Banti & Giannattasio 2006), for their communicative power. This presentation examines three such genres found among the Sakha of Siberia—olonkho (epic sung poetry), chookhaut (round dance), and chabyrgakh (humorous tongue twisters)—analyzing their vitality in relation to a Graded Genre Health Assessment (GGHA). The GGHA allows us to measure a few key features related to resilience, a meta-factor in genre vitality. Drawing from ecological streams of resilience theory, I will show how these three POD genres respond to disruptive changes in their performance milieux (Lake 2013), and note whether they are adapting to stressors in ways that allow them to keep fulfilling some of their core functions (Gunderson, Allen, & Holling 2009). These three case studies demonstrate the explanatory power of the GGHA diagnostic chart for genres reflecting both music and POD features.

**Listen to the Engines: Sounding Alternative Narratives of Indigenous Taiwan**
DJ Hatfield, Berklee College of Music

In this essay, I explore how critical listening to the sonic archive of far ocean fishing may provide critical purchase on dominant narratives of indigeneity. Representations of Taiwanese indigenous people within nation building projects have tended to situate indigenous people alternately as targets of social amelioration and as a vanishing substrate of Taiwanese national difference. However, during the 1970s and 1980s, the majority of coastal ‘Amis men traveled the world as they provided labor for Taiwan’s far ocean fishing fleet. In the same period, coastal ‘Amis, who are one of Taiwan’s sixteen recognized indigenous groups, created a vibrant popular music scene drawing upon the sounds and narratives of far ocean fishermen and those who waited for their return. I follow the lead of song lyrics, which often tell listeners, “Listen to the boat engines.” Listening with far ocean fishermen to the sound of boat engines and other elements of the far oceaining soundscape, I examine how conditions of far oceaining figured in a distinct formation of indigeneity. Dominant models of indigenous cultural resurgence would hear boat engines as an index of loss. In contrast, the far oceaining cohort employs these sounds to articulate an indigenous cosmopolitanism. Attention to the sonic archive of far ocean fishing warns against the tone deafness of an ethnomusicology too invested in elite projects of cultural reconstruction, pushing ethnomusicologists to develop theoretical models less dependent on the notion of culture as a meaningful text or diacritic of identity.

**Bedside Havens: Creating Shared Spaces for Musical Interaction in Paediatric Hospital Settings**
Ros Hawley, University of London

In my practice as a musician in a paediatric hospital I have observed how musical interaction techniques used in bedside music making sessions with non-verbal children create a shared healing space between previously unconnected groups of people, enabling new pathways of communication, wellbeing and creativity. Effective use of these techniques requires learning new approaches to music making, and re-learning approaches to communication. An ability to listen to the immediate needs of others is developed and subsequently explored within this safe space of music making. When training others - medical students and conservatoire musicians - to use these skills, healing spaces created by such musical interactions not only benefit the children met in music by the bedside: a more holistic perception of self, outside of pressures of training and performance expectation is acknowledged, building confidence and extending an individual’s capacity for empathy towards others. The act of bringing these groups together with children and families who are seen to be disadvantaged in society either by their hospitalisation or medical diagnosis facilitates creation of a new space akin to DeNora’s music asylum, where a shared experience of musical interaction takes place. Much is learnt by musicians, music and medical students from engaging with the children. Roles of power are seemingly reversed as those with a perceived educational or artistic privilege in fact become the ones who have to shift perspective, becoming open to new forms of communication using music - not words - to learn and listen in a new way.

**Testing the Water: Possibilities of Musicking, Dancing, Collective Eco-Activism and Environmental Performance**
Ruth Hellier-Tinoco, University of California, Santa Barbara

Trajectories connecting performance practices with socio-environmental and ecological interests are embedded in myriad contexts from the local to the global. Taking a comparative approach, I discuss a range of strategies, initiatives, and organizations engaging performance - specifically music and dance - as overt forms of environmental advocacy. I analyze the potentialities for effectiveness through such actions to provide reflections on how performing (doing—receiving) may be efficacious in enabling and creating transformation in situations from the personal to the transnational. I am particularly interested in the issue of how performance and community involvement enables advocacy, not protest, to happen. My analysis comprises contexts from the hyper-local to the overtly global, including: BicycleMusicFestival (BMF) and RocktheBike (bringing together bicycling and musicking through local community-based events); The Music and Environment
Initiative of the United Nations Environment Program (encompassing a wide range of musical practices engaging highly prominent artists to local groups); National Water Dance (which aims to inspire participants to take responsibility for conserving and protecting water through a “movement choir”); and EcoSon, Didáctica Biocultural (an initiative in Mexico mixing many genres of music and dance). Engaging methods from interviews and oral narratives to analysis of transitory social media platforms and news media, my research draws on recent scholarship in ethnomusicology, performance studies, and dance studies, particularly environmental performance (Blau and Bessel 2014) and ecomusicology (Allen and Dawe 2016, Cooley and Barz forthcoming), to offer insights into the idea of activism through performance as a form of collective campaigning to bring about change.

“I Put My Hand in the Hunters’ Qur’an”: Song, Islam, and Hunting in Contemporary Côte d’Ivoire?
Joseph Hellweg, Florida State University

My host in Northwestern Côte d’Ivoire, Dramane Coulibaly, is a renowned singer for initiated dozo hunters. He called the harp he played, “the dozos’ Qur’an.” His remark may seem like a trivial equation of his songs for dozo hunters with Muslim scripture, but it was far more than that. When he sang, other dozos “contextualized” his words (as per Bauman and Briggs) by dancing, blowing their hunting whistles, talking back to him, and firing gunpowder volleys while women clapped and sang Dramane’s refrains. Dozos materialized Dramane’s lyrics, in other words, in ways that made them memorable beyond the dozo funerals where Dramane sang, decontextualizing them. Dramane’s words thus assumed a material presence, like the Qur’an’s, in the spaces where Dramane performed, in the bodies of the men and women before whom he sang.

Based on four months of new research in the summers of 2015 and 2016, this paper argues that dozo songs challenge the way scholars of religion understand of their textual and orality can illuminate dozos? identity as Muslims.

A Dialogic Musical Analysis of Shah-jo-Raag: Shah Latif Bhita’s sur in Post-Colonial Sindh, Pakistan
Shumaila Hemani, University of Alberta

The singing of the Shah-jo-Raag - the sung poetry of the 18th century Islamic mystic Shah Abdul Latif Bhita has a distinct history, repertoire, lexicon and vocal aesthetics compared to the Sufi style of qawwals. The hereditary Sufi singers in Sindh have drawn upon two musical styles: kafi and waee+i/-, to sing these verses in Sindhi sur that have similarities and differences from the Hindustani raag. Shah’s verses are not only revered as Quran in Sindhi language but he is also credited to have invented a distinguished style of singing practiced at his shrine in Bhitshah that is locally considered his miracle.

Based on my musical training at the dargah (shrine) of Shah Latif, this paper will engage in a dialogic engagement with the style of singing practiced by Raagi Faqirs (ervishes) of Shah. Sindhi scholars have engaged with the aesthetics of singing this tradition; however, this scholarship assumes that the faqirs, the illiterate practitioners of this “non-classical” musical style, do not think about their repertoires analytically. I move beyond this armchair musical analysis to bring forward the voices of the faqirs and show how they listen to and transmit this distinguished style to students. By conducting a phrase-by-phrase analysis of the bayt and waee,i/~ section of a Shah-jo-Raag performance, I will clarify the use of different voices (kharj and maaadhi) as well as specific vocal gestures. In doing so, I will propose the idea of musical analysis as a dialogue between ustad (teacher) and shagird (student).

Privileging Sounds: Timbral Taxonomies and Instrumental Surveys in Ethnomusicology
Flora Henderson, Freelance

Taxonomic modelling and large intercultural statistical surveys are less common analytic approaches in ethnomusicology; they are often external impositions that do not reflect local musical priorities and can be too reductive (Kartomi 2000: 284-285). However, these approaches may be useful in evaluating the musical activity of a community. Whilst researching timbre in contemporary intercultural compositions for the Japanese shakuhachi flute and western art music instruments, I discovered three surveys (Benitez and Matsushita 1994, Samuelson 1994, Iwamoto 1994) codifying these compositions, listing basic composer/compositional information, including instrumentation. Each survey covered a different area (Japan, America and Europe) and had differing parameters and presentation formats. How could this information be used? Transferring the surveys and other sources into a database with a consistent format initiated a focus on instrumental combinations with the question: how could the diverse instrumentation be organised? Taxonomies such as Hornbostel and Sachs (1961 [1914]) and Lomax (1976) were unhelpful for my intercultural timbral focus, so I designed a new taxonomy indicating the areal origin and timbral type of instruments, and surveyed the data using statistical analysis. Through examples from my database, I will demonstrate the methodology and how it facilitated my research questions about timbre as an intercultural medium in shakuhachi-western music, as well as the limitations of the approach. Overall, this taxonomy and survey methodology, together with other research methods, enable locally privileged but underrepresented timbres of music traditions to be further explored in ethnomusicological analysis.

Technologies of Connection: Carla Scaletti, Kyma, and Community Formation in Computer Music
Madison Heying, University of California, Santa Cruz

While reflecting about what makes a computer music language successful, composer and computer scientist Carla Scaletti (b. 1956) stated that it must "serve a community of users." A strong user community has been crucial to the success of
Kyma—the programming language she created. Along with Scaletti’s desire to engineer a programming environment conducive to the implementation of compositional algorithms and the creation of complex musical systems, forming and fostering a community of users was a primary consideration from an early stage in Kyma’s development. Kyma has been in use for over two decades; there is a small yet thriving international community of users that includes composers, sound designers, and researchers. The Kyma community is emblematic of a shift that occurred in the late 1980s and 90s: the advent and accessibility of personal computers and the internet allowed experimental music-making communities to evolve outside of the studio, lab, and university. In this paper I analyze the parallel development of Kyma and its user community to understand and document how Scaletti’s deliberate community cultivation has made itself manifest in the nature of the community and its musical output. I will rely on ethnography conducted at two Kyma International Sound Symposia, interviews with Scaletti and Kyma users, Scaletti’s published materials, and literature on community formation by ethnomusicologists Thomas Turino and Kay Shelemay. Kyma is a critical example of how digital and communication technology in the 1980s transformed not only how computer music was made, but how music-making communities form and operate.

Heavy Rotation: The Ambiguity of Gender Performance and Performativity in Japanese Popular Song
Megan Hill, University of Michigan

In the Japanese language, there are distinct speech patterns associated with gender of which Japanese speakers are generally very conscious. People may vary their modes of speech, making decisions about using “women’s language” (onna kotoba) or “men’s language” (otoko kotoba) based on the social context and their own linguistic ideologies. The differences between men’s and women’s language are practically inescapable, and so everyday speech is inevitably a site of standard gender presentation, or resistance against strongly prescribed expectations. Because they are pervasive, gendered speech elements are also found throughout Japanese popular song lyrics. Japan has a long history of cross-gendered theatrical performance; even in contemporary popular music there are notions of “women’s songs” and “men’s songs” in which language indicates the gender of the perceived character singing the song, but which can be sung regardless of the gender of the singer. However, the gender associations of certain genres (“feminine” pop vs. “masculine” rock, for instance), as well as singers’ physical appearance, allow the confluence of musical, linguistic, and visual elements to blur the distinctions between the performance and the performativity (Judith Butler 1990) of gender. This paper demonstrates how such intersections create ambiguity, allowing contemporary musicians and producers to work within the conventions of cross-gendered enactment to make seemingly unorthodox musico-linguistic statements without social censure, and providing audiences with multiple possibilities for interpreting gender (and sexuality) in Japanese popular song.

The Braj Kirtan: Charting Critical Connections Across Time and Genres
Meilu Ho, University of Michigan

It is understood that the quintessential, four-part melody to text compositional setting that characterizes the classical vocal genres, the sthayi, antara, sanchari, and abhog, may be traced back to religious settings from the eighth century. Nonetheless, we do not know how and why this customary format has prevailed, and continued into the modern times. The resemblance between the classical dhrupad and khayal genres, which are mostly sung in Braj Bhasha (language), in terms of this four-part setting, and their overwhelmingly Vaishnava content, with the Braj kirtan is stunning. The kirtan of Braj, especially as it is exemplified by the Vaishnava liturgy of the Pushti Marg, commonly known as the haveli sangit tradition, constitutes a solid example of how the liturgical use of song that stems from the fifteenth-sixteenth century constitutes, as it were, a time-capsule that connects the ancient and medieval past with the present, the religious with the entertainment. This prototypical compositional format and the concomitant use of the Braj kirtan in a deeply embedded and embodied ritual context is indicative of its place and role as a pivot between the ancient and medieval past, and the early modern that followed. The focus on this key, core element as it relates to ritual use in this Braj vernacular tradition opens up the world of one major practice of South Asian kirtan. It enables us to make critical and uncharted, but possibly politically charged, connections across time and genres in Indian music.

“This Land Will Eat Me”: Songs of Mourning and Renewal in a Ugandan Mortuary Ritual
Peter Hoesing, Grinnell College

After the death of a widely respected spirit medium and professional healer in eastern Uganda, bereft friends and family gathered to beat nswezi drums and sing lamentations around her grave. To them, the late Lukowe Bibireka Katirida had been a mother, sister, wife, colleague, healer, midwife, and friend. To her ancestors and other patron spirits, she served as an important organizer of sacrifices and praises for blessings conferred. Her expertise in women’s health and spiritual healing had made her a valuable muswezi traditional healer who sustained the life of her community. Katirida’s death obligated her mourners to seek social and spiritual consensus on how to address these challenges anew. Based on field research in her home village, Ironto, Uganda, in 2010 and 2015, this paper argues that the songs of mourning offer insight about local conceptions of illness, wellness, community, and cosmology. This protracted set of post-mortuary rites called okwabya olumbe or “bursting death” helps clarify what it means for a person - fed her entire life by the land she cultivated - to be “eaten” by that very land. The potent symbolicism of this and other songs sung following Katirida’s burial in her family banana grove highlight the complexities of her life and work, of life and death, of illness and wellness, of misfortunes and blessings. These performances reflect experiences of tragic loss, but they also generate enormous joy in the identification of spiritual approval of new approaches to the responsibilities that Katirida left behind.

Hotness Revisited: Temperature in African Music
Lyndsey Hob, University of Oxford

Richard Waterman’s theory of “hot rhythm” in African-American music (1948) has been dismissed as a “hot fantasy” (Radano 2000) and an essentialist fallacy about African music and dance (Iyanaga 2015; Agawu 2003). Rising from these rhetorical ashes, “hotness” has reappeared in recent monographs on African music, suggesting new denotative directions for an oft-maligned term (Steingo 2016;
contact was established between southern Andalusian Muslims and northern diverse religious communities liv

subjectivities. Further, historical ethnomusicological work is often held in tension written transfer of texts, rather than as a process about people and their

We normally think of musical transmission as an aural transfer of ideas or the written transfer of texts, rather than as a process about people and their

Andalusian Music and Contagion Theory: Transmission within Social and Media Ecologies of Medieval Iberia
Jared Holton, University of Santa Barbara

We normally think of musical transmission as an aural transfer of ideas or the written transfer of texts, rather than as a process about people and their subjectivities. Further, historical ethnomusicological work is often held in tension between proving contact among musicians and yet questioning influence when there is a paucity of musical texts. This has been the case of Andalusian music (ca. 9-11th centuries) when a new musical genre developed and spread widely among diverse religious communities living in close proximity. A few sources indicate that contact was established between southern Andalusian Muslims and northern Iberian Christians, or with Jewish musicians in urban centers, but hardly anything can be said about what kind of influence existed on each other's music (Reynolds 2013, 2015; Wright 1994; Ribera 1929). This paper probes this critical period with the utilization of a social theory derived from the French sociologist Tarde and his lineage (Deleuze and Guattari 1987; Thrift 2008; Latour 2005). Contagion and virality posit that social transmission flows almost accidentally through individual desire within an ecological space that privileges the sensory faculties (Sampson 2012). I argue that contagion theory in this way is a helpful lens to view the spread of Andalusian musics among Medieval Iberian Muslim, Christian, and Jewish communities, as it brings relationalities between social encounter and media into the foreground. My paper is more suggestive for historical work, but offers contemporary studies of "global" musics a theoretical apparatus for thinking about spread, influence, and musical transmission.

Cartographies of Memory: Music, Memory, and Irredentism in the Armenian Diaspora
Jonathan Hollis, University of Illinois at Urbana-Champaign

In their 2015 concert, entitled "Sounds of Armenia," the Toronto-based Horovel Folk Ensemble's repertoire of arranged folk songs, dance pieces, and adaptations of folk-pop compositions made constant reference to former Armenian settlements in Eastern Anatolia. Many of these works drew from pastoral imagery and directly referenced settlements and aspects of a romanticized traditional rural Armenian life. I argue that by musically depicting and describing the communities of pre-genocide Armenian Anatolia, and depicting them through programmatic, pastoral songs and geographically linked dance pieces, in conjunction with descriptions and projected background images used in the concert, the Horovel Ensemble is creating a mental musical map of what existed before 1915, and a musical memorial to what was destroyed. They are creating an imaginary soundscape of what Armenian life was like before the "Great Catastrophe." These performances can be seen as both restorative and reflective modes of nostalgia, as they celebrate an idealized image of the past and its life ways, yet also acknowledge and describe the tragedies which led to their destruction. While the almost mythical depictions of idyllic Armenian life fit within conceptions of restorative nostalgia, the explicit acknowledgement of the trauma and destruction of the genocide and the impossibility of returning to past realities transforms these performances into reflective nostalgia, employed here to reinforce commonly-held irredentist beliefs in Toronto's Armenian diaspora community.

Andalusian Music and Contagion Theory: Transmission within Social and Media Ecologies of Medieval Iberia
Jared Holton, University of Santa Barbara

Singing Like a State: Music, Modernity, and the Projection of an Aurally Intelligible Cambodia in the Films of King-Father Norodom Sihanouk, 1966-1969
Emily Howe, Boston University

Between 1966 and 1969, Cambodian Head of State Norodom Sihanouk produced, directed, scripted, scored, and starred in seven feature films, all of which feature extensive scenes of music-making, as he struggled to keep his nation at peace in the storm of the Vietnam War. Why, at this critical moment, would Sihanouk have spent valuable time and resources projecting the nation? And why does music play such a central role in these projections? These films are often dismissed as tone-deaf, ego-driven productions that ultimately precipitated Sihanouk's 1970 ousting (Osborne 1973; Chandler 1996). In this paper, however, I suggest that we understand Sihanouk's films as a strategic response to the very real pressures facing Cambodia and other postcolonial nations during the Cold War. Drawing on scholarship of the Cold War, I first note how imperative it became for leaders of the so-called Third-World to prove to foreign powers that their nations were "modern" enough to remain independent (Westad 2005, Shibusawa 2013). I then conduct a close reading of the films' scenes of music-making in order to argue that Sihanouk's strategic deployment of music represents an attempt to make Cambodian modernity "legible" (Scott 1998) and "aurally intelligible" to Eastern and Western blocs. And yet, I note, Sihanouk's farsighted projections may well have precipitated new tensions within Cambodia. By engaging with these tensions, I aim to contribute to conversations on Cambodian history, the arts in Cold War politics, and the role of music in imagining the postcolonial nation.

Responding to Institutional Management through Bricolage: Musicians’ Creative Participation in the Heritage Making of Taiwanese Hakka Bayin Music
Hsin-Wen Hsu, Wenzao Ursuline University of Languages

As a salient process of institutionalization, heritage making involves institutional management of selected cultural form and their preservers. However, when following the action plan required by the management mechanism causes problems, preservers may begin to doubt the validity of the institutional management. For example, in 2010 the Miaoli Chen Family Peikuan Payin Group was selected by Taiwan government to be the primary preserver of Hakka bayin
ensemble music. Since then more than 10 apprentices have completed the training program. Despite the achievement, younger members of the group find it problematic that the preservation project requires them to devote themselves exclusively to the continuation of Hakka bayin. They argue the requirement not only constrains their artistic advancement but also fails to recognize the reality that current performance opportunities cannot guarantee their basic income. Today, the group continuously insists training its apprentices to become versatile artists. It uses its social networks and educational resources available to achieve this goal. In addition, due to scholars' intervention, the group also began to work with other preservers of national heritage, supporting them as accompanists. How could the group's responses to institutional management inform us the nature of institutionalization? Inspired by Frances Cleaver (2012)'s study of institutional formation and functioning, I argue heritage making entails complicated considerations, multilateral negotiation, and strategic collaboration of its participants, and the group's response to institutional management can be regarded as a form of bricolage, through which it is able to continue participating in the collaborative governance of heritage.

Long Live the Bian Tones!: Reconstructing National Scales in the Chinese Yayue Revival
Rujing Huang, Harvard University

Drawing on my ethnography on the contemporary revival of yayue, ritual music performed at the court of ancient and imperial China, this paper investigates recent attempts among revivalists from Mainland China and Taiwan to reconstruct classical Chinese music theories in practice. I will examine the ways in which revivalists at the yayue ensemble of the China Conservatory of Music work to resurrect early systems of pitch organization and theories of transposition, arguing that these endeavors to put into practice indigenous music theories have not only become the defining feature of the ongoing revival, but have re-invigorated a century-old scholarly debate over two competing mode-key systems: tongyun sangong and yiyun qidiao. At the heart of this debate lies the unresolved question of whether the two "changing tones" (bianyin)--the raised fourth scale degree (bianzhi) and seventh degree (biangong)--of the basic heptatonic, yayue scale can function as starting pitches of a particular mode. My paper then makes the broader argument that revivalists' desire to reclaim the yiyun qidiao mode-key system is part of a nationalist agenda to negotiate a renewed Chinese identity. This project draws on ethnomusicological discourses of authenticity, self-exoticism, and nationalism. My study thus provides new data and illuminates new musical contexts for re-examining debates within the field of music theory in China. This project based in ethnography on a contemporary yayue ensemble also enriches current musicological literature on Chinese court music that is almost entirely historical in nature.

Voices from an Unsealed 'Time Capsule': Decoding the Vocal Styles in Okinawan Folksong Singing by Argentinian-Uchinanchu
Wan Huang, Shanghai Conservatory of Music

Argentina is one of the five countries in South America with large number of Okinawan Diaspora (Uchinanchu) after two migration waves in 1910s and 1950s. Okinawan music in Argentina once was thought to be a "Time Capsule" (Yagi 2014) for it preserves old style that is no longer prevailing in Okinawa, Japan. In order to explore early music style, I started fieldwork since 2014, where I was enchanted, unexpectedly, by their unique falsetto singing 'Uragoe' and their highly ornamented vibration in folksong. It is quite different from Okinawa homeland and other Okinawan Diaspora communities. Besides, existing research didn't note down this interesting vocal phenomenon, but focused music history (before 1993), and interpreted Okinawan diaspora music as "to remember, negotiate, and construct social identity."(Olsen 2004, 157-97) It thus triggers an inquiry into why this unrecorded minute vocal feature is highly welcomed in Argentina? What socio-cultural value can be decoded from it? This paper, adopting computational method and ethnographical data into analysis, argues that the 'Time Capsule' is actually unsealed already, the special vocal style is an appropriation of four music: the early chest voice style from first generation, the little vibration from Ko-bushi and Enka of mainland Japan, the falsetto singing from Amamian Shima-uta, and a Yodel style La Baguala in North-western Argentina. It not only reflects an influence from a socio-cultural process of Yamatonization in Okinawa, but also uncovers an identity rethinking and imagination after a 'returning home' project in 1999 amongst young generation Argentinian-Uchinanchu.

The Gospel Reality Show: A New Mode of Evangelism or A New Mode of Gospel Marketing?
Cory Hunter, University of Virginia

Reality shows have become a cultural phenomenon in the twenty-first century. While such media studies scholars as Dubrofsky (2007) and ethnomusicologist Meznel (2011) have discussed secular reality shows extensively, faith-based reality shows, in comparison, have received little scholarly attention. Over the last ten years, major gospel recording artists have begun to produce reality shows. Within these narratives, gospel artists engage in muddy authenticity--a professed claim of naked spirituality which portrays flawed individuals with real life problems. As a counternarrative to the representation of gospel artists as "perfect Christians," reality television shows expose intrasubjective conflict, revealing dissonances and incongruities that exist within individual subjectivities. Intrasubjective conflict is often articulated through multiple dualities including that of public versus private persona. This duality explores how artists negotiate tensions between their public image as religious leaders and their private struggles, which often belie the Christian ethical standards that they publicly profess. To justify their divulgence of internal dialectical conflict, artists often engage in discourse which attempts to strip them of the hierarchical social trappings that accompany celebrity and portray them as “relatable.” In so doing, artists seek to counter the trope of Christian perfection as a prerequisite for engaging in a meaningful and satisfying relationship with God. Through the examination of plot narratives and critical analysis of online interviews and music performances involving reality show participants, this paper reveals how gospel artists challenge traditional interpretations of God, present new forms of evangelism, and expand their market base.
Contemporary Ewe musicians perform an extensive repertoire of traditional religious, recreational, and funeral music ranging from atsitoe to nyayito and bbõ. While significant research has focused on the history, structure, and analysis of genres, less emphasis has been placed on interpretations of performances by specific habôbo (musical associations). In this paper I will explore the unique presentation of kpegius, Ewe war music reserved for annual festivals andchieftancy rites, by female performers in Southeastern Ghana. Building on David Locke's foundational research on kpegius, I consider the specific ways in which the music is strongly tied to male traditions and expressions of masculinity in terms of historical origin, musical roles, and meaning of song lyrics. With the formation of an all-women's drumming group in the 1980s, women purposefully sought to embrace male musical practices in an effort to reflect the changing social ideals of their community and nation. I suggest that female musicians have re-gendered kpegius through their innovative vision of it, and by way of ongoing performances. Furthermore, I explore gender as a major aspect of Ewe cultural aesthetics (tugbenjitenyuna) of Ewe habôbo. I believe that we can better understand Ewe performance through nuanced readings of the multilayered, and often competing, expressions of gender, as can be seen in the performances, discourse, and representations by female artists. Women consciously perform gender on multiple levels, often blurring distinct gender norms and associations in inventive, self-reflexive ways that are simultaneously traditional and modern.

Gending Tri Sandhya: Politics and Gender Wayang Music in a Balinese 'Call to Prayer'
Meghan Hynson, Duquesne University

Over the past several decades, daily broadcasts of the Tri Sandhya mantra with gender wayang music have become a typical expression of religiosity in the Balinese soundscape. Like the Islamic call to prayer (adhan), broadcast five times a day from a mosque, the Tri Sandhya is blared through loudspeakers in village meeting halls (banjar) and televised on local Balinese TV stations during the three transition times of the day called sandayewela. Considering that this thrice-daily "call to prayer" is a relatively recent practice, which only ensued after Indonesian independence, the Tri Sandhya provides a compelling lens to examine how religious politics can influence new expressions of religiosity and unwittingly grant power and authority to the music that accompanies these new practices. I begin this paper by examining religious politics in post-independence Indonesia, which demanded that Balinese Hinduism conform to emerging ideas of what constituted an acceptable religion in the new nation. I then chart the development of the Tri Sandhya to demonstrate how its daily broadcast became a means of publicly asserting the validity of the Balinese belief system (by mimicking the practices of Bali's Islamic neighbors). Finally, through an exploration of how gender wayang music was paired with the Tri Sandhya mantra, I argue that a new level of importance and meaning has been attributed to the gender wayang piece "Merak Ngelo," as the composition has become so synonymous with the power of the Tri Sandhya that many now know it as Gending Trisandhya, or "The Tri Sandhya Song."
participants managing sharp inequality, high unemployment, and widespread crime, the past might now offer answers to a precarious future.

**Between the Village and the Stage: Performing the Big Song Canon in Southwestern China**
Catherine Ingram, University of Sydney, Australia

One of the most significant recent developments in UNESCO-recognized Kam (in Chinese, Dong侗) big song singing over the past six decades has been the emergence of two big song “traditions”. The village tradition of big song singing continues within celebratory events in rural areas at each lunar new year, and remains rooted in regionally specific big song repertoires. The staged tradition of big song singing now has a history of more than 60 years, and has developed distinctive features that include the performance of a limited range of “artificially processed” big songs drawn from many different regional repertoires. While it might appear that the process of canonization operates differently and independently within the two different big song singing contexts, my extensive ethnographic research in southwestern China over a period of twelve years indicates that this picture is gradually shifting. As the staged tradition gains significance and authority, and as villagers attempt to overcome the effects of the shattering of traditional big song transmission systems, choices of repertoire made by Kam villagers in the two different performance contexts show evidence of cross-influence in interesting ways. This paper examines the dynamics within the shifting space of big song canonization in the early twenty-first century, and the effects of these changes in terms of the resilience of the tradition as a whole.

**Workshop in Japanese Folk Music and Dance**
Mami Itasaka Keister, University of Colorado, Boulder

This workshop provides participants with a hands-on experience of performing traditional Japanese minyo (folk song) with dance accompaniment. Led by two veteran educators of Japanese music and dance, participants of this workshop can experience Japanese drums, strings, flutes and singing, along with group dance movements. The goal is for participants to perform two well-known minyo songs that the leaders of this workshop have found relatively easy for novices to learn in a short time of instruction. Soran bushi is a work song related to fishing that features group call and response vocals with accompanying dance that imitates the work of herring fishing. Kokiriko bushi is rooted in agricultural ritual and features dance movements that enact a blessing of the fields. Participants will come away with a deeper understanding of the interrelationship of folk music and dance as well as ideas for an interactive exercise that instructors can use in general classes of world music. To facilitate this, printed copies of notation and lyrics will be available and video recording by participants is encouraged for future reference. While the workshop involves traditional instruments such as shamisen lutes, transverse flutes and taiko drums, the workshop leaders also offer ideas for how participants can adapt more accessible instruments if they choose to teach any of these songs.

**A Chance to Be White: Music, Whiteness, and the White Supremacist Movement**
Nadav Izhaky, Hebrew University

In the United States, white supremacy as a concept encompasses a large number of diverse and sometimes contradictory ideas and movements, all of which share a core ideology that stresses protecting the “white race” and “white culture” from genocide, achieving a racially exclusive America, and restoring lost power and authority to the “white race.” This collection of movements (hereafter, “movement”), which had dwindled over recent decades, resurfaced during Barack Obama’s presidency and has been further empowered by the rise of now-President Donald Trump. In this paper, I will investigate how the concept of “whiteness” within this movement has expressed itself through music. Previous work on this topic has largely stressed the importance of lyrics and use of music in forging a bond among the movement’s members, placing little emphasis on the music itself and the semiotic power of specific musical practices. My paper will examine these neglected areas. For instance, among members of this movement - who perceive “white culture” as ancient, beautiful, important, and endangered - what music is widely considered “theirs” and how has it been designated as such? What counts as “white music,” and why? Do these perceptions correlate with mainstream perceptions of whiteness in music and if so, how? Where do those perceptions diverge? I will probe the use of genres such as folk, country, heavy metal, and classical music in the shaping of white supremacists’ distinctive historical and political worldview, providing further insight into the dynamics of this increasingly visible ideological movement.

**‘Legal, Illegal, SheißeGelb!’ Operationalizing Mood in the Name of Protest at FC Union Berlin**
Max Jack, University of California, Santa Barbara

This paper considers the performative role of soccer chants as a form of public address in the stadium and on the street. I examine an organized group of supporters called Wühlesyndikat Ultras - the most hardcore fans of Football Club Union Berlin. The group drives crowd participation at matches through continuous singing, chanting, clapping, flag-waving, and the (illegal) lighting of marine flares. Evoking both fascination and fear with their ability to coordinate large crowds and modulate mood in public spaces, the ultras at FC Union are in effect hailed as deviant subjects of the modern democratic state. In the name of public safety and to maximize TV and ticket revenue, the ultras are rigorously monitored through police surveillance, catalogued in government databases, and are regularly banned from matches for years at a time by the DFB (German Football Federation). Operating on the groundwork that the supporters are the club (rather than the players, coaches, or administrators), Wühlesyndikat utilizes bodily presence (and absence) to protest commercialization and the looming presence of the state. I argue that they operationalize mood - strategically utilizing affective commentary to express countercultural logics in public spaces. As a result, the ultras at FC Union have developed a community that employs the democratic ideologies of protest. These actions, however, ironically conflict with the primary utility of the modern democratic subject as a consumer-citizen.
At 7:00 p.m. each Monday evening, the Patriotic Europeans Against the Islamisation of the West (PEGIDA), stage a protest in the center of Dresden, Germany. The demonstrations have at times attracted up to 20,000 protesters, particularly when preceded by acts of violence such as the 2015 Charlie Hebdo attacks in Paris or the 2016 terrorist assault on a Christmas market in the heart of Berlin. These events are marked by synchronized chants decrying the construction of Turkish-state sponsored mosques in Germany, Chancellor Angela Merkel's immigration policies, and the influence of the United States in Germany's foreign and domestic politics. They also challenge Dresden's status as one of the nation's most potent symbols of unity and resurrection, offering an alternative vision of the city as a bulwark against Islamicization. Less than three blocks away, Dresden's cultural institutions have waged war on PEGIDA. The city's Semper Opera House, Philharmonic Orchestra, city theaters, and major museums have united in a campaign to publicly celebrate humanistic ideals of tolerance in response to PEGIDA's anti-Islamic sentiment. This effort extends to seasonal programming, pre-concert lectures, public campaigns, counter protests, and to open-air concerts that sonically and temporally compete with PEGIDA gatherings. In this paper I draw upon ethnographic fieldwork with both PEGIDA members and board members of Dresden's premiere musical ensembles to understand the ways these groups use sound to claim their own 'right to the city' based upon highly divergent moral indices.

**Invoking the 'Universal Mother' in a Digital Age: Social Media, Musical Heritage, and the Transformative Politics of Indo-Guyanese 'Madras Religion'**
Stephanie Jackson, The Graduate Center, City University of New York (CUNY)

Indo-Caribbean devotees of the Hindu goddess Mariamman in New York City and Guyana today claim to be more than the descendants of Madrasis—the minority of indentured laborers who embarked for the Atlantic via the southern port of Madras in the British Empire between 1838 and 1917. Indeed, practitioners of "Madras Religion" increasingly seek to also be identified as "Tamil." Practitioners emphasize the Tamil name for the goddess and the "ancient Tamil" origins of instrumentation, repertoire, and spirit mediumship emblematic of "Madras Religion." With virtually no contact with the Tamil region since the end of indentureship, Madras musical heritage largely survived in the New World through oral transmission. But ambivalence shrouds the unrestrained styles of Madrasi music and trance given its stigmatized status within orthodox Caribbean Hinduism. Today, Indo-Guyanese devotees supplement and validate their knowledge of Mariamman worship via Internet searches and other digital mediums. Meanwhile, discrepancies between Guyanese Madrasi musical forms and those in India and within a Tamil Hindu diaspora that Indo-Guyanese devotees encounter online have become both a source of anxiety and prestige. I argue that Indo-Guyanese devotees sonically manifest their Tamil ancestry through digital interfaces of social media to simultaneously transcend language barriers and musical discrepancies and to showcase the authenticity and national vitality of Indo-Guyanese Madrasi musical traditions. Whereas ethnomusicologists

have tended to analyze Indo-Caribbean musics on a continuum between Old World retentions and New World creole hybrids, I consider how Indo-Caribbean Madrasi music as produced and consumed through new media challenges these conceptual boundaries.

**A Special Transmission Outside of Words and Signs: ASL in an American Zen Community**
R. Liam &#323;ennings, Gallaudet University

Everyday, Zen Buddhists around the world chant the Four Great Vows. These vows— which correspond to the historical Buddha’s first teachings—are recited in numerous languages with varied emphases and contexts, depending on region and affiliation. Over the past five years, the Village Zendo (a Soto Zen School located in New York City) has added another dimension: practitioners have begun signing the vows in conjunction with chanting their English-language version. The founder of Village Zendo and its first Deaf monk have led this change. Although the communal act of signing the vows has developed with little-to-no explicit instruction, its implementation has had profound effects on many practitioners. In this paper, I examine the circumstances by which a mostly-hearing community has embraced signing as part of their daily practice, how signing moved from a medium of communication for a single Deaf monk to an intimate form of communal expression, and how the signs used in this chant have evolved over time. Further, I explore how the act of signing the Four Great Vows as part of liturgy has impacted members’ relationship to, and understanding of, their practice. This study situates intensive ethnographic research in the community in the broader context of sign languages used in spiritual traditions. More ephemerally, it examines the meaning of American Sign Language as a medium for communicating key aspects of Zen Buddhism - a form in which essential meanings are often conveyed outside of typical semantic models.

**Advocating for Alibabá: The Ethics of International Collaborations, Developing Inclusion Strategies through Applied Ethnomusicology, and the Implications for Cultural Policy in Santo Domingo**
Hajek Jessica, University Illinois Urbana-Champaign

Ethnomusicological training generally aims at producing interpretive scholarship, but increasingly scholars working in the area of applied ethnomusicology have challenged us to think more about the wider efficacy of our research (Barz and Cohen, eds. 2011; Dirksen 2012; Pettan and Titon, ed. 2015; Zolli and Healy 2012). In this paper, I use Alibabá carnival music and dance in Santo Domingo, Dominican Republic to outline some principles of applied ethnomusicology and discuss how, and to what degree, a foreign scholar can intervene and, furthermore, the ethical implications of applying scholarly knowledge for the social, cultural, or economic benefit of the communities with which we engage. A central theme that emerged during interviews I conducted as a part of my field research in 2014 and 2015 is that Alibabá performers feel that neither they nor their music is valued. I seek to answer what is contributing to this and what they can do about it. I also discuss potential ways to engage in an international collaboration with the Alibabá community and carnival organizers in Santo Domingo. This paper argues that as ethnomusicologists, we are best positioned to use our musical knowledge to help manage cultural policy interventions that communities can spearhead themselves.
In this case, I suggest a small-scale project that focuses on recordings of Alibabamambo carnival anthems on Facebook as a first step towards gaining new forms of social mobility and recognition for these performers.

**Release the Pain, Soothe the Spirit: Strategic Performance and Regeneration of the Local in South Korea**

Tanner Jones, University of Kentucky

Populist minjung (the people) ideology gained momentum in South Korea’s mid-20th century as a voice for the politically, socially, and culturally alienated. Traditional folk performance invigorated a minjung ethos (essentially an emotional articulation of Korean identity), raising awareness of injustices while serving as a means of resistance and discourse (K. Lee 2012; C. Choi 1995). Such symbolic significance underscores performance’s continuing relevance in mediating group sentiment during times of trauma and unrest. In this presentation, we examine two case studies in which marginal communities have incorporated traditional performance in public demonstrations both to articulate local stance on national matters, repositioning the outlier to the center, and to reconcile community angst, rekindling a sense of locality in the process. In Cheju, we examine the ways by which opponents to the construction of a military base revived local opposition through performances inspired by previously-ignored shamanic practices, drawing attention to local heritage as they impeded the destruction of shaman shrines. The capsizing of a ferry off the coast of Chindo resulted in the loss of 304 lives and roused public dissent over government negligence and social inequities. Performances of local performing arts quickly marked Paengmok Harbor as a site for memorialization and a space wherein residents could both deflect local blame for the tragedy and engage in work towards a catharsis of national anguish. Through these case studies, we aim to augment the meaning of protest performance as a complex set of indices communicating the experience of disenfranchisement and suppressed trauma.

**Tuning the Kingdom: Kawuugulu Music, Politics, and Storytelling in Buganda**

Damascus Kafumbe, Middlebury College

From pre-colonial times through colonialism and into the postcolonial era, the Buganda people have used performances of the Kawuugulu Royal Performance Ensemble to articulate and negotiate a complex, sociopolitical hierarchy that interweaves and balances clan authority with the prerogatives of the king. Crucial to the ensemble and the Kingdom of Buganda is a body of stories that record how or when the ensemble grew in relation to the kingdom’s changing circumstances and guides the ensemble’s performances in contemporary times. These narratives make it possible for the ensemble to implicitly highlight the individual identities of all clans, implicitly unite these clans by representing them before the king, and explicitly bring the clans together. In doing so, it sustains a social contract that remains alive as long as Kawuugulu performers drum, sing, and dance. Indeed, the ensemble’s performance practice and the stories that inform it are as musical as they are political, as familial as they are social, and as palpable as they are invisible in their consequences and importance. Drawing on ethnographic research and my kin ties to Kawuugulu performers, in this paper I will argue and demonstrate that Kawuugulu performances manipulate sociopolitical tension in the same way they synchronize the complex polyrhythms that shape the ensemble’s music.

**“Mama Can You Play My Roots”: The Localities and Globalities of Hawaiian Reggae**

Sunaina Kale, University of California, Santa Barbara

In the song “Mama Roots” by Hawaiian reggae band The Green, the band multiplies the meaning of “roots”: “Mama can you play my roots reggae, Mama can you play my roots.” Here, The Green makes the global form of roots reggae into a representation of their local roots. In this paper, I discuss the ways in which roots can be both local and global. The Green performs the genre of Hawaiian reggae, a combination of Jamaican and Hawaiian music that was started in the early 1980s. I use it to complicate common assumptions that indigenous people must be purely traditional by focusing on a genre that is overtly global but also has indigenous and local roots. Additionally, I complicate the black/white dichotomy by interrogating why non-white or non-black others must go through blackness to be a globally-recognizable minority. Even though most producers and listeners of Hawaiian reggae consider it local music (Weintraub 1998; Yonover 2014), its reliance upon indigenous Hawaiianess and the fact that that Hawaiians were the first to take on reggae in Hawai‘i complicate this characterization (ho‘omanawanui 2006). In this sense, localness opposes the global through coopting the indigenous Hawaiian. Ironically, it also opens up the local to the global (Carr 2014). Hawaiians overtly incorporated the global to resist the conditions of American settler colonialism that continually cloaked them in tiki-fied nostalgia.

**Development as Spectacle: The Afghanistan National Youth Orchestra Comes to America**

Tanya Kalmanovitch, The New School

In February 2013, a group of 65 musicians from the Afghanistan National Institute of Music (ANIM) performed before sold-out audiences at Carnegie Hall and Kennedy Center. To the media, music critics, and the international community, these performances represented an unqualified triumph: proof of music’s practical and symbolic value as a tool for diplomacy and development. In a long, costly and contentious war in Afghanistan, music gained an extraordinary set of symbolic values. An orchestra performing Afghan and Western music offered sonic and visual proof of Afghan-American cooperation; a symbol of emerging Afghan sovereignty; and a spectacular success story for development in a context where failed projects were more the norm. In this paper, I analyze ANIM’s Carnegie Hall and Kennedy Center performances as a case study at the intersection of music, security and development. Performances received by audiences as natural expressions of musical peace-building involved a series of tightly constructed aesthetic, administrative and security acts. These acts can be seen as interventions: extraordinary countermeasures deployed against a constructed threat. I draw on fieldwork conducted in Kabul, New York and Boston from 2010 - 2014, including numerous research interviews with ANIM students and faculty. In analyzing the symbolic, aesthetic and logistical construction of these performances, I offer a critical inquiry into the securitization of music. Throughout, I argue for a more expansive, ambiguous and detailed understanding of music and conflict that
bypasses polarized concepts of war and peace, and music as propaganda versus music as a social good.

**“Open the Doors”: Songs of Child Welfare in Tunisia**  
Alan Karass, New England Conservatory

Since the 2011 Revolution, there have been numerous social issues plaguing Tunisian society. These include high unemployment, increasing poverty, and rising crime rates. An issue that has received little attention from the government or media is that of child safety and suicide. Tunisia's suicide rate, especially for children and young adults, has increased at an alarming rate over the past five years. Well-known Tunisian musician Yasser Jradi is one public figure who is highlighting this issue through his work. This paper discusses two songs written in 2016 by Jradi with the express intention of raising awareness of the problems plaguing Tunisian children and their families. "Why Did You Forget Me?" (Shbeek Nsinti?) was written in response to the violent beheading of a teenager on a mountainside near Sidi Bouzid in 2015. "Open the Doors" (Helou el Bibèn) was commissioned in 2016 by UNICEF-Tunisia to commemorate their 70th anniversary. Although UNICEF-Tunisia did not initially request that the commissioned song address the problems faced by Tunisian children, they wholeheartedly supported the idea once Jradi proposed it. In this paper I will discuss these songs, their political context, and the consumers of Jradi's music, namely well-educated and politically engaged Tunisians. For them, Jradi's songs, which are inspired by the American folk song movement of the 1960s and 1970s, are powerful symbols of their social position and ideologies.

**After Affect: Affordances of Rhyme, Rhythm and Meter in South Asian Song Traditions**  
Inderjit Kaur, University of California, Davis

With the turn to affect (Gregg and Seigworth 2010) and the increased interest among ethnomusicologists to foreground and analyze the affective power of music (Thompson and Biddle 2013), research has focused on detailed analyses of musical sound and the meaning of lyrics. Less, however, has been written on the affective power of music itself. By focusing on North Indian song traditions, I investigate the affective force in poetic rhyme, and in its interaction with the rhythmic and metric structure of the music. Using examples of song renditions across categorizations of music such as art (specifically, dhruhaps), devotional (specifically, Sikh sabad kirtans) and popular (specifically, Bollywood), I show various ways that internal rhymes in song texts interplay with musical rhythm and meter, offering some comparative remarks on musical constraints and choice. Pulling together insights from affect theory, linguistics and rhetoric, cognitive studies, and philosophy, as well as ethnographic research with musicians and listeners, I foreground the materiality of sounded text to explore the affective potential in the interactions between the poetic and musical rhythms in songs. I propose that affordances between rhythms of poetic text, musical sound, musician, and listener are significant parts of the complex set of means by which song traditions go after affect.

