Sounding Imaginative Empathy: Chindon-ya’s Musical Economies on the Streets of Osaka, Japan
Marié Abe, University of California, Berkeley

Through the shopping arcades and back streets in Tokyo, at an anti-US military music festival in Okinawa, at a summer festival in a predominantly Korean neighborhood of Osaka, on a "Music of Japan" compilation CD distributed internationally, at London’s Thames Festival – chindon-ya’s musical sounds echo at the intersections of widely varying desires, relations, musical styles, and business enterprises. Based on the fieldwork conducted between 2007 and 2008 mainly in Osaka, Japan, I examine the nexus of political economies and economies of sentiments through chindon-ya, a Japanese musical practice deeply embedded in business entrepreneurship. Chindon-ya, which dates back to the late 1800s, refers to a musical troupe that advertises an employer’s business by marching through the streets while playing music. I posit that, despite the widely received modernist view that opposes capitalist economies to sentiments, the production of affective interpersonal relations is central to the advertisement enterprise of chindon-ya. I explore how what I call “imaginative empathy,” a particular kind of sentiment that informs chindon-ya musicians’ ethical and performance practices, enables relations beyond the confines of business transactions. What kinds of relations are articulated through imagined empathy in chindon-ya’s everyday practices? What kinds of physical spatial boundaries and spatialized social differences are unsettled and/or made audible by them in the urban soundscapes of Osaka? Through these analyses of chindon-ya’s concretely situated micro-practices, I seek to contribute a nuanced understanding of the relationship between capital and sentiments involved in the circulation of money inherent to entrepreneurial musical practices.

Aburukusu: The Challenges of a Ghanaian Musician and his Orchestra (The Africkana FolkRhythmic Orchestra)
Oforiwaa Aduonum, Illinois State University

In his 1983 article, "Is African Music Possible?", Abiola Irele contended that African art music seems to lag behind African literatures in terms of development and that there is no strong and definite movement toward a modern musical culture outside the realm of popular music. Contrary to these pronouncements, art music continues to flourish on the continent, thanks to the productions of enterprising composers such as Sowande, Bankole, Nketia, and Amu. The full maturation of this movement has been hampered, however, by a number of factors: attitudes toward art music and infrastructure-patronage, availability of performing centers, etc. This vexed situation can be analyzed and explicated through Anthony Giddens’ (1984) theory of structuration according to which individual agency and communal efforts are only effective when they are enabled by and interact with social structures and systems. In this presentation, I examine the musical life of Ghanaian musician Kwasi Aduonum and his Africkana FolkRhythmic Orchestra (AFRO) in order to explore some of the factors that have impeded the growth of art music and to offer suggestions to remedy this problem. The paper begins with a brief look at Aduonum’s career, his orchestral compositions, their musical vocabularies and stylistic tendencies, and the socio-cultural milieu that shapes his composing. I continue with a look at AFRO, exploring its history, philosophy, membership, performances, and Ghanaians’ responses to the orchestra. This paper is based on conversations with Aduonum, members of AFRO, and audience members. It will be complemented by audio-visual footage of rehearsals and performances.

African (Ghanaian) Art Music: Challenges and Directions