**It's a Shakedown: Hurricane Katrina and the Rise of Sissy Bounce**  
Lauren Kehrner, College of William & Mary

For the past decade, queer and trans rappers have been the dominant force in New Orleans bounce, a dance-centric hip-hop genre specific to that city. Drawing on the language of bounce rappers themselves, such as influential artist Sissy Nobby, who self-identify as gay and reclaim a once pejorative term to openly express their sexual and gender identities through their performances, music journalist Alison Fensterstock coined the term "sissy bounce" to describe this current phenomenon. But what exactly is sissy bounce, and how did queer and trans rappers come to dominate a local genre of hip-hop, which is so often considered homophobic? In this paper I examine sissy rappers' rise to dominance in New Orleans, which began in the early 2000s but was significantly boosted in the aftermath of Hurricane Katrina in 2005. I explore the relationship between music and dance, one of the key components of the genre. Dancing, or "shaking" as it is called in the bounce lexicon, illustrates both the gender fluidity expressed in bounce and the music's role as therapeutic healing art, especially in response to Katrina. Finally, I consider the inroads bounce artists such as Ha Sizzle, Keno, and Big Freedia are making into mainstream and national markets and argue that queer and trans artists are the strongest influence behind this trend, but are not always acknowledged as such. I suggest that through their music these openly LGBTQ artists challenge and reflect larger narratives surrounding homophobia in hip-hop.

**Workshop in Japanese Folk Music and Dance**  
Jay Keister, University of Colorado, Boulder

This workshop provides participants with a hands-on experience of performing traditional Japanese minyo (folk song) with dance accompaniment. Led by two veteran educators of Japanese music and dance, participants of this workshop can experience Japanese drums, strings, flutes and singing, along with group dance movements. The goal is for participants to perform two well-known minyo songs that the leaders of this workshop have found relatively easy for novices to learn in a short time of instruction. Soran bushi is a work song related to fishing that features group call and response vocals with accompanying dance that imitates the work of herring fishing. Kokiriko bushi is rooted in agricultural ritual and features dance movements that enact a blessing of the fields. Participants will come away with a deeper understanding of the interrelationship of folk music and dance as well as ideas for an interactive exercise that instructors can use in general classes of world music. To facilitate this, printed copies of notation and lyrics will be available and video recording by participants is encouraged for future reference. While the workshop involves traditional instruments such as shamisen lutes, transverse flutes and taiko drums, the workshop leaders also offer ideas for how participants can adapt more accessible instruments if they choose to teach any of these songs. [This workshop should ideally be two hours long to maximize learning, but the organizers would consider condensing to fit within a shorter session block.]
Embracing "Music for All": Prison Choirs as a Path to Social Justice
Jody Kerchner, Oberlin College and Conservatory

Recent research (Benedict, Schmid, & Woodford, Eds., 2016) in music education has probed pedagogical, philosophical, and political motivations for democratizing music classrooms, enlisting diverse pedagogies and culturally relevant musical experiences, and exploring best practices for teaching and learning in spaces and with people who are underserved, underrepresented, or remain on the periphery of society’s awareness. Social justice, at least ideologically, has been at the root of school music education. While the profession continues to advocate for “Music for all children, and all children for music” (Oehrken, 1922), it also seeks to develop communities of music learners (Wenger, 1998) beyond its traditional school walls. I will explore pedagogical, philosophical, and political aspects of facilitating music teaching and learning in the community, framed by my work with the Oberlin Music at Grafton (OMAG) Choir, an all-male prison choir. I will share best practices for founding and conducting a prison choir, while also drawing on others' choral music ensemble work with incarcerated singers (Cohen, 2009; DeQuadrros, 2016). Additionally, I will discuss the process for involving undergraduate students as choral assistants at the prison, prompting them to challenge their own perceptions, biases, and stereotypes in an effort to understand prison culture and to analyze role(s) that people of privilege have as they participate in a prison choir. I will provide sample student assistants’ and singers’ reflections regarding psycho-social benefits they have experienced as a result of participating in the OMAG choir.

Generosity and Gratitude, Patronage and Praise; Performing Sociality in Dakar, Senegal
Brendan Kibbee, The Graduate Center, CUNY

In alternate and often opposed representations, West African griots are either celebrated as “masters of the word,” displaying extraordinary knowledge and artistry (Wright 1989, Ebron 2009), or derided as figures whose integrity has been compromised by their duty to serve the rich and powerful (Keita 1999, Sajnani 2013). This paper, drawing on recent fieldwork in a popular quarter of Dakar, Senegal, offers a different perspective. I place griot praise songs within a broader culture of generosity and gratitude (PASAs; Holmes 1984) that are extremely common in Senegalese public life. I argue that in the postcolonial city, such speech acts are integral to dynamic associational and interpersonal networks that produce “social capital” (Putnam 2001)—conditions of mutual obligation and trust that result in improved collective well-being—or in Abdoumaliq Simone’s (2014) words “people as infrastructure.” In an environment adapted to labor scarcity and reliant on the strength of social ties, PASAs articulate solidarity, mutual respect, and demands for generosity. Understanding PASAs and praise songs as nodes in an infrastructure of affective interpersonal connections, I show that as contemporary griots create possibilities for the expansion of social capital, they shape the contours of public discourse in complex ways. Ultimately, I argue that the Senegalese public sphere is characterized less by an opposition between affective songs of griots and critical speech of non-griots than by a common language of praise, sung and spoken, that structures relations of sociality and sustenance in the postcolonial city.

Zou Qili!: New Mobilities and Tianxia Cosmopolitanism in Southern Chinese Popular Music
Adam Kielman, The Chinese University of Hong Kong

Tianxia (“all under heaven”) is a concept derived from Confucian political thought that describes a broad moral and civilizational complex unifying the world. As China has risen as a major global power, Chinese and international scholars have revisited the concept as an alternative to Western notions of cosmopolitanism (Zhao 2009). In this paper, I argue that the concept is a useful analytic for understanding contemporary music-making in southern China, and that it furthermore stands to contribute to ongoing discussions in ethnomusicology about musical circulations in a world marked by new kinds of mobilities restructuring economic, political, and cultural realms. Inspired by “a new mobilities paradigm” in the social sciences (Urry 2007), anthropology’s increasing attention to movements and migrations, and Oakes and Schein’s (2006) use of the term “translocal” theorizing new kinds of mobilities and forms of connectedness in contemporary China, I propose two kinds of mobilities--actual and vicarious--that I argue are connected and mutually constituted, in part, through emergent forms of musical creativity and modes of circulation. I focus ethnographically on musicians who have moved from small towns and rural areas to China’s third-largest city, Guangzhou. These musicians selectively draw on transnational genres of popular music and Chinese folk musics, and sing in local dialects about themes related to urban/rural difference, migration, their hometowns, and broader changes in Chinese society. Through attention to the intertwinedness and disjuncture of the actual and vicarious mobilities of these musicians, I suggest that their music enacts a form of tianxia cosmopolitanism.

Bridging Indian Ocean Worlds through the Materio-Symbolic Power of the Gambus Lute: An Urban Malaysian Case Study
Joe Kinzer, University of Washington

This paper examines the symbolic power of the plucked lute generally referred to in Malaysia as the gambus. Drawing on fieldwork in the Malaysian capital of Kuala Lumpur in 2015-2016, I explore multiple sites of transmission, most notably urban educational contexts such as universities and museums. I trace multiple streams of influence that affect the transmission of Malay identity amid Malaysia's multicultural landscape, showing that each stream connects Malaysia to larger circuits that symbolically bridge Indian Ocean societies. I further show that each stream - including a transnational Middle Eastern stream and a local, Malay-centric stream - carries with it symbolic power for performers and teachers, who strategically use this power to assert particular senses of Malay identity through gambus performance and pedagogy. I argue that performers and teachers consciously select particular symbolic connections, such as aligning Malay culture with the Islamic Middle East, from historical and contemporary circuits linking Indian Ocean regions. While I recognize the importance of human agency and highlight ways that individuals deliberately combine elements from the aforementioned circuity in the transmission of cultural identity, I advocate for increased scholarly attention to the practical, incidental, and material power of musical circuitry beyond human agency. Building on studies that highlight the agency of musical instruments (Bates 2012; Rancier 2014) and that expands the notion of agency beyond human choice (Bennett 2010), I emphasize that...
paths connecting the Indian Ocean impose themselves onto sites of transmission by their material agency that affects accessibility, mobility, and transmission of cultural heritage.

Music and Race in the Emergence of the “Urban Contemporary” Format, 1977-1987
John Klaess, Yale University

In the early 1980s, radio industry commentators noted the arrival of a new station format, suggestively titled "Urban Contemporary." Stations employing this format—a mix of R&B, disco, and funk, presented with smooth, sophisticated production values—rose to prominence in several major markets. It remains a core generic classification to this day. In this paper, I track the emergence of the Urban Contemporary format in execution and reception, cuing into the ways commentators and broadcasters mobilized categories of race, broadcast sound, and marketability in their descriptions of the format. Commentators could not agree on what constituted the Urban Contemporary format, nor on what criteria might be invoked to articulate such a definition. "Urban" variously indexed the racial identity of the audience, station ownership, genres of music played, and a vexed relationship to earlier Black radio formats. Drawing on discussions in trade publications, oral historical interviews, and hit charts, I demonstrate the ways in which broadcasters produced and responded to an increasing demand for Black music, participating in what Mark Anthony Neal has described as the re-racialization of American music. Negotiations over the Urban format's definition reveal some historical imbrications of race, sound, and technology. They foreground anxieties about the place Black broadcasting in America, and highlight a resurgence of tensions regarding the ownership of racialized cultural production. Engaging recent scholarship on genre and style, I suggest attention to radio format as a complementary analytic category, one revealing the resonances of race and musical sound in the 1980s.

Tubonga Naawe' (We are With You): Pop Music and Presidential Politics in Contemporary Uganda
Krystal Klingenberg, Harvard University

How is popular music mobilized in political campaigns to appeal to an electorate? What responsibility do artists in developing nations have to their audiences as they participate in the political process? At what point does speaking truth to power take a backseat to the exigencies of life in a fledgling music economy? I explore these core questions through the lens of the 2016 Presidential Election in Uganda and in particular, a single campaign song. On October 16, 2015, “Tubonga Naawe” (“We are with you”), a pop song in support of Yoweri Museveni, Uganda's long-time president, was launched at a banquet in his honor. The song featured a dozen of the biggest stars in Ugandan popular music, including regional heavyweights Chameleone, Bebe Cool, and Juliana Kanyomozi. Criticism of the artists involved began immediately. Critiques were levied from other artists, the media, and the public at large about the role that the "Tubonga Naawe" all-stars should have played in pressing the president about copyright enforcement and whether the group had been bought by the ruling party. The negative reaction against those artists would be sustained long past the February 2016 election itself. In this paper, I present the story of "Tubonga Naawe": the furor that erupted and the backlash faced by the artists involved. I argue that the situation around "Tubonga Naawe" has more to do with the challenges experienced by musicians in Uganda to provide for themselves rather than those participating artists making a strong gesture of support for the president.

White Intellectual Privilege and the History of Cool Jazz
Kelsey Klotz, Washington University in St. Louis

Despite the mid-1950s success of the album Birth of the Cool by Miles Davis's integrated nonet, the genre cool jazz has long been assumed to be a white musician's genre. Furthermore, cool jazz's association with whiteness, made through critics' descriptions of European classical techniques and lists of white musicians embodying the genre, has resulted in many critics', historians', musicians', and scholars' dismissal of it as a commercial, and therefore inauthentic, jazz genre. However, initial accounts of the cool genre frequently included black bebop saxophonist Charlie Parker as a member of or influence on the cool jazz school. If early influential white jazz critics such as Leonard Feather and André Hodeir included Parker in their descriptions of cool jazz, how did Parker disappear from histories of cool jazz? In this paper, I focus on the erasure of Parker from narratives of cool jazz in order to understand how jazz critics constructed a history of the genre around narratives of white intellectual privilege. Using analysis of interviews and oral histories based on ethnographic methods, I demonstrate that the micro-aggressive terms critics used to describe Parker and many other black jazz musicians, such as intuitive, natural, expressive, and primitive, were at odds with the terms critics used to describe cool jazz, such as intellectual and thoughtful, from the beginning. Using Parker as a case study, this paper investigates the "History of Cool Jazz" in order to analyze the culture construction of whiteness in the mid-twentieth century.

Imagining the Futures of Busk Performance at Apalachicola Tribal Town
Ryan Koons, University of California, Los Angeles

Settler colonialism in the United States affects the future(s) of a southeastern Indigenous musical/choroegraphic tradition called the "busk." Also known as "Green Corn ceremonialism," this centuries-old American Indian ritual cycle weaves human participants together with the plants, animals, landscapes, and spirits with whom they live through a series of ceremonial songs and dances. Apalachicola Tribal Town, a Muskogee Creek community, maintains a vibrant busk tradition in north Florida. Reacting to decreasing populations and the erosion of Indigenous sovereignty over time, however, some elders question the future of busk performance practice. This paper draws on practices in multispecies studies and environmental humanities to present a "speculative fabulation" of possible busk futures. Apalachicola community members assert their sovereignty by imagining and telling stories of futures wherein the busk and similar ecologically-focused rituals are more widely practiced. Braiding together interviews, community-wide discussions, participation-observation, and ritual documentation over the past decade, I trace potential futures of this Indigenous ritual cycle. In a world where the busk is more widely performed, Apalachicola community members hypothesize a brighter future in which large-scale slaughter, clear-cut forests, and massive pollution no longer exist. They envision a world in which non-human persons such as plants and animals are safer because humans better understand
their inter-relationships. Eschewing "salvage ethnography," this paper charts community members' fabrications as goals they want to work towards and enact. "Fabulating" these futures reveals the underlying importance of this performance cycle in maintaining Indigenous sovereignty in a settler colonial state.

Parenting Musically and Musical Parenting: Sharing New Stories
Lisa Koops, Case Western Reserve University

Ethnomusicologists have documented children's music making in cultures around the globe (Boyynt & Kok, 2006; Campbell & Wiggins, 2013; Minks, 2002); while researchers have touched on the role of parental influences in topics such as a child's acculturation, there is little ethnomusicological research directly on parent-child musical interactions. Patricia Shehan Campbell's landmark book Songs in their Heads (1998/2010) provided an ethnographic portrait of children's music-making, perceptions, and views. Taking Campbell's lead, I focus on the experiences of parents engaged in parenting musically (undertaking goals and tasks of parenting using music) and in musical parenting (guiding children's musical development). Based on fieldwork spanning 10 years with eighteen families in a metropolitan US city, I trace children's musical development from birth to age ten through the eyes of their parents, describing musical practices, beliefs and perceptions about musical development and the role of music in their families' lives. I recruited participants with the intent of sharing voices and stories not previously represented in the literature. I challenge the narratives currently evident in some music education and national media sources suggesting that children from lower socio-economic backgrounds arrive in school music programs with musical deficiencies or an impoverished musical background. Finally, I argue that parents are capable of being children's first music teachers - of providing a rich musical environment, motivation to learn, and expectation to be musical - regardless of the parents' educational backgrounds, musical expertise, socio-economic privilege, or cultural capital.

From Coups that Silence Ezan-s to Ezan-s that Silence Coups!
Erol Koymen, University of Chicago

In the early morning hours after the July 15, 2016 Turkish military coup, Turkish President Recep Tayyip Erdoğan Facetimed in to CNNTürk to issue an apparently desperate call for Turkish citizens to occupy city squares and "defend democracy." Erdoğan's call was loudly repeated by calls of Islamic recitation from muezzins synchronized nationwide via text message. Hearing these calls, thousands of Turks ventured out and collectively reclaimed urban streets and squares for Erdoğan's synchronized nationwide via text message. Hearing these calls, thousands of Turks

understanding of twenty-first century nationalisms rising in the twittersphere. In the early hours of July 16, 2016, Facetime and text messages laid the foundations, but it was Islamic recitation resounding in streets and squares that forged citizens into a unisonous body capable of transforming secular urban space and the future of Turkish politics.

Strategic Representations of Bengali Baul-Fakirs as Political Scapegoats, National Culture Bearers
Benjamin Krakauer, Temple University

Baul-Fakir musicians and spiritual adepts have been objects of fascination for Bengali social elites since the late nineteenth century. In this paper, I explore how elite representations of Baul-Fakirs have been mobilized to lead to their persecution and, more recently, have been constructed as a defensive response to that persecution. Drawing from Shaktinath Jhu's 2002 Baul Fakir Dhwanser Itibyret, I highlight the ways in which educated religious leaders and conservative politicians have energized right-wing constituencies by strategically positioning Baul-Fakirs as scapegoats, targets for righteous persecution. These efforts are unintentionally fueled by countercultural celebrations of Baul-Fakirs by elite urban and international audiences, many of whom represent Baul-Fakirs as having liberal attitudes towards sex, drug use, and social norms. Although the persecution of Baul-Fakirs has gradually abated since the mid-1980s, 2015 and 2016 witnessed a spate of murders that targeted people connected to the Baul-Fakir community. During this period, when Baul-Fakirs were imolated by their identities as heterodox Muslims, a prominent Bangladeshi folklorist supported positive public perceptions of Baul-Fakirs by highlighting their links to the ancient Buddhist Caryāpadas, which are celebrated as foundational documents of Bengal literature and as cherished national heritage. By translating the Caryāpadas into modern Bengali and facilitating Baul-Fakirs' televised performances of these songs, this folklorist helped to envelop Baul-Fakirs within a mainstream discourse of nationalist pride and potentially shield them from persecution. My research contributes to the literature on the strategic representation of disempowered groups to serve nationalist and sectarian agendas.

The Vidhushi (Female Musician): Transcending Gender Norms in South Indian Karnatic Music
Thanmayee Krishnamurthy, University of North Texas

This paper focuses on the gender politics associated with the experience of being a woman Karnatic musician in South India. Today, while women musicians (known as vidhushi) are well represented as vocalists and accompanying artists in this ancient tradition, there are unspoken rules for her performance both musically and physically. For example, there is the understanding that renowned male artists (again both vocalists and accompanists) are entitled to refuse to perform with younger women vocalists and instrumentalists, whereas young male performers have an advantage of making such opportunities as 'breaks' by getting the attention of more number of rasika(s) (listeners). There is always a silent introspection by society about her public appearance and behavior. All these factors affect the musical expectations by both musicians and the public for the aspiring vidhushi. This project is framed within the wider context of a patriarchal Indian traditional culture that for centuries has prevented women from public
the practice of Georgian polyphonic songs as it exists primarily in the capital city, which hosts the bulk of the country’s officially endorsed national musical activity and spearheads the revival movement, the paper examines how an idealization of the past, as demonstrated in concepts of ancestry, results in a distorted view of the current musical practices. This advances a specific analysis of Georgian identity in a post-Soviet order but also raises further questions for understanding the nature of ancestry in the performance of traditional music.

Uniquely Singapore: Revitalizing a Tamil Folk Music Tradition in the Lion City
JinXing "Gene" Lai, Wesleyan University

This paper discusses how practitioners of urumi mēlam, a Tamil folk drumming ensemble, develop strategies to sustain their musical tradition amid controversies that plague the practice within Singapore’s Tamil community. Originally from Tamil Nadu, South India, urumi mēlam became popular within Singaporean Tamil Hindu community in the mid 1990s. Although these ensembles are in high demand for Hindu and non-Hindu festivals, weddings, and ceremonies, they are disdained by the Hindu Endowments Board. Composed of high caste Tamil Hindus, this government statutory board banned these ensembles from performing at major Hindu festivals in 2011 due to “scuffles” and “rowdy behavior” among urumi mēlam practitioners at previous festivals. However, these accusations were also casted driven because urumi mēlam is a Dalit (untouchable) musical tradition. The ban significantly impacted public acceptance of urumi mēlams, and Hindu devotees were discouraged from hiring urumi mēlam for any events. Building on scholarship examining issues of musical sustainability in Southeast Asia (Grant 2016, Hardwick 2014, Sarkissian 2000), I analyze discourses of music sustainability as revealed through observations and interviews with practitioners of the urumi mēlam and the public to investigate the social and political implications of urumi mēlam for Dalit Tamils as they negotiate diasporic and caste tensions within and beyond the Tamil community in Singapore. The ethnomusicological literature on musical sustainability have focused on socioeconomic concerns, domestication, and transmission. This paper intervenes in this literature by demonstrating the perspectives of these theoretical discourses in a multicultural society where practitioners are struggling to regain public acceptance.

Memory, Martyrdom, and the Amazonian Pilgrimage of the Forest
Darien Lamen, Independent Scholar

Every July, hundreds of Brazilians gather in the rural Amazonian town of Anapu to participate in the Pilgrimage of the Forest. Over the course of three days, they walk thirty miles to the site where Sister Dorothy Stang, a US-born Catholic missionary and an outspoken advocate of land reform, was assassinated at the behest of local ranchers in 2005. Pilgrims follow literally in her footsteps, singing songs, reciting poems, and recounting stories of local struggle in a ritual of remembrance that is intimately bound up with specific sites along the route. This paper examines the pilgrimage as a sonic praxis, one that aims to transform the region through a politics of living memory (Fabian 2007). Although the paper grows out of ongoing collaborative ethnography conducted with pilgrimage organizers and participants, it also draws on recent scholarship in the fields of...
ecomusicology and sensorial anthropology (e.g., Feld and Brenneis 2009; Ramnarine 2009; Porcello et al 2010) in order to situate its analysis of the pilgrimage's vocal practices within a broader sonic field that includes noise, silence, and non-human voices. By attending to the sonic interplay between human and non-human, presence and absence, the paper aims to rehearse a mode of critical listening “beyond” the anthropocentric terms through which nature and development are typically imagined.

**Romani Music and Copyright in Hungary**
Barbara Rose Lange, University of Houston

The Hungarian copyright system has been moving to follow the standards of WIPO and its TRIPS intellectual property provision ever since the 1999 Copyright Act of Hungary replaced communist-era laws. This paper argues that notions of individual creativity in some of Hungary’s Romani communities do not fit well with the current administration of Hungarian IP law. It discusses several cases of Romani music in the Hungarian copyright system between 2000 and 2015, drawing on ethnographic fieldwork in Romani communities as well as legal and regulatory documents such as records of civil suits in Hungary, court judgments, opinions issued by the Hungarian Copyright Experts Board, and announcements by Artisjus, the national collective management organization that assesses copyright fees. Some cases concern music that Hungarians consider “traditional” or “folk”; Romani performers have brought lawsuits in which they assert authorship and allege copyright violation. In other cases from what is considered commercial music, the Copyright Experts Board and Artisjus allege that Romani singers have violated copyright. One explanation for this disjuncture is that WIPO failed to address traditional knowledge, a mistake that UNESCO, other international organizations, and Hungarian copyright entities are working to remedy. Alternatively, scholars in Critical Legal Studies argue that histories of appropriating the labor of specific peoples continue in present-day administrations of IP law. This paper extends the latter idea, proposing that vestiges of Hungary’s feudal history and the low place of Roma in the feudal hierarchy remain in the country’s twenty-first century administration of IP law.

**Khap, Timbre, and the Non-Lexical Vocal of the Tai Dam**
John Latartara, University of Mississippi

This presentation explores the vocal genre known as khap of the Tai Dam people focusing on the timbre of the non-lexical vocal using spectrographic images. The Tai Dam are an ethnic group in Southeast Asia with communities in Thailand, Vietnam, and Laos. While a number of studies have been published on the language (Hartman 1986, Hudak 2008) and culture (Amantea 2009) of the Tai Dam, few studies, and none in English, have focused specifically on their music. No published studies in any language have analyzed the timbre of the Tai Dam non-lexical vocal. The Tai Dam employ the vocal vowel "o" as in the English word "her" as a structuring device for phrases and sections of a performance. But, it is the skill with which the performer manipulates the timbre of the vocal that determines the expertise of the khap singer. This makes timbral analysis of the vocal extremely relevant and indeed crucial for understanding Tai Dam khap. Khap performances from Thailand and Vietnam are analyzed in relation to timbre detailing specific similarities and differences. My research is based upon original fieldwork conducted in Thailand and Vietnam between 2008 and 2011. Hartman, John. 1986. “Varieties of Tai Dam Scripts”. Crossroads 3(1): 97-103. Hudak, Thomas John. 2008. William J. Gedney's Comparative Tai Source Book. Honolulu: University of Hawaii Press. Amantea, Franco. 2009. Dress, Textiles, and Identity of the Black Tai of Loei Province, Northeast Thailand. White Lotus Press: Bangkok.

**Manifestations of Musical Polyculturalism within Indian Ocean networks: 'Adani in Kuwait**
Gabriel Lavin, CUNY Graduate Center

Given the genre's relatively recent development and association with Kuwaiti musicians and youth culture, it is not surprising that 'adani'; has been called "Kuwaiti rock n' roll." Despite strong local associations with Kuwait, this paper presents a historically centered perspective of 'adani', identifying the genre's transcultural connections extending into the Indian Ocean region. It considers biographical materials written in Arabic on the genres performers, recent ethnographic work, and my own participation in performances in order to gain a deeper understanding of how 'adani's musical and lyrical content is a manifestation of Indian Ocean polyculturalism. 'Adani is performed primarily in private gatherings or concerts referred to as jelsat or samrat. An ensemble usually includes a singer playing 'ud, at least two violin players, and two percussion players. The "father" of 'adani, Muhammad Jun'ah Khan (b. 1901), was a musical innovator from Hadramout who started a trend of mixing Hadrami traditional genres with Indian popular music. He travelled Indian Ocean networks during the 1940s performing in port cities on the coast of East Africa and around the Arabian Peninsula. Many 'adani performers in Kuwait idealize Khan as the genre's founder with his innovative approach to mixing popular South Asian and Yemeni musical styles. This "Indified" style also continues to be a recurring phenomena in 'adani performance today. This paper attempts to reveal not only the palpable musical manifestations of Indian Ocean transnational networks present within 'adani, but also how musicians and performers themselves consciously reaffirm the musical polyculturalism resulting from such networks.

**Tanya Tagaq's Performative Counterpoint Against Robert Flaherty's Nanook of the North**
Ho Chak Law, University of Michigan, Ann Arbor

In 2012, the Toronto International Film Festival commissioned Tanya Tagaq, a Canadian Inuit throat singer, to prepare and perform a new musical arrangement of Nanook of the North, a 1922 silent film oriented to a Northern Quebec Inuit family directed by American documentary filmmaker Robert Flaherty, for the opening night of First Nations Cinema, an exhibition program curating a selection of "movies with an aboriginal perspective [but] share an unexpectedly commonality." The premiere of this commission was a notable success. It led to a still-ongoing tour screening-cum-performance in North America and some European cities. It also evolved into Animism, a 2014 recording album that won Tagaq the Juno Award for Indigenous Music Album of the Year. Noting that Tagaq has expanded the original commission into a widely recognized cultural project that is concerned with issues of race and colonialism, this paper investigates how she actively engages with both the cinematic medium and Nanook of the North through creating temporal disjunction, manipulating vocal timbre and stage...
demeanor, and providing conceptual juxtaposition of sound and image in her musical arrangement, thereby conveying certain rhetorical ideas in a fashion in reminiscence of the politically-charged Soviet montage movement championed by Sergei Eisenstein and Dziga Vertov. Based on the ethnographic data collected from my participant observation of one of Tagaq's recent renderings in Ann Arbor in February 2016, I argue that Tagaq endeavors to interrupt both the male gaze and the imperial gaze through de-naturalizing the film narrative with her performative counterpoint.

“Pəg ləb dəb” (woman turned man): Rethinking Transgressive Gender Performance in Ghana’s Upper West Region

Sidra Lawrence, Bowling Green State University

Among the Dagara of northwest Ghana the sexed body governs gender-appropriate behavior, gender roles, and gendered expressions. These coded norms are framed in terms of women’s work and men’s work, constructs that mark out normative gendered divisions of behavior and labor. In addition to the regulation governing the gendered body, gender is a spatial construct among the Dagara. Spatial ideologies govern the demarcations of physical places as well as a sense of belonging. Taken together, the two categories of space and work determine normative and transgressive gender ideologies. Drawn from ethnographic fieldwork in Dagaraland, I outline the intersection between the body, space, and voice revealed through the performance of gender. I examine a case study of a woman who enters into male spaces both ritual and daily, by performing as a man. She performs male work, dresses as a man, and has adopted male speech patterns and tonality, styles of movement, and comportment. Among her community she is accepted as pəg ləb dəb, woman turned man. This phrase points to both the performative features of gender, as well as the transitory, trans-dimensional categories of man and woman. Her identity significantly deviates from the dualism that marks Dagara gendered ideologies, but is also not understood as transgressive. Thus a located study of movement and sonic signifiers of gender actually elucidates the porous nature of Dagara gender ideologies and reconfigures the boundaries between normative and transgressive.


Francesca R. Sborgi Lawson, Brigham Young University

Recent empirical studies recognize the inherent musicality of speech, demonstrating that speech and music are two interactive aspects of the same communicative toolkit (Cross 2016). However, by focusing solely on music as an output of cultural heritage, rather than as an interactive component with speech, music scholarship often ignores the intrinsic biological underpinnings of music making, leading some scientists to regard music as having no biological utility (Pinker 1997). Cross’s experiments at the University of Cambridge analyze the vocal, sonic, and gestural interactions between pairs of same-sex friends and demonstrate two important findings for ethnomusicologists interested in the scientific study of music: music and speech are underpinned by similar neurological processes, and speakers and interlocutors engage in a kind of musical and linguistic co-narration in social interaction. While acknowledging the scientific imprimatur that comes from empirical studies verifying the neurological interactivity between speech and music and the musical nature of social interactivity between speakers and interlocutors, this paper argues that ethnomusicologists also observe and analyze participatory interaction between performers and audience members in speech and song, albeit not usually through empirical methods. After considering the interaction between performers and their audiences in Chinese narrative song, this paper suggests ways in which new technologies available through facilities like LIVELab at McMaster University may provide opportunities for ethnomusicologists to study the physiological responses of audience members to performers, thereby building on research in neuroscience and enhancing traditional ethnomusicological methods.

Excess in Austerity: Sonic and Social Violence on an Island in Crisis

Panayotis League, Harvard University

On the island of Lesbos, the traditional model of relations between musicians and the public at panegyria or religious festivals is predicated on the mimetic re-enactment of the Ottoman Greek social ideal: the definition of personhood through a face-to-face engagement with difference. For generations, this value system has regulated both social behavior and sonic boundaries at outdoor music and dance events in harmony with pre-industrial architecture, the natural landscape, and a moral code that prioritizes a balance between the conspicuous consumption of alcohol and virtuosic self-control through the performance of intersubjective music and dance. But since the importation in the early 1980s of what Michael Herzfeld calls the “global hierarchy of value” - the homogenizing cultural prerogatives and neoliberal economic policies that led to Greece’s current political and economic crisis - Lesbian panegyria have become sites of substance abuse, violence against people and animals, and sonic excess that provokes physical pain. By analyzing local musicians’ rhetoric about a particularly violent panegyri and my own traumatic fieldwork experiences there, I argue that this shift has provoked widespread anaesthesia or cultural anaesthesia (a lack of sense and sentiment), in which desensitization to the local organization of sensory relationships leads to the loss of social sensibility and the proliferation of aesthetic nonsense. This anaesthesia disorders and obscures the mimetic properties of intersubjective music-making and distorts them into a violent mockery of the local system of value - a move that threatens the very model of personhood on which Lesbian sociality is based.

The Professional Music Era: Historiography of 20th Century Music in China

Gavin Lee, Soochow University School of Music, China

The anti-feudal, proletarian-focused contexts of 20th century China have had a great influence on its historiographies of music. In Liu Zaisheng 2006, for instance, folk music or minjian yinyue (literally, “music of the folk-sphere”) occupies a central place and is defined chronologically as the period from the Song to the final Qing dynasty (960-1911), in addition to its definition as a musical genre. Coming after the Folk Music Era, the period of Western-style music written by Chinese composers - known as “New Chinese Music” - is known as the “Professional Music Era.” This conceptualization of Western music produced by Chinese composers detaches the music from its European context, where it was first the genre of aristocrats and then the middle classes, and places it within the context of musical
through which to consider collective political action. In 2016, massive assemblages amplify the street demonstration in South Korea as another com... part from poet and theorist Joshua Clover’s theorization of the riot and strike as occupation, public vigil, and the more ubiquitous s... form of the riot, uprising, hunger strike, memorialization, self-immolation... dissents (Tilly 2006; 2008). In recent history, opposition to the state has taken the...s have deployed various tact...-rehearsed repertory of... lead to the distorted construction of a goal-directed music history culminating in the Professional Music Era.

Women's Gugak in 21st Century Korea: Challenging Tradition and Recapturing Contemporariness
Jeongin Lee, University of Texas, Austin

While individuals in the gugak (traditional Korean music) scene have been predominantly females, traditional gendered barriers still persist, limiting women's musical practices. Such gender barrier largely results from the nation’s long-held tradition of Confucianism and violent shift to modernization by colonial rulers and military dictators. Although there has been a good amount of research which highlighted such gendered tradition and practice in the gugak scene, little attention has been drawn to how female gugak performers reacted to the male-dominated music scene, and the society. Through historical and ethnographical analysis, I emphasize individual and collective endeavors of female gugak performers to claim their own voice in contemporary Korean society and explore how their identities have continuously challenged, negotiated, and transformed through those endeavors. As an example of such female gugak performers, the case of Min-ah Jeong--focusing on her recent protest performances--will be introduced. I argue that, despite traditional gender normativity that has been long established and reinforced by ruling ideologies and power relations, these female gugak performers have blurred such boundaries employing gugak as a powerful means of creating new spaces. Women’s gugak, therefore, serves as a form of autonomy and resistance that further empowers female body and strengthens its agency. As it reconstructs power dynamics, their musical practice further reveals gugak’s new possibility in contemporary society. This paper is sponsored by the Gender and Sexualities Task Force.

Form's Function: Sound and Music in South Korean Protests
Katherine In-Young Lee, University of California, Davis

South Korea has a robust and sophisticated culture of dissent. In what sociologist Charles Tilly described as “repertoires of contentious performance,” South Korean citizens have deployed various tactics from their well-rehearsed repertory of dissent (Tilly 2006; 2008). In recent history, opposition to the state has taken the form of the riot, uprising, hunger strike, memorialization, self-immolation, occupation, public vigil, and the more ubiquitous street demonstration. Drawing in part from poet and theorist Joshua Clover’s theorization of the riot and strike as the central figures of political antagonism in Europe and the United States, I amplify the street demonstration in South Korea as another compelling analytic through which to consider collective political action. In 2016, massive assemblages of South Korean citizens gathered in major thoroughfares throughout the country to call for the impeachment of President Park Geun-hye. These street demonstrations swelled in size on a weekly basis - and eventually forced the National Assembly to vote on the impeachment of President Park on December 9. Whereas the riot feeds on disorder and chaos, recent South Korean street protests (which were attended even by families with children) were characterized by non-violent civil disobedience and order. Based on my long-term research on the use of music in scenes of protest in South Korea and recent work on music and protest in Japan (Manabe 2015; Abe 2016), this paper aims to theorize the ways in which sound provides an organizing form and force in public protests in South Korea.

Happy Birthday to Whom?: Israeli Nationhood, Musical Collaboration, and the Exclusionary Semiotics of Bat Shishim
Mili Leitner, University of Chicago

In 2008, Israel’s 60th year of independence, the government organized several celebratory “birthday” events. As part of the sponsored cultural programming, hip-hop artist Subliminal was chosen to perform Bat Shishim for an audience of conscripted soldiers. Replete with trademark Magen David necklace, Subliminal raps about remembering where “we” came from as black and white images of the Holocaust are superimposed over the Israeli flag. Released in 1981, the song was originally performed by kibbutz choir Ha’Gevatron in honor of Kibutz Geva’s 60th birthday. In its re-release, a collaboration between Subliminal and Ha’Gevatron, Bat Shishim’s seemingly benign lyrics celebrate Israel while calling for peace. In this paper, I claim that the historical rootedness of kibbutzim and kibbutz choirs in Ashkenazi Labor Zionist settler ideology reveals the politically divisive bent of this performance. Sonic and visual aspects of the live TV broadcast and later music video serve to marginalize non-white residents of Israel, especially Palestinians, Mizrahim, and undocumented refugees and migrants who have suffered at the hands of the same settler ideology that created kibbutzim. Where the “we” in Bat Shishim is a racialized and exclusionary rendering of Israeliness, its implicitly white, European, Jewish nature discredits and silences alternative experiences of Israeliness in favor of the dominant, hegemonic, white neo-Zionist narrative. Bat Shishim reveals the Israeli government’s understanding of who, where, and when may constitute the Israeli nation, offering a musical case study of racialized populist nationalism.

Roses and Thorns: Mass Media, Chinese Cultural Market, and Qinshi's Creativity in Reform China
Huan Li, Wesleyan University

Qinshi refers to accompanists who play the leading instrument - jinghu (a two-stringed fiddle) - in the Peking opera ensemble. They have worked with performers and have contributed to the formation of various Peking opera performance schools throughout Peking opera history. Since the late 1980s, Peking opera audiences have been declining. Meanwhile, Chinese social-economic reform has provided qinshi with assorted performance opportunities as solo players. Contemporary qinshi have extended their performances to other fields rather than only giving accompaniments for Peking opera performers. Before the Chinese economic reforms, to give accommodation for a well-known performer was the main way to bring a qinshi honor, fame, and money. However, in reform-era China, other
Casamançais Music as Exploitable Resource in Senegalese Pop

Scott Linford, UCLA

Drawing from international development narratives, Senegalese popular musicians characterize local traditional music as a “resource” that has not been fully “exploited” or “exported,” and that is ripe to fill the global music marketplace’s appetite for novelty. While Senegal’s domestic popular music scene is dominated by mbalax and hip hop, three of the most internationally successful Senegalese groups - Orchestra Baobab, Touré Kunda, and Xalam - have instead found inspiration in the Mandinka and Jola music cultures of the southern Casamance region. Within Senegal, this region is often viewed as a wellspring of “real African” culture in contrast to the ostensibly more cosmopolitan north, to which it has had a contentious and sometimes violent relationship. In fact, though, the Casamançais’ position as an interethenic contact zone and its ongoing interchange with economic, religious, and political world systems set the stage for its musicians’ attitude of openness to the world. Musicians with roots in the economic, religious, and political world systems set the stage for Casamançais view the international music industry as an antidote to the domestic dominance of the mbalax genre, which is identified with the center of economic and political power in Dakar and which they sometimes regard with mild to acute disdain. In contrast to ethnomusicological anxieties of homogenization under globalization, I draw on personal interviews, musical analysis, and ethnographic observations to suggest that internationally successful Senegalese popular musicians view traditional culture as an exploitable resource that allows entry to the global music marketplace and that diversifies the domestic popular music scene.

Disembodiment as Disempowerment: Indigenous Vocal Performance in Disney's Frozen

Ailsa Lipscombe, University of Chicago

The 2013 release of Disney's Frozen reignited discussions about the franchise's visual and sonic representations of gendered and racialized bodies. Critiqued as their most progressive film yet but also as a classic case of "Disney whitewashing" (Tucker 2014), the absence of indigenous bodies in moments of performed Sámi music reduces indigeneity in Frozen to the task of merely cultivating a mood of "Otherness." This paper examines how Frozen navigates body politics and cultural agency through the staging of vocal performance. Unlike the "palpable physicality" (Stilwell 2015) of solo singing by principal protagonists in the film, all three moments of disembodied vocal performance belong to expressions of Sámi musical traditions. The opening choral piece "Vuelie," praised by Jérémi Noyer (2014) for giving Frozen its "native spirit," exemplifies a form of musical landscaping, whereby Sámi music is used to render the non-localized Scandinavian setting "authentically" and natively different. However, these untethered indigenous voices are only granted the ability to sing by Queen Elsa's performances of whiteness. Indeed, as she fights to be sovereign of Arendelle, she demonstrates her control over the nation-state by determining when Sámi music may sound and when it must disappear. These notable performances of disembodied indigeneity thus continue to raise concerns about racial representation in mainstream animation, relegating autochthonous cultures to the land rather than to a character. The invisibility of Sámi bodies in Frozen reveals that the inclusion of indigenous musical materials is not enough to permit racially-marked characters to "let go" of Disney’s tropes of disempowerment.

Proposing a Theory for a New Space, the Affinity Interzone

Ellen Lueck, Wesleyan University

A musical affinity group is a network of people who devote themselves to a particular musical interest. For many participants in these affinity groups, the musical interest may be associated with a cultural “Other” relative to themselves. Rather than acquire musical and cultural knowledge on their own, individual enthusiasts rely on an affinity group-specific, socially constructed space which transmits and regulates appropriation on its own terms. I call this type of space the affinity interzone. The affinity interzone, in a broad sense, is a portable space constructed to create community cohesion and uniform understanding of a genre of music, its meaning, and performance across geographic distance by its practitioners. It aids in promoting the “sameness” of a musical activity throughout the world so that enthusiasts may participate in any affinity-oriented musical
Matrix Listening: Lessons from the Columbia "T" Series (Argentina, 1912-1923)
Morgan Luker, Reed College

What are we listening to when we listen to historic audio recordings? Beyond the complex pleasures of the listening moment itself, critical scholars of music do not listen to these recordings as much as we listen for them. We listen for evidence: evidence regarding the historical development of a given artist or genre; the details of musical form, style, and performance practice; and, of course, evidence for our claims regarding artistic excellence and aesthetic value, among many others. Simply put, what we want to know frames what we listen to and how we listen to it. In this paper, I propose “matrix listening” as a way of upsetting these frames. A matrix number is a code inscribed in the run out area of gramophone records that record companies and manufacturing facilities used for internal documentation purposes. They are not relevant to the conventional listening experience and are, indeed, inaudible. Nevertheless, I argue that framing our listening around matrix numbers and other techniques of industrial organization can provide valuable new insights into more directly musical concerns. I make this argument through an examination of the Columbia "T" series, a set of hundreds of 78-rpm discs that the U.S.-based company produced and manufactured for export to Argentina between 1912 and 1923. I show how matrix listening to the "T" series can revise our understandings of genre relationality, emergent forms of legal subjectivity via music, and the idea of the musical nation.

Toka Kwa Barabara' (Clear the Way): Singing for Change During Uganda's 2016 Presidential Elections
Charles Lwanga, University of Pittsburgh

On February 18 and 19, 2016, Uganda held its fourth presidential elections since 1986 when president Museveni and the National Resistance Army (NRA) took over power from General Tito Lutwaba. More than ever before, popular music became central to Uganda’s 2016 presidential election. To mobilize unified support against the incumbent, Museveni, the Democratic party (DP), Uganda Peoples’ Congress (UPC) party, Go Forword (GF) party, as well as the Forum for Democratic Change (FDC) party formed a coalition. However, following disagreement upon the most suitable presidential candidate, the coalition broke into two factions; One led by (FDC) party, Go Forward (GF) party, as well as the Forum for Democratic Change central to Uganda’s 2016 presidential election. To mobilize unified support against power from General Tito Lutwa. More than ever before, popular music became central to the way people perceived, and responded to the 2016 presidential election in Uganda. I argue that popular music has redesigned contemporary politics among emergent democracies in Africa.

Gong Luh Manik Galih: Empowerment, Equality, and Strength in the Bangah Women's Gamelan
Elizabeth Macy, Skidmore College
I Made Lasmanaw, Colorado College

This paper examines the formation and development of Gong Luh Manik Galih, the women’s gamelan of Sanggar Manik Galih, a music and dance studio in the small farming village of Bangah in the central mountains of Bali. Rooted in a history of encounters with non-traditional visiting female gamelan musicians from the United States, Gong Luh Manik Galih was formed to fill a village need when the men’s gamelan ceased to play due to political conflicts amongst the village leaders. Central to the group’s creation is an emphasis on gender equality across religion, the arts, and politics in Bali and Indonesia. Of equal, and perhaps greater, importance is a building awareness of globalized western ideals of gender equality as observed among foreigners who have studied at the sanggar. With a history now spanning twenty years, the Bangah women’s gamelan continues performing their primarily traditional gong kebyar repertoire today as a form of gotong royong or ngayah (volunteer service to the community). In this paper we address the essential role that Gong Luh Manik Galih plays in Bangah village life and temple celebrations. Central to the group’s development and continuity is dancer (and gamelan musician) Ni Ketut Marni, one of the founding members of the sanggar. In addressing Ni Ketut Marni’s role in the group, we unpack the significance of a women’s gamelan for the village of Bangah while examining the ways in which active membership in the group foregrounds specifically Balinese values of feminine strength.

Tiene : A Metaphor for the Transmission of Musical Affect
Janice Mahinka, Borough of Manhattan Community College and The Graduate Center, CUNY

In Spanish-speaking Caribbean regions and their diasporas, isabar is an aesthetic concept associated with the popular form of dance/music known as salsa. The term is much referenced, though little work in English has been done beyond noting its metaphorical terminology and analogies to “gustatory imperatives” (Fernandez 1994). This paper introduces the culturally specific aesthetic concept of isabar, critiques its common translation into the English word flavor, and argues that isabar is used to express ineliable affects associated with shared musical experience. Based on eighteen years of personal immersion in salsa communities, ethnographic research with salsa dancers and musicians, and work drawing on phenomenology and salsa research, I will contextualize isabar and draw attention to its distinctly affective expression and claims of value judgement with specific

examples of songs and dance/musical phenomena. I will incorporate Thomas
Csordas's "somatic modes of attention," philosopher and social theorist Teresa
Brennan's "living attention," and my own concept of timespace manipulation with
the ways musicians and dancers articulated and gestured their feelings regarding
isabor in my interviews and research. Together these ideas merge a culturally
specific understanding of isabor with the acquisition of knowledge necessary to
both recognize the aesthetic concept and enact effect. Through a brief discussion of
parallels with and deviations from similar intersensorial metaphors and aesthetic
concepts in other cultures, I argue that the term isabor should remain
untranslated, and maintains its greatest power from the socio-cultural
dance/music practice in which it is grounded.

Playing with Metaphors: A Cross-Cultural Study of String Quartet
Rehearsal Communication in Hong Kong and Japan
Suyin Mak, The Chinese University of Hong Kong
Hiroko Nishida, Kyushu University
Daisuke Yokomori, Daisuke Yokomori

The last decade has witnessed increasing scholarly interest in the application of
ethnomusicological techniques and approaches to the study and understanding of
Western art music. This paper reports on the preliminary outcome of a three-year
ethnographic research project on string quartet rehearsal involving collaboration
by three scholars and two professional string quartets based in Hong Kong and
Japan. We attended and video-recorded both quartets' rehearsals over a six-month
period and studied the players' discursive strategies, with specific focus on (1) the
interactions between musical, gestural and verbal modes of interactions; (2) the
relative proportion of technical and expressive vocabularies in their verbal
exchanges; and (3) the role of metaphorical and embodied descriptions when they
negotiate interpretative claims. The preliminary data reveals that the performers
often used metaphor to represent their structural understanding in sensory and
perceptual terms (e.g. instead of using music-theoretical terminology to describe
the directionality of a harmonic progression, they might use a description such as
'run but let us pull you back'.) We hypothesize that metaphor is a means of
mediating between--and integrating--abstract concepts and phenomenological
experience, and propose a provisional framework for analysing the cross-domain
mappings between musical events, cultural knowledge and physiological gesture in
the rehearsal discourse of both quartets. We believe that our approach may
facilitate a better understanding of the analytical processes implicit in
performance preparation, and provide empirical support for assessing and refining
extant theoretical models.

Curating the Record of Western Arnhem Land Kun-borrk
Rupert Manmurulu, Goulburn Island

In western Arnhem Land in the Northern Territory of Australia, the living
performance tradition of Kun-borrk remains relatively stable, flourishing in
particular communities such as Goulburn Island, where intergenerational learning
and occasions for ceremonial performance remain a part of public social life,
despite ongoing effects of colonisation and globalisation. Where certain song-sets
are not currently performed, knowledge of the songs and accompanying dances is
still held among other songmen who are responsible for leading and ordering their
songs in ceremonial performance as part of funerals, festivals, Mamurrng
(diplomacy) ceremonies, and other formal or informal occasions. In this
environment, legacy song recordings are primarily incorporated for playback
alongside recordings of contemporary versions of the songs, held on singers' mobile
deVICES. This paper will compare recordings of Kun-borrk in western Arnhem Land
performed by western Arnhem Land singers both in 1948 and 2016. The selection
of songs among the legacy recordings represents a diversity of languages and song-
sets from the region, while the selection of songs in the contemporary recordings
reflect multiple generations of singers in one family. Both legacy and contemporary
recordings of the song-tradition were carefully curated for a Kun-borrk-literate
audience, suggesting that capturing aspects of performance such as the ordering of
songs as well as relationships between people, places, events and songs, may be
just as important for digital archives and their use as capturing a recording of the
song itself.

Songs of "The Untouchables": The Chamār Music Movement in India's
Punjab
Peter Manuel, John Jay College and the CUNY Graduate Center

In the last decade, 'Chamār' (chamār song) has emerged as a dynamic movement
in the Punjabi popular music scene, garnering considerable media attention and
constituting a vehicle for a new assertiveness among the region's largest
untouchable (dalit) caste. Although untouchables are found throughout India, the
Punjabi socio-musical situation is in many ways unique, especially in the extent to
which chamār git has thrived and even acquired a transnational dimension.

Caste itself has a distinctive character in the Punjab, where the dominant social
group has long been the traditional landowning Jats. While Sikhism, the
dominant religion in the state, is theoretically egalitarian, chamārs and other
dalits have long been subjected to abuse and oppression. At the same time, in
recent generations many chamārs have successfully mobilized, become educated,
achieved middle-class living standards, urbanized, and even emigrated to Europe
and North America. In a situation where much of Punjab's commercial popular
music has openly celebrated Jat identity, many chamār musicians - responding to
popular demand as well as anger over continuing discrimination - have taken to
asserting chamār pride and often militant resistance in songs and music videos.
While many of these productions appear to be modeled, however ironically, on Jat
counterparts, they themselves have also provided models for songs and videos by
other local dalit castes. Collectively, these musical movements illustrate how caste
identities, rather than dissolving under the influence of democracy and modernity,
are gaining new sorts of vigor and meaning as bases for identity, mobilization, and
artistic expression.

Music from the [Folk] Wellspring: Regionalism, Nationalism, and the
Politics of Heritage in Serbian Folk Music Revivals
Alexander Markovic, University of Illinois, Chicago

Since the 1990s a growing musical movement in Serbia has sought to revive
"authentic izvorna muzika" ("music from the [folk] wellspring") that was displaced
by Yugoslav-era preferences for arranged folk music. Many practitioners of izvorna
muzika desire a return to proverbially more wholesome musical sounds and
Barthelemy learned her music as an unschooled daughter and granddaughter. Building on the work of Ancelet, Caffery, Jolivet, Lomax, Marcel-Dubois, Seeger, and Sublette, I focus on a single piece in Barthelemy’s repertory, Estelle, taken from the original 1788 score by composer Luigi Cherubini (1760-1842). Comparing the transcription of my 1970 field recording of Barthelemy with Cherubini’s original score, I subject these printed documents to intensive theoretical analysis (meter, melody, harmonic context, ornamentation, form). I discuss how Barthelemy moves the song from the 19th century concert hall to her 20th century country kitchen and, in the process, transforms Estelle from a piece of European art music into an American folk song.

Cultural practices from a simpler past, prior to perceived cultural and musical degeneration beginning in the 1990s. I argue that izvorna muzika ensembles legitimate their choice of repertoires through very specific constructions of cultural heritage, often linked to changing narratives of national/regional identity in post-Yugoslav Serbia. Despite their professed interest in reviving local folk music, most practitioners gravitate to genres and instrumentation typical only of select parts of southeastern Serbia, Kosovo, and Macedonia. For some, these choices support anti-nationalist and cosmopolitan visions of an ostensibly borderless Balkan past, where diverse musical influences flowed between neighboring peoples within an Ottoman cultural ecumene. For other groups, preferred repertoires and narratives of musical heritage often dovetail with extant Serbian cultural and territorial claims on bordering regions (such as Kosovo). Many ensembles eschew repertoires linked to Albanians, Turks, or Roma, for instance, or gloss appropriation of genres associated with Macedonian Orthodox Christians. This paper interrogates how the izvorna muzika phenomenon illuminates contemporary crises of identity in Serbia, situated between desires to reject aggressive nationalism for multiculturalism and E.U. accession on the one hand, and popular calls to re-assert “authentic” Serbian cultural and territorial integrity after the “failed” experiment of Yugoslav Socialist “Brotherhood and Unity” on the other.

**Cosmopolitan Hubs: the Role of the Non-Native Individual in Mediating UK and Andalucian Flamenco Culture?**

Tenley Martin, Leeds Beckett University

Recently, globalisation studies has emphasised the role of human agency in the ways in which cultures move. Kiwan and Meinhof advocate for this in their ‘Hubs’ theory of network migration, however they assume individual transmitters to be migrants from the same country as the culture they carry. This paper examines the development of flamenco abroad. Drawing on original fieldwork in the UK and Sevilla, it shows how individual cultural brokers—who, crucially, tended not to be Spanish-developed connections with flamenco in Spain, transported the information to the UK, and established new flamenco cultures. These new cultures, furthermore, were not mirror images of Andalucian flamenco, but rather, adapted to take into asset local (UK) norms. I propose the concept of the ‘Cosmopolitan Hub’ to represent these non-native cultural brokers and local scene creators, and suggest that Cosmopolitan Hubs can be seen as the mediators of a glocal cultural Hub’ to represent these non-native cultural brokers and local scene creators. Ultimately, this paper provides insight into the individual’s role in the appropriation and transmission of music cultures and the impact this method of cultural migration has on the perception of rhythmically and socially complex musical cultures outside of their places of origin.

**Cherubini on the Bayou**

Roger Mason, Frost School of Music, University of Miami

For many years, ethnomusicologists and musicologists have moved towards a common discipline. This study seeks to further that movement. Alma Barthelemy (1900-1990) is a recognized oral tradition songstress from francophone Louisiana, subject of many well-known field recordings. Gifted with an exceptional memory, Barthelemy learned her impressive repertory of some 120 songs from her mother, a French speaking Chawasha native American. Although most of this repertory comes from the vieux fonds français [deep French oral tradition], my research has allowed me to identify formal printed sources for a large sub-group of Barthelemy’s songs. Surprisingly, some are works by recognized classical composers popular in 19th century New Orleans. These were first learned by Barthelemy’s literate grandmother, Elizabeth Ankar (b. 1822), who passed them down orally to her unschooled daughter and granddaughter. Building on the work of Ancelet, Caffery, Jolivet, Lomax, Marcel-Dubois, Seeger, and Sublette, I focus on a single piece in Barthelemy’s repertory, Estelle, taken from the original 1788 score by composer Luigi Cherubini (1760-1842). Comparing the transcription of my 1970 field recording of Barthelemy with Cherubini’s original score, I subject these printed documents to intensive theoretical analysis (meter, melody, harmonic context, ornamentation, form). I discuss how Barthelemy moves the song from the 19th century concert hall to her 20th century country kitchen and, in the process, transforms Estelle from a piece of European art music into an American folk song.

**Pamanang Pinoy: Co-curator the Philippine Collection at the Field Museum**

Neal Matherne, The Field Museum of Natural History

In this paper, I discuss my work as both participant and observer with recent initiatives at the Field Museum’s Anthropology department, involving nurtured relationships between curators and local communities. Interested members of Chicago’s Filipina/o community are “co-curators” of the Philippine anthropology collection, participating in museum decisions regarding the care, use, and interpretation of these 10,000 objects collected in the early twentieth-century Philippines. Despite the relationships between early American colonial ethnological collectors and the native peoples of the Philippine islands (or, perhaps, because of these relationships), the Philippine collection is a contested site of both diasporic pride (displaying Filipina/o culture to the people of Chicago) and complex identity politics (defining Filipina/o culture through the history of racial, imperial, and colonial relationships embodied in the act of collecting). I focus specifically on the successful “Pamanang Pinoy” (Filipina/o Legacy) programming series in which Philippine co-curators display selected objects once every month in the public spaces of the museum. Within the planning and execution of these thematic events (“Music,” “Spirituality,” and “Identity”), I interpret tensions and points of intersection between the first and second-generation Filipinas/os in Chicago regarding the presentation of Filipina/o culture at the Field Museum. Furthermore, I explore the Field Museum’s ambivalence in facilitating these community/collection initiatives. Through an ethnographic approach to heritage work, I examine the limitations and possibilities of expanding access to preserved museum objects for diasporic communities.

**Aural and Visual: Interconnections between Oral and Written Notation Systems**

Christian Mau, Independent Scholar

In Japan, traditional instrumental music most often relies on oral transmission. While there is variance between instruments, they share an overall system employing syllables as a representational device, developing into an overall system known as kuchi shōga, often translated as "oral mnemonics." While the actual...
syllables differ between instrument, or sometimes even the different schools or styles of the same instrument, they are often deliberately chosen in some way to represent the music (e.g. as being onomatopoeic) or more arbitrarily in much the same way that the western do, re, mi solfège system was derived from a hymn. Furthermore, the degree to which the dependence on orality is complete can also vary by instrument or tradition, but in the case of the shakuhachi (end-blown notched bamboo flute), this oral process has also developed into a written notation system. Based on personal as well as fieldwork experience and the literature, this paper will discuss the overall phenomenon of oral mnemonics, but will focus especially on the unaccompanied solo repertoire of the shakuhachi, known as koten honkyoku. It will argue for the strong and inseparable interdependence that has developed between the aural (oral) and visual (written) systems, as it relates to the shakuhachi. It will attempt to go further, however, by considering the implications and relevance of such a multi-sensory approach to notation systems in the transmission process from a wider perspective.

Conspicuous Listening: Lip Syncing and the Performance of Popular Music Consumption on YouTube
Byrd McDaniel, Brown University

YouTube serves as an important platform for listening to music, and it also puts the act of listening on display. A variety of genres on the site stage the act of amateurs listening and responding to popular music: reaction videos, remixes, dance videos, and music criticism. Among these, lip syncing videos are a popular and prominent performance genre. They feature performers who pantomime the act of singing along with popular music, usually in a car, bedroom, or other places associated with private listening. Although many videos feature syncing between audio and video, lip sync videos are labeled as such and understood by audiences as a genre dedicated to popular music fandom and pantomime performance. Creating a lip sync video involves a bodily performance and technological proficiency with digital editing software--skills that culminate in the creation of a video that represents casual listening as something exaggerated and dramatic. Lip sync performers present themselves as consumers capable of achieving synchrony with popular music in ways that demonstrate their powerful bodily connection with the music. In this paper, I analyze videos and interviews with three prominent lip sync artists in the United States. I show how they stage “conspicuous listening,” a demonstrative, theatrical display of popular music consumption. My paper contributes to current debates in ethnomusicology related to participatory media. I demonstrate how conspicuous listening not only displays the unique capabilities of these lip sync performers but also valorizes and normalizes certain ways of listening to popular music.

If I Could Go Back in Time: Rethinking Popular Culture, Activism, and the Public Sphere in Palestine
David McDonald, Indiana University

In the fall of 2012 Palestinian - Israeli hip-hop group, DAM released a provocative music video titled, “If I Could Go Back in Time.” Not unlike their previous activist projects, this music video made a critical intervention into the politicized landscape of Palestinian life by focusing on so-called “honor crimes” and other forms of violent religio-patriarchy. However, despite widespread support for their previous work “If I Could Go Back in Time” drew a considerable amount of public criticism from Palestinian scholars for, among other things, de-contextualizing, romanticizing, and by extension disempowering Palestinian women. Through a critical analysis of this music video as well as the ensuing debate surrounding its interpretation and reception, I argue that the critical interventions made by politically engaged hip-hop artists, such as DAM, offer a unique vantage point with which to better understand the dynamics of popular culture, activism, and the public sphere in Palestine. By tracing DAM’s long history of political engagement I question the discourses which determine “acceptable” forms of activism among various competing publics, and further demonstrate how the field of popular culture often serves to shape (both positively and negatively) the potential impact of, and audience for, any activist intervention. I argue that this particular case study offers important insight for understanding the various pathways through which diverse Palestinian communities attempt to advance the cause for self-determination, and in the process rethink the conventional boundaries of the Palestinian public sphere.

Music Therapy with Children on the Autism Spectrum in Uganda: Humanitarian Aid or Colonial Legacy?
Monique McGrath, Memorial University

As autism awareness and acceptance gains momentum in Western societies, elite Ugandans in the capital city of Kampala are following suit by opening NGOs for children with special needs. The shortage of professionals trained to work with children on the autism spectrum in Uganda has created opportunities for Western-trained music therapists interested in volunteer work abroad. What is lacking in the Western field of music therapy, however, is a critical understanding of methods that are transferrable or relevant to different cultural contexts, such as East Africa. This is suggested by the fact that even as matters of cultural differences are discussed in music therapy, treatment approaches and their evaluation are often guided by the worldview of the therapist, the discipline, and the music used in sessions, all of which are deeply rooted in Western contexts. This paper addresses the gap between theory and practice in Western music therapy in Uganda from an ethnographic perspective. Through fieldwork examples at NGOs for children with special needs in Kampala, I present cases when cultural differences interrupt the flow in music therapy sessions. Further, I explain how interdisciplinary methodology is necessary in addressing the lack of cultural competence among Western music therapists in Ugandan NGOs, as this not only raises practical and ethical concerns, it undermines local knowledge and recapitulates imperialistic dynamics. Finally, I discuss how NGOs for children with special needs in Uganda can be more relevant for local populations by utilizing knowledge of vernacular beliefs and traditional practices related to autism.

Reframed as Heroes: Communist Martyr Songs in Telangana, India
Chris McGuinness, The CUNY Graduate Center

Communist song and drama have a rich history in Telangana, India, dating back to their use in political mobilization among the rural populace during the Telangana Rebellion in the 1940s. By the 1970s, after multiple revisions in organization and ideology, Indian communist parties had begun to formally theorize musical techniques of composition that involved conducting fieldwork on
and interpolating regional folk musics. Drawing upon communist philosophy, compositional form appealed to the social conditions of Indian caste hierarchy. Lyrics and bodily gestures of folk music and drama were altered to speak to inequality and promote communist promises of social justice. Indeed, music may be the best way to understand the lived experience of communism in India.

Among the different Indian communist topical matter, songs about martyrs have been and, at present, continue to be a central genre for communist sympathizers. The loss of a martyr’s life is, of course, the ultimate contribution a comrade is expected to make. Performances of martyr songs are intended as effervescence communal activities that transform grief into ideological commitment towards the Party’s telos. The task of narrating a martyrology in song involves balancing multiple representations: the biography of the deceased, the ethical behavior of an ideal communist, and the Party’s public image. Drawing on fieldwork conducted in Hyderabad during 2014, 2015, and 2017, I explore how sympathetic musical activists in Telangana negotiate communist philosophies of music making as they represent martyrs in martyr song performances.

Automotive Branding: Ideology and Influence in Recent Popular Music
Ken McLeod, University of Toronto

Since “In My Merry Oldsmobile” (1905), popular music has been intimately connected with automotive branding. More recently, artists have actively promoted automotive products, for instance Sting’s “Desert Rose” Jaguar commercial (1999) or Celine Dion’s “Drove All Night” Chrysler affiliation (2003). Though the use of mainstream artists may be unsurprising, the presence of non-commercial/indie groups in car advertising is increasingly prevalent. X Ambassador’s hit “Renegades” (2015), for example, was written as a conscious commercial tie-in with Jeep’s 2015 Renegade ad campaign. The band appears in the ads, cross-promoting the shared ‘Renegade’ values of the car, the company, the band, and their common audiences. Scion and Volkswagen have adopted similar relationships with Wilco, Steve Aoki, and John Mayer among others. Such cases highlight increasing corporate co-option of critical/aesthetic approaches of musicians concerned with inverting power relationships and promoting populist political empowerment. Brands attempt to convince consumers that they have attributes of an ideal culture by emphasizing inclusivity, empowerment, and liberation. Simultaneously, alternative musical culture becomes a more valuable resource for the corporate accumulation of capital and increasingly conforms to the logic of commercial branding. Alternative musical culture’s very resistance to corporate branding--the cynicism and suspicion of corporate values--often becomes the very source of capital value. Employing examples from Jeep, Scion and Volkswagen and drawing upon interviews with automotive marketers and theoretical perspectives on media convergence (Bourdieu, DeNora, and Taylor, among others), I posit that automotive branding increasingly co-opts alternative musical values and actively influences the content of recent popular music.

“You Don't Have to Throw Away Tradition to Pursue Invention”: Tribute, Transformation, and Afro-Brazilian Historical Consciousness
James McNally, University of Michigan

This paper investigates contemporary experimental reinterpretations of traditional vissungu songs from the Brazilian state of Minas Gerais. Developed over the course of the eighteenth and nineteenth century by slaves working in the region’s diamond mines, vissungus are traditionally sung in a call-and-response fashion with percussion accompaniment and lyrics derived from Portuguese, Umbundu, and Yoruba. Today, they are performed in congado festivals organized by the Catholic Church. In order to examine their present-day legacy, I discuss the album Anganga (2013), by vocalist Júca Marçal and instrumentalist Cadu Tenório. Anganga situates reinterpretations of vissungus within an experimental instrumental arrangement incorporating elements of drone, electronics, and noise. Drawing from interviews with the two musicians, my analysis focuses on the ways in which the album acts as a site for reinventing traditional Brazilian song forms and reimagining the legacy of historic Afro-Brazilian musical practices. I argue that the musicians’ approach functions as “symbolic contestation,” in which individual actors transform established musical forms that occupy a symbolically dominant position within Brazilian culture (Bourdieu 1991:72). The paper further addresses how Marçal, a lifelong participant in Afro-Brazilian musical traditions such as congados, conceives of the album as a means of respecting the history of vissungu practice and capturing the experience of attending congado festivals, while at the same time reimagining the tradition within a novel musical-structural form with new creative possibilities. I situate this analysis within a consideration of how other experimental musicians in Brazil are transforming Brazilian genres and song traditions on a larger scale.

Constructing the Brooklyn DIY Locality Through Online Images and Words
Frank Meegan, The Graduate Center, City University of New York

Whereas the translocal sphere of new media activity often seems to subvert the power of physical localities, independent musicians also use digital and social media as essential tools to construct local community networks and identities. This paper focuses on the new media practices of “Do it Yourself” or DIY musicians and venue runners in and around the neighborhood of Bushwick, Brooklyn. Employing posted digital images and blog writings beyond immediate promotional purposes, artists use media to define notions of locality that feed back into the lived practice of live performance and the construction of the physical scene. I discuss and analyze the activity of organizers and musicians who work at Bushwick DIY spaces, such as The Glove, Shea Stadium, and Silent Barn. Photos posted by artists from these local spots build “in the know” communal spirit through online media interaction. Blog posts about musical life are shared between scene participants through subscription email groups and often voice professional artistic concerns as well as more general urban community issues. These meaningful media then heighten the experience of the live performance. Audience members and musicians perform and interact at shows with an understanding that media captured at events are ubiquitous and visible beyond the immediate locale into the online translocal environment. Art installations in venues and musicians and audiences’ fashion become signifiers of local spirit and values. I argue that the
work building meaningful locality through its virtual counterparts gives power to particular urban scenes in the growing global DIY network.

Reinterpreting Pipa Voice: How Contemporary Female Pipa Performers Reconstruct their Power by Negotiating with a Masculine Voice
Yuxin Mei, University of North Texas

The Wen-Wu dyad, one of the main tenants of Confucian cultural and political doctrine, has shaped Chinese ideology and culture for more than two millennia. "Wen" refers to all things literary, civil and restrained and, by contrast, "wu" represents the military: a show of force and conquest. In "Theorizing Chinese Masculinity," Louise Edwards and Kam Louie write that Chinese masculinity is based on an "ideal masculine image, which achieves a harmony between wen and wu" (1994:145). Late 20th century neo-Orientalism and Western representations of Chinese masculinity (and culture) as effeminate and childlike, have challenged this cultural balance. The wen-wu binary is also reflected in the performance of the pipa (Chinese 4-string lute) and its musical characteristics. The pipa was the instrument played by men mainly until the late 1990s, when large numbers of women pursued newly available opportunities to study, perform, and become professional musicians thanks to the emergence of Westernized music conservatories in China. Conservatory-trained, women pipa performers are choosing to perform in the wu-qu (martial and fierce tone) style rather than the historically superior wen-qu (civil and mild tone), now considered to be "feminine" and therefore unprofessional and amateur. In this paper, I argue that the predominance of professional and Westernized wu-qu styles (now referred to as more "masculine" and "virtuosic") has challenged the traditional aesthetic preference of Confucian thought and the natural harmony of wen-wu. However, it has also allowed female pipa musicians to negotiate a new-found domination of the instrument and position in Chinese music and performance.

#Fame Tamil Film Song Covers and Conversations: Digital Live Streaming Musical-Social Interactions from Chennai, South India and Beyond
Nina Menezes, University of Florida

Mobile live streaming sites have gained popularity as a source of online entertainment. In early 2016, #fame, India's leading digital live streaming application launched #fame Tamil, its South Indian regional language network. #fame sought to identify Tamil-speaking talent in Chennai and empower them with the means to reach wider audiences, earn an income, and gain instant stardom. Between January and August 2016, I conducted virtual ethnography and participated as an audience member on #fame's live streams. I also conducted face-to-face interviews with performers and their #fame fans. This paper focuses on #fame star Vandana and her live online covers and conversations with viewers. My ethno-graphic research suggests that live streaming sites such as #fame Tamil, blur the distinctions between 'presentational' and 'participatory' performance (Turino, 2008), and invites us to reassess the dynamics between performers and audience within these new spaces of music-making. I argue that live streaming sites allow musicians and their followers to co-create content for the event and help construct a virtual musical community. Furthermore, I argue that these technologically mediated forms of communication foster practices for a participatory community that are alternate, but not oppositional to mainstream Tamil film music culture. This research contributes to the emerging body of scholarship on cover songs, musician-audience interactions, and virtual ethnography.

Who Defines Community? Museum, Power and Politics
Kathryn Metz, Rock & Roll Hall of Fame

Community outreach is a contentious concept regularly deployed from elite institutions such as museums, colleges and universities, and other non-profit bodies that wield cultural and political power. Institutions engage in community outreach for various reasons including to achieve philanthropic goals, gain grant and sponsorship support, better integration with surrounding communities of all shapes, or simply to attempt to effect social change. Regardless of community outreach objectives, institutional missions frequently define communities and assess their needs without interacting directly with their members and leaders. I will explore how, at a local museum that generates significant tourist income for its city, ethnomusicology converges, messily at times, with community. I will delve into the nuances of identifying and listening to community leaders, which parallels listening to interlocutors in the field. I must interpret information that I receive and, similarly to conducting fieldwork, review my interpretations with specialists. Attending community meetings demonstrates commitment to what is happening in the city, and my institution's commitment to assisting with on- or off-site programming, including concerts, discussion panels, instrument or coat drives, student and family activities, or sometimes merely acknowledgment of the work that various community members are doing. I will discuss how I attempt to negotiate the museum's position as a powerful, heavy-hitting institution and my place in it, while managing expectations and carefully building relationships in pursuit of connecting music and social justice.

"I Got a Story to Tell": Hip-Hop Autobiographies in Old and New Media Landscapes
John Paul Meyers, University of Illinois at Urbana-Champaign

As hip-hop music and culture continue to gain prestige both within and outside the academy, a growing number of prominent hip-hop artists have published autobiographies to explain their lives and their musical creations. This paper places hip-hop autobiographies in the long tradition of black autobiographies, a tradition in which using language and literacy to assert one's identity as a subject becomes a crucial way of claiming the humanity often denied to black Americans. I also consider hip-hop autobiographies in the context of other recent developments, such as the "Web 2.0" sites Rap Genius and WhoSampled, sites in which users (including artists themselves) can annotate lyrics and provide information on the sampling sources of hip-hop tracks. Throughout all these sources, we see an emphasis on explaining musical and lyrical details for both fans and neophytes: an occurrence which is relatively rare in popular music discourse. For ethnomusicologists and other hip-hop scholars, these autobiographies do at least two novel and noteworthy things. First, they present us with an opportunity to hear more from musicians who are unlikely to sit down for in-depth ethnographic interviews. Perhaps even more importantly, these autobiographies represent a crucial development in the historiography of hip-hop; rather than depending on the explication of scholars and critics, these autobiographies serve as another
supplementary text for hip-hop musicians themselves to grapple with the culture's past, present, and future—not just in musical form but in written prose.

Of Dwelling (in) the Place Which is No More: The Practice of Rare Listening and Narratives of Displacement
Hadi Milanloo, University of Toronto

In everyday music listening, eight Iranian émigré women in St. John's, Newfoundland embody responses to the challenges of migration and displacement. Each is, to one degree or another, engaged in what I call “rare listening”, a personal and private ritual in which one listens to a song or piece of music that is so emotionally and/or spiritually charged for them that she avoids listening to that song on normal occasions. In this presentation, focusing on music’s relational capacity, I argue that not only public musical performance but also private listening practice plays a crucial role in nurturing relationships "to people one knows well, to the land" (Diamond 2007: 171). But if “relationships to places are lived most often in the company of other people” (Basso 1996: 56-57), how does one relive those relationships in the absence of both others and places? Rare listening is shaped largely by physical absences—of music, related people and places, and the ethnographer—and yet it provides unique insight into the ways in which music’s “auditory aura” (Ihde 2007: 79) makes and maintains familial and/or social bonds even—and perhaps especially—in moments that are most personal, private, and anti-public. Moreover, as headphones challenge the borders of public and private by enabling people to “listen to music privately, in public” (Taylor 2016: 47), rare listening attests to how the public can also be sonically present in private.

“Music is my AK-47:” Music, Metaphors, and Paramilitarism in West Belfast
Stephen Millar, University of Limerick

Irish rebel songs have a long history of boundary maintenance, serving to cement republican groups’ links to the past and, as such, their legitimate claim to the republican legacy. Such practices continue to this day, with the republican music scene serving as a key battleground for proxy wars between pro-peace process and “dissident” republican groups. Yet militant republicanism is invoked through more than lyrical text. Overt musical references to guns and gunfire is utilized by both musicians and audiences alike. From musicians playing gun-shaped guitars, to ex-combatants referring to rebel music as their “AK-47,” and from beer bottles mimicking gun bullets to synthesizers sampling literal gunfire, Belfast’s rebel music scene is replete with references to the legacy of physical force republicanism. Through such actions and sounds, the relationship between rebel music and physical-force republicanism becomes embodied through performance, merging musicians, audiences, and the events being remembered and replayed. That many of these performances are housed within venues located in strongly republican areas deeply affected by the Northern Ireland conflict only heightens such spatial and temporal connections. This paper explores how the legacy of armed conflict in the North of Ireland continues to be transmitted through music and sound, examining some of the problems posed when those who transition to peaceful politics try to maintain their connection to a revolutionary political ideology via a militant and militaristic musical subculture increasingly out of step with their commitment to constitutional politics.

The Persistence of Shamisen: Japanese Traditional Music in Film and Anime Soundtracks
Richard Miller, University of Nevada Las Vegas

From the arrival of silent film in the late 1800s through to present-day television, movies, and anime, some Japanese soundtracks present a distinctive feel rooted in the fusion of kabuki and western popular music, particularly jazz. Sometimes labeled wayōgaku (“Japanese-Western Music”), the fusion involves multiple facets of both kabuki and jazz, including instrumentation and orchestration drawn from both traditions, and the association of western-style underscoring with kabuki geza (offstage) music. These compositional practices hybridize Japanese and western music to give the audience cues about time, place, character, and narrative flow in a set of conventions. Such an approach operates in a set of cultural referents quite different from those of more conventional Japanese film and anime soundtracks, which tend to employ a small number of Japanese-identified elements (pentatonic scales, for example) to flavor what is essentially a western composition. This paper examines prominent sonic and formal features of wayōgaku from kabuki shaping important soundtracks of the 20th and 21st centuries, including Satô Masaru's score for Kurosawa's 1961 epic film Yojimbo and Minobe Yutaka's score for the 2004 martial arts anime Shura no toki. Recognizing the persistence of traditional practices within the changing stream of Japanese popular culture can tell us much about the continual reimagining of Japanese identity and notions of alterity, and serve as an example for understanding similar hybridizing in the scoring traditions of other nations.

Letting “the Devil’s Telephone” Ring: Mbira Technoculture among Pentecostal Communities in Northeastern Zimbabwe
Jocelyn Moon, University of Washington

As emerging strategies of cultural sustainability increasingly rely on new media, it is important to gain a deeper understanding of how these strategies draw from locally specific uses and meanings of technology (Coleman 2010). In this paper I build on the work of Clapperton Mavhunga, who argues that Zimbabwean technocultures in particular are extensively shaped by practices of mobility and spirituality (2014). To do this, I focus on the intersections between digital technology and matepe mbira, a musical instrument that is itself a type of mobile communications technology based on its role in ancestral spirit possession ceremonies. In Nyamapanda, Zimbabwe, matepe mbira represents an ideological rift between Pentecostal and traditional belief systems despite the absence of spirit mediums in the present-day community. I draw from my field research in Harare and rural Northeastern Zimbabwe to demonstrate how musicians negotiate spiritual and political tensions through innovative uses of cellular phones as they work to recontextualize matepe mbira as a form of entertainment as well as a symbol of ethnic and cultural pride. I argue that musicians’ participation in global social media networks and their emphasis on secular performance spaces works to diminish the stigma associated with mbira and allows matepe music to continue as an important component of local ceremonies and daily lived experiences.
"But I'm no Ethnomusicologist!" Global Song Leaders and the Privilege of the Academy
Marissa Glynias Moore, Yale University

The use of non-Western musical forms within Mainline Protestantism and ecumenical spaces has proliferated throughout North America in the last fifty years. For leaders, singing global song recognizes the presence of diverse, previously silenced voices within the body of Christ, and is considered a potential corrective to colonization and missionization. Its implementation necessitates extensive research into a song's context and history, so global song leaders undertake practices like transcription and source-studies, and often pursue short-term field-based work (or study with those who do). However, they universally assert their difference from "ethnomusicologists." I interrogate the distance that my interlocutors perceive between their practices and the plethora of methodologies within the academic discipline of ethnomusicology, and I highlight their identification as either non-scholars or as hymnologists who feel they cannot cross the disciplinary boundary between fields. For both groups, this perceived distance is often based on older understandings of ethnomusicologists as folklorists whose primary concern is in the documentation and preservation of "traditional" musical cultures. However, based on these perceptions, I show the kinds of privilege afforded to ethnomusicologists by my interlocutors, which in turn can diminish their own practices that are, in fact, based in ethnographic methods. Through my analysis, I investigate how I, as a scholar actively engaged in fields outside of ethnomusicology like hymnology, can try to bridge the gap between disciplines and between the academy and the public, and propose avenues for ethnomusicologists to have more productive dialogue with the broader communities within which they work.

Syrian Rappers and Musical Activism in War-Torn Syria
Guilnard Moufarrej, United States Naval Academy

Antigovernment protests in Syria since March 2011 have demanded the resignation of Syrian president Bashar al-Assad. The popular uprising, inspired by the Arab Spring, became a devastating civil war, generating hundreds of thousands of casualties and millions of refugees. Since the government had banned outside journalists even before the conflict, social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalists even before the conflict, and social media served as a platform to disseminate war news and political ideas. Music, in particular, became a tool for outside journalist...
function and context as well as in the ways they imagine musical textures. Particularly among the younger musicians of these circuits, interpretive approaches to these post-maritime genres reflect a close engagement with an evolving global popular culture mediascapes.

A Celebration of Parang: Preserving the Indigenous Sounds of Trinidad & Tobago
Andrew Murphy, A Tree With Roots Music

Abstract Submission for Society for Ethnomusicology 2017 Annual Meeting
Title: A Celebration of Parang: Preserving the Indigenous Sounds of Trinidad & Tobago
Subject: Historically, parang has captured the social fabric of the community through a unique delivery that includes a diversity of languages and a caroling-like "house to house" style. Traditional forms of parang and creche are as threatened as the languages they are sung in Trinidad. To address this need, ATWI Music has documented the essence of parang, through field recordings and interviews, and subsequently produced a documentary film product that provides a detailed account of the history of the instruments used, song meanings, celebratory spirit and indigenous sounds of Trinidad & Tobago. Detailed performances and interviews captured in these field recordings, include artists such as: Clarita Rivas, Robert Munro, The Lara Brothers, Raul Landaeja, Dominic Thompson, Vanessa Emperatriz, Mr. Marvelous, HYPE STAR, Adrian Greaves, Maria Nunes, The Guerrero Sisters, Martin Gomez, Godfrey Pacheco, Damien Joseph, El Cantaro, NGC Steel Xplosion, La Fiesta de Lopinot and more. Both iconic and relatively obscure practitioners of the music were interviewed throughout Lopinot, Paramin, Arima and Port of Spain. Length of Film: 30m Length of Introduction/Discussion: 15m/1hr Total Time: 1hr45m Produced: 2016 Preserving the Music of Trinidad and Tobago; https://youtu.be/yVNGLIQfL3A

The Music of Repair: Care Ethics in Congregational Song
Nathan Myrick, Baylor University

(Sponsored by the Gender and Sexualities Task Force) That music has an ethical dimension has been, at some level, assumed for millennia. However, excepting some notion of ethos or classical Greek philosophy, few scholars have sought to develop an ethical paradigm for evaluating music’s performance or reception in a post-structural framework. This reality has undergone a striking change in recent years, and scholars such as Cobussen and Nielsen (2012), Warren (2014), Porter (2014, 2016), Latour-O’Brien (2016), and Cheng (2016) have offered intriguing ideas about the ethical values and significance of music. This paper examines the potential ethical value of music as a mode of care ethics in congregational singing through a case study of Lake Shore Baptist Church of Waco, Texas. Lake Shore recently voted to amend their bylaws to become the first LGBTQ+ affirming Baptist church in Waco. Through participant observation and interviews, I examine how the music of Lake Shore facilitates relationally reparative practices and political discourse within the context of its triadic Baptist affiliations: Baptist General Convention of Texas (BGCT), Cooperative Baptist Fellowship (CBF), and the Alliance of Baptists. By examining the musical activity of Lake Shore through the lenses of hospitality (Cobussen and Nielsen), discourse (Porter), responsibility (Warren), and repair (Latour-O’Brien), I suggest that the ethical significance of congregational song may be understood as care for the relational, affective, and physical health of the community.

The Radif as Musical Syntax: A Case Study on the Revival of the Qanun in Persian Music
Behzad Namazi, Ohio University

The qanun is an ancient zither-like musical instrument, commonly used in the Middle East, which originated well before the advent of Islam. Subsequent to the Islamic conquest of Persia, Arabs took this instrument and circulated it within Arab culture. The instrument spread across the Arab world, emerged in Turkish culture, and was eventually forgotten in Persia. Only within the last century did the instrument find its way back to Iran. Today, one of the most prolific Persian qanun performers is Emad Shakouri. His performance of the qanun demonstrates notions of music revival, yet all the while complicates such a phenomenon. In my paper, I focus on Shakouri and the revival of the qanun. Specifically, I examine the extent to which improvisations based on the Radif (canonic body of repertoire in Persian traditional music) serve to re-introduce the qanun into the landscape of Persian music. Through an analytical study of Shakouri’s improvisations, I ultimately argue that the Radif serves as musical syntax, facilitating in the revival process of the qanun in Persian culture. Through this essay, I hope to fill a prominent lacuna with respect to case studies on the qanun; Scholarship has been focused exclusively on the Turkish and Arabic qanun, rather than the Persian qanun. This study of the qanun’s revival in Persian culture can be of great value and importance not only in contribution to the field of ethnomusicology, but also to the extant literature in Persian and Iranian studies.

Reinventing the Wheel: Indigeneity and Migration in the Works of Ray Lema
Cherie Ndaliko, University of North Carolina at Chapel Hill

After nearly 40 years in exile, in June 2016 Congolese pianist and composer Ray Lema performed Nzimbu to a sold-out stadium in Kinshasa. The album’s integration of indigenous and popular musics echoed Lema’s last performance in his “home” country in 1974, when he conducted the National Music and Dance Ensemble’s premier preceding the legendary boxing match between Muhammad Ali and George Foreman. Both concerts reflect efforts to navigate precarious issues of ethnicity and national identity and, as such, represent equally significant interventions into Congo’s soundscape and into its political evolution. And at the crux of both musical events are strategic mediations of indigeneity through sound. Specifically, as director of the National Ensemble, Lema was tasked with integrating more than 400 ethnic groups into a cohesive national ensemble capable of performing postcolonial identity; by contrast, the five artists on Nzimbu situate their Congolese-ness in relation to experiences of exile, (im)migration, and Western racial politics. This paper interweaves (1) critical analysis of each performance as spectacle; (2) ethnographic vignettes revealing intricate negotiations shaping political spectacle from behind the scenes; and (3) critical listening to the music itself for what it reveals about the relationship between the mechanics of music making and larger sociopolitical projects. Ultimately, examining the concerts and the intervening decades suggests music as both map and arbiter of political identity in Congo. This study contributes to ethnomusicological efforts to theorize
sound, its migration, and its reception in the construction of personal and national identity in politically volatile African nations.

Life History, Labour, and Social Class in the Pedal Steel Guitar Workshop
Daniel Neill, Memorial University of Newfoundland

The study of musical instruments has expanded from concerns of classification to the consideration of musical instruments as products and agents of human experience with capacities to transform the minds, bodies, and identities of those who perform on them, hear them, and make them. This paper, based on ethnographic fieldwork involving apprenticeship with instrument maker Ed “Shorty” Fulawka, explores the relationship between social class, instrument makers, and the instruments they produce. Fulawka began building pedal steel guitars in the early 1950s just as the instrument was undergoing key developments due to its popularity in country music. Drawing on my experiences in Fulawka’s workshop, I will illustrate how elements of his life history—specifically his experiences of labour and social class—have been factors in shaping his identity, his workshop, and ultimately his instruments. Using elements of practice theory and Bourdieu’s concept of habitus, Fulawka’s workshop and house can be seen as sites where skilled manual labour is reclaimed, foregrounding a conflict between the upwardly mobile self and the self whose habitus was formed under the pervasive threat of poverty.

Collaborative Timelines: Metric Identity in Malinke Dance Drumming
Tiffany Nicely, Buffalo State College

The importance of “timeline” patterns, most often performed on iron bells, in the organization of African music is well documented (Rahn 1986, Anku 2000, Toussaint 2003, Agawu 2006, Polak 2010). Whether audibly present in the texture or active only in the minds of performers and listeners, their role as an organizing, contextualizing force has been compared to pitch scales (Pressing 1983), and more recently, shown to participate in meter (London 2012). In Malinke dance drumming of Guinea, ensembles of hand drums and stick drums with bells create layers of patterns of varying length and uniqueness. As bell parts are shared among dundun players rather than produced by a single bell, the timeline concept has not yet been applied to this genre. Rhythmic parts I call “identity patterns” (Polak’s “hooks” (2010)) are understood as important in defining different pieces. This paper explores the concept of a timeline that is created “collaboratively” between members of the ensemble, particularly on the bells and stick drums, that is closely linked to these identity patterns. My analysis of pieces from the Dundunba and Kassa families of Malinke dance rhythms maps Kubik’s (2010) explanation of African musical time as an interface of elementary pulsation, reference beat, cycle, and timeline, to London’s (2012) meter as organization of tactus, subdivisions, and N-cycles. The paper seeks to establish two things: in Malinke dance drumming timelines are created collaboratively, and that these timelines work closely with identity patterns to govern musical time.

Performing Just Brown Enough
Chris Nickell, New York University

In the transnational and male-dominated independent scenes of musicians centered on Beirut, Lebanon, musical performances of diverse genres and social performances of racialized and classed masculinities collide. Bands seeking international audiences negotiate fraught relationships to “Arab” and “Western” formations through appearance and gesture, language choice and lyrics, vocal timbre and instruments, and musical style. These complex negotiations cannot be understood through lenses of cultural purity or hybridity. Based on ethnography conducted since 2015, I suggest that these men consciously aim for performances I call “just brown enough.” This paper explores these carefully racialized performances of masculinity through reinterpretations of the popular Arabic song “Batwannis Beek” (“I am charmed by you”), premiered in the 1960s by Algerian-Egyptian diva Warda and covered recently by all-male Lebanese rock band Who Killed Bruce Lee (WKBL). Now based in Germany, WKBL touts this cover’s success there after their record label forced them to perform a song in Arabic. Its audible difference from their English-language rock repertoire, concentrated in the voice, solidifies their edgy appeal as bearded Arab men. Their performance of “Batwannis Beek” in Lebanon succeeds among young middle-class listeners with nostalgia for an Arab past many never lived as children of Europeanized, postwar Lebanon. Tellingly, for many listeners familiar with that Arab past, the rock adaptation, gendered crossing, and vocal timbre of the cover fail to resonate. I argue WKBL’s performance of “just brown enough” here only functions for listeners, Arab and European, who must imagine the original, either as familiar or exotic.

Kristina Nielsen, Western Washington University

Since summer 2016, politically active “calpulli” (Mexican-American communities promoting Indigenous revitalization through Danza Azteca) have increasingly gained acceptance as the face of a resurgent urban Indigenous movement, asserting their Indigeneity through dances accompanied by the booming beats of log drums. The political causes championed by these calpulli range from protesting immigration policies to supporting Native North American causes, including the Standing Rock Sioux’s efforts to block the Dakota Access Pipeline. Moreover, a broader political objective of Indigenous recognition and decolonization has emerged through these protests, as a number of calpulli increasingly seek recognition as Indigenous communities. In recent months, photos of calpulli have been featured in the news with headlines such as “Native Americans protest Dakota pipeline” that uncritically position calpulli as representatives of the Native American community to a predominantly white audience. Drawing on media portrayals, online discussions, and fieldwork in Southern California and North Dakota, I analyze how politically engaged calpulli interweave music, Indigenous identity formation, Indigenous alliances and protest. In particular, I focus on the emergence of an intrinsic Indigeneity that homogenizes Native histories and colonial experiences north and south of the border, and propose that these essentializations serve two simultaneous purposes: 1) they provide a perceived basis for pan-Indigenous solidarity between calpulli and Native North American
After the Music is Gone: Creative Cities, Cultural Policy, and the Resonance of Everyday Life in Kamagasaki

David Novak, University of California, Santa Barbara

In contemporary global cities, music, like other forms of entertainment and cultural expression, has been harnessed in cultural policy programs, through which local voices are orchestrated into political narratives of neighborhood revitalization and instrumentalized creativity. The silencing of public music making as part of generalized procedures of gentrification is a recognizable feature in many urban centers, and is particularly effective as a tool for policing marginalized racial and ethnic communities. In postindustrial centers of urban Japan, gentrification has taken a complex route through Japanese adaptations of "creative cities" policies. In this paper, I focus on a working-class district of South Osaka known as Kamagasaki, infamous as a longstanding ghetto for day laborers bordering the city's entertainment and red-light quarters, and a non-profit arts space called CocoRoom which works to create contexts of interaction among its aging population. Following the changes in the neighborhood over a decade of ethnographic study, I seek to "provincialize" gentrification by focusing on the role of cultural NPOs in Japanese urban policy, and tracing the ways in which the art of everyday life is transformed in various projects of cultural representation.

Divine Music from Ancient Bali: Gamelan Selonding and the Colonial Myth

Akiko Nozawa, University of Michigan

Jaap Kunst was the first musicologist to relate the archaic sacred gamelan Selonding to the Bali Aga, the allegedly aboriginal inhabitants of Bali, Indonesia. Since publication in 1927, this idea has been handed down in many ethnomusicological studies afterwards. This paper questions the validity of this history. Significantly, ‘Bali Aga’ is a relatively new concept defined by colonial scholars based on a dichotomous distinction of Balinese villages as ‘pre-Hindu culture’ and ‘Hindu-Majapahit culture,’ regardless of the intricate diversity of local culture in Bali. In fact, there is not enough evidence to substantiate the ‘Bali Aga’ villages as an ethnic group united by certain cultural forms, nor their isolation from Hindu culture. In addition, the cross-investigation by Wayan Tusan (2001) provides sufficient data to reconsider the historical background of Selonding. Arguing that the very notion of ‘indigenous culture/music’ was generated by colonial modernity, this paper examines the case of Tenganan Pegeringsingan village, based on field research I have been engaged with since 2005. In contrast to the simple image of Bali Aga, this village has developed ritual culture that reveals various aspects of enculturation, including symbolism from ancient Hinduism that prevailed in medieval Southeast Asia. Their Selonding, ‘a gift from gods,’ also consists of an elaborate system that has been refined through a long process of cultural ‘involution’ and negotiations with the outside world. This case, therefore, suggests the ethnomusicological significance of exploring the substantial historic value of Selonding hidden behind the colonial myth of ‘indigenous music’.

Songs of the Golden Age: Music Production in Hanoi during the Second Indochina War

Lonán Ó Briain, University of Nottingham

The escalation of tensions in the Second Indochina War coincided with the golden age of radio in North Vietnam when broadcast media was firmly established as the mouthpiece of the communist party. During this tumultuous period, radio became the primary mass medium for communications and the main source for music recordings. The state-run Voice of Vietnam radio (VOV) employed a selection of ensembles in Hanoi who produced communist-themed propaganda songs to accompany their political broadcasts. A wired loudspeaker system throughout the countryside ensured that broadcasters had constant access to their listenership in the North, and broadcasting towers at the Seventeenth parallel and powerful radio transmissions further afield enabled them to reach listeners in the South. Based on 11 months of fieldwork in Hanoi between June 2016 and April 2017, this paper reconstructs an oral history of music production processes and listening practices during the Second Indochina War. Data is drawn from original interviews with current and former employees of the VOV and their listeners. Those interviews are supplemented with data from recent print collections, participant-observation fieldwork at a Hanoi music and folksong club for retired musicians and singers of the VOV, and archival documents that have only recently been made available to licensed scholars in Vietnam. This research argues that the ongoing veneration of singers, songs and stories from the golden age of radio constructs a particular narrative about Vietnamese history that commemorates the achievements of the Communist Party and perpetuates its control in the open market era.


Brian Oberlander, Northwestern University

Gabriel García Márquez once mused that whenever El Lebrijano lifted his voice in song, “the water gets wet” (se moja el agua). A beguiling expression of respect, this was also a penetrating commentary on the Sevillian flamenco singer's maverick career. In the late 1970s, as Spain was transitioning to democracy and Andalusia was negotiating its path toward regional autonomy, El Lebrijano was facilitating collaborations between Andalusian flamenco musicians and Moroccan conservatory ensembles. Through uncanny accompaniments of Iberian and North African instruments, along with lyrics that invoked Andalusia's medieval Moorish past, flamenco-Arab fusion projects blurred the boundaries between past and present, Arab and Andalusian at a time of momentous social change in Andalusia. Flamenco-Arab fusion, continuing well into the twenty-first century, constitutes a self-referential musical practice which my fieldwork has shown to be deeply implicated in Andalusian cultural policy. Appearing in heritage festivals and tourist programming, fusion projects index the appeal of an exotic Moorish past and the image of a progressive multicultural present. By focusing on El Lebrijano’s foundational role in this practice, along with his ardent self-identification as a Gitano (Spanish Rom), I reveal a musician working at the intersection of regional and ethnic affiliations, institutional agendas, transnational collaborations, and a Moorish legacy that binds the coast of Southern Spain to that of North Africa despite the straits between them. Whatever García Márquez intended by his pithy
approval, the music of Juan Peña Fernández, 'El Lebrjano,' wets the water indeed.

**al-Batin, al-Wali, al-Zahir: Regimes of Silence and Voicing in Muslim Toronto**  
Alia O’Brien, University of Toronto

This paper discusses the important roles that silence and voicing play in the lives of Muslim-identifying people who live in the city of Toronto, focusing on the ways in which individuals’ divergent ideas about these two categories of sound inform their decisions to dwell in different sorts of sacred spaces. I begin with a description of an orthodox Jerrahi Sufi masjid where women practice communal zikr (remembrance) behind a curtain, shrouded in silence, embodying the divine quality of al-Bātin (interiority, hiddenness) in the manner of the many women that walked the Jerrahi tariqa (path) before them. I then suggest that several individuals’ efforts to seek out non-segregated, polyvocal Muslim spaces are informed by their desires to voice their faith. In such spaces, discourses surrounding silence and the voice are connected to contemporary liberal Muslim feminisms, the writings of Black Lives Matter Toronto, and local LGBTQ+ and indigenous rights movements, and are perhaps best exemplified by the motto of the AIDS Coalition to Unleash Power (ACT UP): Silence = Death. Here, voicing is thought to be essential for realizing the divine attributes of al-Zāhir (manifestation, the manifest) and al-Wali (the protecting friend), whereas silence denotes both an erasure of self and a failure to advocate for others. Alternatively, in the Jerrahi masjid, the poïetic embodiment of the practices of one’s silsila (spiritual lineage) often takes precedence over the consideration of agency in a liberal-humanistic sense, and this, too, can be heard in the sonorous order-of-things.

“**You Have to Be Both Anointed and Commercialized, That’s the Way I See It**: Great Women of Gospel Music and Capitalism”  
Nina Ohman, University of Pennsylvania

Mahalia Jackson, Aretha Franklin, and Karen Clark Sheard are masterful singers who have played pivotal roles in African American gospel music’s expansion from churches to the global marketplace. My ethnographic and archival research demonstrates that they all have embraced the concomitant commercialization of evangelism and cultural work. On surface, this union between gospel music-making and profit-seeking predilection seems like a match made in capitalist heaven. As I argue in this paper, however, their creative labors draw upon a culturally grounded business ethos in light of which commercialization of musical knowledge is a counter-hegemonic practice. On that account, I recognize the historical significance of colonial markets where in actuality one could buy freedom from bondage. Gospel music is a distinctly American music like the blues, which Hettie Jones describes as "a contribution, ironically, from the only people who became Americans against their will." Still, among the slaves whose labor was essential for the rise of modern capitalism some used its means to make money so that they could purchase freedom for self and loved ones. (Walker, 2009) This intergenerational liberatory consciousness informs my perspective on these vocalists’ pursuits as what Foucault calls "practices of freedom." Ultimately, building on groundbreaking works Music and Capitalism (Taylor, 2016) and Audible Empire (Radano and Olaniyi eds., 2016) my paper presents gospel music as a field in which African American women’s work within and against hegemonic structures has sought to transfigure the prevailing capitalist order and the soundscape of its ever-shifting forms.

**Afro-Asian Futurism: YMO and Game Music**  
Toshiyuki Ohwada, Keio University

Afrika Bambaataa once claimed that Yellow Magic Orchestra invented hip hop. Although his assertion is regarded as an overstatement, or even a joke, it is well known that the music of the Japanese techno pop group - with its members Haruomi Hosono, Ryuichi Sakamoto and Yukihiro Takahashi - was sampled by numerous hip hop musicians from Bambaataa himself to 2 Live Crew and De La Soul. In this paper I examine the futuristic imagination and cultural negotiations of African American and Japanese musicians since the 1980s. After the disbandment of YMO, Hosono released Video Game Music (1984), one of the first albums to record the music of the genre. Inspiring countless African American musicians from Madlib to Wiz Khalifa, the sound of Japanese video games would become an indispensable component of black music. Elements of African American music are incorporated in Sakamoto's futurism-themed album Mirai-ha Yaro (Futurista 1986), which opens with a song titled "Broadway Boogie Woogie," featuring a sax solo of the funk master Maceo Parker. Referring to Gayatri Spivak's concept of "planetarity," I explore the transpacific dialogue on technorientalism - a term coined by David Morley and Kevin Robbins in 1995 - and Afrofuturism in popular music.

**Revival Underground: How Muslim Pomaks Promote Alternative Folk Music in Christian Bulgaria**  
Laura Olson, University of Colorado, Boulder

In post-Communist Bulgaria the state-sponsored organization of folk music performance - both at the professional and amateur levels - carries the semantic load of preserving the national heritage. This poses problems for minorities, such as the Bulgarian-speaking Muslims (Pomaks), some of whom wish to distinguish their culture from the mainstream. Some Pomak activists have stopped participating in national festivals since at these venues, their music is inevitably framed as one of the many Bulgarian ‘national treasures.’ This is distasteful to some as it appears to sweep under the rug the whole history of Pomak resistance to repressive governmental assimilation campaigns. This paper shows how individual Pomak performers and cultural leaders distinguish their music and rituals from the mainstream, and how they promote their culture through two tactics. In one, alternative traditions are presented in private or semi-private performance settings and online social media forums - where group leaders control the discourse. In another approach, local songs are sung publicly outside the village, but only initiated audience members understand how to interpret the songs as having a political message. The paper thus provides a glimpse of an oppositional revival movement in the making: a quiet, often subtle counterculture movement that, although it cannot go mainstream under current circumstances, influences musical practice in Muslim villages throughout Bulgaria via social media.
Singing and Dancing to Lift a Community: Igbo Women’s Performance and Social Change
Ruth Opara, University of Colorado

In this paper, I examine the Obiwuruotu Women’s Dance Group, a group of mostly married women performers from Ihiagwa, in Imo state, Southeastern Nigeria, in order to understand how their musical practices affect their daily lives. Through ethnographic and historical research, I explore the ways in which the group uses music and dance to resist traditional gender roles expected of them in Igbo society as married women. As Igbo women are traditionally restricted to domestic musical practices, this group’s widespread popularity as musicians throughout Igbo land is unprecedented and the group embodies many of the contradictions and conflicts that have been theorized in contemporary post-colonial African feminist discourse. While the group’s musical performances both reflect, and challenge the double narrative of the African woman as either victim or heroine, the group is nevertheless still guided by traditional Igbo norms and values. Also unprecedented is the inclusion of men into this dance group that would normally be exclusively for married women. I focus on these tensions to understand how women use music and dance to negotiate intersections of gender, class, motherhood, patriarchy and solidarity in Igbo culture.

Paris Sha'bi: Memory and Identity in the Algerian Diaspora
Christopher Orr, Florida State University

The Algerian popular music genre known as sha’bi emerged in the mid-twentieth century from an innovative amalgam of musical roots, including Moroccan malīyūn poetry, Sufi religious song, and the san’a Andalusi tradition of Algiers. Both modern and patrimonial, accessible yet refined, the musical form reflects the complex array of social upheavals in the decades leading up to Algerian independence. Crucially, the development of sha’bi corresponded to the height of Algerian worker migration to France. For the Algerian diaspora in France today, the music acts as a chronotopic prism for (inter)national memory, oral history and Algerian worker migration to France and independence. Based on eight months of fieldwork, my paper examines how the French Algerian community in Paris uses sha’bi to construct a distinct cultural identity in the present by creatively engaging with the past. This analysis takes several fronts. Employing the work of Randall Collins on interaction ritual chains, I theorize informal performances as sites for the transmission of collective memory through ritualized space. I also consider Michael Rothberg’s notion of multidirectional memory as a means to investigate the discursive actions of participants at these events and the capacity of sha’bi music to facilitate multifaceted renderings of diasporic memory. Individuals may offer their own interpretations of song texts by relating them to personal stories of exile, or take part in historical debates surrounding renowned masters of the genre. Enthusiasts’ engagement with the music demonstrates how memories—of once individual and collective—overlap in multilayered and even contradictory ways.

Verdant Vibrations: Vibrational Healing and Listening in Alternative Culture Communities
Grace Elaine Osborne, New York University

Sound Healing and Sound Bath events are sonorous practices found across the US that have begun to attract mainstream media attention. In 2016 Vogue Magazine, The New York Times, and The Atlantic all featured articles on sound baths and sound healing practitioners in communities of alternative culture. These events are intended to use sound and vibration for healing and meditative purposes. The alternative culture communities engaging in these practices trace their intellectual lineage to the New Age movement and the American counterculture of the 1970s, yet claim a space distinctly separate from both movements. The event of a sound bath is intended to be an event of destabilization, destabilizing the relationships between performer and audience, logical and intuitive thinking, secular spirituality and artistic practice. This paper further destabilizes the notion of a coherent sound event through the exploration of the practitioner/curator’s reliance on intuition as a performance practice and the participants’ perceptions of the event as non-aural, listening through their material and immaterial bodies. This paper discusses how the terms healing, holding space, listening, and vibration are defined within this community and investigates how the disciplines of Ethnomusicology and Sound Studies are uniquely situated to facilitate an academic discussion of these terms. Engaging with Nina Sun Eidsheim’s theories of “figure of sound” and “listening as intermaterial vibrational practice” this paper investigates the creation of both the possibilities and limitations of utilizing a “vibrational theory of music.”

“Ethnic” Records and Global Ambitions: Victor’s 1913 Expedition to South America
Sergio Ospina-Romero, Cornell University

Between September and November 1913, recording scouts of the Victor Talking Machine Company established temporary recordings studios in Lima and Bogotá. After setting up their equipment, they faced multiple challenges, including identifying local talent, negotiating copyright deals, and wrangling tardy, drunken performers into the studio. These scouts were attempting to follow Victor executives’ master plan to open up new markets for the phonograph. Yet it was up to them and the people they worked with to figure out how to put Victor’s plans into practice. Through their improvisatory strategies and collaborations with local people, these scouts played a crucial role in the configuration of a novel commercial category of “ethnic” records aimed at U.S. immigrants and foreign customers. By focusing on Victor’s 1913 South American expedition, I argue that engaging with the daily actions of recording scouts offers a significant new approach towards examining the global expansion of the music industry. Drawing from original archival material, including the daily ledgers of the expeditions, I examine the interactions between scouts and locals to reveal the improvisatory interactions at the center of the music industry’s growth on a worldwide scale. By exploring how scouts negotiated with performers, middle-men, and translators through a series of mundane and inefficient encounters, this paper challenges top-down stories of popular music’s global dimension. Through this history, I contend, we can glimpse the uneven nature of the industry’s expansion and find a far more complicated story of the popular music industry’s global ambitions.
“Our Music”: Syrian Tarab and the Politics of Refugee Representation in Germany
Michael O'Toole, University of Cincinnati

Since the arrival in Germany of close to one million refugees in 2015, musicians from Syria have played significant roles in crafting public representations of Syria and Syrian refugees in Germany, mediating complex tensions between the fraught political terrain of Syrians in exile, instabilities of German refugee policy, and the expectations and assumptions of German audiences. In this paper, I consider how the Arabic musical tradition of tarab, closely associated with the Syrian city of Aleppo, has been performed and recontextualized by Syrian musicians in Germany. I focus in particular on the band Musiqana, founded in Berlin in 2015 by the singer Abdullah Rahhal and the oud player Alaa Zaitouna. Rahhal and Zaitouna founded Musiqana, whose name means "Our Music," with the intention of introducing tarab music to a German audience and creating a shared musical context in which both Syrians and Germans could participate. Drawing on ethnographic research at Musiqana concerts in Germany as well as interviews with band members, I consider how the musicians in Musiqana situate their performance of tarab music within their own trajectories as musicians and against the backdrop of a contested representational terrain. My work contributes to analyses of tarab music by ethnomusicologists such as Racy and Shannon by exploring how central concepts in tarab music—in particular, the role of sound in mediating the relationship between performers and audiences—are recontextualized by Syrian musicians as they navigate the expectations of both Syrian exiles and German audiences largely unfamiliar with tarab music.

Choosing Your Own Masters: Mediatized Multipart Singing in Sardinia
Diego Pani, Memorial University of Newfoundland

In Iscanu, a small village in central Sardinia (Italy), young men sing the local variant of cuncordu, a multipart vocal genre diffused across the island (Macchiarella 2005). Cuncordu is an oral tradition, but these youth want nothing to do with living senior practitioners. Instead, they listen avidly to audio recordings of a bygone generation. This presentation focuses on the voices of virtual "grandfathers", old singers recorded in the mid-twentieth century (engraved on vinyl records and dusty reels by small record companies, ethnographers, and radio stations) that are now seen as the source of an authentic way of singing in the village style. Young singers oppose the "fathers", the older generation of singers, still active, who they feel have modified and corrupted the repertoire and the style in favour of modernizing cuncordu, related to a more mainstream circulation of the practice outside the village. In this complex context of revival (Livingston 1999), the passage from mouth to ear, proper to the cuncordu tradition, is replaced by a mediatized process (Lundberg, Malm, Ronström 2003) involving the search for historical recordings and the consequent listening, discussion and selection of songs and sonic fragments to build the foundation of a retro style. These young singers have the agency to ignore the authority of older, established singers, modifying the local repertoire in relation to these archival recordings, that become the primary site of ideas about music making dialogically negotiated inside the comasinu (the wine cellar that serves as both rehearsal and community gathering space).

A Movement in Relation: Anti-blackness and the Promise of Afro/South Asia
Dhiren Panikker, University of California, Riverside

Anti-black racism remains foundational to a US political order premised on the social death of black bodies. At the same time, South Asian and Arab Americans continue to be positioned outside the juridical through post-9/11 Islamophobia and denials of citizenship. What are the linkages and gaps between these differential forms of racial subjection? How is blackness embraced, reconfigured, or erased in projects of solidarity? How does improvisation offer new frameworks for community building? In this paper, I explore these questions through an analysis of A Cosmic Rhythm with Each Stroke, the recent duo project by pianist Vijay Iyer and trumpeter Wadada Leo Smith. Iyer’s long time affiliation with African American musicians and histories challenges class-based notions of interminority discord. However, his meteoric success often bolsters model minority myths that valorize South Asianess at the expense of blackness. Through multi-site ethnographic research and in dialogue with recent literature on blackness and interracial politics, I explore these tensions at the heart of Afro/South Asian politics and music-making. Resisting an uncritical valorization of improvisation’s utopian potential, I argue that Smith and Iyer’s reliance on an improvisatory “ethic of co-creation” (Fischlin, Heble, Lipsitz 2013) offers a potential model for interracial community building within the capitalist frameworks of the culture industry. Through this work, I aim to highlight the creative processes, interpersonal bonds, and listening strategies necessary for anti-racist coalition work in the Trump era.

Singing against Communism: The Korean Children’s Choir and South Korea’s Musical Diplomacy Toward the United States
Hye-jung Park, Ohio State University

On April 8, 1954, twenty-five Korean children boarded a military aircraft provided by the 5th American Air Force, departing Seoul. They were the members of the Korean Children’s Choir, touring the United States for South Korea’s post-war relief campaign. Supported by the American-Korean foundation, this choir was billed as the "Korean Orphans' Choir" throughout their tour, yet there was no orphan among the choristers. As young musicians from powerful and wealthy families, they had performed for UN soldiers and national guests in a close relationship with the South Korean government during the Korean War. Their US tour was camouflaged cultural propaganda, carefully planned by the South Korean government based on the anti-Communist goals it shared with the US government. By emotionally appealing to American citizens, the choir raised large amounts of money from US citizens. This event effectively magnified the importance of South Korea as an ideological buffer zone against Communism, at the same time, helping the United States replace its violent wartime image with that of a generous international leader. Meanwhile, the Korean Children’s Choir accelerated an inflow of American folk songs into Korea, helping to construct a new pro-Western identity for South Korea against the Communist North. Based on diplomatic documents examined at the National Archives of the United States and interviews with the choristers, this paper reveals that Cold War musical diplomacy served not only as unilateral propaganda from a superpower to its target country, but also as a bilateral activity based on shared political interests.
The Populist Sensorium: Sound and Sensation in the 2016 Campaign
Justin Patch, Vassar College

The word populism reverberated through the cacophonous 2016 campaign, flowing off the tongues of pundits, journalists, and observers. Although the term is nebulous, dynamic, and difficult to define, there was no denying the appeal that populist platforms for voters. This paper analytically approaches populism as a sensuous-affective phenomenon, created through combinations of sound, rhetoric, action, and emotion. Populism is not defined by stable sets of policies or legislative stances. It consists of feelings and notions of oppression and disadvantage by a powerful class that exists in an antagonistic relationship to “the people”, a righteous, collective, national body. Populism requires sonic and sensuous guidance to locate, affirm, and reinforce the notion of collective struggle against a common enemy. In 2016, campaigns vied to create this feeling of togetherness, of the people’s struggle against the powerful in a battle for the soul and future of the nation. Candidates in both parties, but particularly Donald Trump and Bernie Sanders, utilized mixtures of music, chanting, rhetoric, and choreographed crowd noise to create a sensory experience that cultivated extraordinary enthusiasm and support for their populist platform. This paper examines the contrasting populist soundscapes of the Trump and Sanders campaign, from Sanders’ revival of Woody Guthrie’s “This Land is Your Land” to Donald Trump’s eclectic playlist that included classic rock, 80’s metal, opera, and Broadway hits. These divergent assemblages of sounds, affects, and responses demonstrate the seductive allure of populism and the role that sonic culture plays in the embodied experience of the political campaign.

You got ‘im: The Use of Recordings by Apprentice Singers in the Kimberley
Folau Penaia Umbagai, Mowanum Art and Culture Centre

Since 2010 members of the Mowanum Community in the Kimberley region of northern Western Australia have worked to revive the vitality of the Junba dance-song tradition, using legacy audio and audiovisual recordings, text transcriptions, and photographs, to support intergenerational knowledge transmission. There has been a marked increase in participation and the quantity and diversity of dance-songs performed at the annual Mowanum Festival through this period that corresponds to increased opportunities for intergenerational transmission of knowledge and dance practices and the availability of new media technologies. The first phase of revitalization centred on elder singers (45 and over) teaching young dancers (aged 2-17) choreography and musical cues for choreography with the assistance of legacy records repatriated to the community and disseminated via the Mowanum Art and Culture Centre media centre. However, for some time the community has sought younger singers, upon which the future of Junba relies. Since 2015 members of a young generation of singers have stepped forward to learn and join the Nganyawna-birri (singing ensemble). This paper will provide insiders’ accounts of the multiple ways in which apprentice singers have used legacy recordings, mobile devices and mobile recording technologies to create learning environments, learn songs, master vocal techniques, and recognize and develop individual singing styles, and how this contributes to social and spiritual wellbeing. The presenters use this rich description to reflect back on the role and purpose of the archives that hold legacy collections of Junba.

"Hold that pose for me": On the Politics of Voguing and Musical Appropriation in the European Ballroom Scene
Evan Pensis, University of Chicago

Cultural appropriation, for the appropriator, often seems inconsequential and impersonal - it is always “just” an object, unrelated to larger structures of expropriation. For those whose expressions have been appropriated, what is taken is never “just” an object nor is the taking ever just: appropriation is both personal and political. In his work on ballroom culture, a queer Black and Latina/o cultural formation in USAmerica, Marlon Bailey (2013) locates one instance of this form of music-cultural appropriation in Madonna’s 1990 hit single, "Vogue." Ballroom culture remains a contested space, a repertoire mined by normative sexual and racial subjects. In this paper, I draw on recent fieldwork from the ballroom scenes in Paris and Berlin to explore how people living under sociopolitical and economic conditions of precarity borrow from USAmerican ballroom scenes, including their online representations, to create spaces of survival (Gumbs 2012). While echoing Karen Avenburg’s (2012) claim that performance promotes interpellation, the process of becoming-a-subject introduced by Althusser (1970), this paper asks how performers and participants hail one another, emergently and conditionally, into particular positions. Appropriation itself can hail us into worlds. Taking the call from ballroom’s concept of “posing” (where performers hold various postures in musical synchrony), I interrogate the friction between subjectivity and positionality in order to build a framework for understanding my own contingencies to the scene, extrapolating what we, as activists and ethnographers
of music and performance, might learn from the commentator's iconic call to "hold that pose for me in five...four...three...two...one!"

Cutting the Web of Relations: Delimiting Musical Ownership In the Recording Studio and International Law
Marc Perlman, Brown University

To assign property rights we must delimit the endless "intermeshing of phenomena" by "cutting the network" (M. Strathern). To assign a musical composition to a certain person or group, we need to close our eyes to the indirect contributions others have made to it, and ignore its kinship with other compositions. Disputes erupt when people try to expand or contract the network. I show how these disputes follow an identical cultural logic whether they occur at small or large scales, whether they concern interpersonal or international relations. In the popular music industry, songs are attributed to "featured artists" even when they are the work of many hands (band members, studio personnel, etc.). There have been occasional efforts by sidemen or recording company executives to enlarge the network of acknowledged creativity, though most of them have failed. I present one of the rare successes, involving a British hit song from 1967. Anonymous folksongs have no individual owners, but Herderian cultural nationalists have always viewed them as communal property. In regions where different groups are interspersed, variants of one group's songs are often sung by neighboring groups. A view of the network wide enough to include them all makes cultural nationalism hard to maintain. This was the case in early 20th century Europe, when Bartók's research into Hungarian folk music led him to an expansive, internationalist view of the network. By contrast his Croatian colleague, Vinko Zganec, taking a narrower view, tried to assert national ownership of folk music in international law.

Provincializing Symbols: Music, Indexicality, and Meaning during the Mbira Piece Shumba
Tony Perman, Grinnell College

In this presentation, I examine three different indexical processes that inform "meaning" during performances of the canonical mbira piece "Shumba" in order to clarify the nature of meaning in musical practice. Despite decades of grappling with language as model, progenitor, or analogy to define meaning in music, ethnomusicologists are still coming to terms with the music-language relationship. I continue others' efforts to provincialize language and correct the damage done by "symbolocentrism's" continued reliance on post-Saussurian models of signification and structure by addressing processes of purpose, effect, and agency in meaning. Not only does an emphasis on language and/or structure undermine and mislead explanations of musical meaning, but it also compromises the understanding of meaning itself. Recent work in anthropology, semiotics, and ethnomusicology has productively detached meaning from language, but either moves beyond the human or within the body in order to do so. By foregrounding the unique properties of indexicality in musical practice, and highlighting three distinct indexical processes that drive music's meaning (deictic, metonym, and replica), I help free meaning from language and offer an ethnomusicalological counterpoint to multidisciplinary efforts that define meaning within linguistic and physiological paradigms. Indexical meaning is direct but unpredictable, rooted in experience, embodied habits, and the here and now. By highlighting processes of indexicality, I defend a semiotic ethnomusicology against complaints that it is mechanistic, taxonomic, structural or atomistic. At its best, semiotics reveals signs as processual, dynamic, and phenomenological: living signs.

Speaking Through Noise: Punks in the Studio and the Importance of the Experiential
Sean Peters, University of North Texas

Live performance and audience participation are intrinsically linked to authentic music-making in the Dallas-Fort Worth (DFW) metroplex's Do It Yourself (DIY) punk scene. However, the mediation that occurs in the sterile environment of the studio presents a challenge to musicians looking to pursue a sense of liveness and sincerity in their recordings. In conjunction with previous scholarship on sound studies and authenticity, this paper explores how bands counter this mediation and translate the experience of their live performances into their studio recordings in an effort to adhere to notions of authenticity in the DIY punk scene. I cite two local punk groups, Not Half Bad and The Wee-Beasties, to examine how musicians subvert the perception of the studio as a professional space where the perceived non-musical sounds, "noise," of live performance are minimized. Not Half Bad manipulates technology to manufacture liveness by using unorthodox sound sources, such as wooden chairs and pill bottles, in lieu of instruments. The band also performs the role of audience as they record themselves conversing across the space of the studio as a way of simulating the socializing of a house venue show. Alternatively, The Wee-Beasties pursue a lo-fi quality in their recordings and cultivate a festive atmosphere during their sessions in an effort to recreate the environment of a live performance. The simulation of liveness allows DIY punk bands to record their music in the studio while still maintaining claims of authenticity. Ultimately, this paper explores how DIY punk participants are listening for authenticity.

Diné bahane’: Dr. Paul Zolbrod's Journey into the Voice of the Navajo Creation Story
William Pfaff, SUNY Plattsburgh

Diné bahane’: Dr. Paul Zolbrod's Journey into the Voice of the Navajo Creation Story (2015) is an immersive documentary exploring the ethno poetic quest of one man to bring a respected oral tradition -- traditionally sung in ceremonies -- to print. The film explores the genesis of Zolbrod's work and his efforts to bring the project to fruition with the support of Diné (Navajo) elders, as well as finding resonance between English and the qualities of sung Navajo. A portion of the film focuses on Zolbrod's concentrated work with an important discourse between Jóhonaa'éí (the Sun) and Asdzáá nádleehé (Changing Woman), whose partnership joins the earth and sky and allows the cycle of life to continue. Existing in a mythical pre-human world, the passage focuses on the complex, shifting agreement between the two god-like figures to function together. The film delves into Dr. Zolbrod's close attention to the nuances of Navajo language in his effort to accurately translate not only the meaning of the oral tradition, but also the musicality and subtle imagery that helps bring the story to life. The evocative original score features recitation and singing in the Navajo language, recorded on
productions, and the international touring ensembles known as “brass bands,” in a deliberate use of the English term. While the fanfares play a mix of locally tailored religious and traditional popular styles for life ceremonies like funerals, weddings, and baptisms, since the 1990s “brass bands” have taken on the complex task of representing Benin’s national culture, including its myriad religious and popular performance styles, abroad. Groups like Gangbe Brass Band and Eyo’nde Brass Band play the role of what Jean and John Comaroff call “ethnoentrepreneurs,” who are consumers of their own traditions and their African neighbors’ through conducting local research, and producers of those same traditions as they transform rhythms, melodies, and instruments into commodities marketed to audiences at home and abroad. I show that, with longer term exposure to international music market demands, brass band musicians deploy their growing consumption-production knowledge strategically to achieve their goals of professionalism and livelihood. In targeting international audiences, brass bands engage a variety of tactics, including increasingly global fusions, for example between Beninois styles and New Orleans brass band music and “trad-jazz,” French folk song, and covers of pop hits by the likes of David Bowie. More recent generations of musicians are increasingly adventurous with their repertoire choices, suggesting that the international music market acts as a significant patron of innovation and exchange in Beninois music for those groups willing to engage with its challenges.

Music Between the Margins: Interrogating Afro-South Asian Collaborations in Hip Hop
Elliott Powell, University of Minnesota

Popular music studies and comparative ethnic studies scholars are increasingly exploring the role of hip hop in Asian American identity formation. This literature typically examines how post-1965 Asian American youth use rap as a way to negotiate intergenerational tensions and various andinterlocking social identities. More recently, this scholarship has focused on South Asian American rappers, and how their music engenders a political consciousness that attempts to express solidarity with African Americans. Yet, while this literature compellingly articulates how South Asian American encounters with black music has informed their identity formations, it often does so at the expense of critically analyzing their encounters with black musicians. Indeed, this scholarship elides the importance of Afro-South Asian collaborations. Thus, what happens when we move from the study of South Asian American engagements with the black aesthetics of hip hop to, instead, partnerships with black artists? Using personal interviews with and music analysis of Rajeshwari Parmar, a Philadelphia-based hip hop artist whose work is dedicated to Afro-South Asian collaborations, this paper aims to reimagine Afro-South Asian music. In particular, it looks at how Parmar, a South Asian American woman working in a predominantly African American male genre, transgresses constructed boundaries of race, gender, and nation in order to cultivate feminist and transnational Afro-South Asian bonds. As such, I argue that her Afro-South Asian collaborative efforts highlight the political struggles and possibilities of creating music and forming alliances between and across the margins.

Pitch Correction and the Algorithmic Human: Software Development and the Contested Skilling of Vocal Production
Catherine Provenzano, NYU

In September 2016, music-streaming giant Apple Music released a playlist titled “The Auto-Tune Era.” It is comprised of hits released mainly between 2007-2009, voiced by artists who are almost exclusively black men, with the exception of one white woman, Ke$ha. The Auto-Tune Era, I argue, is not passed, and the users of Auto-Tune are in no way exclusively black men. So why was the list curated thus? What, in the popular imagination, has Auto-Tune come to represent and why? Through an interweaving of my ethnographic work with digital tuning software manufacturers Antares in California (Auto-Tune) and Celemony in Munich (Melodyne), and an ethnography of the mediating technology of the press, I argue that pitch corrected voices exhume and circulate Enlightenment designations of the human and the not-quite-human through marked voices aligned with marked bodies. “Misuses” of pitch correction are assigned to black bodies, while “natural” uses remain the palimpsestic signature of whiteness. I outline the ways in which the pop voice’s performance of pitch mold conceptions of musicality, emotion, and skill, and the ways musicality, emotion, and skill are written in to algorithmic
Transcending the Protest Song: Being “Selkirk Avenue”
Liz Przybylski, University of California, Riverside

A woman in a red dress stands center stage, face partially obscured by the hooded sweater wrapped around her body. Her dress recalls Jamie Black's REDress public art piece dedicated to the more than 1,200 Indigenous women missing or murdered in Canada since 1980. As vocal group Camerata Nova brought to life “Selkirk Avenue,” written by Andrew Balfour, the audience was not simply listening to a new protest song. In 1967, young Andrew was part of the “sixties scoops,” his adoption from his Cree community into a Scottish-Canadian family causing a rupture in his life. Now a professional musician, Andrew’s concept songs publicly rework his own identity as a First Nations musician. Inspired by residential school survivor testimony shared during the Truth and Reconciliation Commission (TRC), a collaboration with Métis poet Katherena Vermette, and his own experience, Balfour wrote “Take the Indian” and “Selkirk Avenue.” The songs call for renewed relationship between settlers and Indigenous communities. Yet, they are more than tools: my analysis demonstrates how they constitute a form of action, consistent with Dylan Robinson et. al. on other TRC aesthetic practices. Extending Jacqueline Shea Murphy’s conception of “attentive connectivity” in contemporary Indigenous performance, I frame this music as simultaneous expression and connection that enacts the larger community. Through interviews, musical analysis, and my own participant-observation in multiple performances along the songs’ journeys, this presentation describes how performance becomes an act of transcendent engagement, creating a moment of temporary instantiation of the future that the songs invite.

The Global Jukebox: Science, Humanism and Cultural Equity
Mu Qian, University of London

An online database for folk and traditional music like the Global Jukebox has great potentials in improving our understanding of music from around the world. For ethnomusicologists, it is a valuable resource for research. For common audiences with an interest in traditional music, it provides opportunities for them to access music that is not available in commercially released recordings. For bearers of traditions from around the world, it is a platform where they can narrate their own culture as opposed to being narrated, and thus enhancing cultural democracy which is particularly relevant at this historical moment. However, there are challenges in such a project. For example, how to protect the intellectual property of the performers? How to contextualize these recordings to reduce misinterpretation? How to include the voices of the tradition bearers in the representation of their music? What standards are to be adopted in classifying music from diverse societies where people have different concepts of music? How to deal with the music of people who live across borders and in politically disputed areas in the cultural-geographic structure of this project? These questions will make us think about problems related to not only this project, but also ethnomusicology at large. Based on my knowledge of music from China and Central Asia, I will discuss these problems through some cases of related music recordings included in the project.

Indigenous Musical Theater and Nationhood in Post-Apartheid South Africa
Megan Quilliam, University of Colorado at Boulder

Music in post-apartheid South Africa has striven towards a new national consciousness whereby composers and performers employ disparate musical styles together in order to articulate the “rainbow nation” philosophy. Indigenous musical theater in South Africa has received very little scholarly attention but is an ideal genre in which to observe the interaction between diverse cultural and musical elements as part of what Byerly (1998) calls the “music indaba” (or intercultural dialogue in music). While musical theater has a vibrant history in South Africa, its post-apartheid form draws from a mix of western operatic and indigenous styles as a means of redefining modern South Africa as a nation with a unique history and culture. This paper investigates the use of indigenous musical theater as a means of engaging contemporary socio-political and cultural discourses on national identity in post-apartheid South Africa using the examples of Khumalo’s Princess Magogo KaDinuzulu, based on the life of the Zulu traditional music icon, and the folk opera Mandela Trilogy. Drawing upon Karantonis and Robinson’s (2011) discourse on post-colonial operatic representation of indigenous peoples, I focus on the music and the dynamics of multi-racial/ethnic collaborations in these productions. Ultimately, I argue that these works speak directly to the “new” South Africa in their attempts to construct a unified national culture and to address the continuing cultural conflicts that are rooted in colonialism and apartheid using the didactic means of artistic performance.

Navigating Acoustic Patriarchy: Hearing, Embodying, and Surviving Gender Violence in Mexico City’s Public Spaces
Anthony Rasmussen, University of California, Riverside

In Mexico, femicide and sexual assault have reached epidemic proportions. In Mexico City however, instances of gender violence often take on more insidious forms. Characteristic catcalls, whistles, and mumbled obscenities are ubiquitous features of Mexico City’s public spaces and channels of transportation. Adopting ethnomusicologist J. Martin Daughtry’s concept of belliphonic listening to a peacetime, urban environment, this paper explores how individuals embody, comprehend, and contest the acoustic patriarchy in which they are immersed. For the perpetrators (typically men), the deployment of these sounds demonstrates a hyper-masculine ideal and a command over these acoustic territories. For victims (typically women), these sounds serve as both a warning of potential physical confrontation and as a form of trauma endured as a part of daily urban life. These circumstances affect how victims choose to dress, where, when and with whom they are willing to travel, and how they behave in public—the overarching strategy of many victims is to pretend they simply do not hear. Others assume a different tack, such as the street performance group Las Hijas de Violencia (the Daughters of Violence), who confront harassers with toy guns filled with confetti and an onslaught of punk rock music. This investigation is based on the testimonials of both victims and perpetrators and aims to demonstrate how broad patterns of
social inequity and violence are transduced into quotidian interactions as well as the central role that sound plays in these interactions, both as an indicator and weapon of gender violence.

Activism Beyond Words: The Musical Style of Atahualpa Yupanqui’s Protest Songs
Julius Reder Carlson, Mount Saint Mary's University, Los Angeles

Through historically-informed hermeneutic analysis, this paper argues that Atahualpa Yupanqui’s guitar style played a central role in communicating the activist messages associated with this Argentine singer-songwriter’s mid-20th-century protest songs. The paper builds on the literary analysis of Ricardo Kaliman, who has interpreted Yupanqui’s poetry as an effort to transform symbols of Argentine Nativism into vehicles for sociopolitical activism. Kaliman argues that Yupanqui rejected the Arcadian portrayal of rural communities advocated by sectors of the Argentine landed elite, writing instead from the critical perspective of downtrodden “working people.” In this paper, I contend that a similar process of semantic transfiguration can be heard in the musical features of Yupanqui’s guitar style. Although imitating the textures and rhythms of the folkloric dance orchestras that accompanied Argentine variety shows of the 1920s and ’30s, Yupanqui’s guitar playing eschewed both the dance forms and polished aesthetic of these commercial ensembles. Combined with a notable emphasis on pentatonic melodies, Yupanqui’s musical style converted sounds initially associated with “happy peasants” into representations of the painful realities of the rural underclass. By the 1960s, this “raw” and “gritty” aesthetic would come to embody the “peasant” experience for many Argentine listeners, serving to authenticate the lyrical messages of a generation of Nueva Canción protest singers.

A Strict Law Bids Us Dance: Kwakwaka’wakw Performance and the Production of Musical Texts at the 1893 Chicago World’s Fair
Nathan Reeves, Northwestern University

Among North American Indigenous peoples present at the Chicago World’s Fair of 1893, the Kwakwaka’wakw of British Columbia acquired a reputation for dramatized performances of ritual violence. The music of these events attracted the attention of anthropologist Franz Boas and musicologist John Comfort Fillmore, who collaborated on a series of Edison cylinder recordings and transcriptions of Kwakwaka’wakw music with the assistance of Boas’s native consultant George Hunt. While such work has often been regarded as culturally reductive, scholars have neglected to consider its productive capacity to grant political mobility to indigenous peoples living in late nineteenth-century settler colonial states. This paper argues that the collaboration of Boas, Fillmore, and Hunt produced Kwakwaka’wakw musical texts subversive to settler colonial law. These texts preserve rituals made illegal by Canada’s 1884 Indian Advancement Act. I understand Kwakwaka’wakw participation in this musical project through their contemporaneous disputes with Canadian authorities over sovereignty, for which the Chicago World’s Fair provided an international stage. Taking into account the asymmetrical power relations between participants, I explore the transcription of Kwakwaka’wakw song as a dialogue in which recorders and singers asserted independent claims to authority. I argue that a confluence between the inscriptive practices of anthropology and the rhetorical strategies of Kwakwaka’wakw performance constituted an alliance that implicated both parties, producing musical texts that met anthropological needs and the needs of emergent modern indigeneity. Thus, this paper advocates for a relational approach to early ethnomusicological documents that rethinks Native American agency and provides new paths to resistance.

Music, Locality, and the Structuring of Feelings in a Changing Venda World
Suzel Reily, Universidade Estadual de Campinas

In his classic essay “The Production of Locality,” Arjun Appadurai (1996) conceived of locality as a “structure of feelings”, an expression he borrowed from Raymond Williams, who used it to mean something akin to “spirit of the age”. In conceiving of locality as a structure of feelings, Appadurai intended to highlight the fragility and changing nature of locality, particularly in the transition from a traditional to a modern society. However transient, structures of feelings emerge and are realized in interactions, creating relationships between people and the spaces they inhabit. Ethnomusicologists have frequently noted that musicking is used throughout the world in mediating people’s relations to their localities and to the people with whom they interact within them. This paper addresses musicking among the Venda of South Africa, looking at how it has produced structures of feeling that articulate their sense of locality within a changing South Africa. The paper will begin by evaluating the locality produced in John Blacking’s ethnographic material, which presents Venda society as a “soundly organized” social entity. In the decades following his research, however, the Venda world underwent considerable change and upheaval, seriously challenging the traditional structures of feelings Blacking identified. Drawing on a growing body of material produced on Venda music since Blacking’s ethnographies (Kruger, Emberly, McNeill, Mugovhani), the paper will look at how traditional Venda musical practices have adapted to these changes, reconfiguring the structures of feelings they articulate as many Venda strive to produce a viable contemporary locality for themselves.

"It was an interesting experience... I don't know if I would do it again": Crowdfunding and Its Discontents on the New York Jazz Scene
Dean Reynolds, The Graduate Center, City University of New York

Jazz musicians have been active users of crowdfunding at least since bandleader Maria Schneider’s pioneering work with ArtistShare in 2003. In lieu of the virtually extinct “record deal,” crowdfunding allows musicians to raise money from individual contributors to cover the costs of a creative project, often an album. It also helps them nurture relationships with their audiences, not only by giving contributors a financial and perhaps emotional stake in the project, but by providing a social media platform for communication and collaboration. Even so, many musicians—including those who have successfully crowdfunded albums—are concerned about its viability as a pillar of a new music economy. They feel overburdened by campaign promotion and perk fulfillment and are worried about the diminishing returns of repeated use; some are even discomfited by the model’s construction of their audience as “fans.” Ultimately, many jazz musicians balance their embrace of crowdfunding in the short term with a desire to see the traditional recording industry—for all its own flaws—rebound in some form. I argue that at the
core of musicians’ ambivalence toward crowdfunding is a conflict between new media’s democratic potential and corporate capitalism’s exploitation of labor under the guise of individual entrepreneurialism. This conflict is also evident in musicians’ attitudes toward YouTube, which many embrace as a creative platform even as they protest its unfair monetization policies, and elsewhere in the so-called “sharing economy,” such as when companies (e.g., Uber) profit from labor without providing certain benefits to its workers (e.g., drivers).

Musical Regionalism in a Bolivian Cultural Borderland: The Guitarist Hugo Barrancos and the Kjalyo Genre
Fernando Rios, University of Maryland

In 1966, Che Guevara slipped into Bolivia and soon thereafter selected a sparsely-populated area in the heart of the country to be the site of the “next Vietnam.” Vallegrande Province in the easternmost state of Santa Cruz. Over the next year, the international press regularly reported Guevara’s local activities, which not only fascinated youths worldwide, but also generated widespread interest in the musical style most associated with Bolivia internationally, pan-Andean folkloric music, even though it bore little relation to Vallegrande musical traditions. In Bolivia, meanwhile, the typical music of Vallegrande was largely unknown outside of the province until solo guitarist Hugo Barrancos emerged on the national scene in 1967 with the release of his first instrumental record, which was comprised almost entirely of kjalyos, a regional variant of the Andean huayño genre. This paper examines this key moment in the construction of Barrancos and the kjalyo as, respectively, Vallegrande’s most emblematic folkloric artist and genre, taking into account factors such as the recent expansion of the Bolivia recording industry and its role in canonizing regional styles, and the unprecedented national and international attention that Vallegrande experienced in this era. The second half of the talk illuminates the ways in which this artist and genre embody central tenets of Vallegrande regionalist discourses, which stress that culturally the province is neither kolla (Andean or western highland) nor camba (eastern lowland), but somewhere in between, and therefore represents a cultural borderland that exists in the geographic center of the Bolivian nation-state.

The Global Jukebox
Kathleen Rivera, Association for Cultural Equity - Hunter College

An overview of the Jukebox, including its classification system, culture and genre search functions, metadata, media, and coding sheets will introduce the project. Two research associates will then focus on thematic areas: the educational and humanistic Learning and Journeys features, and those aspects that support cultural equity.

Transnationalism, Counterpublicity, and Musical Intimacy in Chilean Patagonia
Gregory Robinson, George Mason University

In the region of Aysén, in Chilean Patagonia, conceptual, social, and physical borders criss-cross local discourses of identity and tradition. Like much of the Chilean mainland, Aysén exists in close proximity to the geographic boundary with Argentina, but moreover, transnational cultural and economic ties have long marked regional history, people observe a sharp distinction between local and national hegemonic cultural practice, and representations of regional music are animated by deeply ingrained ideas about the area’s frontier past. In this context, members of a grassroots traditionalist movement use music and social dance to navigate the borderlands that define these boundaries. To write about music in Aysén is thus to wrestle with the ways in which social, physical, and expressive borders have shaped local ideas of self and other. This presentation analyzes two of the early songs to come out of this traditionalist movement, in order to argue that the borders between intimate and dominant public spheres operate at the heart of - and in turn help to define - many of the boundaries discussed here. Drawing on notions of intimacy, publicity, and counterpublicity developed by Lauren Berlant (2000, 2008), Michael Warner (2005), Martin Stokes (2010), and Byron Dueck (2013), this presentation examines how these songs? texts, invocations of genre conventions, and circulation via mass media work to address (and thereby constitute) an intimate regional public while simultaneously creating a space for it within the national public sphere.

Listening for Resistance in Chilean Independent Music and Political Movements
Alex Rodriguez, University of California, Los Angeles

This paper traces the parallel growth and development of an independent record label and an independent political movement. The first, Discos Pendiente, is an artist-run label founded in 2010. The initiative has grown remarkably over the past six years, and now boasts a catalog of over 40 albums, partnerships with Chilean cultural organizations, and the Indiependiente sub-catalog, for experimental ventures into rock, pop, and hip-hop. The second is a loosely organized, youth-led political movement that includes veterans of 2006’s Revolución Pingüina student protests and is revitalizing Chilean left-wing politics. This movement has been given a spotlight by the electoral success of 31-year-old Jorge Sharp, who was elected mayor of Valparaíso in 2016. Examining these movements as parallel projects, this paper aims to underscore their translocal possibilities through their distinctive invocations of “resistance.” One of Discos Pendiente’s most successful releases, for example, is the self-titled album by the collective La Resistencia (The Resistance), inspired by the Ernesto Sabato novel of the same name. Independent politicians such as Sharp, meanwhile, refigure local politics by aligning their democratic social vision with new organizational models that resist Chile’s deeply corrupt political party system. These musical and political improvisers show how a new generation is playing these complex changes to forge new spaces of resilient possibility. I suggest that listening to these movements in stereo—with attention to the distinctive dynamics of each “resistance” and the resonances between them—offers new ways of thinking about independent music and independent political movements on a global scale.

(Re)Emergent Archipelagoes: Listening for U.S.-Cuba Relations in Havana
Hannah Rogers, University of Chicago

The “ties of singular intimacy” between Cuba and the United States at the turn of the twentieth century are today no less singular, but perhaps less overtly intimate. This paper frames this ever-ongoing negotiation of intimacy within a model of the archipelagic Americas (comprised by America-affiliated and America-constituting...
sites spanning the globe), inquiring into the significance of such a framework in Havana’s contemporary musical culture. New spaces for musical activity present opportunities to see and hear the possible emergence of a new kind of archipelagic relationship, one that is both temporal and spatial. In particular, the appearance and programming of venues like La Fábrica de Arte Cubano suggests a shift in staging and consumption of music that aligns with cosmopolitan models also operative in North America. In such spaces, the promotion and cultivation of Cuban arts and artists draws foreigners as well as locals, potentially dislodging American stereotypes of Cuba as a time capsule of the 1950s and providing a shared (sonic) environment in which Americans and Cubans re-imagine themselves as connected. As the two countries move away from a Cold War relationship, the palimpsest of that past remains, as do those that came before.

Understanding recent developments within the long durée of Cuba-U.S. relations, I suggest that the current rapprochement represents neither a reversal nor an erasure of what came before, but the emergence of a space in which Cuba might be acknowledged and constituted anew as a node in the archipelagic Americas.

“It’s just that we don’t want to listen”: Interrogating Feminist Myths and Counter-narratives in Jola Women’s Gassus Songs

Elizabeth Rosner, Florida State University

While human rights campaigns are a means for creating positive social change, the presentation of images, ideas, and slogans are sites for establishing ethical boundaries. These moral absolutes dictate global discourse concerning the rhetoric surrounding issues such as female genital cutting (FGC). The ideas in circulation of FGC remain in conflict with the opinions and worldviews of many women in Senegal. In this paper, I apply Andrea Cornwall’s concept of “feminist myths,” as a method for interrogating the ethical truth-making surrounding bodily autonomy and solidarity, which are imported from the West and enforced on to Other women (Cornwall 2009). It is not to say that there is not truth in these stories nor does it diminish the beliefs and experiences of others but instead exposes a gap in understanding of the complexities of Senegalese women’s lives. By examining the narratives and songs of Jola women living in Dakar, I provide a counter narrative that is often overlooked and overshadowed in the larger transnational debate. Women’s stories from the gassus ritual, a Jola women’s ritual, where FGC is a prerequisite, depict a drastically different perspective than those often publicized by NGOs and government organizations. Women’s accounts and songs from gassus present needed insight and understanding of Other women’s conceptions of themselves as active individuals and members within a community. An analysis of Jola women’s music challenges the myth of the voiceless victims with those of multi-faceted, complex individuals who are serve as active agents and advocates in their own lives.

The International Fajr Music Festival: The Politics of Participation, Restrictions, and Musical Identities

mehrenegar rostami, UCLA

Founded in 1986, the International Fajr Music Festival is the most prestigious music festival in Iran, which yearly attracts musicians of various ethnic and cultural backgrounds from both within and outside the country. The festival, in conjunction with the Fajr Film and Theater festivals, takes place during Dahe-ye Fajr (lit. “ten days of dawn”), a ten-day celebration of the 1979 Iranian Islamic Revolution. As a state-run festivity, the Fajr Music Festival has been designed by its very nature to consolidate the regime’s Shia Islamic doctrines and rules, which include an adversarial attitude toward many different types of musical practices. Thus the festival operates on the basis of an evident paradox: a jubilee of musical activities that are commonly condemned by authorities. To overcome this paradox, some restrictions are lifted within the festival’s duration and others are placed anew. This approach has created a certain politics of participation, which pertains in various degrees to audiences, musicians, and organizers alike. Based on ethnographic data collected during the 32nd Fajr Music Festival in 2017, I examine the distinct ways the festival’s participants, in particular musicians, justify their involvement in this festival. Through boycotting, complying, or defying the festival, as I argue, these musicians not only position themselves within the broader Iranian music community but also define their distinct musical identities.

Queering Vocal Virtuosity through Transgender-Hijra Music

Jeff Roy, Le Centre national de la recherche scientifique / L’École des hautes études en sciences sociales

In ethnomusicology, the “voice” has been described as a polysemic social practice that allows performers to convey a range of messages about themselves in the experience and subjective manifestation of gender as it is negotiated into being (Sugarman 1997; Weidman 2006). While this interpretation reveals important insight into the relationship between singing and subjectivity, it nonetheless relies on the stable correlation of musical virtuosity with normative codes of gendered behavior. Situated at the field’s recent turn towards queer methodologies, this paper reflects on how my vocal engagements with India’s ethically, religiously, and linguistically multifaceted transgender-hijra (third gender) communities have led to experiences and understandings of gender that lie outside the stable frameworks of form and technique in which Indian and Western classical musicians have been trained to master. I put forth the claim that in transgender-hijra contexts, the voice should be understood outside of the determinant framework of individual virtuosity and within the more flexible social configuration of izzat (respect) since it allows for identity expressions and subjective manifestations that evade the logics of capital in which transnational identities are exchanged. Following Gayatri Reddy’s ethnography on the izzat of hijras in Hyderabad (2006), Anna Morcom’s ethnomusicological study of women and queer performers in North India (2012), and Aniruddha Dutta’s anthropological call to “decolonize transgender” from the discourses and practices that structure “local” gender nonconforming identities (2016; 2014), I seek to achieve a more inclusive and multivalent hermeneutic to the study of voice, gender, and their many intersections.

Genealogies of the Popular: Música Popular, Eurocentrism and a Decolonial Account

Juan David Rubio Restrepo, University of California, San Diego

The popular in its adjective form is found pervasively in studies of Latin American music. As fundamental as it has been, few theoretical formulations of the música popular concept have been made. Claims about its divergence from its Euro-
American counterpart are often made but hardly elaborated on. Departing from the work of Santamaria Delgado (2014) and Ochoa Gautier (2014), I trace a genealogy of música popular that goes from the 19th to early 20th century. Through these authors, I argue the ontology of the popular predates the emergence of the media industry and its constructed on process of racialization and construction of difference. Using a decolonial approach, I show how ideas of the popular are founded on Eurocentered notions of "culturo" and "folk" and subalternization of "other" knowledges. Rather than an outdated episteme, this notion the popular remains in contemporary academic discussions, reifying colonial categories and discourses. Scholarly accounts of the subject often depart from a música popular-music genre-nation relation, in which music practices deemed as popular are uncritically paired with specific countries. This unveils a complex narrative in which Eurocentered (white/elite) discourses of race and nation are naturalized and erased. This presentation traces a genealogy of the popular and explores how the música popular concept is deployed in academic discourse as well as its epistemic implications and limits.

“Folk Musics,” Plural: Cultural Pluralism, Hybridity, and Ethnomusicology in Pete Seeger’s Blacklist Era College Concerts
Melinda Russell, Carleton College

Unwelcome at commercial venues following his blacklist, Pete Seeger (a father and homeowner then in his 30s) survived from the mid-1950s to the early 1960s performing at colleges, universities, churches, school gyms, and labor halls. Using published and archival college and university performances recorded from 1954-1960, and interviews with organizers and attendees, I examine Seeger’s repertoire and speech to uncover how he positions himself as a sort of casual ethnomusicologist, moving fluently from references to Bach and Mozart to sharing the songs of Woody Guthrie and Lead Belly alongside Sioux melodies, Israeli recorder music, and steel pan. Seeger often has his audience try this music for themselves, in sing alongs and through instructional manuals. He also addresses folksong classification, the "folk process," improvisation, and especially musical hybridity. Seeger's concerts in this period are famous for the conversion-like experiences of folk revival figures such as Joan Baez and Dave Guard, but they are underappreciated as prefiguring trends in academic ethnomusicology and a nascent "world music" market. Seeger's insistence on leveling the musical soundscape, his invitations to make instruments and to "do" the music, and his dissenting approach to questions of musical value and classification are being heard just as SEM itself was coming into existence, and should be seen as part of the shift in campus musical values we associate with academic ethnomusicology of the 60s and 70s. A consideration of Seeger's role further improves our understanding of the connections between ethnomusicology and the folk revival.

Creativity and Precarity: Young Artists as the Future of Korean Traditional Theatre
CedarBough Saeji, University of British Columbia

This paper speaks to the impact of precarity on artistic innovation in an era when rituals designated for preservation are transferred to the proscenium stage, traditional artists are trained in the conservatory, and young performers of the traditional arts struggle to produce something fresh while respecting tradition. Korean society enjoyed a pro-labor period of increased stability and unionization in the 1980s, then in the wake of the 1997-98 financial crisis dramatically transitioned to an acceptance of precarious work, such as a career in the traditional performing arts. Before this turning point full-time professional performers of even nationally supported heritage arts were rare: most performers earned money elsewhere and moonlighted in the traditional arts. In the post-crisis era, many part-time performers quit performing to demonstrate commitment to their primary job. In contrast, young people just entering the workplace embraced precarity as the new norm and embarked on traditional performance as a career. In this paper I explore the creative ways that young performers have tackled the insecurity of life as an artist through fully committing to this career using the example of Heo Changyeol, an innovative theatre professional known for his leper's dance. Based on more than a dozen years of participant observation and countless interviews with young performers including Heo, I find performers are eschewing specialization. Instead, to offset precarity they are cultivating multiple artistic talents, building academic credentials, leveraging interwoven networks of co-performers, and ultimately re-inventing Korean tradition.

Experiencing Absence and Alienation: Musical Longing in Postcolonial Togo
Marceline Saibou, The New School

As a discipline dedicated to the understanding of music as social practice and in cultural context, ethnomusicology fundamentally relies on musical presence as an object of, and tool for, analysis. The resulting body of literature, I argue, has mostly obscured the possibility of musical absence, and has largely failed to consider what such absence may mean. My paper addresses this issue by exploring the theoretical challenges and methodological implications of developing musical absence into a tangible object of study. I do so by focusing on the case of Togo, a place until recently excluded from ethnomusicological inquiry, where local discourses on modern music in the early 2000s revolved around the notion of absence. Conceiving of "presence" and "absence" as variations of a single phenomenon (Heidegger 1927), I argue that musical absence always involves the presence of something musical—in memory, practice, sound, or discourse. Based on this argument, I propose a methodology that juxtaposes the observable reality with that which is present in absence: the history leading up to, the ideas underlying, the experience accompanying, and the actions arising from, a perception of musical absence. I show how the application of this methodology to the case of Togo yields new insights into socio-musical experiences of postcoloniality, which only an analytical focus on a place characterized largely by musical absence and socio-musical alienation could reveal. My findings thus illustrate the importance of expanding our methodological toolkit, to identify and include those whose compromised musical presence has rendered them inaudible to ethnomusicologists.

Reconceiving Shiite Maddahi Rituals: The Emergence of New Religiosities in Iran
Hamidreza Salehyar, University of Toronto

The incorporation of aesthetic and musical elements of popular music into Shiite maddahi rituals has generated great controversy in recent years in Iran. As a form of the rich, long-lived tradition of Muharram mourning rituals, maddahi rituals
are inspired by the martyrdom of the Prophet Muhammad's grandson Hussein in 680 AD. These rituals have become a powerful medium for promoting the post-revolutionary Iranian state's ideological agenda; however, maddahi performers sometimes adopt or even copy popular songs originally produced by exile pop stars the post-revolutionary state has banned. How does maddahi rituals' adoption of popular music elements highlight existing interplay and tension between the sacred and secular in Iranian society? Focusing on the controversial adaptation of a well-known exilic popular song, entitled "Saqi" (The Winebearer), into a maddahi performance, this paper examines how the maddahi performer employs and manipulates poetic and expressive strategies used in the original popular song to offer a unique apolitical interpretation of religious concepts. Such an interpretation allows greater latitude for variation in religious visions, contradicting dominant discourses surrounding religiosity that often position the sacred and secular in a mutually exclusive binary relationship. Transcending the conventional boundaries drawn between Islam and secularism, the incorporation of popular music into maddahi rituals manifests new forms of religiosity that adhere neither to post-revolutionary Islamism nor to Western secularism. Such religio-musical practices fuse the sacred and secular together, signifying the emergence of new religious and secular configurations in present-day Iranian society.

Pedagogies of Identity: Examining the Roles of El Sistema's Alma Llanera Program across Venezuelan Contexts
Elaine Sandoval, CUNY Graduate Center

Under Chavez's presidency in Venezuela, música llanera, or music from the plains region, gained esteem as a symbol of national identity. This increased visibility of música llanera also coincided with the formation of the program Alma Llanera within Venezuela's national music education system, El Sistema. Alma Llanera began in the plains state of Guárico in order to bring música llanera into the primarily classical music curriculum of El Sistema. Drawing on 9 months of fieldwork, I examine what Alma Llanera has achieved through this inclusion of local music, including changes to the visibility of traditional Venezuelan music and to music education objectives. In particular, I examine the goals of this program as articulated by its teachers, directors, parents, and students, as well as its pedagogies, classroom discourses, and efforts to develop teaching methods. I argue that comparing these two aspects--objectives and pedagogies--between three different regional contexts demonstrates different ideals of how llanera music should be connected to Venezuelan identity. In the nation's capital, for example, llanera music takes on a distinctly political, nation-building role, as well as state discourses of decolonization and anti-imperialism. In its provincial autochthonous region, however, it is used to ingrain a sense of pride and connection to local geographies and livelihoods. I argue that because of these distinctions, the top-down development Alma Llanera as a state-sponsored program becomes a contested space for negotiating the nation as defined by its metropolitan capital or its more rural outlying provinces.

Perspective on the evolutionary role of the rudra-veena in the development of Dhrupad music
Sajan Sankaran, Dhrupad Sansthan, Bhopal

Performance (vocal/ instrumental) of the ancient Indian Dhrupad tradition begins with an extended Alap (melodic non-textual improvisation, rubato and pulsed). While ethnomusicological studies have observed musical models driven by vocalization of instrumental music, this paper - with particular emphasis on the Zakiruddin Khan [1840-1923; Sanyal & Widdeess, 2004] lineage of the Dagar Family - puts forth a perspective on the evolution of musical desiderata inspired by the rudra-veena (the predominant ancient Indian stick-zither), whose practices are inextricably intertwined with vocal Dhrupad music. The shift from the earlier prabandha music (linear textual narratives set to melody), through medieval dhrava-pada (motif-based composition) into the largely non-textual exposition of ragas (complex melodic architectures) as practiced subsequently by the Dagars, demonstrates distinct non-vocal influence. (In scholarly parallel, the juxtaposition of the human body - "divine veena" with the wooden veena was historically mentioned in the Aitareya Aranyaka of the Rigved [Rowell, 1998], and attributions to the importance of the veena, especially as an instrument of musical research, continue in the post-Vedic canon.) The repertoire of contemporary practitioners of this lineage similarly displays explicit elements of the rudra-veena - especially visible in the microtonal explorations of the rubato section and the tenacious presence of rhythmic continuity in the ornamentations of the medium/ fast sections. This paper underscores the seminal role of the rudra-veena in shaping the musico-aesthetic models of one of Dhrupad's most prominent lineages, against the backdrop of the Dhrupad renaissance (after near-extinction) of the 19-20th centuries.

The Politics of "Oriental Syncopation"
Fritz Schenker, Washington University in St. Louis

In mid-1921 the Filipino pianist Luis Borromeo returned home after five years on the American vaudeville circuit. Borromeo's exploits had been widely celebrated in Filipino newspapers. They chronicled the positive reception of Borromeo's style of "oriental syncopation" and applauded his compositions, including the stereotype-filled foxtrot "Jazzy Jazzy Sound in All Chinatown." This Filipino praise for Borromeo might seem peculiar: while Borromeo perpetuated orientalist fantasies on the vaudeville stage, Filipino elites were simultaneously engaged in a political battle to demonstrate that they were a modern nation ready for independence from U.S. rule. Borromeo could seem to be hurting this cause. Acclaim from Filipinos, however, was not primarily based upon imagining Borromeo subverting stereotypes. Rather, Borromeo's prestige was tied to his financial gains in the U.S. as an entertainer and composer. His potential as a political activist grew from his economic success as a worker in popular entertainment. Making sense of Borromeo's Philippine reputation, I argue, enables us to think critically about the politics of musical labor on a transnational scale. In particular, Borromeo's coverage in the Philippine press requires us to reexamine American vaudeville and popular music industries within broader global and colonial currents. Drawing upon archival research in the Philippines and the U.S. and building from recent developments in the New Imperial Studies, I explore how Borromeo's reception in the Philippines recasts the U.S. entertainment industry as part of an extended
Making Purple Rain in the Sahara: Sahel Sounds and the Telling of a “Universal Story” in a Particular Place
Eric Schmidt, University of California, Los Angeles (UCLA)

When it produced the film Akounak Tedalat Taha-Tazoughai ("Rain the Color of Blue with a Little Red in It," 2015), an homage to Prince's classic Purple Rain (1984), the independent American record label Sahel Sounds sought to adapt what it called the "universal story" of a young musician trying to succeed in a competitive music scene to the particular dynamics of Agadez, Niger, a bustling town at the edge of the Sahara known for its Tuareg guitar culture. Akounak is an ambitious project: Funded by a Kickstarter campaign and self-proclaimed the first feature film in the Tamashq (Tuareg) language, the American and French duo who led the production sought to involve Nigeriens not only as performers but as co-writers of the film. For all the success the film has encountered in screenings worldwide, however, many Tuareg are not content with the story representing their music. Drawing on ethnographic research in Niger and the US, this presentation examines the conflicting value regimes that the American and Nigerien filmmakers have navigated to produce and circulate Akounak. I argue that despite intentions for the project to be one of equitable collaboration across the global shadows of neoliberal capitalism--to work simultaneously in one field of independent American record producers disavowing the sort of capitalist profit-seeking they attribute to corporate labels, and in another of Tuareg musicians getting by in an impoverished Sahara--Akounak's capacity to achieve this goal is impeded by some of the very capitalist structures it seeks to circumvent.

Sounds and Screens: Remaking the Sacred Skyline of Alandi, India
Anna Schultz, Stanford University

Every year, masses of pilgrims visit the town of Alandi in western India to see Saint Dnyaneshwar’s final resting place and to hear songs of the varkari sect. Alandi is a center for hearing and learning varkari kirtan, a Marathi performance form that combines singing, storytelling, and Hindu devotional discourse. For several decades, kirtan has been amplified sonically with microphones and sound systems, allowing a kirtankar’s voice to rise above the voices, cymbals, and drums of his accompanists, and to reach devotees seated in the outermost corners of a temple. More recently, kirtans have also been visually amplified with the help of projection screens. The most dramatic example of this is in Alandi, where live kirtans are projected onto an enormous screen that transforms one bank of the holy Indrayani River into a stage for those seated on the opposite side. Drawing on media studies and my own ethnographic fieldwork, I seek to understand how visual amplification shapes the ways that people hear and experience kirtan in Alandi. I argue that amplified sounds and images must be understood within the sacred and social geographies in which they are performed. The sacred imaginary of the Indrayani, along with the permanence and massiveness of the screen, articulates a place for Alandi within global technoscapes while domesticateing the screen within a sacred Maharashtra skycline. I also address how the architects of this bold technological project drew on international humanitarian aid to translate globalist humanitarian ideals of “world peace” into local sectarian terms.

Indigenous Aquatic Sound Reproduction: Marshallese Wave Pattern Navigation and Western Shoshone Pooha-Bah (Doctor Water)
Jessica Schwartz, University of California, Los Angeles (UCLA)

Indigenous sound reproduction often happens through watery bodies. In the Marshall Islands, wave pattern navigation and song-stories are inseparable repertoires of indigenous epistemological knowledge. In Shoshone tribal lands in the Great Basin, rivers and lakes offer life and pathways central to healing and regeneration of communities divided by missionaries in the 19th century. However, U.S. militarism has compromised both of these indigenous communities’ access to their aquatic spaces. Drawing on Marshallese mobile sound media figures of the canoe and the bird in flight as well as the Shoshone Pooha-Bah symbol (Doctor Water), this talk proposes an ethnomusicology of indigenous aquatic sound reproduction (music/language) reproduction via two situated case studies. I consider Marshallese wave pattern navigation from the perspective of Marshallese communication technologies and mobile media that are rooted in and routed through their environment, which they call aelôn kein (these currents and all that is above): the oceanic currents, the wind, and the dry land. While our contemporary image of the radio broadcast signal or a conical speaker often connotes the possibility for sound to travel through dispersion, Marshallese continue to represent musical mobilities as transport through the combined elements of ocean currents and airwaves. I extend my study to the use of water-sound imagery in the landlocked contemporary diaspora, and I connect resistant practices of cultural survival and environmental justice to those of the Shoshone in the music of Newe Spiritual Leader Corbin Harney, the founder of Pooha-Bah.

Heteronormativity and Gendered Aesthetics in Contemporary New York Experimental Jazz
Tamar Sella, Harvard University

Today’s jazz industry perpetuates a structural hierarchical division of labor along gendered lines: instrumentalists are men, and are considered musically superior to vocalists, who are women. This division is implicated in a historically situated web of gendered and racialized aesthetic values, in which instruments are constructed along ideals of virtuosity, high art, innovation, and masculinity, while voices are constructed along ideals of commercialism, amateurism, stagnancy, femininity, and ‘black primitivist’ myths. However, while in jazz discourse female vocalists and male instrumentalists are starkly divided, on the ground many in fact have full complex relationships that are both musical and, many times, sexual, romantic, and familial. In this paper, I draw on feminist and queer theory to interrogate these lived-musical relationships in order to illuminate the central role that sexuality plays in the aesthetic discourse and social structures of jazz. Through my ethnographic fieldwork with women vocalists in the contemporary New York experimental jazz scene, I examine the intersections between lived/sexual and musical/performative spheres on multiple levels: direct partnership and collaboration, mentorship and other structures of learning and creative exchanges, and the effects of child-bearing and -rearing on women’s labor in the context not only of a patriarchal industry but also of the woman’s body as her musical instrument. Finally, I argue that these lived-musical relationships are sites that are both produced by and reproduce heteronormativity in jazz, accommodating the
complementary sexual and musical union of straight woman vocalist and man instrumentalist over other possible sexual and musical unions.

**Flint Local 432: All-ages DIY Music Venue and Entrepreneurship Catalyst**

Michael Seman, University of Colorado Denver, College of Arts and Media

All-ages DIY music venues are often thought of as underground/fringe spaces. Today, however, they increasingly act as mainstream centers for music production and entrepreneurship. Once spaces flying under-the-radar of city representatives, many venues are now sophisticated arts-based non-profits integrated into the urban landscape and local policy agendas. Programming and space at these venues can include a full schedule of genre-spanning concerts, theater performances, art galleries, business incubators, and classes in the fine arts, audio engineering, and entrepreneurship. Flint Local 432 in Flint, Michigan is one of the leading all-ages DIY venues in the country. It actively encourages entrepreneurship in the form of classes and incubator space, and by fostering a supportive space for creative experimentation and production. Bands develop their sounds, grow, and learn how to be bands by playing shows at Local 432 as they build a national following, while artists in the audience might design band t-shirts as they build a design business. Employing ethnographic fieldwork with Local 432's founders, associated entrepreneurs, local policymakers who have given the venue funding and guidance, and current scene members (e.g., a local hip hop impresario and volunteer booking agents), I offer a better understanding of the roles all-ages DIY music venues play in fostering entrepreneurship. Framed in scholarship from urban planning and arts entrepreneurship, I suggest that Flint Local 432 - and similar DIY venues - are viable, low-cost policy options for cities looking to foster their next wave of musicians, entrepreneurs, and audiences.

**Play Them All!: Networking, Institutionalisation, and Competition among String Ensembles of Turkey**

Serkan Şener, Istanbul Technical University

It is a paradox that in Turkey's post-2000s dwindling economic markets and political tensions, the largest and most expensive ensemble format has gained a significant foothold in large sectors of commercial music industry. This paper aims to narrate how Romani musicians of string ensembles in Turkish music industry have sustained their presence and contributed to transformation of popular musical scene since 1970's and discuss their strategies of institutionalized working groups and styles. The emergence of large string ensembles was intertwined with the development of the arabesk genre initially associated with lower-class rural to urban immigrants and marginalized communities. String ensemble performers expanded their boundaries across musical genres during 1990's and began serving music industries in Turkey and abroad after 2000 in pop, folk, rock, art, Arabic and Indian styles. Despite political and economic problems which have negatively impacted musical labor, the sound of large string orchestrations has spread beyond arabesk into pop genres, film and television serial music and commercial jingles. The first sociological (Özbek 1991, Yarar 2007) and ethnomusicological (Stokes 1993) studies on arabesk focused on social and textual analysis of the phenomenon. Recent studies, such as Akgül (2009) and Seeman (2002; 2009; 2017), have provided micro-level life stories of Romani musicians that examine issues of identity construction, networking strategies, and cosmopolitanism. I draw these diverse approaches together through ethnographic research in studios, concerts and interviews among several generations of Romani string ensemble musicians in order to analyze musical and extra-musical constructions in response to social and economic changes.

**The Multinaturalist Soundscapes of Naná Vasconcelos**

Daniel Sharp, Tulane University

In the 1970s, Brazilian percussionist Naná Vasconcelos created dense and varied soundscapes through the interaction between extended percussion techniques and voice, evoking immersive environments teeming with cicadas, rattlesnakes, birds, and wind. In this paper, I examine how Naná’s virtuosity on the Afro-Brazilian one-stringed bow—the berimbau—kept pace with new microphones and studio production techniques, making this work possible. On recordings such as Africadeus (1972), Amazonas (1973), and Saudades (1980), microphones treat sound like high-powered microscopes treat organisms too small to be seen by the naked eye. The recordings reveal a world of rhythms and timbres living within one ostensibly simple, one-stringed instrument. This multiplicity of sounds that he coaxes from the berimbau is complemented by his voice. Vasconcelos electronically looped his often wordless vocalizations to create chattering crowds and complex polyphony. I situate Vasconcelos's distinctive sound in his circulation within the overlapping fields of Brazilian popular music, jazz fusion, spiritual jazz, art music, and the emerging category of world music. I trace Vasconcelos's trajectory as a Northeastern Brazilian performing and living in New York, France, Germany and Sweden, leading to his collaborations with Don Cherry and Egberto Gismonti, and his recordings on the European ECM record label. I view Vasconcelos's soundscapes as multinaturalist: efforts to reconcile the nature/culture, human/non-human and music/sound boundaries. In the paper, I argue that this framework allows for a more nuanced interpretation of this work than simply dismissing it as New Age exoticism.

**A Phenomenological Approach to Folk Music-Dance Analysis in Tamil Nadu India**

Zoe Sherinian, University of Oklahoma

The hegemonic practice of music theory in Sanskrit treatises and South Asian ethnomusicology takes a quantitative approach to musical elements and a structural approach to musical meaning which, if considered at all beyond its sonic organization, is analyzed as homologous to social structure (Feld 1984). For example, the ordering of the five jatis of Indian tala (3, 4, 5, 7, 9) is homologous to the increasing miscegenational impurity of the caste system: e.g. mixing of the numbers 3+4 (7-misra literally meaning “mixed”) is homologous to miscegenation between Brahmin and Kshatriya jatis.

I propose a phenomenological approach to folk arts analysis that recognizes collective experience of aesthetic elements and cultural meaning. I use case studies of parai-attam (frame drum-dance) from Tamil Nadu considering rhythmic timbres, mnemonics, vocal tune, along with dance patterns, accents, and ritual purpose as a genre-based package of aesthetic expression. Drawing on fieldwork learning the qualitative, imitative, and metaphor-based pedagogy of parai with Dalit (formerly outcaste) drummers, I demonstrate its collective meaning. That is,
none of the music-dance elements function alone in performance or study: it is a composite experience (Campbell 2004:224). Using film footage, I analyze the collective dynamic of locking into the polyrhythmic groove through the embodied experience of harmonic flow in the dance line, while drumming. This collective groove marks the parai-attam as the expression of both corporate ritual power through deity possession brought on by parai drummers, and shared resistance to caste oppression through parai-attam's use in the Dalit Civil Rights movement.

Embodying England and America: Blackface Performance Practice and Ragtime in Bombay, Late 1800s to Early 1900s.
Bradley Shope, Texas A & M Corpus Christi

In the 1900s and 1910s in India, foreign and domestic entertainment troupes in urban centers began to cater to a demand for American popular music, including ragtime. Though British regimental bands played ragtime marches from the 1890s throughout South Asia, including numbers written by John Philip Sousa, staged variety shows began to perform ragtime in 1913, when the revue "Hullo Ragtime!" ran sold-out performances at the Royal Opera House in Bombay. This paper will explore a relationship between the established entertainment industry of Bombay and the popularity of ragtime. Here it will focus on professional relationships between touring ragtime shows and the Parsi-, English-, and Hindi-language theater industries, and will suggest that American showman Maurice Bandman, living and performing in India at the time, played a crucial role in organizing shows that included ragtime in Bombay. It will articulate key figures involved in ragtime's development, describe the character and scope of venues that supported performances, describe the constitution of audiences, and explore the background of performers. Following Andrew Jones's (2001) pioneering work on American popular music in China, it will tightly contextualize the development of ragtime within colonial entertainment culture as a whole. To this end, it will explore the relationship between ragtime performances in London and their parallel development in Bombay, suggesting that an exchange of resources and personnel between London and Bombay supported much of its presence across urban India.

Voices in the Vaults: Tuning, Soundscape, Embodiment, and the Eton Choirbook
Eugenia Siegel Conte, UC Santa Barbara

Combining an archival approach from historical ethnomusicology with sound studies and voice studies affords an intriguing glimpse of how choral music, and those who sing it, function within space, place, and time. The Eton Choirbook, a parbook of fifteenth century English liturgical pieces, shows a dramatic shift from the perfect intervals of Pythagorean tuning to a reliance on homophonic triadic partbook of fifteenth century English liturgical pieces, those who sing it, function within space, place, and time. The Eton Choirbook, I will bring in modern theories of architectural acoustics (Thompson 2002) and voice studies to hypothesize connections between tuning, choral vocal embodiment, and soundscape.

Forró Music and the São Francisco River: Singing the Margins of National Integration
Michael Silvers, University of Illinois Urbana Champaign

Brazil's São Francisco River is often referred to as the “River of National Integration,” as it traverses five states, connecting the southeast region to the northeast. Known affectionately as “Old Chico,” the river holds deep national significance. An immensely controversial plan to divert water from a northern portion of the river to combat recurring droughts in the northeast, first proposed in the 19th century by Emperor Dom Pedro II and brought to near-completion by early-twenty-first century President Lula, mirrored debates about the nation's responsibility to the northeast and the region’s role in the national consciousness. Musicians, especially of the neo-traditional northeastern genre forró, have sung about the river from the 1950s through the present day. Songs address its role in connecting the northeast to the southeast in metaphorical and physical senses (pertaining to migrants, electric energy, agriculture, trade, biodiversity, and pollution), and they voice perspectives on the river’s so-called transposition. Anti-transposition activists, furthermore, have employed this music - via images of forró musicians, for benefit concerts and awareness-raising CDs/DVDs, and at protests - to prevent the transposition, to demand assistance for the people who live on the river’s banks and the biodiversity within its waters, and to “save the river” more generally. In this paper, I examine changing historical perspectives of the São Francisco River through song lyrics, and I outline uses of this music by activists. In doing so, I argue that forró and the São Francisco River are interrelated elements of national integration and its shortcomings.

Tom Zé's Tropicalista Theory of the Cultural Industry Meets Karol Conká
Liv Slovik, Universidade Federal do Rio de Janeiro

Brazilian popular music, perhaps more than many music traditions, has long been a flagship for nationality. Controversies have formed around foreign influence on commodified popular music forms, the relationship between those forms and “the people,” and music as a business enterprise. A watershed in this debate was Tropicália, a pop music “movement” of the late 1960s. Among its founders, Caetano Veloso has been a vocal spokesman on foreign influence and “the popular,” while Tom Zé has been more outspoken about economic and production aspects. Since the Tropicália era, Tom Zé’s music has expressed a theory about Brazilian economic development and popular music, embracing the imagery of industrial production. For example, the subtitle of a recent album, Tropicália lixo lógico [Tropicália, logical waste] (2012) is “Tropicália: the singing wing of the philosophy that took Brazil from the middle ages to the second industrial revolution” (in translation). This paper will first explore a Tom Zé theory of the music industry.
Brass and the Revival of Street Carnival in Rio de Janeiro: From Nationalist Revivalism to Internationalist Cannibalism
Andrew Snyder, UC Berkeley

Despite their ethics of spontaneity and experimentation, pre-Lenten carnivals are often rites of traditionism in which certain repertoires, practices, and events gain auras of authenticity. In Rio de Janeiro, the samba school parades embody the world-famous image of the city’s “official” carnival tradition. They represent legacies of mid-twentieth century government propaganda that promoted the “unity” of Brazilian cultural identity. The diversity of Rio’s emergent street carnival revival of the past twenty years, however, has come to rival in importance the city’s “official” carnival. The street carnival’s alternative brass movement brings together Brazilian musical traditions such as samba, maracatu, and frevo—New Orleans brass, Balkan brass, and even video game music renditions. This street brass movement offers a musical diversity that has broken open the policing boundaries of traditional carnival genres. This paper explores the repertoire choices of the alternative brass movement to show how the movement has transformed from a dominant preoccupation with cultural nationalism to embracing a belief that carnival should be a spontaneous space “to play anything.” Through examination of two carnival brass bands, Cordão do Boitatá and Orquestra Voadora, I explore how the brass movement has engaged with the dominant modernist Brazilian tropes of cultural protectionism and internationalist cannibalism (the consumption and transformation of all available cultural resources). I show how these older cultural debates animate the contemporary aesthetic manifestations of one of the world’s largest festivities, one that shows the “Olympic city” of Rio de Janeiro to be a more “global” city.

Atlantic, Pacific, Indian: Oceans, Shores, and Ethnographically Resistant Cartographic Ontologies
Gabriel Solis, University of Illinois at Urbana-Champaign (UIUC)

The history of ethnomusicology is a decidedly terrestrial one. Following the area studies paradigm, we have generally identified our work in terms of continental and sub-continental regions—East and South Asia, Africa, Latin America, Europe, the Middle East, and so on. Even work on musiccultures of the two large island regions, the Caribbean and Oceania, has often focused more on the dots of land than on the water itself. And yet, oceans have been central as spaces of Indigenous travel, colonial expansion, imperial and late capitalist economic development, and as the most acute site of catastrophic change in the anthropocene. This paper asks why that is the case, even as other fields in the humanities, from history to English and cultural studies, have seen a robust growth of interest in oceanic and maritime topics. I argue that while bodies of water are often central to our interlocutors, ethnography—the hallmark of our discipline—resists a remapping of our work in terms of seas and oceans. With some important exceptions (e.g., Butler Schofield 2011-14; Carr 2014, Schenker 2016, Schwartz 2012), trans-oceanic research has been limited. Drawing on my own research on transnational aspects of Indigenous music in Australia and Melanesia this paper argues that a cartographic reorientation to see oceans, following Pacific historian Epeli Hau'ofa (1994) not as empty places, but as spaces full of music and the sounds of human life, even if ethnographic research is undertaken on shore, may offer new theoretical and empirical direction for our discipline.

“None of that is a trend”: Three Studies in Intertextuality and the Merging of Jazz and Hip-Hop Traditions
Sean Sonderegger, Wesleyan University

In 2015 Kamasi Washington released The Epic, an album that would reinvigorate interest in a jazz scene that was looking at listenership sink to historically low levels. Washington’s involvement with Kendrick Lamar’s jazz-inflected To Pimp a Butterfly set off a new round of interest in collaborations between jazz musicians and hip-hop MCs and led to a vigorous discussion of the relationship between these two traditions. Soon after the release of The Epic, two other saxophonist/composers from the same generation, James Brandon Lewis and Steve Lehman, both released albums drawing explicitly from hip-hop, the avant-garde and a range of Afro-diasporic musics. Born in 1981, 1983, and 1978 respectively, each of these composer/improvisers has cultivated a different personal relationship to both traditions. Through ethnographic research and musical analysis I investigate the relationship of these artists to the merging of jazz and hip-hop. I also explore, using Henry Louis Gates’ idea of intertextuality, three re-imaginings of jazz and hip-hop compositions by Washington, Lehman, and Lewis, paying close attention to the indexing of different strains of jazz and Afro-diasporic popular musics.

Helvetic Harmonies, Scholarly Sounds: A Case Study of Postsecondary Participation Among Emerging Swiss Folk Musicians
Sharonne Specker, University of Victoria

As the German-Swiss folk music scene navigates its development into the twenty-first century, established community-based methods of learning are being supplemented by a recent academized system of folk music instruction, existing alongside and in relationship with the traditional folk music community. Unlike similar programs elsewhere, in the United Kingdom, Scandinavia, and beyond, the folk music program at the Lucerne University of Applied Sciences only recently concluded its first decade of operation and as such has been the object of relatively little scholarly attention. Drawing from my ethnographic research with a selection of young postsecondary-trained Swiss folk musicians and members of their extended musical community, and grounded in a perspective informed by Lave and Wenger’s (1991) “communities of practice”, this paper is attentive to the learning processes taking place within this academic context, and the ways in which such a setting shapes emerging musicians’ networks, contributions, and practices. I examine the tensions and interplay between containing and co-constituting discourses—of tradition and innovation, of local practices and a global knowledge economy—as well as the productive frictions and interactions among constellations of practice, through which participants come to shape the social and musical worlds they inhabit and engage in. The paper joins existing conversations...
pertaining to heritage, learning, and the institutionalization of musical knowledge, linking these processes with a community-oriented theoretical approach to advance productive ways of analyzing folk music’s continuous emergence and circulation.

**Egyptian DIY Music as Challenge to Arab “Decline”**  
Darci Sprengel, University of California, Los Angeles

A narrative of “Arab decline” has been prominent in popular and scholarly discourses on Egyptian culture for at least the last several decades. This narrative overwhelmingly focuses on Egypt’s supposedly more prosperous and artistically rich past, with the recent “failure” of the 2011 revolution only further intensifying this discourse. For many Egyptian youth today, a sense of decline is viscerally experienced through overwhelming public depression and paranoia. These public feelings result in part from popular nostalgia for the past in light of the state’s increasing repression, which includes the imprisonment of artists and activists as well as the closure of performance spaces. Within this precarious environment, however, young “do-it-yourself” musicians manage to utilize depressive public feelings to artistically produce alternative visions of Egyptian society. In so doing, they reanimate some dominant Arab musical philosophies and intellectual thought that treat states of melancholy (shajan) and sadness (huzn) positively as transformative potential. With so much scholarly and popular focus on Egypt’s supposedly more prosperous past, how does looking at the DIY music practices of Egyptian youth challenge a narrative of “decline” and present us with visions of an Arab future? In this paper, I draw on approximately 24 months of recent fieldwork in Egypt to demonstrate how looking at the nation’s emerging DIY musical practices offers future-oriented visions of Egyptian culture. Examining Arab musical philosophies in conversation with recent work in queer theory and performance studies, this paper highlights how the creative practices of Egyptian youth today can temporally reorient discussions on Egyptian music/culture during a tremendously difficult present.

**Devotional Sound without Ritual: Understanding Bahai Musicking as the Emplacement of the Sacred**  
Daniel Stadnicki, University of Alberta

In the Bahá’í writings, ritual is viewed as an impediment to spiritual growth, reliant upon hierarchical specialization and conflicting with the faith’s “absolutely universal” message. (Effendi 1973, 50) Accordingly, this paper explores how Bahá’í anti-ritual discourse and notions of “uncritical” ritual activity (Hatcher and Martin 1998, 86) have profoundly shaped musical practices in the faith. However, I examine the Bahá’í “post-ritualistic” aesthetic as the emplacement of sacredness to avoid reifying the trope of ritualization, which could “potentially obscure the indigenous anti-ritual polemic that is embedded” (Taves 2007, 121) in Bahá’í theology. I argue that focusing on the locations where sacred music takes place can account for a range of spatial-relational parameters (Eidikhoff, 2015) without perpetuating ritual presence. In this way, Bahá’í sacred space can be understood as the “outcome of [musical] actions, intentions, and recollections” (Moser and Feldman 2014, 1) that are native to the faith’s teachings; where a sense of sacredness is emplaced through musical sound. In so doing, this presentation will address an often-overlooked dimension for understanding the gestural and performative aspects of religious musicking, focusing on the dynamics of place at three sites of worship: 1) Bahá’í feasts and holy day celebrations; 2) the Mashriqui’l-Adhkar in Wilmette, Illinois; and 3) national conventions. Throughout the presentation, I will also draw from my extensive fieldwork interviews with Iranian Bahá’í musicians across North America, incorporating hermeneutic analyses of the Holy Writings alongside select musical examples.

**The Dojo of Michael Chikuzen Gould: The Hyper-Mediated Transmission of a “Renegade” Shakuhachi Tradition**  
Sarah Strothers, Florida State University

Michael Chikuzen Gould is an American professional musician who studied shakuhachi in Japan from 1980-1997. In 1994, he became one of only a handful of non-Japanese to hold the title of dai-shihan (grand master), and currently, Sensei Gould manages a digital dojo and a shakuhachi bed and breakfast in Cody, Wyoming. Sensei Gould is one of a handful of dai-shihan musicians with no official affiliation to any major shakuhachi school--therefore, within the tradition, he is classified as a “renegade” musician. Current ethnomusicological literature perpetuates the idea that the shakuhachi tradition is recontextualized in the West through the appreciation and embodiment of Zen Buddhist values. In this paper, I argue that the crux of modern-day Western shakuhachi traditions are flourishing because of Sensei Gould’s ability to explain the differences in the stylistic traditions and teach a variety of old and modern ensemble music, minyo (folk music), and the music transmitted by Watazumi Dosu and Yokoyama Katsuya. Sensei Gould primarily uses Skype to teach many students from the United States and abroad. The transmission of shakuhachi lessons via Skype is not a unique phenomenon; however, Sensei Gould’s studio is unique to shakuhachi pedagogy. Through my participant observation as an okuden (advanced) level shakuhachi student and interviews with other members of Sensei Gould’s studio, I illustrate how the convergence of culture and media coupled with the hyper-mediated availability of the global cultural supermarket facilitate the growth of Sensei Gould’s dojo as well as shakuhachi practices within the United States.

**Imbuing Masculinity with Femininity in the East Javanese Masked Dance Gunung Sari**  
Christina Sunardi, University of Washington

This paper investigates the negotiation of gender through performance, perceptions of the body, and senses of history by exploring the east Javanese male-style masked dance Gunung Sari—a dance that is striking for the feminine qualities that complement and complicate the masculinity of the male character (also named Gunung Sari) portrayed. Drawing on ethnographic field research in the east Javanese regency of Malang spanning from 2005 to 2007, as well as analysis of movement, music, mask iconography, and the story cycle of which the dance is part, I examine ways in which male dancers, musicians, and masked dance narrators made sense of gender through this dance. I include discussion of my own experiences studying this dance as well as local perceptions of my physique to assess the cultural impact of the body, the way it moves, and the musical sounds that accompany its movement. I argue that through their performances of and verbal discourses about Gunung Sari the dance and Gunung Sari the character, performers were making and maintaining social space in which to both represent and embody a complex sense of masculinity that is imbued with
femininity. Performers were thereby resisting, subverting, and complicating dominant Indonesian ideologies of gender that map maleness to masculinity and femaleness to femininity in a one-to-one ratio, privilege heterosexuality, and favor a "strong-male" ideal of masculinity. I also explore the offstage implications this dance has had for performers' lives and understandings of their own masculinity, situating these understandings in a larger Muslim-majority cultural context.

Massive Music: Small Island Aesthetics and Caribbean Ethnomusicology
Jessica Swanston, University of Chicago

Caribbean ethnomusicology has followed geographical and disciplinary conventions that posit individual islands and island states as origin sites for distinct genres of Caribbean music. This methodological convention has left many small Caribbean islands historically silenced as they are subsumed into a general Caribbean music narrative about larger continentalized spaces. By historicizing the colonialization of Caribbean ethnomusicology as a theoretical islanding (a process of separation and individualization), this paper describes how small Caribbean islands, particularly the Eastern Caribbean Leeward islands, necessitate a new model of sonic investigation. Incongruent with notions of transnationalism and hybridity, the small Leeward islands and their sonic cultural productions require, instead, a model that accounts for an already and necessarily interrelated network of spaces, people, and approaches. In this paper, I argue that Caribbean ethnomusicology and music historiography are yoked to postcolonial nationalism following a logic of indigenous rootedness that is legitimized via real or imagined connections to definable 'islands'. Embedded in this logic is an understanding of musical networks and a "being from" that privileges a terrestrial rootedness and rejects notions of the in-between or collective development. I suggest that an archipelagic framework of interrelation and un-islanding allows for the acknowledgement of existent approaches, engagements, and translations--what I call "small island aesthetics"--that evade typical modes of Caribbean ethnomusicology. Using an archipelagic framework of small island aesthetics, I analyze the emergence of the internet-based radio station, smallislandradio.com, as a contemporary archive and iteration of alternate modes of sounding and "being from" in the Caribbean basin.

Applied Ethnomusicology in Christian Indigenous Contexts: Ontologies, Frameworks and the Christianity of Ethnomusicology
Muriel Swijghuisen Reigersberg, The University of Sydney

This paper explores the ontological and methodological questions that are raised when ethnomusicologists engage in applied research in Indigenous Christian contexts. Whilst there is an increasing body of work focusing on Christian topics (e.g. Dueck and Riley, 2016; Engelhardt, 2009) to date limited materials address how a researcher’s own identity impacts on Christian research contexts and choice of methods. This lacuna in the literature is especially critical given the need for very sensitive, reflexive, locally specific approaches in applied Christian contexts. Informal discussions and posts on ethnomusicological listservs have indicated that it is the historical relationship between Christianity, colonialism and the academy which makes some colleagues weary of disclosing their Christian affiliations (or lack thereof) when using applied approaches. Given the increase in research on Christian topics however, it is crucial that ethnomusicologists begin exploring this area with more rigor and openness. In this presentation, I will therefore argue that through using the anthropology of Christianity and secularism (Cannell 2005, 2006; Robbins 2014; Stewart 2001) and research undertaken in music therapy and spirituality (Tsiris, 2016) it is possible to develop more inclusive, rigorous theoretical frameworks. These frameworks, I will posit, also have potential to guide (but not prescribe) used approaches in Christian contexts. I shall use ethnographic evidence from my own applied research in Indigenous Australia to explore these issues further. In Australia, as an atheist, I facilitated an Indigenous Christian choir, at the Aboriginal community’s specific request.

September Singing: The Voice in Advanced Age
Kelley Tatro, North Central College

Advancing age need not hamper a vocalist's trajectory. From recent recordings by vintage singers like Mavis Staples, Loretta Lynn, and Tony Bennett, to the well-attended "Oldchella" festival featuring aging rockers, it's clear that not only can vocalists continue singing into their 70s, 80s, and 90s, but they may garner enthusiastic audiences in a period of life that the medical establishment labels as "geriatric." Many of these singers' voices remain in excellent working condition, if altered over the years. Due to the fact that few people have lived to such advanced age until recent decades, there has been little research done on presbyphonia, the condition of the vocal folds in elderly people. This paper employs the scant literature on effects of aging on the voice to listen closely to changes in some well-known voices over time. However, it also recognizes that signs of age in well-preserved older voices—their deeper or higher pitch, increased hoarseness, or occasional moments of wobble—may increase their appeal. Through interviews with older listeners, this paper argues that the demand for aging vocalists' performances surpasses nostalgia, as listeners actively shape their placement in historical narratives and discover models for healthy, vigorous old age. At the intersection of medical, anthropological, and pedagogical literature on aging and the voice, this project also asserts the key role that ethnomusicological research may play in furthering our understanding of the importance of music to the well-being of an increasing population of people living into advanced age.

The Space In-Between: Exploring Play and African Modernity in Ivorian Maquis
Ty-Juana Taylor, Independent Scholar

In Abidjan, Côte d’Ivoire there are spaces where youth (10-30yrs old) negotiate their social identities, renegotiating postcolonial relationships to modernity through engaging with Ivorian popular music. This space, the maquis (s./pl.), is a multifaceted space where people congregate to dine; be entertained via music and dance; and commune. While casually labeled as an open-air restaurant in Côte d'Ivoire, the term maquis, when originally translated from French means “thicket” or “bush” or an enclosed space used during war which was covered with shrub—a tactic of guerrilla warfare for resistant fighters. In both contexts, the maquis is a liminal space. It is neither inside nor outside; neither a club nor a restaurant; neither military nor civilian; neither rich nor poor; and neither conservative nor liberal. In this public space the most impoverished of Côte d’Ivoire share a space with the wealthy, and everyone in-between. In the maquis, Ivorian youth act out
both their real and artificial identity to their peers and the public through performance (dance; imitation; and facades). After working with youth in Abidjan, Côte d'Ivoire over the span of 14 months between 2010-2014 I will discuss in conjunction with Sasha Newell's concept of "Afro Modernity," and Mike McGovern's idea of "play" how the space of the maquis allows for the creation and manipulation of Ivorian youth's social identity through performance.

The Global Jukebox: Science, Humanism and Cultural Equity
Michael Tenzer, University of British Columbia, Vancouver

It's important for all researchers and students to remain immersed in archives of traditional musics recorded in the early and mid twentieth century, both for their sheer beauty and power and for the comparative and historical perspectives they can bring. Lomax's Global Jukebox remains an exemplary source for understanding diversity and difference as it existed before people calling themselves ethnomusicologists were there to point it out. And, the utter distinctiveness of so much of the music to be heard is also an invitation to find common threads and similarities. The act of juxtaposing disparate musics is analytically provocative: what is the inventory of common kinds of structures and procedures that characterized the musics of the world before they started mixing as rapidly as they have in recent decades? This discussion will consider the Global Jukebox in its sparkling new incarnation as a resource for cross-cultural analytical comparison, useful especially for pedagogical purposes as a way to enlighten students to the richness of music within a scope of tremendous breadth.

From The Capital to the Rice Paddies: Adjusting Performances across Taiwan's (Political) Landscape
Andrew Terwilliger, Wesleyan University

As political winds have shifted in Taiwan since the lifting of martial law, the national narrative that musical traditions are meant to portray has also changed. Guoyue, or the national music, and its instruments are still supported by the national narrative that musical traditions are meant to portray has also changed. As political winds have shifted in Taiwan since the lifting of martial law, the national narrative that musical traditions are meant to portray has also changed. As political winds have shifted in Taiwan since the lifting of martial law, the national narrative that musical traditions are meant to portray has also changed. As political winds have shifted in Taiwan since the lifting of martial law, the national narrative that musical traditions are meant to portray has also changed. As political winds have shifted in Taiwan since the lifting of martial law, the national narrative that musical traditions are meant to portray has also changed.

Guoyue instruments are used as both a symbolic and practical musical bridge between Western influence and Taiwan's nativist-centered narrative.

'Dununa Reverse!' (Kick It Back): Singing Politics, Dancing Victory in Zambia
Mathew Thembo, University of Pittsburgh

In 2016, the Patriotic Front (PF) party of Zambia ran against nine political parties and got reelected into power for a second term in a row. To mobilize strong support among sharply divided collective of voters in Zambia, the PF party drew on the creative input of musicians to popularize the party's agenda, articulate its presidential candidate, and mobilize collective of supporters. Zambian popular music star Jordan Katembula, also popularly known as JK composed a song "Dununa Reverse" (Kick it Back), which became a popular signature of the PF party. With a "Bustele" (party music) colloquial dance groove commonly known to music fans in Zambia, "Dununa Reverse" caught the attention of supporters, who consequently endorsed the PF party for a second chance of advancing national development in the country. The song became an important fabric of how the 2016 political debate and presidential election were shaped in Zambia. Drawing on fieldwork with popular musicians, music fans, politicians in the PF party, as well as literature on Zambian music and politics, I examine how "Dununa Reverse" was central to the mobilization of collective support for the PF party. I analyze how the circulation of "Dununa Reverse" contributed to the song's advancement to popularity during and after the 2016 general elections in Zambia. I argue that popular music is central to the construction of contemporary political spaces in Africa, as well as the assembling and shaping of collectives into complaint supporters.

Musicking, Community, and Quality of Life: A Case Study of Adult Community Steel Band in the Southeastern United States
Janine Tiffé, Kent State University

Adult musicking participation is rather distinctive in Pans de Léon. Members are adults who are close to retirement, or already retired, and have arrived at yet another turning point in their lives in which they have chosen to make steel band a meaningful component. These adult students shy away from self-identifying as musicians, are content with repeating musical phrases as nauseam in rehearsals, and have copious self-deprecating jokes to share regarding their musical and learning abilities. Still, each student recognizes multiple motivations for, and delights in, joining the band. The purpose of this paper is to explore the effects of community musicking (Small 1998) on adult steel band learners. Over the course of a three-year period, information was acquired through ethnography via participant observation and interviews with all band members. Meaning, significance, and usefulness of musicking in Pans de Léon focuses on community, diversion, and mental plasticity. With several decades of life experience, each student has a set idea of his or her learning style, accompanied by years of patterned behaviors, which have both aided and hindered their musical experiences. In this paper I examine ways in which 'senior' music students improved their musicality and quality of life, experience meaning, and strengthened social engagement and social bonds through their participation in Pans de Léon.
"...and it is sound that controls the whole universe": American Rockers, Third World Mystics, and the Remaking of Liberalism in 1960s America
Nicholas Tochka, University of Melbourne

In 1969, Richie Havens opened the Woodstock Music & Art Fair, his set culminating with the hoarse repetition of one word--"Freedom!"--before Swami Satchidananda came onstage to offer an invocation. "Music is the celestial sound, and it is sound that controls the whole universe, not atomic vibrations," the guru said. "America is helping everybody in the material field, but the time has come for America to help the whole world with spirituality also." This paper examines the intersection, exemplified by this moment, between American musicians, countercultural values, and the so-called Third World, contextualizing the vogue for non-Western sounds and ideas against the evolution of American liberalism from 1964 to 1972. In the 1960s, mainstream liberals began crafting policy obligating American subjects to emancipate themselves from social, political, and economic bonds. How did emancipation from such bonds simultaneously become a core aesthetic value in the counterculture? And why did rock musicians choose non-Western musical elements as a privileged means for transcending such bonds? By adapting the sounds and ideas of non-Western others, I argue, rock musicians helped reconstitute liberalism in the First World relationally vis-à-vis an imagined Third World. Incorporating interviews with analyses of performances and recordings, this paper presents a cross-cultural, revisionist examination of how popular musicians shaped postwar politics in America. The countercultural reconstitution of liberalism through popular music, I conclude, provided one key--albeit previously unexamined--avenue for American intellectuals to begin recasting First World political values as expressions of universal human values.

La Plaza Garibaldi: An Embodied Place of Musical Machismo
Jose Torres, University of North Texas

The Plaza Garibaldi in Mexico City is considered the "national shrine" to the modern mariachi, arguably the iconic representation of Mexican identity. Hundreds of mariachis gather daily in the plaza resembling a sort of mercado de música en vivo (produce market of live music), where people bring their family, friends, and romantic partners to feast on a sonic imaginary that is conveyed through constructions of "musical machismo," which symbolically encodes traditional heteronormative sexual social norms of gender, reflexively informing and merging with a collective idea of authentic Mexicanidad (Mexican-ness). In the plaza, serenatas (serenades) ritualize an embodied reality of masculinity and are principal commodities framed by repertoire knowledge - the more songs you know, the more work you get. Depending on the performance context, repertoire for the serenata can symbolize male sexual desire through musical conquest, or can subvert idealized femininity through a notion of "marianismo," which ironically reinforces hyper-masculinity (Stevens 1973). As a measure of musicianship, repertoire also manifests machismo through hierarchy of homesociality, determining where musicians physically position themselves within the plaza. The serenata becomes a vehicle for musicians and audiences to (re)construct and spatialize the plaza as an embodied place producing knowledge on how gender meaning is ascribed to physical space through perceptions, representations, and interpretations. Using Raewynn Connell's (1995) three-fold structural model for gender, this paper explores the Plaza Garibaldi as an embodied place of musical machismo where power (submission/domination), production (division of labor), and cathexis (sexual desire) underpin the performance of masculinity within a symbolic music practice.

Instrument Design in an Era of Transformation: The Collections of Sourindro Mohun Tagore
David Trasoff, Independent Artist/Scholar

Sourindro Mohun Tagore (1840-1914), a scion of one of the wealthiest families in colonial Bengal, was one of the most influential figures involved in mediating knowledge of the history and craft of Hindustani music for British colonial and more generally European elites. He founded music schools, published influential works in both English and Bengali, and corresponded with a vast range of learned and scientific societies through the world. Perhaps his most remarkable project was assembling somewhere between 15 and 20 collections of musical instruments, with many collections numbering over 100 items, and sending them to monarchs and cultural institutions throughout the world. What we know or can speculate regarding what Tagore wanted to accomplish with these collections has been the subject of previous work. But these collections have much more that they can tell us about music and the musical arts in late colonial India, at a time when instrumental music was undergoing a radical transformation. Although instruments in various collections are given the same names, they differ very widely in design, materials and construction. Some appear to be genuine working instruments, some are clearly display pieces, and some appear to fall into a middle ground? possible mockups based on characteristics of genuine instruments. Based on research conducted at museums and collections across Europe I will focus on four plucked string instruments that came to be of substantial importance in Hindustani music in the twentieth century: sitar, sarod, surbahar and surrsringar.

You got 'im: The Use of Recordings by Apprentice Singers in the Kimberley
Sally Treloyn, The University of Melbourne

Since 2010 members of the Mowanjum Community in the Kimberley region of northern Western Australia have worked to revive the vitality of the Junba dance-song tradition, using legacy audio and audiovisual recordings, text transcriptions, and photographs, to support intergenerational knowledge transmission. There has been a marked increase in participation and the quantity and diversity of dance-songs performed at the annual Mowanjum Festival through this period that corresponds to increased opportunities for intergenerational transmission of knowledge and dance practices and the availability of new media technologies. The first phase of revitalization centred on elder singers (45 and over) teaching young dancers (aged 2-17) choreography and musical cues for choreography with the assistance of legacy records repatriated to the community and disseminated via the Mowanjum Art and Culture Centre media centre. However, for some time the community has sought younger singers, upon which the future of Junba relies. Since 2015 members of a young generation of singers have stepped forward to learn and join the Ngalanhya-birri (singing ensemble). This paper will provide insiders' accounts of the multiple ways in which apprentice singers have used legacy recordings, mobile devices and mobile recording technologies to create learning environments, learn songs, master vocal techniques, and recognize and
However, many Pontic musicians take distance from this view, suggesting a more
electronic mediation the singers became able to sound over noisy crowds and
The transformation of singing voice as a result of electronic mediation has been
Ioannis Chrysanthos Theodoridis.
meditation reveals Hongkongers' ambivalent sentiments of cultural and national belonging.
contaminated form of both masculinity and Chineseness. Furthermore, I
Hong Kong has been frequently questioned. My discussion explores such attitudes
about creative freedom, the development of Cantonese opera in Guangdong has
been influenced by Chinese Communist Party ideology, resulting in the loss of
many traditional practices and repertoires. Women's cross-dressing, for instance,
still flourishes in today's Hong Kong but has been discontinued in Guangdong.
Based on ethnographic and archival research conducted from 2012-2016 in Hong
Kong, this paper examines Hongkonger social identities as reflected in women's
cross-dressing performance. Given that traditional Chinese cultural practices are
often considered better preserved in China, the authenticity of Cantonese opera in
Hong Kong has been frequently questioned. My discussion explores such attitudes
toward women's cross-dressing practices in relation to the colonial history of Hong
Kong. I argue that these cross-dressers are perceived to embody a subordinate and
contaminated form of both masculinity and Chineseness. Furthermore, I
investigate how the discourse of gender authenticity germane to these practices
reveals Hongkongers' ambivalent sentiments of cultural and national belonging.

Singing the Pontic Pain: Liveness, electronic mediation, and the voice of
Chrysanthos Theodoridis.
Ioannis Tsekouras, Oakton Community College

The transformation of singing voice as a result of electronic mediation has been
covered extensively in literature. A change effected by the introduction of new
technologies in many ethnographic cases was a drop in vocal register. Thanks to
electronic mediation the singers became able to sound over noisy crowds and
ensembles without resorting any longer to the production of a high-pitched
penetrating voice. This drop-in-pitch was not the case in the music of the Pontic
Greeks. Contrary to the general Greek trend, the introduction of electronic
mediation in Pontic music coincides with the emergence of a high-pitched voice.
Most Pontians interpret this transformation as an integration of Pontic singing
style that became possible thanks to the legendary singer Chrysanthos Theodoridis
(1934-2005) and his exceptional vocal abilities. Accordingly, the high-pitched voice alludes to pain and lamentation, expressing the troubled and traumatic history of the Pontic Greeks’a population descending from refugees and genocide survivors. However, many Pontic musicians take distance from this view, suggesting a more contextual interpretation. According to them, the emergence of the high-pitched Pontic voice is related to the introduction of electronic amplification into live music

A Phamaly Affair: Advocacy and Cultural Participation through a
Disabled Repositioning of Cabaret
Andrew Tubbs, University of Iowa

Phamaly Theatre Company of Denver, Colorado, is comprised solely of disabled
actors. In 2015, the company presented John Kander's Cabaret, which is set in
Berlin during the rise of National Socialism. Although the musical addresses
Kander's encounters with the homosexual community, staging Cabaret with
disabled bodies forces the recognition of the contemporaneous realities of the
American eugenics movement's sterilization of “mentally defective” inmates and
the National Socialist's murders of those considered a “life unworthy of life.”
However, the scope of these historical narratives have generally been de-
emphasized in contemporary cultural remembrance of the early 20th century. This
continued scholarship allows disabled advocates and cultural organizations to
artistically reclaim their history and, thus, agency of the narrative. However, this
realization is not accomplished solely through casting actors with disabilities, but
through multiple directorial and managerial decisions. From my perspective as a
performer and staff member for Phamaly, I use an ethnographic model of disability
to chart the performativity of disability and the show's narrative. I discuss how
Phamaly introduces new main characters to the plot, constructs moments
specifically for Deaf audience members, alters dialogue to fit an actor's disability,
and offers multiple accessibility features to accommodate disabled patrons. Finally,
I explain how disabled repositioning of Cabaret's narrative elements challenges the
audience's constructions of disability and how that impacts contemporary issues
facing the disabled community.

"All Because of the Alcohol": Alcohol, Emotion, Music in Andean
Performance
Joshua Tucker, Brown University

Studies of "the music industry" usually thematize product circulation and
technological mediation. Live performance, however, remains central to the
business. In many cases it is increasingly so, as piracy and digital streaming
undermine the profits associated with recorded sound, prodding musicians and
promoters to invest in other revenue streams. This calls for renewed attention both
to the financial exigencies of live performances: accounts of the way that musical
workers generate revenue by fostering and then fulfilling listener expectations -
expectations that, in turn, are grounded in broader assumptions about music's
aesthetic and affective capacities.

This paper examines the interplay of profit, affect, and sound in one indigenous
music scene. It focuses on Peruvian chimaycha, a Quechua-language genre that
has become a successful urban popular music in the highland city of Ayacucho.
Part of a broader Andean tradition whereby song is tied to romantic and social
precarity, chimaycha has been used to socialize experiences of grief and fear. Contemporary performances, however, are organized along twin arcs of emotional expression and alcohol consumption. Listeners seek to intensify their affective identification with the sounds they hear, by consuming beer and submitting to its disinhibiting properties; meanwhile, musicians and promoters manage the gradual distribution of affective engagement so as to maximize beer sales, their generators of revenue. By situating these performative and organizational dynamics in the socioeconomic changes that are transforming contemporary indigenous life, I show how this corner of the music business both obeys and structures listeners' experiences of ongoing social change.

Musicking in Peacebuilding Activities: an Interactive Framework
Olivier Urbain, Min-On Concert Association

In order to evaluate the effectiveness of musicking events in the context of peacebuilding activities, what are the ethical values and principles supporting our evaluations? Based on a social constructionist approach, and taking on board Christopher Small's concept of "musicking" as action, this workshop will explore the boundaries of ethical considerations in order to facilitate the emergence of new critical approaches in the field of applied ethnomusicology, in particular in the subfield of "music in peacebuilding." A four-part statement of values based on a synthesis of the peace theories of Johan Galtung (the Transcend Method) and Daisaku Ikeda (Buddhist-inspired theories and practices of peacebuilding) will serve as a model. To what extent does a musicking event promote the four values of this statement, namely Inner Peacebuilding, Communicative Creativity, Planetary Awareness and Preventive Peacebuilding? Several case studies will be analyzed collectively, allowing the participants to explore their ethical assumptions in depth, and to share and challenge different ways of evaluating the effectiveness of musicking events. Among the case studies, the once popular singer Simon Bikindi's role in the 1994 Rwandan massacre, and the singer and voice teacher Chloe Goodchild's recent experiments with collective vulnerability in her "Awakening through Sound" workshops, will be presented in detail and used to test the boundaries and feasibility—or lack thereof—of ethical evaluations of musicking events in the context of peacebuilding activities.

"Instruments Resound in the Palace of Emptiness": Mysticism, Activism, and Entertainment in North Indian Nirgun Performance
Vivek Virani, University of North Texas

Thirty years ago, singers of nirguna bhajans (devotional songs) in Malwa, North India, primarily identified as spiritual aspirants rather than musicians. Forbidden from orthodox temples due to their lower-caste backgrounds, they performed in modest private settings with almost no instrumental accompaniment or creative musical elaboration. The genre's musical austerity reflected its performers' low socioeconomic status, but also their theology. Nirgun devotees reject the ostentation of ritual worship, emphasizing the mystical search for divinity in a state of inner "emptiness" (shunya). Accordingly, they believe their songs should be musically unadorned and should facilitate spiritual contemplation rather than entertainment. Today, however, ensembles from Malwa perform nirgun bhajans on national stages to increasingly diverse audiences. During my fieldwork conducted from 2014-2016, I have met many young singers who aspire to the status of professional musicians. They incorporate increasingly complex instrumentation into their performances, and attempt to reconfigure their musical style to suit broad public tastes without sacrificing cultural uniqueness. Older singers lament the genre's shift from spiritual practice to stage performance, but simultaneously celebrate their communities' perceived rise in social status. Further complicating the matter, nirguna bhajans are increasingly used to mobilize lower-class communities in resistance to caste discrimination. From this perspective, entertaining performances that draw massive crowds are viewed positively, as efficacious projects of societal transformation. This paper addresses how performers from a socially marginalized heterodox tradition are musically negotiating discourses of continuity and change among themselves and among their growing national audiences.

"Latin Music Made in Japan"?: The Trans-Pacific Dance Craze in the Late 1950s and the Formation of Dodonpa
Yusuke Wajima, Osaka University

Around 1960, a Latin-tinged dance rhythm called "dodonpa" swept Japan. While it was regarded as one of the "new rhythms" that were promoted every year since the mambo craze in the mid-1950s, dodonpa was different from other rhythms which were imported and promoted by large record companies that had strong ties to the American major labels; its popularity emerged from a local night club in Osaka, and advocates boasted that it was "purely made in Japan." However, dodonpa was actually one of local variations of "offbeat cha-cha," which was formed and disseminated by traveling Filipino musicians to create a fad around the Asia-Pacific region from the late 1950s.

It was allegedly originated from Perez Prado's "rockambo", which was a mixture of mambo and rock'n'roll. In this presentation I examine this "rockambo/offbeat cha-cha/dodonpa" continuum as a unique evidence of interaction within and between the Black Atlantic and Polynesian Pacific, musical spheres discussed by Michael Denning, in the so-called the "in-between" years around 1960. In addition, in spite of those transcultural dynamics, I analyze how and why dodonpa was promoted as "purely Japanese" under cultural circumstances strongly determined by the Japan-U.S. bilateral relationship.

The “Root Cause of Musical Disease”: KB Deval's Just-Intonation Research, the Indian Harmonium, and the Politics of Early Twentieth-Century Musical Studies in India
Daniel Walden, Harvard University

In 1910, Krishnaji Ballal Deval published The Hindu Musical Scale and The Twenty-Two Shrutees, in which he explained that the "blind imitation of the Westerns which was the besetting sin of our educated people" was responsible for "evil effects" manifest in contemporary Hindustani musical practices. The greatest danger was the "mischief being constantly done by the introduction and use of instruments based on the European temperate scale." Deval argued instead for a twenty-two-part division of the octave that was appealing not only because it was traditional, but because it created intervals that closely corresponded to the pitches of just-intonation scales. These same scales were promoted by British musicians TP Thompson (1850) and RHM Bosanquet (1876), and were featured on
the fifty-three-note-per-octave keyboard instruments they invented for the global promotion of "natural" and "pure" musical practices. Deval’s theories, likewise, contributed directly to the invention of the twenty-two-note-per-octave "Indian Harmonium," hybridizing features of Western and traditional instruments. Building on ethnomusicological studies describing the introduction of Western instruments into the Indian subcontinent (Weidman 2006/2009; Rahaim 2011), as well as recent transnational cultural histories (Manjapra 2014; Lowe 2015), this paper attempts to untangle Deval’s complicated web of influences. Examining Deval’s treatise in relation to early comparative musicological literature (Day 1891, Fox Strangways 1914, Fyzzee-Rahamin 1914), I will suggest that while he anticipated later postcolonial theories by recognizing specific acts of musical colonialism, Deval also participated in a just-intonation discourse deeply implicated in liberal philosophies promoting the global development of “civilization” and "progress.”

The Making of Pop Songs by Nippon Phonograph Company in Colonial Taiwan
Ying-fen Wang, National Taiwan University

Nippon Phonograph Company (Nitchiku) was the first Japanese record company to establish a branch office in colonial Taiwan in 1911. It was also the first to produce records of Taiwanese pop songs. Between 1929 and 1939, Nitchiku and its subsidiary, Taiwan Columbia, recorded about 270 sides of pop songs. This paper traces how these pop songs went through several stages from combining traditional tunes with jazz accompaniment or covering Japanese and Chinese pop songs (1929-1932) to composing new melodies and lyrics based on Japanese model of pop songs (1933-1936) and finally to indigenizing the accompaniment by mixing Han Chinese instruments with Western ones and by adding other traditional elements (1936-1939). To do this, I will use as my primary data the recently-unearthed archival materials of Nitchiku (now Nippon Columbia) as well as the original masters and their sound files preserved in the National Museum of Ethnology in Osaka. I will emphasize the order in which the songs were recorded instead of that of their release in order to shed new light on these pop songs and to illustrate the importance of understanding the process behind the creation of the products. In addition, I will contextualize the above developments to explain how each phase occurred in terms of the production strategy of Nitchiku and Taiwan Columbia, the influence of the development of pop songs in Japan and China, as well as the negotiation of the entangled identity of the colonized Taiwanese caught among the Western, Chinese, and Japanese powers.

Shopping and Chopping: Diasporic Intimacy through Everyday Sounds and Movements in Chinese Toronto
Yun Emily Wang, University of Toronto

In this paper I explore how sounds not explicitly musical contribute to the ways in which people organize movements and produce spaces in everyday life, a process through which important social relations are often transformed, contested, or maintained. Specifically, I follow two elderly survivors of the Great Chinese famine and Cultural Revolution (late 1950s to 1970’s) and their young tenant, supported by family money accumulated in post-socialist China. In a housing arrangement common to new immigrants of Toronto, they develop family-like intimacy through weekly trips together to a landmark Chinese shopping plaza. The variegated soundscapes—local radio stations faintly broadcasting against a background of thuds from a butcher’s block, for instance—orient my interlocutors’ navigations through this commercial public space. Walking away or toward certain sounds, speedily or hesitantly, become ways to enact different historically-conditioned habitus (Bourdieu 1984) of consumption, and to negotiate with one another. Following the shopping, they routinely gather in the kitchen where the grandmotherly landlady teaches her young tenant the proper ways to chop, knead, and fry, regulating bodily movements by listening to sounds. I situate my analyses of these movements and spatial practices in ethnomusicological works on music and space (Born 2013; Stern 1997), sense of place (Feld 1982), everyday life (DeNora 2010), and gesture (Rahaim 2012). In so doing, I hope to demonstrate ethnomusicology’s utility in elucidating how, through sonically-informed everyday movements, people may sustain diasporic intimacy and make sense of different histories they have embodied—even when there is no “music.”

Listening, Censoring, Representing: Arab Voices, the State, and Israeli Society
Ilan Webst-Age-Ko, SOAS, University of London

The status of Arabs as the visible other in Israeli society is widely discussed, and scholars focus attention on the policing of their bodies by the state apparatus. However, scholarship describes this othering as top-down behavior from the state, often ignoring the bottom-up mechanisms through which society accepts that policing. A monolithic examination is problematic, as the single narrative implies that the general public is powerless in the representation of minorities, and this paper offers evidence to the contrary emanating from the cultural sphere. This paper examines several ways that Arab sounds are represented and/or policed in Israel today, arguing not only that the policing of ethnic performance happens at the societal level, but also that this policing is distinctly marked by gender and religious considerations. I contrast several examples of Arab sounds in Israel being represented or policed: first, A-WA, a Yemenite-Jewish female trio who broke into the world music market in 2016. Second, the controversial “muezzin ban” currently making its way through parliament; and third, the anonymization of visiting Moroccan soloists joining the Andalusian Orchestra. This analysis portrays a cultural life in Israel that supports the representation of Arab voices when they are female and secular but that curtails voices deemed threatening, revealing anxiety over religiosity and political violence that shapes the body politic in explicit ways.

"The Musical Marvel of the Age": Selling Mechanical Labor in the Machine Age
Allison Wente, The State University of New York at Fredonia

Between 1900 and 1929 American interest in mechanical devices that performed music - player pianos, orchestrions, and mechanical bells - surged. The popularity of these mechanical instruments (and phonographs) precipitated a debate about how new technologies change the nature of musical labor, a debate still very much alive. What is discussed less often, however, especially in regards to mechanical instruments, is the motivation behind the cultural acceptance of these devices: how they became ubiquitous in both domestic and commercial settings, from living rooms to motion picture houses. The success of mechanical instruments, I argue,
mirrored a larger cultural shift toward labor that emphasized efficiency, profits, and productivity - an attitude heavily influenced by Taylorist principles. In this paper, I discuss the intersections of this cultural shift of labor philosophy with the rise of new musical machines by examining advertisements for these instruments in magazines and motion picture trade papers. The advertisements fall into two broad categories: those for player pianos in middle- and upper-class parlors, and those pushing mechanical instruments for motion picture house lobbies or to accompany films. Within these broad categories are cultural claims about their value, including their perfect musical reproduction, pedagogical value for budding pianists, labor- and cost-saving capabilities for theaters, and the ability to attract a crowd through novelty and spectacle. By analyzing strategies for advertising musical machines, I contend, we can uncover a critical dimension to the anxious debate about the nature of musical labor in the first decades of the twentieth century.

More Courage Than Man: Performative Interpretation in Brazilian Protest Song
Schuyler Whelden, UCLA

On February 11, 1965, singer Maria Bethânia assumed one of the principal roles in the musical theater piece Opinião in Rio de Janeiro. Taking over for Nara Leão, who helped conceive the play, Bethânia was celebrated by fans, especially for her performance of co-star João do Vale’s song “Carcará,” “[Vulture].” The song’s lyrics invoke imagery of the Brazilian northeast, home region of both Vale and Bethânia, and the performance includes a spoken statistical report on the migration of people from the northeast to the southern cities. Although one theatergoer credited Bethânia’s “more expressive” voice and the “crescendo” she creates through her performance in his explanation of how it became “a song to raise your consciousness.” In this paper, I draw on archival testimonials and oral history interviews with participants and audience members of Opinião to consider how its message of protest was created in performance. I analyze Leão and Bethânia’s vocalizations and gestures, and show how audience perceptions of the song’s social commentary shifted when Bethânia sang it, due to her migrant status. Through this analysis, I relocate the site of protest from the author/composer to the singer/performer, and reappraise the essential role played by women in a Brazilian music scene often characterized as a site of social commentary and political resistance.

Music and Cultural Policy: Negotiating Creative Expression, Economics, and Politics
Alesyn Whitmore, University of Colorado Denver, College of Arts and Media

While African musics have become increasingly popular in festivals and concert series in France the 21st century, the nation has also struggled to accept growing numbers of African immigrants. This paper examines two conflicting trends: the proliferation of African musics and the growth of racialized rhetoric, especially in the face of the 2017 presidential elections. Government officials and industry actors negotiate debates on national identity, integration, and race as they find funding for festivals, seek musicians to perform in Maisons de la Culture (government-funded cultural centers), and organize performances for political events. While political organizations seek out diverse musics to draw crowds to "anti-racist" rallies, summer festival organizers pointedly avoid this discourse as they assert African music’s ability to foster creativity and “cultural diversity” through “new” sounds -- something they argue is essential to cultural sustainability (just as biodiversity is essential to ecosystems). While government policies have long engaged with classical and popular musics, policies concerning "world" musics are newer and less studied. This paper examines (1) how government officials and industry actors decide what projects to fund and promote, (2) how they justify and curate these projects, and (3) how their decisions are in dialogue with the politics of nationhood, integration, and difference in 2017. Building on scholarship on world music, multiculturalism, and cultural policy, I show how these actors position themselves, their cultures, and their nation in the flows of musics and cultures around the world in a moment of increasing cultural and political division.

Singing in a Strange Land: Negotiations of Race and Power in Filmic Representations of Gospel Music
Raynetta Wiggins, Indiana University

Black Christian worship and music have been commonly featured in depictions of African Americans since the development of sound film in the 1920s. While some of these representations have reflected the character of worship and music as experienced by African American Christians, more often, Black churches and their music are portrayed in films in ways that rarely reflect culturally-derived religious or musical perspectives. Though African Americans are frequently identified and pursued as writers, directors, and performing artists in these projects, systematic racial bias has historically excluded African Americans from brokering more definitive positions of power. Consequently, final control of the film narrative typically rests in the hands of non-Black (read: white) decision makers. While such scholars as historian of religion Weisenfeld (2007) have discussed the ways in which Black religion has been used to portray African Americans as intellectually inferior, Black religious music itself has received marginal treatment in such texts. Focusing specifically on Black worship and musical representation, this paper addresses this lacuna exploring the ways in which race and power are negotiated in two contemporary films: The Preacher’s Wife (1996) and The Fighting Temptations (2003). I argue that while both productions include contributions from celebrated African Americans entertainers like Whitney Houston (Preacher’s Wife) and Beyoncé (Fighting Temptations), the presence and influence of African Americans in seminal positions of power (e.g. Denzel Washington’s production company) in The Preacher’s Wife resulted in a more nuanced and culturally substantive representation of Black music and worship.

“Stand on Your Own, Rude Boy!”: Rethinking Hybridity and Belonging in Postcolonial London’s Grime Communities
Maxwell Williams, Cornell University

The early 2000s initiated the global ascendance of grime, a hybrid music genre whose earliest recordings came from English-born youth of African and Caribbean descent in East London’s inner-city communities. Examining this context problematizes essentialist ideas about counter-hegemonic citizenship (Bhabha...
and leaders that are essential to the continuation of the community.

and fandango, the women of the New Yo
other son jarocho performances. With these participatory skills from the collaboration with others on the tarima to bring about rhythms in the fandango and p
Turino described as “politics of participation,” by examining how women talk about upon González’s conception of “rhythmic intention” and incorporate what Thomas

new articulations of rhythm within son jarocho, or as Martha González

space that allows for women’s participation in a mostly male
place where women necessarily di
celebration of son jarocho). However, the space on the tarima is not a whimsical
improvising rhythms in

Zapateado, Women, and Participation in New York City’s Son Jarocho Community
Emily Williamson, The Graduate Center, City University of New York

Zapateado is a percussive dance performed on top of a tarima (wooden platform), on which the dancer executes steps with the heels of her shoes, accompanying and improvising rhythms in son jarocho (a Mexican regional genre). The tarima is often described in romantic terms—as the heart of the fandango (the participatory music celebration of son jarocho). However, the space on the tarima is not a whimsical place where women necessarily display traditional femininity. It is a contradictory space that allows for women’s participation in a mostly male-dominated musical tradition. The women in New York City’s son jarocho community speak about the tarima and zapateado in terms of power, strength, and creativity. They see their dance on the tarima as a way to reclaim sound and participate in the music making of the fandango. They are reimagining movement and sound, and finding new articulations of rhythm within son jarocho, or as Martha González has described the execution of zapateado as “rhythmic intention.” In this paper, I build upon González’s conception of “rhythmic intention” and incorporate what Thomas Turino described as “politics of participation,” by examining how women talk about and perform zapateado. Their zapateado dance combines individuality and collaboration with others on the tarima to bring about rhythms in the fandango and other son jarocho performances. With these participatory skills from the fandango, the women of the New York City son jarocho community are organizers and leaders that are essential to the continuation of the community.

Traditional Korean Rapping?: Battles between Pansori and Hip Hop Performers
Heather Willoughby, Ewha Womans University

Although long a staple on American and European television, musical battles are relatively new to Korean media. However, it is now easy to find solo singers and even choirs displaying their talents or DJs spinning their magic in a competitive manner. In these instances, the unifying feature is always that of genre. Since 2013, however, a unique type of competition has arisen, pitting rappers against traditional pansori performers. Although disparate in many regards, pansori actually lends itself well to rapping and thus this type of competition, with its plentiful use of patter, improvisation and audience participation. This paper explores the ways in which pansori singers are seeking to appeal to a contemporary, youthful audience, while at the same time attempting to secure a legitimacy and authenticity of the genre by proving their skills through participation in the musical battle. Following the pattern of Chan Park (2011), in her argument about the binary division between modern and traditional Korean culture, this paper also address the issues of hybridity in music by examining the ways in which both the rap and pansori performers construct, control, manipulate their creative spaces in order to find a balance between genres that might otherwise be seen as incompatible.

Between Autocracy and Opposition: Electronic Music and Alternative Space for Belonging in the Republic Macedonia
Dave Wilson, Victoria University of Wellington (New Zealand)

This paper explores music making under the increasingly autocratic regime in the Republic of Macedonia between 2006 and 2014, focusing on an electronic music scene in capital city Skopje. Rooted in the sounds and legacies of Detroit techno and Chicago house and emanating from nightclub Sektor 909, this scene was neither aligned with nor oppositional to the dominant state, but rather made space for the sustenance of ideologies and senses of belonging that were alternative to the ethnocentric narratives promoted by the state. During this period the right-wing political party in power perfected a system of dominance whereby the state and the party were intertwined as a single entity with sophisticated mechanisms for corruption, election fraud, and suppression of press freedom. Running a business or attaining permanent employment became nearly impossible apart from participation in the party’s pervasive network of clientelism, resulting in widespread fear and reticence to publicly stand in opposition to the powerful. The Club Sektor 909 scene, however, thrived as the sonic and other social practices of DJs, promoters, and patrons enabled the scene to walk a narrow line between appeasing state interests and providing a nightlife experience where those outside party networks could belong. Situating the Macedonian case within the broader rise of right-wing nationalism in Europe and as host to a particular brand of postsocialist neoliberalism, I argue that such non-subversive sonic spaces on the margins of power ensure that hegemony is never totalizing and indeed can be fertile soil for the seeds of opposition.
Mobile Phones and Sharing Culture in Papua New Guinea: An Ethnomusicological Perspective
Oliver Wilson, Massey University

This paper seeks to broaden our understanding of the contemporary global media landscape by examining peer-to-peer music sharing practices among young people in the remote town of Madang in Papua New Guinea (PNG). In recent years, mobile phones have become widespread in some areas of Papua New Guinea, which is a country renowned for its distinctive and ancient traditions. PNG also hosts a vibrant popular music culture, which has been supported by the increased global availability of digital technology. Here, local popular music has emerged as a distinctively indigenous mode creative expression that mobilises global music forms and formats in accordance with local socialities. This paper suggests that new modes of music sharing via mobile phones also reflect local social politics, and that these two have roots in ancient culture. For the most part, the dissemination of ‟smart” mobile phones in PNG has preceded affordable Internet, and consequently, the way phones are used to share and store music reflects both this limitation, as well as distinctively indigenous values that underpin sharing practices. The ethnographic perspectives provided in this paper explore the ways that a group of Madang university students conceptualise sharing practices as part of their cultural identity, which is grounded in contemporary cultural politics concerning music and modernity. In this regards, the paper seeks to provide an ethnomusicological perspectives on the social-communicative capacity of mobile phones and the impact they are having on local musical cultures.

‟Strange Relationship”: Industry, Scholars, Fans and Prince’s Estate
Suzanne Wint, Independent Scholar

Prince Rogers Nelson died on April 21, 2016, leaving - in addition to his vast catalogue of published music - an incomparable array of objects and unpublished recordings (“the Vault”). However, he did not leave a will. This has created a situation that presiding Judge Kevin Eide refers to as the most complicated probate case ever seen in Minnesota, a case that is “in uncharted water.” Equally uncharted is the way forward for these materials: How will they become collections, and what kinds of collections will they be? Commercial exploitation of the materials is already underway in order to meet estate tax bills, but these materials are also historical documents and materials for 21st-century musical source studies. How might academia and music industry work side-by-side - if not together - to both protect and use the materials for their different, but sometimes intersecting, goals? As of February 2017, the estate remains in probate.

Monetization has included the October 2016 opening of Paisley Park (Prince’s studio complex and recent home) to tours under the management of Graceland Enterprises, and was followed in February by the estate and NPG Records signing a multi-year music licensing agreement Universal Music Group. While this satisfies current needs of the mourning fans with whom I have been doing ethnographic fieldwork, I explore in this presentation questions of future access and protection in considering these materials as family possessions, as well as important documents of Minnesota's history, American history and music history.

“Resistance is Life”: Guerrilla Music in Kurdish Istanbul
Jonathan Withers, Salem State University

This paper examines gerilla şarkıları (guerrilla songs), a genre central to Kurdish political activism in Turkey, to explore the roles of musicians in narrating nation and armed conflict. Though far from the divided Kurdish homeland, Kurdish activist-musicians in Istanbul are central to forming and sustaining a sense of Kurdish national identity, both in Kurdistan and diaspora. Music-supporting activist organizations coordinate protests and concerts to raise awareness of Kurdish political causes. While activists draw on a variety of ideological and musical sources in these events, guerrilla songs form an important core repertoire. Written by or about members of armed resistance groups, especially the PKK (Kurdistan Workers’ Party), guerrilla songs position the Kurdish freedom struggle within “democratic modernity,” a political ideology developed by imprisoned PKK founder Abdullah Ocalan that draws on discourses of indigeneity, ecology, and Marxist historiography. Guerrilla songs are often deeply controversial, especially in Turkey where the PKK is officially labeled a terrorist organization. Perhaps because of this controversy, previous research on Kurdish political song has avoided the guerrilla genre, focusing on the survival of Kurdish traditional music (e.g. Blum & Hassanpour 1996). “Şorega Waşoḵani” (“Washukanni Revolution”) and “Oremar” by Koma Awaţe Çiya (Cry of the Mountains) were guerrilla songs popular among Istanbul Kurds during fieldwork conducted in 2014 and 2015. Looking at lyrics, sound, and specific performance contexts, I trace references to ancient history, geography, and folklore to show how performances of these songs aim to legitimize armed resistance by contextualizing it within a millennia-spanning historical narrative.

Melodic Structures and Modal Development in Morocco's Andalusian Musical Tradition
Christopher Witulski, Bowling Green State University

Andalusian music, known as al-ala, serves as an important national, cultural, and artistic marker of Moroccan identity. It graces stages at the biggest festivals, animates television specials during the holy month of Ramadan, and fills cassette tapes that are carefully packed into drawers and shelves of the homes and shops of connoisseurs across the country. Many performers and scholars have written about the music’s lyric texts or transcribed the melodies it for practical use and posterity. Few, however, have engaged its unique forms of musical construction and development to see how tubu (musical modes, literally “natures”) link disparate texts to create musical wholes. In this paper, I draw upon two and a half years of ethnographic research, an analysis of the published corpus, my own transcriptions from both old and new recordings, and my performance experience to create the first structural analysis of the genre’s construction. Using the relationship between pitch collections and motivic movement, I question the nature of musical development by cataloging melodic similarity and modulatory trends. In interviews, many descriptions of al-ala’s modality show a blending between a system that aligns with other Moroccan styles and the Arab maqam system. In this paper, I articulate these general trends though a close musical analysis. I do so using computational methodologies to work with a large corpus of transcriptions. Articulating how this music develops and achieves coherency will illuminate not
only al-ala, but the many other forms of Moroccan music that align closely with this unique musical system.

**Styling Borders: Mediation of Borderland Relationships through Music-Dance**
Juan Eduardo Wolf, University of Oregon

The city of Arica, Chile sits at the center of a three-way borderlands shared with Bolivia and Peru. As a result, Arica is home to a variety of music-dance expressions that are often specifically associated with one of these nation-states, but that each have their own unique history there. People living in Arica are usually aware of these various meanings, and despite or perhaps because of this knowledge, some individuals feel comfortable participating in a number of these music-dance forms, even when these expressions might be understood as an embodied challenge to state and racial borders. In this paper, I examine several cases of such individuals who perform multiple genres such as vals criolla, morenada, or cueca. I first describe how these performances and their contexts relate to national and racial ways of identifying and then illustrate how individuals negotiate these meanings through a process I call styling. Styling focuses on those elements of performance that emphasize the relationship between various performers rather than between formal elements. By styling national, criollo, Afro-descendant, and Andean, performers in Arica shape their music-dance performances in ways that relate them to other performers while also mediating the meaning of the border. My analysis of how the same individuals may use styling to both reify and reject state power contributes to the literature that dismisses any single interpretation of borderlands and offers an alternative model for looking at borderlands as a space that supplements other potential meanings of several performance genres.

**The Emergence of the Modern Uyghur Concert Repertoire: The Case of the Merghul**
Chun-fung Wong, Hong Kong Baptist University

This paper examines the emergence of musical canons in various Uyghur folk, classical, and modern traditions as a phenomenon that resonates with broader processes of minority performing arts in China over the past few decades. Building on Harris' seminal work on the canonization of Uyghur muqam (2008), this research approaches canons less as fixed repertoires of re/invented traditions that assume timeless and essential qualities, but more as a consciousness that is generative and coheres across genres and styles. The analytical focus of this paper is a category of instrumental music called merghul (märghul), commonly performed in a classical muqam suite as an instrumental appendage that elaborates and expands on the thematic materials of its preceding poetic song (such as the teze [täzä] or the dastan). In folk practices, a merghul may similarly be attached as a concluding instrumental piece to a medley of folk songs sung in the same or a related modal scale. Among the dozens of merghul pieces that were passed down or reconstructed in the modern time, some have been re-established - through transcription, re-arrangements, recordings, or re-interpretations - to stand alone as virtuosic solos or ensemble pieces as well as pedagogical materials for professional training at music conservatories. This paper considers the canonic qualities inherited in this concert repertoire as transitive: the modernist musical present (and future) is validated in part through its connection with a perfected and somewhat transcendental national musical past from which it derives.

**Chinese Damas' Square Dancing: Gendering the Public Domain in China**
Ketty Wong, University of Kansas

Since the 1980s, elderly Chinese have been practicing public dancing in parks and squares (guangchangwu), to such a degree that this morning and evening activity has been included in the National Fitness Program and is part of every day life in reform-era China. While some Chinese engage in embraced Western social dances (jiaojiwu), others, particularly retired women in their 50s and 60s, prefer to dance without a partner and follow dance routines that borrow elements of Chinese ethnic and folk dances. This paper focuses on the latter. The media calls these women Chinese "damsas" or "grannies," and they have made national and international headlines for the noise pollution that their dancing activities produce as a result of playing the music too loud. Who are these "damsas," and what does wangschangwu represent for them? Why do they choose to practice wangschangwu, instead of tai-chi, the fan dance, or jiaojiwu? While square dancing provides retired women leadership roles and the opportunity for socializing, exercising, showing off, and sharing life experiences, on the one hand, it also shows women's changing roles in society and the gendering of the public domain in China, on the other. Based on twelve months of fieldwork conducted in Beijing and Shanghai between 2013-2016, I argue that guangchangwu provides women with tools to express their sense of modernity in ways appealing to them: combining disco music with Chinese folk melodies, public dancing, and showing discipline in doing things together, which reminds them of their upbringing during Mao's Cultural Revolution.

**Hearing my Chineseness: Listening for Identity through Improvisation**
Jing Xia, Memorial University of Newfoundland

Moving from my native China to St. John's, Newfoundland, I also moved into strange new musical territory. Instead of playing traditional repertoire on the guzheng (a 21-string long zither), I began to improvise with musicians from a variety of backgrounds (Indonesian, Iranian, Indo-Canadian, Chinese-Canadian). I now find myself listening for identity through improvisation. As an academically trained guzheng player in China I was nevertheless required to learn Western notation. I experienced both the current dominance of Western music in China and the uneven power dynamics of collaborating across Chinese and Western traditions. In St. John's I am exotic, one of the only guzheng players, but I am also a new improviser. Improvising in a multicultural Canadian context has paradoxically made me hear my Chineseness for the first time. It is a feeling complicated by asymmetries in experience, position, and culture found in specific musical contexts. Drawing on autoethnography, phenomenology (Berger) and Oliveros's (2016) idea of embodied listening, in this paper I analyse my experience of hearing Chineseness through intercultural improvisation. Improvising, I touch my instrument before I make a sound and I let my body lead the music; at the same time, I learn to communicate by observing my collaborators' bodily enactments through the musical flow. Feld (1984) and Berger (2015) view music as an interpretive process that should be understood as a fundamentally social
phenomenon. Inspired by them and by Oliveros, I argue that the embodied interactions of improvisational musicking in specific contexts can throw cultural difference into relief.

“I Do What They Can't Do”: Sexualized Bodies and Narrative Resistance of Female Musicians in Korea

Hyunjin Yeo, University of Maryland, College Park

How are musicians’ sex or their sexualized bodies commodified in society, and what are the consequent challenges that they face? What are the discourses on sexualized bodies, and how do musicians react to them? To answer these questions, in this paper I will investigate all-female music groups, or "fusion gugak (national/traditional music)" groups, in South Korea. Consisting of three to six female musicians mostly in their twenties, the groups are known for playing covers of various popular music, and wearing short traditional-style dresses. Despite their relative popularity among general Korean audiences, they often become a subject of criticism from scholars as well as other gugak musicians for being "not serious" and "too commercial." In addition, many aspects of their performances do not comply with either the ideal of Korean femininity or the music in which their musical tradition is rooted. In this paper, I will first discuss the ways in which these female musicians present and promote their music. Based on in-depth interviews, I will examine the discourses surrounding fusion gugak, and how the female musicians perceive themselves with regard to these discourses. I argue that because of the the gugak community's closeness and high level of conservatism, Foucault's (1977) notion of panopticon and surveillance will be pivotal for understanding the challenges that the musicians face. Finally, I will argue that the musicians are not passively affected by the negative discourses; rather, they actively resist them and transform them into more positive sites of empowerment.

Angin Wayang: Framing Wayang Kulit Kelantan Practice Within and Beyond the State

Christine May Yong, Wesleyan University

This paper examines the shaping of traditional performance forms in Malaysia through the lens of cultural and religious contestations articulated by the state. Focusing on the practice and performance of Wayang Kulit Kelantan, a form of shadow puppetry practiced on the east coast of Peninsular Malaysia, this paper traces how Wayang has been shaped by two dimensions of the state: (1) Malaysia’s 1971 National Culture Policy, which identified Wayang Kulit as a performance form that was aligned with the policy’s principles of constructing a shared national identity based on the Malay ethnicity and Islam; (2) The role of the Pan-Malaysian Islamic Party (PAS) in Kelantan—the site of Wayang Kulit practice—a highly influential political party that melded Kelantan into an Islamic state and proscribed Wayang Kulit practice in 1991 due to its purported polytheistic influences. Against these contrasting yet interwoven backdrops, this paper questions how articulations of the state have been transferred to the practitioners and performance of Wayang Kulit Kelantan, the former being Malay and practicing Muslims. Yet, despite these overarching structures governing the practice of Wayang Kulit Kelantan, this paper argues that Wayang practitioners have not remained passive. Rather, the cultural and religious contestations that have shaped Wayang practice have simultaneously brought forth innovations and the incorporation of new elements into Wayang performances, ultimately demonstrating how Wayang Kulit Kelantan remains rooted to its past and contemporary to its present despite the challenges of its practice.


Katherine Young, Royal Holloway, University of London

Every year in the month of Rabī’ al-awwal, Muslims of the Tijaniyya order in Tamale, northern Ghana participate in the mawlid, an all-night celebration of the birth of the Prophet Muhammad. The mawlid has been practiced by Tamale's Tijani youth since the arrival of Tijaniyya, a Sufi order of Islam, in the nineteenth century. For nearly one hundred and fifty years, Tijani mawlid celebrations were purely vocal praise performances, with recitations in Arabic, Dagbani and Hausa languages. However, with the arrival of fundamentalist Sunni doctrine in Tamale in the mid-twentieth century, Sunni religious leaders argued against Tijaniyya mawlid celebrations, claiming the mawlid to be an un-Islamic innovation drawing on external cultural practices (Aning 2013; Dumbe 2011). This presentation explores how Tijani youth resisted emerging conservative religious pressures to abandon the mawlid by deepening the use of local cultural practices as well as integrating locally circulating transnational mediated musics and dances into the mawlid. By the 1960s, mawlid leaders began to incorporate new pop song melodies, dance styles and rhythms that resonated with youth in the region: recitations were set to Hindi film song melodies, Sukadang pop and (more recently) local hip hop. Mawlid leaders introduced drums for accompaniment, as well as dance circles, with innovative choreography overtly referencing prayer poses. Intra-religious tensions in northern Ghana that deemed mawlid to be an un-Islamic innovation resulted in radical innovations in the practice of mawlid itself, becoming an increasingly popular youth-oriented practice in Tamale.

"Wild Music from the Heart of Poland": Transforming World Music into National Heritage in the Polish Revival of Traditional Music and Dance

Michael Young, Earlham College

Since Poland joined the EU in 2004, a post-communist revival of traditional music and dance practices has expanded in scope and popularity. Under the banner of "traditional culture," revivalist musicians and educators have promoted a constellation of non-stylized, participatory music and dance practices to domestic and foreign audiences through various discursive and media strategies. As a result of this work, the social status of this traditional music—once widespread in rural Poland before the World Wars and now interpreted by different audiences as
“archaic and wild” and/or “authentic heritage” has increased, leading to interest on the global market for world music and funding from government agencies. The Polish traditional music revival presents a case study for how the economic marketing strategy of exoticization functions as a method for achieving traditional cultures’ institutional status as authorized heritage. Drawing on reports in social and broadcast media, musicians’ promotional materials, and internet portals for revivalist activities, this paper presents a comparative discourse analysis of how Polish revivalists represent their genre of music and dance to domestic and foreign audiences. Why did the transformation from niche music to institutionally supported heritage happen post-2004 and how might we explain its success? I argue that the revival’s favorable status among cosmopolitan audiences inside and outside Poland is due in large part to its leaders’ effective blending of world music and heritage discourse to make traditional culture an attractive investment for governmental and private non-profit organizations.

The Bondage of Bling: Chain Gangs in Pop Music from Black Power to Black Lives Matter
Christina Zanfagna, Santa Clara University

On his 2000 track, “Africa Dream,” Talib Kweli raps, “These cats drink champagne and toast to death and pain / Like slaves on a ship talking about who got the flyest chain.” From chains of bondage during the Middle Passage to prison chain gangs to the gold-chained bling of hip hop artists, chains have signaled both the oppressive and empowering aspects of black labor from slavery to the boom of the popular music industry. Numerous black musicians have invoked the image and sound of chains: from prison works songs to Sam Cooke’s pop soliloquies on “Chain Gang,” to Isaac Hayes regally draped in a bodice of gold chains as the incarnation of Black Moses at Wattstax, to Flava Flav’s iconic oversized watch necklace, and Talib Kweli’s invocation of the “flyest chain.” More recently, at the 2016 Grammy Music Awards, Kendrick Lamar began his performance shackled in chains and donning a distinctive jailhouse blue uniform. As Lamar broke free of the chain gang and staggered across the stage, he rapped, “I’m African American; I’m African.” How do these disparate moments link histories of black labor, music, and consumption? What do these different performances tell us about persisting forms of racial injustice? What do they tell us about the music industry as a system founded on both black oppression and expression? In this paper, I will explore the symbolic and literal chains being worn, sounded, and broken by black popular musicians from Black Power to Black Lives Matter.

Material Nostalgia for the Cultural Revolution Era: The Affective Practices of Revolutionary Music in Contemporary China
Shelley Zhang, University of Pennsylvania

In this paper, I investigate the re-popularization of material culture and music from the Cultural Revolution in contemporary China. Specifically, I explore how my interlocutors from the Hunan province celebrated the Dragon Boat Festival in 2016 by visiting a former landlord's property and affectively performing music from China's Cultural Revolution. The Cultural Revolution (1966-76) was a sociopolitical movement that harshly disrupted the cultural, political, economic, and social life in the People's Republic of China. Controlled by Chairman Mao Zedong, the Revolution removed his political rivals, punished land owners, and strictly controlled musical production. Despite the drastic conditions of those days, many Chinese today are re-engaging with and even fetishizing material culture from that period. For instance, my interlocutors spent the Dragon Boat Festival, one of the PRC’s few national holidays, visiting a former landlord’s property that has since been transformed into a modest museum and tourist site. Its attraction relies heavily on its ownership of Cultural Revolution relics, such as Mao Zedong portraits, Mao-themed dishware, and a stone flour mill, which tourists are welcome to use. As some of my interlocutors relived memories from the Cultural Revolution, they began performing Revolutionary music. Drawing from Svetlana Boym’s seminal text, The Future of Nostalgia (2001), I investigate how material culture and music from the Cultural Revolution impact contemporary China’s notions of nationhood, cultural transformation, and futurity. I argue that many individuals articulate their nostalgia for the Cultural Revolution era through affective consumer practices and the re-popularization of Revolutionary music.
### Cross Cultural Perspectives on Gender Transgression and Performance in Three Music Scenes

**Chair:** Elizabeth Batiuk, Illinois State University

This panel, sponsored by the Gender and Sexualities Task Force, investigates how musicians and dancers in three different geographic locations cross boundaries to perform in scenes and/or styles reserved for, or associated with, other genders. The three papers explain the consequences of such boundary crossing and illuminate how the performers effectively challenge long-held notions about appropriate gender presentation and roles. The panel begins with a paper about performance and gendered performance in ritual and daily life among the Dagara of northwest Ghana, where a woman's performances of male roles illustrate the porous nature of Dagara gender ideologies. Analysis of movement and sonic signifiers of gender help outline the intersections of body, space, and voice in performance. We then move to Havana, Cuba, to consider the case of a woman dancer who appropriates the traditionally male dance genre known as *columbia*, performing the male-marked movements in a form of choreographic transvestism. The paper shows how she uses creative performance to establish herself as a professional and take a stance on the cultural politics of this male-dominated scene. The panel concludes with a paper about hip hop in New Orleans. Hip hop scenes are often perceived as homophobic, but in the wake of Hurricane Katrina, the New Orleans scene is dominated by queer and trans "sissy bounce" rappers. Dance styles associated with this genre have evolved to reflect this increased queer visibility. Through cross cultural perspectives, this panel highlights how performers navigate, engage with, and challenge gendered spaces, scenes, labor, and performance practices.

### Making Bluegrass Music in Colorado

**Chair:** Lee Bidgood, East Tennessee State University

Bluegrass stylings in Colorado have ranged from Hot Rize's mix of traditional and modern ideas with humor to the earnest traditionalism of Jeff Scroggins and Colorado; from the jamband approach of Yonder Mountain String Band and String Cheese Incident to the indie-pop sensibilities of the band Front Range. The Colorado bluegrass scene's participatory aspects (Gardner 2004) are entwined with lucrative enterprises like Planet Bluegrass and its instant-sellout Telluride and Rockygrass festivals. While the Colorado Bluegrass Music Society (est. 1973) and a variety of camps have long supported learning about the music, Colorado College and the University of Northern Colorado have begun to engage bluegrass as a part of curriculum. Bluegrass music making in Colorado parallels recent trends in bluegrass and related acoustic musics elsewhere, but also reveals local particularities. Presenters (key local musicians and music organizers as well as scholars) will highlight salient aspects of Colorado bluegrass, with particular emphasis on festivals, production aesthetics, jambands, continuity with larger bluegrass scenes, comparison with other "extra-contextual" scenes (Hambly 1980), higher education's engagement with the music, as well as ways that ethnomusicology can contribute to bluegrass activities, and vice versa. All attendees to this session are asked to participate in the discussion, bringing their perspectives on this and other "named systems" revival musics in Colorado and elsewhere. This roundtable will serve as a rare chance for scholars and non-academic stakeholders to engage in relaxed dialogue about this form of music in a formal setting.

### Songs from the Living Earth: Resistance and Renewal in Indigenous North America

**Chair:** Tara Browner, UCLA

During the April of 2016, as it became clear that Dakota Access Pipeline would be routed under Lake Oahe on the Missouri River, just north of the Standing Rock Sioux reservation, Ladonna Brave Bull Allard founded the Sacred Stone resistance camp on her family's reservation land just south of the Cannonball River, which is the present border between reservation and State of North Dakota. In weeks that followed, Oceti Sankowin prayer camp was founded after the Standing Rock tribe sent out a call for help, and over the summer and fall these camps (along with a number of others) grew in size to hold at various times up to 5000 people, who refer to themselves as Water Protectors, and use the words "Mni Wiconi" ("It gives me life" but translated as "Water is life") as their rallying cry. These three papers discuss the different ways music is a central part of the movement to protect the water supply for the reservation, and how the resistance at Standing Rock has become a unifying event for Indigenous people worldwide. They cover song as prayer at the camps; song and dance in the formation of a new Indigenous identity; and the role of contemporary media in rallying support for the ongoing resistance to pipeline construction.
Musical and Sociocultural Analyses, Music-Theoretical Approaches, and South Asia's "Non-Classical" Traditions

9I
Chair: Jason Busniewski, University of California, Santa Barbara

Tenzer (2006) and Solis (2012) argue there has been a growing tendency in the field of ethnomusicology to distance sociocultural analysis and theory from analysis and theory of musical sound. This panel seeks to reconnect musical and sociocultural analysis in South Asia. To do so, however, requires confronting the bias in South Asian ethnomusicology that has considered music theory to be the realm of its "classical" musics and their practitioners, including the assumption that practitioners of "non-classical" musics do not think about their work in analytical ways thereby erasing the contribution of these musical systems to aesthetic knowledge production, associated cultural meaning, and cultural theory. Panelist 1’s dialogical engagement with <i>Raagi Faqirs</i> of Sindhi Sufi saint Shah Latif highlights the group’s unique theoretical understanding of their music. S/he uses phrase-by-phrase analysis to show how this understanding differs from those of Hindustani-influenced Sufi musics. Panelist 2 interrogates the processes by which Garhwali musicians have indigenized Scottish bagpipes by showing how the melodic system of the Garhwali vocal music is adapted to the scalar constraints of a colonial instrument. Meanwhile, Panelist 3 analyzes the musical structures of court music from the kingdom of Ladakh to show the far-flung diversity of the genre’s musical influences, challenging popular discourses of Ladakhi culture as purely Tibetan Buddhist, and Panelist 4 proposes a qualitative, phenomenological approach to folk arts analysis that recognizes the embodied composite experience of Tamil Dalit <i>parai-attam</i> (drum-dance), showing how it functions as a source of corporate power in rituals and anti-caste movements.

Musical Archetypes between Religious Narratives and Political Discourses. The Case of Kirtan in South Asia

11I
Chair: Francesca Cassio, Hofstra University

Associated with the diverse spiritual traditions of North India, kirtan is a genre performed in such a variety of forms (Slawek 1996, Beck 2014) as to raise questions about its definition, history and distinguishing features. In particular, because kirtan is a core practice among majority and minority communities, a musicological debate on its origins entails a careful analysis of the religious narratives and political discourses involved. This panel offers a critical and comparative perspective on three kirtan practices across North India, from Bengal to Brāj and Punjab, in both ancient and modern times. Through the case studies of the Padavali, Vaisnava and Gurbani kirtan traditions, the presenters discuss the distinct functions and spiritual contexts of the genre, challenging the concept of an archetype with variants, a model that has influenced the perception of kirtan as a unified topic. The analytical framework is based on historical and ethnographic investigation, intertwined with a musicological approach. While the examination of kirtan practices among Hindu and Sikh communities illustrates how parallel traditions developed independently in relation to specific liturgies, the musicological analysis serves as the key to acknowledging their distinctive forms. In addition, the comparative study of the structure of the performances and their musical settings reveals uncharted connections with other genres, providing scholars with a new terrain on which to examine Indian music.

Mayan Marimba Music in US Migrant Communities

8D
Chair: Logan Clark, University of California, Los Angeles

This panel will combine academic paper presentations with performance from local members of a Mayan marimba group from Alamosa, Colorado. Based on a common theme of second-generation Maya-American youth and identity formation through musical practice, this panel offers diverse perspectives from a recent PhD whose doctoral research focused on a Q’anjob’al-Mayan migrant community, a current graduate student who is a member of the Q’anjob’al-Mayan migrant community, and a performance by youth musicians from that community. This multi-perspective approach will facilitate a direct verbal and musical conversation with second-generation and migrant youth, offering their perspectives on the challenges of American ethnic and racial categorization, and the role that marimba music has in transmission of tradition. The audience will have an opportunity to ask questions of the musicians after their performance.

Cross Currents and Feedback Loops: Rethinking Japanese Popular Music

9G
Chair: Kevin Fellezs, Columbia University

The individual papers in this panel look at the ways in which Latin dance music, African American hip-hop, Argentinean tango, and Hawaiian slack key guitar have been transformed by Japanese musicians and the ways this has, in turn, led to changing discourses and aesthetics in each genres’ “home” location. Japanese musicians have done this in collaboration with non-Japanese musicians as well as independently but always acting with at least one ear angled toward the originary site of musical production. By invoking feedback loops, this panel hopes to privilege the two-way conversation enacted by Japanese musicians with musicians and music cultures across the globe. Changing currents draws on an oceanic analogy as each of these papers recalibrates the representation of cultural flows as one in which a country “exports” its music while another “imports” it. Rather, these papers reveal the ways in which Japanese musicians participate in musical currents which circulate in wide feedback loops around the globe and with each new revolution - a word we hope conjures both circular motion as well as insurgent mobilizations - create vibrant new forms which contribute to a global, though multiple and heterogeneous, music culture.

Sounds of Struggle and Resistance: The Performance Ethos of Dissent in Korea, Singapore and Taiwan

8B
Chair: Hilary Finchum-Sung, Seoul National University

Performance has functioned globally as a critical means through which discontent is voiced and communities are emboldened. Music performance’s centrality to protest attests to its effectiveness as a complex indexical sign (Turino 2008:224), buttressing internalization of community struggle as it mobilizes and incites change. Despite differences attributable to judicial and censorship systems,
general socio-political developments in Asia reveal an increasing prominence and efficacy of performance in public protest due to a diversification of sites, from the Internet to the recording studio, in which dissent is expressed. The papers of this panel examine public performances of resistance as an agent critical to sociopolitical transformation particularly amongst marginalized populations seeking to unsettle inequities and injustices. The panelists discuss ethnographic accounts of protest performance from South Korea, Taiwan and Singapore as "musico-political processes" (McDonald 2013:5) sonically mediating and mobilizing community dissent. Presenters consider cases wherein music performance in the context of public protest has provoked transformations in the social and political capital of these expressive forms. The four panelists examine the performative tenets of dissent which shape the sonorities of discontent distinct to each country, in each performance space, and within each cause. Presenters respectively investigate protest music in South Korea as an analytical figure and organizing form, hip-hop’s role in achieving transitional justice during Taiwan’s Sunflower Revolution, ritual performance as resistance against the socio-political alienation of Malay youth in Singapore, and the acclimatization of Korean traditional performance to sites of public demonstration as a communicator of shared trauma and disenfranchisement.

Expanding and Contesting the Purview of Copyright 11
Chair: David Fossum, Brown University

Much of the ethnomusicological literature on copyright has been concerned with two themes. The first is how ideologies of authorship underlying copyright law contrast with the more complex reality of creative production, leaving many kinds of creative contribution unrecognized. The second is anxiety about the ever-expanding purview of copyright law, which seems to encroach ever further upon the public domain, adding new constraints on creative freedom. This panel takes up these familiar themes, but from a series of new angles. We show how the strictures of copyright emerge through a negotiation among individuals with many different interests in musical production, analyzing this negotiation as a cultural process. The first paper on this panel examines the disjuncture between the ideology and reality of creative processes, but asks how a historical social relation - the marginalization of Romani people - informs courts’ approaches to it. The second paper, a case study of Turkish copyright bureaucracy, shows how conflict over the categories of recognized creative contribution - beyond any specific legal case - can shape the terms by which copyright is administered. The third paper examines copyright’s expanding purview by analyzing how a novel claim of ownership by a classical music edition maker has reshaped creative practice in the recording studio. The fourth paper documents a similar expansion in the categories of recognized contribution - this time in a UK case involving a pop song - and reveals a paradox that emerges when we take such expansion to its extreme, the national ownership of heritage.

Ethnomusicology without Music 1B
Chair: Aaron Fox, Columbia University

Sometimes ethnomusicologists find themselves without music. After all, music only accounts for a portion of social life. Do the ethnographic and analytical strategies of ethnomusicology shed light on other kinds of social practice? Some people -- for physiological, psychological, social, or economic reasons -- disavow or cease to practice music. How can ethnomusicologists research individuals, groups and cultural forms that have disappeared or been hidden -- whether this removal is from the symbolic layers of the public sphere, or more existentially, on the level of bare life -- through socio-economic transformation, censorship, migration, or even genocide? Ethnomusicologists are faced with a choice when confronted with such erasures and silences. Do we turn to new contexts in search of music? Or can we continue to listen amidst the decay of silences and echoes, tuning in to new forms of expression and understanding that emerge in music’s absence? Can we research and write productively about other modalities and behaviours, while remaining attentive to the poetics of social creativity and everyday life? Four different experiments in ethnomusicology without music argue for the significance of ethnomusicology beyond the horizons of music and even sound. Ethnomusicology without music yields a deeper understanding of the significances of music found in its absences; a greater awareness of the traces of music throughout expressive life; and a fuller appreciation of the arts of living.

Ethnomusicologists in the Archive: Perils and Potentials 2B
Chair: Alison Furlong, Independent scholar

Archives hold a wealth of information about musical lives and works. Nonetheless, we often view them as supplements to the traditional ethnographic work done through participant-observation and interviews. In this session we explore archives as a central site of ethnography, where we interrogate not only the objects in a collection but also the creators of that collection and the musical stories they both tell. Archives become creators of narrative. We begin by examining how contextual information in archives reveals individual and institutional processes that act in dialogue with fieldwork. Our second speaker uses the case of the UNESCO Dunhuang Mogao Caves to address how highly regulated accessibility to archives affects research. Our final two speakers discuss ethical questions in archival ethnography. A look at Cuban composers’ private correspondence from the 1960s and 1970s problematizes assumptions about who holds power in an authoritarian state, while raising questions of confidentiality and representation similar to those we encounter with live informants. Our final speaker uses fieldwork in the East German Stasi archives to explore how the scholar is implicated when she benefits from the products of state interrogation and surveillance. We will spend our second hour in a broader conversation about issues in archival ethnomusicology. How does archival ethnomusicology differ from historical scholarship? What potentials do archival collections open as sites of field research? By exploring these spaces as ethnomusicological field sites, we hope to spark a conversation that will help us engage with archival collections more completely.
Ethnomusicologies of Water
3K
Chair: Denise Gill, Washington University in St. Louis

Scholarly accounts in ethnomusicology and sound studies have focused on the relationship between sound, music, and water as material, immaterial, and metaphor (cf. Carr 2014, Eidsheim 2015, Feld 1990 [1982], Helmreich 2016, Ochoa Gautier 2014). In a moment of growing humanistic attention to the nonhuman world and alarming ecological insecurity, this panel extends and expands upon extant conversations. We trace how our disciplinary assumptions about water - when brought into the center of inquiry - yield new and crucial complexities about a seemingly natural element. To explore the pivotal potential of centering water in contemporary ethnomusicological works, our panelists bring together extensive ethnographic fieldwork on and of water in multiple global regions and at a range of scales, including: rivers and dams in the southwestern U.S., the Aegean and Mediterranean seas, and the Pacific and Atlantic oceans. In so doing, we argue, movements, flows, ripples, and echoes are intimately and principally connected to complex geopolitical spaces within which they are heard, interpreted, and understood. Water and its engendering sounds, like music, neither represent salvation nor destruction. A source and tool of violence as much as of sustenance, water's sounds and musics have been contested and revered in diverse communities in different historical moments. This panel calls for needed historical and ethnographic specificity - and attention to the multi-sensory dimensions - of water. Ethnomusicologies of water can offer critical perspectives on the relation between sound, region, and the reverberating, resounding immersion of humans in the nonhuman world.

Re-envisioning the Global Music Industries: Entrepreneurship, Archive, and Affect in the Global South
3J
Chair: Kariann Goldschmitt, Wellesley College

As many musicians and audiences attest, the economic and cultural stakes of music have become global in ways that were unimaginable when "globalization" emerged as a dominant analytical paradigm in the 1990s. The catch-all category of "World Music" created by and for multinationals recording companies in the late 1980s othered most of the world's music traditions for Western audiences, without accounting for the local music industries in many parts of the world that took different approaches to commodifying music. Music industry scholarship from this perspective often focused upon the discourses of cultural and economic imperialism, overlooking the manifold local innovations of production, distribution, promotion, and marketing of music commodities to diverse audiences. This panel seeks to set a new tone for the debates swirling around the products created by music industries. Panelists will argue that meanings and values are attached to musical products not only in production and consumption, but are constantly framed and reframed through advertising discourses, media platforms and brand strategies, spatial representation, as well as by interactions in a variety of social spaces through case studies in the Global South. They also interrogate the materiality of musical practice, that is, the ways in which music in and beyond physical formats mediates social interactions. As such, we aim to update our understanding of music industries by showcasing new interdisciplinary approaches to the study of musical circulation, even as it expands the insights of this earlier generation of scholarship.

Different Diversities: Ethnomusicological Encounters across Neurodiverse Communities and Deaf Culture
7E
Chair: Jennie Gubner, IU Bloomington

In recent years, ethnomusicologists have begun to question how physiological and neurocognitive diversity impact the ways in which individuals and communities make and experience music. It is to such questions that we, a collective of scholars studying autism, dementia, deafness, and Williams Syndrome, respectively, direct our attention in this panel. Specifically, we see this as a compelling opportunity to critically reflect on the particularities of conducting fieldwork and producing meaningful ethnomusicological work through our research collaborations with neurodiverse and perceptually diverse people. In looking to draw parallels across our experiences, we focus on some of the unique challenges we have encountered while employing traditional approaches to field research and, from there reflect upon how we have endeavored to overcome these challenges using methods ranging from virtual fieldwork to sensory filmmaking. Some of our papers additionally address the nature of our relationships not only with our research interlocutors, but with the people that surround those individuals as part of their care and support networks as well. Understanding ethnographic fieldwork as a series of complex encounters in which the nature of the encounter often shapes its outcome, we hope to encourage dialogue regarding alternative methodologies that have led to the production of rich ethnomusicological knowledge about neurodiverse and Deaf individuals and/or communities.

Music, Cultural Heritage, and the Global Youth Crisis: Crafting a Future in Precarious Times
1F
Chair: Karl Haas, Berklee College of Music

The International Labour Organization estimates that more than 70 million youth are unemployed worldwide. Among youth who do work, nearly 40%, or 156 million, live in poverty (ILO 2016). This panel tackles issues of such precarity, viewed through the lens of cultural heritage participation among young people in four different traditions. Defined as the "politically induced condition in which certain populations suffer from failing social and economic networks" (Butler 2009:25), precarity refers to marginality as well as uncertainty. Each presenter examines specific responses to the increasing marginalization of youth under millennial capitalism, foregrounding how heritage performance can build networks of political and socio-economic support. Our panel examines (1) connections between Haitian kanaval and political demonstrations, when political activity, daily survival, and revelry converge around precarious situated youth who parade down urban streets; (2) frictions between state, community, and individual actors in a South African Carnival tradition, effected by klopse practitioners' simultaneous resistance to commodification of heritage and ready exploitation of "ethnic entrepreneurship"; (3) Ghanaian youths' renewed participation in traditional performance genres, which serve to placate their disillusionment with future-oriented "development" discourses by engaging a historically oriented temporality;
and (4) occupational decisions of young Korean performers, who, in coping with a post-crisis economy, have paradoxically embraced the precarity of traditional performance professionalization efforts, re-shaping ICH in the process. Together, these accounts contribute to emerging dialogues on precarity, probing relationships between musical practices and millennial capitalism, while highlighting struggles for agency as youth artfully labor for a better future.

Creativities of Power: African Musical Performances of Controversy and Cohesion
Chair: Peter Hoesing, Grinnell College

Defining social and cultural authority often requires creative action based on relevant cosmologies (Arens and Karp 1989). These papers present ethnographic evidence from African musicians who authorize or foreclose notions of civic, social, and religious virtue by reference to local cultural logics, cosmological principles, and sacred texts. In Uganda’s once regionally dominant kingdom of Buganda, Kawuugulu drums, songs, and dances outline a social contract that binds kinship networks both to ethnicity and to the persistent relevance of the kingdom amid ever-changing political circumstances. Igbo women’s performances in Nigeria produce innovative visions of civic virtue by reframing male social and musical participation. Ivorian hunters called dozos likewise negotiate boundaries between orality and literacy and between Islam and traditional religion through innovative ritual performances that endow words and actions with a material quality. In the Busoga region of Uganda, songs mourning a healer reveal competing strategies for amending the social and spiritual fractures caused by her death. In each of these cases, musical performances produce important social spaces for negotiating identity politics and of control over the dynamics that shape them. Whether primarily focused on kingship, gender, or spirituality, each performance reflects communal navigations through controversies in pursuit of social cohesion.

Focusing on these creative processes that articulate the contours of authority, these papers highlight the relevance of musical performance as an important means of negotiating contradiction and solidarity and--by extension--a powerful tool for ethnographic analysis.

Normative Structures, Creative Participation, and the Institutionalization of Cultural Forms
Chair: Hsin-Wen Hsu, Wenzao Ursuline University of Languages

In recent decades, a growing number of studies in Ethnomusicology highlight the impacts of newly formed normative structures such as scholarly organization (Born 1995) and social consciousness (Nettl 2001; Keegan-Phipps 2007) on the emergence, sustenance, and/or transformation of music practices. In response to these efforts, this panel aims to explore the ways by which new normative structures were formed as institutions alongside social needs such political mobilization, economic development, and cultural recognition, and the ways they facilitate further institutionalization of cultural forms. In addition, the presented four papers intend to show the ways and logics by which musicians and other social actors are involved in the organizational process. Specifically, through studies of the rhetorical construction of the Chinese Dunhuang performing arts and its association with China’s “One Belt One Road” initiatives, and by analyzing the recent capitalist projects that aim to “develop” Southern Vietnamese traditional music and their disruptiveness, our first two panelists indicate the ideological bases and unpredictable consequences of institutionalization. In addition, through studies of Taiwanese Hakka bayin musicians’ strategic responses to the management of the state’s preservation project, and by analyzing the politics articulated through the separate Water Festivals organized by the Sino-Burmese inhabitants and ethnic Burmese migrant workers in Macau, the other two panelists foreground the diverse logics and complicated power relations in the organizational process. Through the presented papers, we intend to promote peer scholars’ discussion of the usefulness of the notion of institutionalization in understanding the social organization of music.

Processes and Effects of Canonization in China’s Folk Music Traditions
Chair: Catherine Ingram, University of Sydney, Australia

The global trend of canonizing musical traditions has been characterized in various ways. Many researchers have described it as essentially a process of disciplining (Bergeron 1992), while others have focussed on features related to invention (Hobsbawn and Ranger 1983), identity and ideology (Weber 2001), bricolage (Bohlman 1992) and gender (Citron 1993). Until recently, and despite the broad significance and the diversity of canonization processes, explorations and theories of how canonization might operate within a regional context have been noticeably absent. However, within the last decade several studies have begun to promote geographically situated approaches: Kidula (2006) investigates canonization within the African music academy; Butler Schofield (2010) overviews multiple studies of canonization concerning the many traditions of Indian music; and Harris (2012) situates the muqam in a regional, transnational context. This panel takes regional processes of canonization as an explicit focus, offering three ethnographically informed perspectives concerning the processes and effects of the canonization of selected folk music traditions in mainland China and working towards a regionally centred understanding and theory of canonization. The presentations move progressively further in both geographical and cultural terms from the Han Chinese culture associated with the country’s major centres and eastern seaboard. The first paper focuses on northern Shaanxi, an area which was the former centre of the Communist Party’s headquarters and is intimately associated with the development of the modern Chinese state. The second and third papers explore two minority folk traditions - one in southwestern China and the other in the northwest.

Digital Media, Diasporic Imaginaries, and Sonic Cartographies of Caribbean and Latin American Musical Traditions
Chair: Stephanie Jackson, The Graduate Center, City University of New York (CUNY)

The theme of this panel concerns how and why social actors harness new media, especially digital technologies and social media, to mobilize particular Caribbean and Latin American musical traditions and aesthetics for the (re)construction of ethnonationalism, transnational identity, and political economy. Caribbean/Latin
Americanist scholars have examined the significance of digital technologies in the production, consumption, and dissemination of musical genres. Yet, fewer have addressed the affective dimensions of digital recordings and new media as generative sites—what Mazzarella (2004) calls "nodes of mediation"—that potentially foster new modes of listening, dynamism for local performance practices, notions of cultural ownership, and participatory cultures within regional and transnational circuits in the Americas. This panel presents three ethnographic case studies that address these and other cultural tensions in the performance of diverse Caribbean/Latin American musical traditions and diasporic formations. The first paper discusses the impact and contestations of Cuban rumba recordings as a medium for musical transmission in Puerto Rico that has galvanized the island's thriving rumba scene. The second paper analyzes the sonic presence of Indo-Guyanese ecstatic Hinduism on social media as cultural politics to simultaneously validate their musical heritage and practices as "Indian" within a digital Tamil Hindu diaspora and to distinguish themselves as Guyanese-Caribbean devotees of the "Universal Mother." The final paper examines Rumanian brass bands within the Mexican-Balkan music scene in Mexico City and Mexicans' consumption of Balkan music via the Internet as an ideological nexus to imagine and embody new alterities for a radical politics of "south-south" relations.

**Native America in the Trumpian Moment**

**3B**  
Chair: Kristina Jacobsen, University of New Mexico

The recent and continued historic gathering of people at the Standing Rock Sioux reservation to protect their water supply and resist construction of the Dakota Access Pipeline has reminded us that federal government policies vis-à-vis U.S. Native nations impact the daily lives of those living in indigenous communities in ways both great and small. As part of this impact, Federal Indian policy has shifted drastically between assimilationist and separationist rhetorics, often at the whim of whoever holds executive office at a given moment in time. In this roundtable, we ask how the rise of Donald Trump to power as U.S. President has affected (and will affect) Native nations, and we probe how this impact is refracted through both expressive practices and politics at the tribal level. What ramifications and reverberations have Trump's authorization for completion of the Dakota Access Pipeline and his proposal to privatize Indian lands for resource development had in Indian country? How can we ethnomusicologically trace these unfolding effects on tribal politics, performance, and sound in Native communities and their intersections? In a new political moment, where political resistance and civil disobedience such as the one at Standing Rock go unacknowledged by those in power at the highest level, how do tribal citizens voice their discontents, and who listens? Roundtable participants represent a variety of disciplinary perspectives and will present on issues related to indigenous resistance, protest and expressive culture in Native communities spanning the U.S., Canada and the U.S./Canadian border zone.

**Theorizing Sound Writing II / Thinking Sound**

**3A**  
Chair: Deborah Kapchan, New York University

What promise does sound knowledge hold for cultural analysis? How might we not only write sound but sound theory differently? In 2009 SEM played a generative role in establishing an informal think tank around issues of sound knowledge, listening and writing. Departing from one simple question -how theorize sound writing - participants revised basic definitions of theory, method, listening, and genre in subsequent multi-year public forums. With the publication of Theorizing Sound Writing (2017), and to advance emergent platforms of Sound Studies in the society, we begin a new phase of this experiment in thinking sound. In this double roundtable, we present short position papers that will explore and analyze 1) contributions made thus far; 2) the relation of listening to memory; 3) possibilities for environmental, non-anthropocentric listening; 4) experiences where the individual self gives way to the communal self through sound; 5) temporal dimensions of sound ethnography (long-duration field recordings and their ramifications in the longue durée); 6) different ways of writing sound "intra-action" (Barad 2007); 7) the relevance of sound knowledge to activism; 8) performativity and sound-informed theory and 9) theorizing sound reading. We do this by drawing on ethnographic and archival experiences with Sufi practitioners in Morocco and France, soundscapes in an Islamic boarding school in Jakarta, recorded police interventions in California, work with Sudanese immigrant refugees in Philadelphia, experiments with students in New York, collective song in the Central African Republic, philosophies of sound and listening as well as the work of the late Katherine Hagedorn.

**Workshop in Japanese Folk Music and Dance**

**7D**  
Chair: Jay Keister, University of Colorado, Boulder

This workshop provides participants with a hands-on experience of performing traditional Japanese <min'yō> (folk song) with dance accompaniment. Led by two veteran educators of Japanese music and dance, participants of this workshop can experience Japanese drums, strings, flutes and singing, along with group dance movements. The goal is for participants to perform two well-known <min'yō> songs that the leaders of this workshop have found relatively easy for novices to learn in a short time of instruction. "Soran bushi" is a work song related to fishing that features group call and response vocals with accompanying dance that imitates the work of herring fishing. "Kokiriko bushi" is rooted in agricultural ritual and features dance movements that enact a blessing of the fields. Participants will come away with a deeper understanding of the interrelationship of folk music and dance as well as ideas for an interactive exercise that instructors can use in general classes of world music. To facilitate this, printed copies of notation and lyrics will be available and video recording by participants is encouraged for future reference. While the workshop involves traditional instruments such as <shamisen> lutes, transverse flutes and <taiko> drums, the workshop leaders also offer ideas for how participants can adapt more accessible instruments if they choose to teach any of these songs.
Critical Extremes: Disruptive Sound at the Margins
11B
Chair: Panayotis Leag, Harvard University

The four papers on this panel share a preoccupation with the ways that the creative capacities of affective sound and direct action - both individual and collective - intersect with the destructive and productive processes of violence. Extending the conversation beyond music and sound as violence, the panelists show how performers utilize various forms of sonic intervention to engage with the influence of structural and cultural violence. The submissions focus on case studies in four different parts of the world - Detroit's hip-hop scene, soccer matches in Berlin, religious festivals on the Greek island of Lesvos, and sonic dissidence/dissonance concerning Islam in Dresden - where tensions stoked by political, social, and economic crises have both boiled over into physical violence and provoked extreme acts of sonic resistance. In these varying sociopolitical contexts, sounded shows of force aim to foster solidarity, protest abuses of power, reconfigure the physical and notional spaces traditionally policed by state and local authorities, and counter the dominant narratives of citizenship and personhood that are imposed upon the people whose voices are routinely excluded from public discourse. The ethnographic contexts and theoretical orientations of these papers explicitly engage with current critiques of the neoliberal order and the modern state's institutional monopoly on violence. The panelists suggest that immersion in the unruly and sometimes disorienting sounds produced in the tensions between the state and local actors in these marginal and marginalized communities can open our ears to the reproduction of resistant cultural practice.

Restructuring Music Historiographies
11E
Chair: Gavin Lee, Soochow University School of Music, China

The recently published edited volumes McCollum & Hebert eds. 2014 and Bolhman ed. 2013 crystallized the contributions that a historical perspective can make towards the ethnographic understanding of musical culture. From the many contributions to the volumes, we can discern a nuanced understanding not only of relatively recent (e.g. recordings) but also relatively ancient historical materials (e.g. millennia-old print documents and scores). This body of work has also shown us how to construct and navigate the intricacies of written and oral histories. Our panel furthers the development of the nascent work on "historiographies" of various musics. We examine how musical histories have been crafted, focusing in particular on the political, intellectual, and technological contexts of the societies in which these histories were written. Three papers will deconstruct and reconstruct music historiographies, and a discussant will draw connections between the papers. Topics include: issues of ethnographic representation which produced the prevailing historiography of a local ballad genre in Southeast Louisiana; reassessment of the standard, communist-influenced history of music in mid-twentieth century North Vietnam; and, the role of organizing concepts such as the Folk and musical labor in Chinese music historiography.

Popular Music, Popular Participation and Politics in Contemporary Africa
3E
Chair: Charles Lwanga, University of Pittsburgh

Popular music continues to occupy the center of politics among emergent democracies in Africa today. As an alternative means of articulation in the context of increasing hostility against freedom of expression, popular music creates physical and virtual spaces of participation where politics is performed, collectives mediated, and destinies negotiated. Building on scholarly debates in ethnomusicology, anthropology, and African studies, this panel examines how popular music has redesigned politics in Africa; how politicians draw on musical resources to mobilize publics of supporters; how musicians shape the social aspirations of collectives into symbolic material; and how popular songs are circulated and consumed amidst unending tensions that surround political vulgarity. Four papers address the growing centrality of popular music in rendering active participation in the public sphere. The first paper examines how the popular song "Dununa Reverse" simultaneously articulated propaganda and mobilized support for the Patriotic Front (PF) party, which won the 2016 presidential election in Zambia. The second paper examines how the popular song "Tubonga Naawe" (We Are With You) by a dozen of Ugandan music stars was employed to mobilize support for president Museveni's reelection in February 2016. Complementing this paper, the third presenter examines how the popular song "Tooka Kwa Barabarwa" (Clear the Way [for Dr. Besigye]) by upcoming musician Adam Mulwana mobilized an oppositional coalition and collectives during Uganda's 2016 presidential election. The final paper discusses how internationally successful Senegalese popular musicians conceptualize traditional music as an exploitable resource in opposition to a homogenous domestic popular music scene.

The Ethnomusicology of Religion: Fieldwork Methods and Ethics
1H
Chair: Andrew Mall, Northeastern University

Ethnographic fieldwork is often shaped by logistical issues including access, documentation, rapport, and fluency (both cultural and linguistic). Ethnomusicologists researching musics within religious or sacred contexts, however, face additional challenges. For example, moments of spiritual transcendence complicate participant-observation, both for ethnographers who belong to the faith tradition they are researching and for those who do not. Similarly, the varied expectations of the researcher's audiences problematize documentation and representation. In this roundtable, participants consider these and other issues. Working within Indian sacred music communities in the U.S., Panelist A addresses the importance of interviews in documenting private realms of musical faith, while enabling a specificity of individual experience. Conducting fieldwork within evangelical communities as a religious outsider, Panelist B frames ethnographic fieldwork as a negotiation of privilege and capital, with close consideration of its ethical challenges. As an Orthodox Jew researching popular music in the Orthodox Jewish community, Panelist C confronts interlocutors' (sometimes misplaced) assumptions about shared ideologies as well as subsequent representational challenges. Panelist D addresses the challenges which confront a "participating/observer," contrasting religious and cultural imperatives with the
critical distance needed to analyze religious practice. Exploring further “insider/outsider” positionalities in field situations, Panelist E interrogates issues related to gender norms; alliances and relationships across diaspora communities; and the ethnographer’s role in contexts concerned with the preservation, maintenance, and revival of music practices. Through these contributions and a moderated conversation with the audience, this roundtable addresses the ethical and methodological challenges of fieldwork posed by the ethnomusicology of religion.

Alternative Public Spheres: Musical Reframing of Political Positions in a Networked Asia

1C
Chair: Peter Manuel, John Jay College and the CUNY Graduate Center

In environments where political circumstances or commercial conventions have tended to inhibit counter-hegemonic discourse, music has served as a means to air oppositional positions. Aided by digital new media, these assertive musicss have helped to form public spheres that promote the audibility of opposing or minority opinions, often reaching transnational audiences far beyond the immediate community. The discourse often involves reframing of a particular song, or an entire genre or tradition, such as nasheeds and martyr songs. Addressing a diversity of styles, modes of production, dissemination, and political circumstances, our four case studies contemplate the ways in which music has engaged with contemporary developments and technological innovations to create alternative public spheres in Asia. The first speaker explores how dissidents in Hong Kong use the internet and social media to construct a Habemian public sphere, enlivened by interactive production and dissemination of cover versions on both sides of the debate. The second panelist relates how Uyghur dissidents adapt and adopt globalized forms of radical Islamic expressive forms—especially sermons and nasheeds—in a movement in which music is discouraged as impious, and protest music is seen as historically co-opted by the state. The third speaker looks at the recent vogue of protest pop song associated with a particular untouchable caste in North India’s Punjab. Speaker 4 explores a different situation in Telengana, India, where communists—both in militant and above-ground political spheres—foreground class rather than caste and rearticulate traditions of martyr songs.

Decolonizing Disability and Deafness: Ethnographic Perspectives

11A
Chair: Elyse Marrero, Florida State University

This panel focuses on decolonizing Deafness, disability, and autism from the perspective of American musical theatre, Zen Buddhist chanting, and music therapy. In each paper, ethnographic research provides a culturally-based understanding of disability and Deafness, challenging Western/Eurocentric notions of health and illness. The first paper raises the question: How can deaf individuals experience music? Here the presenter re-frames deafness as a socially-imposed disability and discusses how Deaf musical theatre works to revise American national identity. As a self-advocate in the music and disability studies movement, the second presenter focuses on the Denver-based Phamaly Theatre Company which challenges misconceptions about disability through productions exclusively performed by actors who have disabilities. The next presenter provides a Deaf monk’s perspective on chanting the Four Great Vows through American Sign Language, and discusses how he and hearing monks in the monastery incorporate signed chants into their daily practice. Finally, the last presenter discusses how Ugandan children with autism are changing the ways in which Western-trained music therapists practice music therapy outside Western contexts. Knowing how individuals with disabilities assert agency through music in everyday life is an important step in changing society’s attitude towards differently-abled and deaf individuals. The panel demonstrates how Deaf and disabled people are actively participating in making these changes happen.

A Global Jukebox: Reaching Out to Many Audiences - Workshop Demonstration

4C
Chair: Jorge Arévalo Mateus, Association for Cultural Equity - Hunter College

In 2017, the Association for Cultural Equity launched the Global Jukebox, an online resource created to enlarge understanding of global performance traditions. The Jukebox is an interactive relational database of digital media representing world folk and traditional music, movement, and other expressive modes based on the collaborative research of folklorist Alan Lomax and his colleagues. They envisioned marrying computational power to audio/visual sampling to produce insights into culture and human history, and pioneered the practice of coding recordings with metadata to sort, filter, and group content in large databases. With sophisticated statistical operations they revealed global patterns. The Jukebox makes these resources and methods available, bringing them up to date, and actualizing a vision of cultural equity embodied in research and in its dissemination. An overview of the Jukebox, including its classification system, culture and genre search functions, metadata, media, and coding sheets will introduce the project. Two research associates will then focus on thematic areas: the educational and humanistic Learning and Journeys features, and those aspects that support cultural equity. An evaluation of the latter by an indigenous North American will also be read. A specialist in research design and analysis, also an anthropologist, will explain the new cluster and correlations analyses performed on the data and their results and implications. The proposed workshop will precede a roundtable session of critical discussion on the Jukebox entitled “The Global Jukebox: Science, Humanism and Cultural Equity”.

Ethnographic Approaches to Collections and Archives

7I
Chair: Neal Matherne, The Field Museum of Natural History

In this panel, we consider the implications of restricting or widening access to preserved sound or object collections. We are interested in the mechanisms by which institutions control material and recorded sources and how, as ethnographers, we can critique both sharing and restriction. The authors consider efforts by large, established institutions (a public museum and a national museum) as well as small and newly-established archives featuring the work of individual performers. We question the monolithic nature of the controlling institution, as an assemblage of voices making decisions about collection use or as a set of ideas that are challengeable by permitted or restricted users. From this perspective, we present ethnographic accounts of heritage work, where the cost and consequence of...
accessioning and preserving recordings and objects is considered against engagement by users, researchers, and publics. We explore narratives of use, embedded in logics of organization and how these narratives are justified, altered, and challenged by potential engagements. We are concerned with both restricted and permitted practices, interactions, and activities while reading against the grain of the archive, considering the power dynamics inherent in the conservation of objects and sounds displaced from their source.

**Popular Culture, Activism, Violence, and the State in Israel/Palestine 9H**

Chair: David McDonald, Indiana University

In this panel each of the presenters explore the contested dynamics of popular culture, violence, activism, and the state in Israel/Palestine. Drawing case studies from music videos, national festivals, and commercial film each papers argues for a rethinking of popular culture as a crucial site for engaging and contesting state discourses of tradition, citizenship, and belonging. While contemporary discussions of Israel/Palestine are typically premised upon the interactions of two competing homogenous national blocs, this panel problematizes the national binary by critically examining the interstitial activism taking place within, across, and between variously engaged (and targeted) publics. Within the context of the Israel-Palestinian conflict how does popular culture compel a reimagining of self and other? What are the affective and valual conditions for activist intervention? What constitutes acceptable forms of self-representation and critique? And how might popular culture radically reconfigure discourses of violence and vulnerability? Moving beyond conventional representations of Israel/Palestine, this panel strives for an understanding of the nation-state circumscribed not by belonging, but rather by the affective violence of state discourse itself. In so doing, this panel opens up new spaces for thinking about precarity, and makes a critical intervention into the ethnomusicological study of Israel/Palestine.

**Engaging Communities: Navigating the Dangers of Academic Baggage 9B**

Chair: Marissa Glynias Moore, Yale University

As ethnomusicologists, music educators, and others working in both academic and public institutions increasingly turn their attention to projects that engage the community—in other words, working with or for communities—how should we go about defining and positioning ourselves and our projects? Does the invocation of “ethnomusicology” help or hinder us within the communities where we work? This panel brings together faculty, students, and community outreach coordinators to explore the intellectual and ideological baggage that comes with us as we engage different kinds of communities. We examine the productive intersections of ethnomusicology with “community music” (Higgins), music education, and other related fields that offer innovative ways of interacting with communities, both within the academy and in the public sphere. What are the privileges and assumptions that we bring to our work? What are the best practices for framing our engagements and how do our choices shape the resulting scholarship or pedagogical efforts? We bring together our experiences in engaging K-12 audiences, incarcerated individuals, faith communities, administrators, and college students to explore the implications of framing and suggest some best practices to more effectively present ourselves and our approaches in the diverse spaces in which we work. Ultimately, the panel will raise critiques of ethnomusicology and other scholarly frames that will encourage self-reflexivity regarding how our discipline can and should be in dialogue with the variety of publics with which we work and within which we live.

**Fernando Ortiz and Music: Reflections on the Founder of Afro-Cuban Studies 12C**

Chair: Robin Moore, University of Texas at Austin

Fernando Ortiz (1881-1969) is recognized today as one of the most influential Latin American authors of the twentieth century. His work was central to the creation of Afro-Cuban studies and the subsequent emergence of Afro-diasporic studies. He taught and has inspired generations of seminal scholars and artists promoting black heritage, particularly in terms of religious and musical traditions. Nevertheless, Ortiz’s intellectual legacy is hardly beyond criticism; his earliest essays described Afro-descendant religions as a social pathology, and even in later decades he struggled to overcome Eurocentric bias. This roundtable coincides with the publication of a book of newly translated essays by Ortiz on music and dance. The panelists consist of individuals directly involved in the book project, as well as others engaged in related work including SEM’s recent Translations initiative. Presentations address topics including: an overview of Ortiz’s intellectual development and changing attitudes toward black heritage; the significance of his writings for a present-day readership, especially the importance of including authors within histories of ethnomusicology who do not write in English; inherent challenges surrounding the translations of multilingual, idiomatic conversations and song lyrics; conceptions of the modern and pre-modern in Ortiz’s writings and those of his contemporaries Melville Herskovits and Richard Waterman; and ethical considerations that arise in the translation of texts, including how best to represent an author through prose and to reproduce biased or controversial terminology.

**A Musical Mahjar: Idiom, Translocality, and Agency Across the Indian Ocean Region 11G**

Chair: George Murer, CUNY Graduate Center

Scholarship on the Indian Ocean region has engendered fresh perspectives on the fluidity of regional identities and geocultural orientations (Bose 2006, Ho 2006, Alpers 2013). The papers in this panel foreground an Indian Ocean sphere of migration (<i>mahjar</i>) of Arab musical genres, idioms, and performances styles. Cultivated and interpreted in specific local milieus, their narratives of origin are balanced against articulations of localized outlooks and subjectivities within contemporary urban settings. Material culture, accumulated repertoires, and the personae and agency of individual performers are all considered in contexts of mobility and translocality within the vast cultural economy of the Indian Ocean region. Primarily concerned with the evolving integration and refocusing of Hadrami (among other regional Arab) genres and instruments in Kuwait and the Malay Archipelago, the papers complement one another closely,
building on extant scholarship on music in the Gulf and Southeast Asia through new sets of theoretical and ethnographic concerns.

**Healing Places, Healing Spaces: experiences of music in inpatient medicine in pediatric hospitals, addiction recovery and vibrational sound immersion in sound baths**

*7C*

**Chair:** GraceElaine Osborne, New York University

In this panel we explore places in which music appears unexpectedly or is used for an essential but unintended purpose. In the process, we question the ways in which music can enable the creation of spaces for healing through interpersonal interaction and the formation of new communities. We examine core aspects of performance, dance, sound, and the vibration of the music itself in these processes. The first paper addresses what it means to be a musician (not a music therapist) in a pediatric hospital in the UK, exploring how musical interactions build communities across previously unconnected members of a patient’s family and health care teams. The second paper looks at the Phish concert, known for its dedicated fan base and their celebration of the hippy counterculture, as a site for addiction recovery. In this paper, continued participation in a core social activity and recovery culture is melded with the goals of these "phans." The third paper explores the Sound Bath phenomenon from the position of academic and insider. Taking from Eidsheim's theory of "listening as intermaterial vibrational practice," vibration and embodied response to sound are explored for their group therapeutic possibilities. The papers are followed by a medical professional discussant, in order to consider these healing settings through the lens of complementary and alternative medicine and to explore the importance of rigorous, nuanced exploration of the music itself.

**The Call: Ethics and Sonic Entanglement**

*5F*

**Chair:** Evan Penski, University of Chicago

Calls permeate musical and sonic life, serving to alert, invoke, name, and bind a wide range of entities into social webs. Ethnomusicology often celebrates the "pro-social" aspects of the call—for example, the antiphonal "call-and-response" structure of collective musicking found across much of the African diaspora—emphasizing the ways that it renews community. A call is a kind of social imperative: an order that orders, that reproduces social order, that calls us to "get in formation" (Beyoncé 2016). But what if the call emanates from oppressive authority? This panel explores the ethically ambiguous ramifications of the call, particularly in situations where social relations are shot through with antagonism and risk. It examines the ‘call’ as a genre of sonic address encompassing a range of forms, aesthetics, themes, and strategies. Composed of three speakers and a discussant with expertise on the call to prayer in Yemen, all panelists share a theoretical point of departure in Althusser’s “interpellation,” the process by which a system produces subjectivities by hailing persons into social roles. In recognizing oneself as the addressee, one internalizes the identities invoked in the call. For sonic enactments of interpellation, hearing (or mis-hearing or refusing to hear) modulates the coercive and “subjectivating” force of the call. Interpellation thus elucidates how sonic calls draw bodies out of anonymity and into webs of obligation, solidarity, and/or control. This panel explores the tactics employed by musical actors to subvert, redirect, block, and even harness the forces at play in the call.

**Ethnomusicology and Activism in the Age of Trump**

*7A*

**Chair:** Joshua Pilzer, University of Toronto

The current political environment of “Trumpism” calls for an open conversation about mobilizing scholarship and ethnomusicological skills as forms of activism. How are ethnomusicologists realigning scholarly goals, or questioning the presumed separation between research, activism, and musical activities? What concerns does the pursuit of activism raise about information security, sustainable employment, and personal safety, especially for those whose social identities make them more vulnerable to racism, sexism, and xenophobia? Six panelists working at the intersection of music, social justice, and resistance take up these queries. For one, ethnomusicological training facilitates opportunities for citizens to realize their political agency in classes at a Miami non-profit. A first generation Mexican-American traverses barriers between academia and community engagement in her work as a scholar, artist, and immigrant rights advocate in Colorado. One panelist focuses on anti-Trump activists’ approaches to protest music and the differing musical tactics of right-wing U.S. groups. Another advocates for ethnomusicologists as co-conspirators in local insurgency movements, drawing upon collaborations with racial justice organizations in New Orleans. An Iranian-American suggests methods for navigating the political urgency of explicating the “Self” and/or “Other” through scholarship and teaching. Another panelist, reflecting on the police killing of a member of an Alaska Native family into which he has been culturally adopted, argues for a recommitment to ethnography as an inherently activist research method, not a means to a scholarly end. Together, the panelists suggest the emotional labor of activist ethnography as an urgent form of research productivity.

**Music and Mobility in Inner Asia: Experience and Theory**

*3F*

**Chair:** Jennifer Post, University of Arizona

How does human mobility affect music? Pastoral nomadic peoples in Inner Asia have always been on the move, from winter homes to spring and summer grazing lands, from steppes and mountains to and from commercial centers and locations abroad. Our research on music in China, Mongolia, and neighboring countries indicates that mobility cannot be tracked spatially or temporally in a linear fashion; instead its patterns take urban and rural residents, researchers, musical instruments, songs, tunes, and vocalizations in directions that reflect social, political, economic, and ecological realities. In this roundtable we consider music and new mobilities in Inner Asia referencing scholarship on mobility from history, geography, and the social sciences (Cresswell, Urry, Humphreys) to explore the exchange of peoples, ideas, and material goods, and the impact these interactions have on cultural production. Each roundtable participant will offer a brief case study to explore the musical role of mobility in shaping issues such as trade, ideology, globalization, transnationalism, and the ethnographic process itself. Our regions and topics will encompass historical notions of connectivity and exchange.
along the “Silk Road,” especially in China and Central Eurasia; mobilization and changing lifeways in urban Inner Mongolia; movement and stasis of Mongolian Kazakh residents in the Altai Mountains; rural-urban-rural and transnational circulation (and cultural representation), in-migration and urban music scenes, and mobile ethnographic methods applied to research on movement, all in Mongolia. Our discussion will thus explore the application of new mobility models from other disciplines to ethnomusicalogical research on music, musicians, and musical instruments.

President’s Roundtable: Engaged Ethnomusicology: Responses to the Contemporary Dynamic of Migrants and Refugees

Chair, Anne K. Rasmussen, College of William and Mary

“Engaged Ethnomusicology: Responses to the Contemporary Dynamic of Migrants and Refugees” continues a conversation that began at last year’s President’s Roundtable, with five new panelists, each of them working in particular contexts with, among, or as refugees. Annemette Kirkegaard describes her work on censorship, gender rights, and musicians' mobility in the Nordic research network “Researching Music Censorship” and through the work with refugees' music in Denmark’s long-running Roskilde Festival. Marcia Ostashewski introduces “Songs and Stories of Migration and Encounter,” a series of interactions, performances, conferences, documentation, and publications for Canada 150 programmed through her “Centre for Sound Communities” at Cape Breton University. Cathy Ragland’s contribution addresses moving her deep expertise as a public ethnomusicologist among Mexican communities in the Southwest, New York, and Washington into her classes at the University of North Texas. Extending experience from fieldwork among refugees in Kenya to the American academy, Oliver Shao activates analytical concepts of “pragmatic solidarity” (Paul Farmer) toward the realization of a Refugee/Forced Migration Studies Center at Indiana University that engages with local resettlement offices and the wider refugee regime. Finally, I contribute a conversation with Imad Al Taha, an Iraqi virtuoso violinist, arranger, and recording artist, who after 18 years in the musical work force of the Arab Gulf, immigrated with refugee status to Utica, New York, with his wife and three children.

Independent Music Scenes and New Media: Perspectives from North and South America

Chair: Dean Reynolds, The Graduate Center, City University of New York

New media and their digital technologies are transforming how people make music, create music economies, build social networks, and form political alliances. Independent musicians especially are using online and interactive media to cultivate vibrant music scenes, often in opposition to dominant cultural, economic, and political institutions. Our panel investigates these uses and their effects within four independent music scenes across North and South America. Drawing on our ethnographic fieldwork, we attend to the contested spaces in which scene participants often work, including those between local and translocal networks of affiliation, DIY and corporate recording industries, progressive and establishment politics, and live and mediated performance. Our first paper investigates the parallel growth of an independent record label and a leftist political movement in Chile and proposes new ways of thinking about music and politics at the local level and their translocal possibilities of resistance. Another paper also interrogates notions of locality, exploring how DIY musicians in Brooklyn use blogging and photo-sharing to build communal spirit and enhance the experience of live performance. A third paper investigates another “indie” scene, in Córdoba, Argentina, where independent musicians and record labels are building sustainable music communities and carving out spaces of belonging by harnessing the communicational possibilities of more inclusive mass media. Our final paper also analyzes an alternative music industry, exploring the uses of crowdfunding among New York jazz musicians and the conflict between the democratic potential of new media and the individual entrepreneurialism often required for participation in new cultural economies.

The Sounds of Solidarity: South Asian American Musicians and Cross-Racial Alliances

Chair: Tamara Roberts, University of California, Berkeley

South Asian Americans are often pitted against other racial minorities, especially African Americans, for their perceived model minority status and economic success. This panel addresses the work of solidarity by examining various ways that South Asian American artists and artist-activists have used music to challenge the white supremacist model of race and class-based oppression post-9/11. We believe the literature on interminority solidarity lacks the particularities of ethnomusicographical methodologies. To that end, we ask: what does solidarity look and sound like? What responsibilities do South Asian American musicians feel they have in creating cross-racial alliances? Such visions of camaraderie are that much more pressing in the Trump Era in which brown bodies are routinely viewed as a threat to national security. The panelists draw upon their ethnomusicographical research in New York City, San Francisco, and Philadelphia to explore how these artists collaborate face-to-face with other artists of color in order to foster community building and complicate racial, class, and gender barriers. In particular, we examine revolutionary leftist activism in medicine and music, the political possibilities of intercultural music-making in hip hop, and the role of improvisation in building community. While we are focused on moments of solidarity, we recognize the ruptures, failures, and tensions that emerge in these interactions. As scholars of color, we ultimately aim to create a collective conversation about the importance of coalitional action and vision, and the role that musicians play in these progressive efforts.

Musical and Cultural Pluralisms in Brazilian, Beninois, and U.S. Brass Bands

Chair: Matt Sakakeeny, Tulane University

Because of their roots in European imperialism, brass bands are often viewed as culturally conservative and provincial, as well as early musical agents of hegemonic globalization with the dissemination of European repertoires and performance practices worldwide. This panel expands on recent, emergent ethnographies of the brass band as a “glocalized” ensemble that is rooted in local
Besides Resistance: Affects and Politics of Youth Music and Listening in the Arab Mediterranean

1A
Chair: Kendra Salois, American University

The framing of popular uprisings across the Middle East and North Africa (MENA) as "Arab Spring" imposes and reifies Western narratives of resistance and democracy. These narratives have dominated scholarship on the region, overlooking modes of political engagement that are not explicitly premised on resistance (El Zein 2016). Considering contemporary creative practices in sites across the MENA, this panel demonstrates ways that youth mobilize music for its broader potential to manifest modes of politics besides resistance. In one paper, Tunisian youth challenge ossified social categories and critique past authoritarian control of heritage by engaging Arab-Andalusian art music through active listening practices. In another, Egyptian youth seek to transform what they see as the depressive state of Egyptian culture through do-it-yourself innovation in the independent music scene. The final paper examines the ambivalent relationship to Arabness in young Lebanese men's transnational performances of raqch in independent music scenes. The panel investigates musical performance from a historical perspective while refusing to treat the region as a foil to more prosperous areas in the country's South and Southeast. The papers explore mediated performances by performers from the Northeast and their political resonance on the local, national, and international levels. Considering the geographic importance of the region's topography, two of our papers deal directly with nature, either through abstract nature-inspired soundscapes by a musician with internationalist ambitions, or in literal representations of a river connecting the country's North and South. Whether examining protest music, or music recorded with a global audience in mind, we ask who is performing and why that matters to audiences seeking political meaning. As Brazil experiences a new period of political and economic upheaval, we consider an investigation into Brazilian music-making during the last fifty years of political turbulence and transition to be a crucial intervention.

Musical Labor and Machine-Age Imperialism

12G
Chair: Fritz Schenker, Washington University in St. Louis

In 1906, John Philip Sousa famously cautioned that technological innovations such as player pianos and the phonograph were transforming American musical practices for the worse. His warning was part of a broader conversation about musical labor in the United States, one spurred on by the industrialization of the commercial music market and the encroachment of the language of the market into the world of music-making. The technological innovations of the music industry, though, were symptomatic of another phenomenon driving U.S. economic growth: global expansion on an imperial scale. While music executives sought profits both from markets in colonial lands and from new immigrants at home, the manufacturers of mechanical instruments and records profited from an increasingly transnational supply of labor and natural resources. These two seemingly disparate realms - technological innovations of mechanical music and global expansion - were thus deeply intertwined, a phenomenon that Jeremy Lane calls "Machine-age Imperialism." This panel examines the transformations of musical labor in an era of machine-age imperialism. It explores how the early twentieth century was marked both by anxieties about the future of music-making and also excitement about musical work affording new opportunities for economic progress and political action. Through papers examining advertisements of musical machines, Victor Record's expeditions to South America, and Filipinos on the U.S. vaudeville stage, this panel demonstrates how the early twentieth century can afford ethnomusicologists a critical historical perspective about the nature, significance, and possibilities of musical labor during a tumultuous period of rapid technological change and global circulation.

Voicing Brazil through Its Northeast Region: History, Nation, Performance

9C
Chair: Daniel Sharp, Tulane University

The Northeast region of Brazil has long been represented in the national popular imaginary as a space of drought and poverty, on the one hand, and a repository of longstanding Afro-, Luso- and indigenous Brazilian traditions, on the other. This panel investigates musical performance from a historical perspective while refusing to treat the region as a foil to more prosperous areas in the country's South and Southeast. The papers explore mediated performances by performers from the Northeast and their political resonance on the local, national, and international levels. Considering the geographic importance of the region's topography, two of our papers deal directly with nature, either through abstract nature-inspired soundscapes by a musician with internationalist ambitions, or in literal representations of a river connecting the country's North and South. Whether examining protest music, or music recorded with a global audience in mind, we ask who is performing and why that matters to audiences seeking political meaning. As Brazil experiences a new period of political and economic upheaval, we consider an investigation into Brazilian music-making during the last fifty years of political turbulence and transition to be a crucial intervention.
Toward Critical Global Histories of Music: Developing Theory for an Emergent Field
7B
Chair: Gabriel Solis, University of Illinois and Olivia Bloechl, University of Pittsburgh

Ethnomusicology and historical musicology are still routinely distinguished on the basis of their objects: roughly speaking, the past and the present; the West and the rest. Between the emergence of historical ethnomusicology and gestures beyond the canon in historical musicology, however, a growing number of publications and projects point beyond this colonial-era division, toward a critical, global conception of music’s history (e.g., Bohlman 2014). While this work is laudably expanding and democratizing our archives, we are calling for a more basic rethinking of music history’s premises and practices, beyond diversifying its objects. The time is ripe for theory that will help our fields integrate the wealth of emerging, localized case studies, devise concepts and processes of music history for larger scales, and establish research protocols for ensuring critical accountability and power-sharing. This panel convenes participants from a range of disciplines, specializations, career stages, and global locations, in order to lay the groundwork collaboratively for such a theory. We begin with the proposal that the key problems to solve at this moment are epistemological. Histories of the world’s musics are increasingly well documented, yet encyclopedic impulses cannot, in themselves, realize the promise of critical music history on a global scale. Whether emphasizing coloniality/modernity, paracoloniality, conjunctural histories, or more familiar concepts like diaspora, the panelists make the case for investigating music historical systems, rigorously and in ways that resist Eurocentricism and its white supremacy. In so doing, we offer the beginnings of a critical theory for global histories of music.

This is What Democracy Sounds Like: Sound, Music, and Performance at the Women’s March on Washington and Beyond
9A
Chair: Maria Sonevtsy, Bard College

Drawing on field recordings and participation in protest actions, presenters will consider the acoustic, aesthetic, and performative aspects of protest, including the performance of intersectional feminism through the participatory traditions of protest; the performative effects of vocalizations in public space; the audible apparatus of the state and its role in demarcating the sonic terrain of protest; the performance of locality at music shows staged immediately prior and after the Women’s March around greater Washington D.C.; the intertextuality, creation, and circulation of protest repertoires; the broader geographies of protest and sound, in particular, comparative events in Japan, Ukraine, and Syria; and the ethical terrain of collaborative sonic ethnography. Following position papers, attendees are invited to contribute their own insights on this event as well as related protests and demonstrations. This roundtable aims to articulate the acoustic politics of consensus and dissensus at this historic moment, exploring the dynamics of sound, music, and performance in vocalizing democracy.

Sounding Sacred Space / Placing Religious Music
4D
Chair: Daniel Stadnicki, University of Alberta

According to Jonathan Z. Smith, “sacrality is, above all, a category of emplacement,” where “the ordinary [...] becomes significant, becomes ‘sacred,’ simply by being there.” (Smith 1987, 104) But in what way does music mark, mediate, and denote sacred space, or reflect a religious sense of ‘being there?’ What spatial-musical interactions contribute to the complex formation of religious identities, communities, and expressive aesthetic practices? Though notions of space and place are often subsumed under the more commonly performative, intertextual, and embodied discourses found in religious music scholarship, this panel seeks to find alternate pathways for understanding the dynamics of where and when sacred music ‘takes place.’ Offering three different ethnographic case studies and musical perspectives from Canada, this panel suggests that a renewed outlook on sacred space can offer fertile ground for research on music and religion. Challenging the notion of ‘pre-determined’ collective identities through religious affiliation, the first paper explores the <i>&lt;nu-tarab&lt;/i> music culture in Canada to re-examine the ways that countercultural, heterochronic spaces aid in the renegotiation of Arabic and Islamic identity. The panel’s second contribution argues that a spatialized view of religious musicking can provide an alternative means for theorizing ‘anti-ritual’ polemics in the Bahá’í faith, which has profoundly shaped how (and where) music is valued, aestheticized, and performed in the community. Finally, the third paper discusses divergent approaches to silence and voicing in a handful of Toronto’s <i>&lt;masjids&lt;/i>, addressing how these categories of sound strongly inform individuals’ decisions to dwell in particular spaces.

Sounding the Archipelago: Caribbean Music and Island Spaces
5E
Chair: Jessica Swanston, University of Chicago

Recent ethnomusicology has acknowledged that the Caribbean and its sociohistorical processes (namely creolization) have been intellectually extracted and utilized beyond the physical and cultural scope of the region. Oceans and Island studies scholars hold that the geomaterial space of the Caribbean, and other global archipelagos such as the Mediterranean Sea, and the Pacific Ocean have, too, been theoretically mined such that the archipelago has been repurposed as an immaterial metaphor for far-ranging topics (such as Sylvia Winters’ archipelagos of poverty or Deleuze’s archipelago as a model of a “world in process.”) Taking these conceptual extensions of the Caribbean and the archipelago as both a point of departure and a site for return, this panel examines the theoretical and thematic possibilities of an archipelagic framework of music making and consumption within the Caribbean. Where archipelagos are constituted by the material tension between land and water, and between island and continental relations, the papers...
on this panel focus on issues such as the intra-archipelagic circulation of music aesthetics amongst small Caribbean islands; the negotiation of history and sound within Caribbean internationalism as a response to neoliberalism; and new spaces for musical possibility in contemporary Cuba vis-a-vis changing island-continental relations with the United States. We ask, what does it mean to think with a place instead of exclusively about it? How do we hear and write about music networks, connections, and mobilities in ways that foreground in-between spaces and sounds alongside the discourses and geographies that constitute them?

Performing within Parameters: Government Policy and the Performing Arts in Taiwan, Malaysia, and Venezuela

12A
Chair: Andrew Terwilliger, Wesleyan University

The recent rise of populism (variously defined) has highlighted a disconnect between metropolitan and rural citizens, pointing toward intranational schisms that exist between communities within a given nation. Our panel presents three national studies wherein state-sponsored music events are often modified or even contested depending on location, specifically proximity to those in power and those further from the political center of a nation. This panel presents three music traditions that must navigate government policies and the strategies their practitioners adopt to perform. The first paper examines how jazz bands with Chinese orchestra instruments incorporate Aboriginal and Hakka elements into performances in rural Taiwan, but adjust their repertoire and rhetoric when performing in Taipei. The second paper illustrates performances of Wayang Kulit Kelantan (shadow puppetry performed in Peninsular Malaysia) and the innovations which political interventions have brought forth. Finally, the third paper examines the Venezuelan youth music education program, El Sistema, specifically how recent efforts to include traditional <i>música llanera</i> across the country vary based on the geographical locations of its sites. In this panel, our studies are united by a Foucauldian understanding of truth and power as inextricably intertwined, and further, by an effort to nuance ideas of cultural capital (Bourdieu) as they intersect with regionality and intranational negotiations. Rather than focusing on a genre as a cohesive element, we look at how traditions are shaped by state goals, political contexts, and the ways that power relations influence expression within the performing arts.

Music in Prisons: What can Ethnomusicologists Do?

5A
Chair: Elizabeth Tolbert, Johns Hopkins University

Activist ethnomusicology is necessarily fraught with assumptions about the nature of music, what it can do, and how it works. In prison contexts, such work can often devolve into “decorative justice” (Cheliotis 2014), similar to other approaches where the “arts” are considered as a means to achieve educational or enrichment goals for underserved populations. How might such assumptions impact the ways in which ethnomusicologists can make a difference? How might ethnomusicologists contribute to the evaluation and formation of public policy, and what can we learn from colleagues in other settings? The participants have all worked in prison environments, and will discuss the challenges and successes of their work to date. The purpose is to engage with wide interdisciplinary audience to find common ground in order to explore the question “what can ethnomusicologists do?” Cleveland will discuss his foundational work in prison arts programs that has been a model for such programs around the country. Harbert will discuss an impending music program at the Washington, DC jail, connected to his prison scholarship in Louisiana and with Georgetown’s Prisons and Justice Initiative. McGraw will discuss a music program at the Richmond City Jail, which he has facilitated since 2013. He will describe how the jail is one node in a network of interlocking legal and governmental structures that function to silence African American music making in the city. Schippers will discuss a model for finding a common language between artists and corrective services based on his work in Australian prisons.

Musical Constructions of Masculinity: Identity and Authenticity Within Diverse Global Traditions

3H
Chair: Jose Torres, University of North Texas

As a unique human expression that combines bodily and cultural identity with idiosyncratic creativity, music provides an interesting setting for gender performance and negotiation in all socio-historical and cultural contexts (Pirkko 1999). This panel examines how perceptions of masculinity are constructed and negotiated within musical contexts and performances. Recent scholarship in ethnomusicology has revealed the significance of music as a specific contextual site for gender performance and analysis. This panel focuses particularly on how masculinity has been perceived and utilized in the aesthetics of performance practices among various global music traditions. In Mexico and India, negotiations of gender in musical performance reflect a larger patriarchal structure of society. The performance of masculinity is a dominant aesthetic trope measuring perceptions of authenticity within genres such as the <i>narcocorrido</i> and modern mariachi traditions. While in India, female vocalists through their physical and sonic presence, are challenging the masculine world of cultural and artistic practice within Karnatic classical music. In China, women <i>pipa</i> (Chinese 4-string lute) performers negotiate authenticity by performing in the <i>wu-qu</i> (martial and fierce tone) style, considered more masculine rather than the historically superior <i>wen-qu</i> (civil and mild tone), considered “feminine.” This panel seeks to complement existing research on gender by providing case studies from divergent musical traditions highlighting notions of masculine performance.

Archives and Uses of Digital Records for Maintaining, Reclaiming, and Revitalising Indigenous Australian Song Practices

7J
Chair: Sally Treloyn, The University of Melbourne

Recent studies on the repatriation of legacy song recordings to communities of origin provide rich ethnographic accounts of ways that singers have used digital recordings in particular local contexts: from ‘waking up’ songs that had dropped from current repertories, to reviving dance practices, to negotiating the repatriation of human remains, to supporting land claims. Building on these local and nuanced perspectives on song repatriation, this panel presents four complementary papers on the role of archives and uses of digital records for maintaining, reclaiming, and revitalising song practices in four song communities: Ngarinyin and Worrorra singers of Junba (north Kimberley, Western Australia); Ngarda-ngarl singers of Thabi (west Pilbara, Western Australia); Kunwinjku and Mawng singers of Kun-borrk (western Arnhem Land, Northern Territory); and Nyungar singers of Nyungar song (southwest Western Australia). Panelists shed light on the prevalence of archives and digital records in contemporary song
practices in diverse communities (from urban to remote), and the ways ‘digitally native’ youth, and elders, use them to in a myriad of ways to continue practices and principles that have been core to the social efficacy of Indigenous musical practices since time immemorial. By linking ethnographic detail and insider perspectives with the challenges of identifying, aggregating, and disseminating records of song, this panel seeks to reimagine archives of digital resources so that they may support the ways that songs are held by custodians.

Reconfiguring South Asian Devotional Music: Professionalism, Identity, Technology
10I
Chair: Vivek Virani, University of North Texas

For centuries, vernacular devotional music has constituted a significant part of South Asia’s musical repertoire, and has provided key arenas for social, ideological, and aesthetic discourse. It has also been a medium for negotiating constructions of religious belief and practice at the local, national, and subcontinental levels. In recent decades, these aspects of vernacular devotional music have attained a new level of importance due to rapid and dramatic changes in India’s social, economic, and political landscapes. This panel explores how devotional performers from different regional traditions are reconfiguring their performance practices, ideological narratives, and public images. In part, these changes are responses to increasingly diverse national and global audiences’ expectations of professionalism, cultural authenticity, or religious-political identity. Performers may embrace new technologies, adapt to homogenized popular musical styles, wear stereotypical regional attire, or align themselves with prevailing political attitudes. They are attracted by globalist humanitarian values and by the promise of social mobility as professional performers or cultural ambassadors, but they also hope to maintain the theological integrity of their traditions. Many seek to share their spiritual worldview, but must cautiously fine-tune their performances of identity within politicized contexts of religious intolerance. The papers in this panel address the <i>vārkari</i> tradition in Maharashtra, the Baul-Fakir tradition in West Bengal, and the <i>nirgun</i> tradition in Madhya Pradesh. These traditions are culturally and theologically diverse (ranging from orthodox to heterodox), but our panel aims to elucidate some common issues and discourses shaping devotional music across South Asia.

Listening Otherwise: A Conversation about Decolonizing Listening
10A
Chair: Ellen Waterman, Memorial University of Newfoundland

In the current climate of demands for recognition, redress, and justice by minoritized groups, amid sometimes draconian measures to restrict and contain such demands, it is vital that ethnomusicologists be good listeners. Of course, listening is our stock in trade, the interviewer’s primary methodology, but for that very reason it is important that we examine our own listening practices. The participants in this roundtable, ethnomusicologists working across Indigenous studies, critical race studies, critical improvisation studies, and sound studies recognize our own tendencies towards voracious, extractive “hungry listening” (Robinson). What would it mean for ethnomusicologists to adopt conscious strategies for decolonizing listening? Tuning-in to positionalities—listening as a racialized person, as a settler, as a two-spirit or queer listener, as a multicultural listening subject—means finding ways to help us hear the normative ways that we listen, that then lead to repositioning. If the sounds of a postcolonial, post-redress, post-reconciliation historical moment are multiphonic, then we seek a way to hear all the asymmetries. We aim not to get past, over, or beyond history but rather to explore intentional methods that recast and rephrase the act of listening as an act of a self. Four participants will present short position papers (maximum 10 minutes each). Topics will include: settler listening positionalities and resurgent forms of Indigenous listening; purposefully hearing indigeneity and Indigenous approaches to listening; infidelous and transferential listening; and improvisational and performative listening. Audience discussion will include performative moments for audience members to consider their own listening positionalities.

Music and Cultural Policy: Negotiating Creative Expression, Economics, and Politics
10E
Chair: Aleyisia Whitmore, University of Colorado Denver

Government organizations have long used music as a tool to push agendas. They use music to foster urban renewal, economic growth, creativity, as well as local and national identities. Musicians and audiences, however, rarely approach music so instrumentally. This panel considers the human input on all sides of this shifting equation to illustrate how negotiations between policy makers, musicians, audiences, and industry representatives affect our musical experiences as well as our music industries and communities. These papers examine how music and policy actors foster entrepreneurship and experimentation at all-ages DIY music venues in the USA; negotiate national integration, fragmentation, and cultural diversity through African musics in France; and reexamine music festivals’ roles as creative outlets for musicians and community members as well as tools for city branding and urban redevelopment. Just as ethnographers build projects from interlocutors’ ideas, we argue that policy makers should also be guided by musicians, audiences, and industry representatives as they seek to use music as a tool to enrich their communities. By focusing on the viewpoints of artists, audiences, industry representatives, and policy makers, we show how these people negotiate different views of music’s meaning and place in society to create projects that treat music both as a utility and a creative activity fundamental to humanity. Drawing from scholarship in ethnomusicology, urban planning, cultural policy, and public policy, panelists show how organic cultural policy development originating from those producing and consuming music can drive and shape creative practices and local economies.

Representing Black Gospel Music in Film and Media
4B
Chair: Raynetta Wiggins, Indiana University

From its localized emergence and spread via African American churches in urban centers in the twentieth century, gospel music has become a national cultural phenomenon with a significant international presence. Currently a multi-million dollar enterprise, gospel music is featured in innovative audio recordings, films, television shows, and radio broadcasts which thrive as both live and mediated expression. Gospel scholars such as ethnomusicologist Burnim (1980, 2006) have addressed issues of identity and representation in gospel performance; however, few texts engage these concepts via the major media outlets of television, live concert recordings, and film. Through the processes of mediation and (self) representation, gospel artists often articulate and even construct their identities as African Americans, Christians, artists, and entrepreneurs. This panel explores
gospel music representation in three types of media; the first paper discusses gospel reality television shows, analyzing the ways in which artists seek to relate to their viewing audiences via verbal and musical discourse. The second presentation examines the live gospel recording process, considering the layers of negotiations between the artists, production specialists, and the audience which transform the disruptive recording event into a constructed, seamless "live" recording. The third presenter focuses on gospel music representation in feature films, investigating the ways in which issues of race and power are negotiated by filmmakers and gospel practitioners to craft audiovisual experiences of Black church worship.

**Authoritarianism and the Rise of the Right in Europe**

**11C**

Chair: Dave Wilson, Victoria University of Wellington (New Zealand)

The prevalence of right-wing politics in Europe has increased in recent years, at times related to regimes characterized by authoritarianism. Intertwined with broader global processes, these political shifts arise out of economic strife, xenophobia, fear of terrorism, and fear of losing cultural identity, among other factors. This panel explores musical responses to these political shifts in several European contexts. We recognize that authoritarianism in Europe is a phenomenon that has appeared repeatedly across various locations accompanied by music making that ranges from oppositional to supportive of the powerful. Musical and other social strategies for resisting, suffering, and endorsing authoritarianism thus exhibit some degree of continuity across both geographical and temporal distance. For this panel, we bring together a historical example of hidden musical resistance in Ceaușescu's Romania with contemporary examples from a Macedonian electronic music scene on the margins of power and a region of northeast Switzerland turning to preservationist modes of music making. In each instance musicians and audiences respond to their political milieu in ways that neither directly challenge systems of power nor openly support them. Instead, these cases reveal music making as a practice by which social actors and groups negotiate their positions vis-à-vis economic, political, ethnic, and/or religious injustices along with associated apprehensions and fears. This panel foregrounds musical life in the face of autocracy, elucidating sometimes hidden sonic strategies that variably resist, subvert, support, or enable ideologies steeped in the consolidation of power among the few and dependent on the marginalization of the vulnerable.

**Workshop: Harassment in the Field**

**Thursday, 12:30-1:30 pm**

Local Arrangements Committee

Chair: Aleyssia Whitmore, University of Colorado Denver

Invited Speaker:

Sarah J. Berg, MSS
Deputy Title IX Coordinator of Prevention, Training & Outreach
Office of Equity, University of Colorado Denver, Anschutz Medical Campus

How do you respond to harassment while conducting research? How can you best support your students and colleagues in the field? With fieldwork comes a variety of experiences, not all of them positive. Being relatively isolated and sometimes far from home can make the experience of harassment even more troubling and traumatizing. This workshop examines common harassment scenarios, particularly sexual harassment, we have faced or might face in our fieldwork. We will brainstorm and practice interventions that minimize risk and maximize support, empowering both new and experienced ethnomusicologists to work together toward more positive experiences of fieldwork. Participants will gain an understanding of common responses to harassment, strategies around personal boundary-setting, and practical techniques to utilize during and after experiencing harassment. For students AND faculty. Come develop strategies for addressing difficult situations yourself and supporting your students and colleagues in the field.

**Music in/as Borderlands: Beyond Mexico-U.S. Framings**

**7G**

Chair: Juan Eduardo Wolf, University of Oregon

Borders and borderlands have been at the center of intellectual debate for several decades due to their characteristics of being spaces of dynamic cultural exchange. Some have argued for an understanding of the borderlands as its own hybrid cultural center, while others have argued for seeing borderlands as a space for uniform cultural heterogeneity. The backdrop for these debates has largely been the Mexico-U.S. border. In this panel, we propose to use case studies situated in other spaces in Latin America to expand thoughts about borderlands in other ways. Beyond the drawing of borders based on national and regional geographical difference in Argentina, Bolivia, Chile and Peru, these papers conceive of borders and borderlands in metaphorical terms, such as the borders between the public/counterpublic, musical genres, and ethno-racial categories. A discussant with expertise on the Mexico-US borderlands will be asked to place that scholarship in dialogue with the ideas in this panel's papers in order to contribute to the larger scholarship on borderlands.

**The Global Jukebox: Science, Humanism and Cultural Equity**

**3C**

Chair: Anna Wood, Association for Cultural Equity

The research on expressive style carried out by Alan Lomax and his colleagues and encompassed in the Global Jukebox was criticized for its classification system, perceived as arbitrary and categorical; for methodologies appearing to objectify, fragment, and dehumanize flowing human processes; for oversimplifying complex, nuanced musical and cultural phenomena. Though Lomax himself agreed that his system was rudimentary, it did in fact allow for exceptions, which are in the nature of statistical probabilities, in some cases representing emerging styles. Unfortunately, the time was not right for his project, his audience was by and large unfamiliar with scientific procedures, and Lomax himself was far from systematic in his explanations. Recent research in archaeology, ancient history, the social and biological sciences and music, proposes greater fluidity of approach (Poteete & Janssen 2010), seeking to overcome dichotomies "between macro versus micro theory" (Kristiansen 2016) by applying qualitative methods for insight, computation to generate hypotheses; perspectives of both agency and epoch; multiple classifications and algorithms for associating data with more than one node in a taxonomy (Tsoumakas & Katakis 2008); and the value in all approaches to discovery. In the Global Jukebox, data and metadata are displayed in a new more refined cultural-geographic classification scheme which we will subject to regular updating and fine-tuning with advice and help from our colleagues. This is
one of the main advantages of releasing the website while it is only halfway finished. Although the methodology is not intended to reach the level of particularism called for in most contemporary ethnomusical studies, we have begun to address many of the concerns regarding categories that encompass diverse populations and musics. We believe the new open-ended Global Jukebox has potential to generate understandings of expressive culture from an evolutionary cross-cultural perspective.

**Re-Sounding Pasts: Music Revival and Heritage Politics in Post-communist Europe**  
11H  
Chair: Michael Young, Earlham College

Music revivals have grown in size and visibility in many East European countries over the last half-century. The existing literature on revivals illustrates how many of these social movements developed in response to communist cultural policies of the late-twentieth century. In communist societies, revivalists used their performance and educational activities to address the socio-political needs and cultural lacunae they perceived in their larger national communities. After 1990, some revivals extended into transnational cultural and economic flows while others became more firmly rooted to larger national communities. More generally, the revivalist model for socio-political organizing took on greater importance with the proliferation of heritage lists and emphasis on European multiculturalism in the last quarter-century. This panel presents four case studies that expand current theoretical models of revival by examining how East European music revival movements have responded to changes in continental identity politics. Specifically, we consider the ways that narratives of the past, discourses of World Music, the politics of heritage, and increases in Islamophobic, ethno-nationalist sentiment shape current revivalist movements’ politics of representation. The first paper considers the role of ancestry in shaping post-communist identity within the Georgian polyphonic singing revival. The second paper interrogates the sociomusical balance between “authentic” cultural identity and the rejection of aggressive nationalism in Serbia. The third paper looks at how the Polish traditional music revival uses market strategies to achieve institutional and economic status. The fourth paper examines modes of cultural opposition and boundary making in the revival of Muslim minority Pomaks in Bulgaria.

**Decolonizing Ethnomusicology: Circular Reflexivity**  
8A  
Chair: Xiaorong Yuan, Kent State University; Musical Instrument Museum

During the late 20th century, scholars began radically engaging in a critique of ethnographic representations largely based within a legacy of colonizing societies actively engaged in colonial and imperialist domination of the Third World. This included re-examining theoretical frameworks developed through privileged, single-voice ethnography that subordinated both readers and the objectified “Other.” A move began to “decolonize” research incorporating more reflexive interpretations that de-center Western influence while focusing on empowering the studied cultures. More recently, “decolonization” has been reduced metaphorically to describe an array of social justice enterprises that, while well intentioned, perpetuate or disguise processes of colonization. For ethnomusicologists, the ethnographic study of music is both a process for, and the product of, conducting qualitative research. This roundtable will explore decolonization within ethnomusicology as both a descriptive term and a theoretical approach. What are ways in which students can begin de-colonizing the study of ethnomusicology through their coursework and individual research? What are ways in which institutions can begin to develop a “decolonizing” curriculum? How does this approach further our understandings and teaching of music cultures throughout the world? Panel participants will discuss ways that ethnomusicology as a discipline can address colonial (or colonist) representations of global music making and expand institutionalized notions and practices from the Western Art Music tradition.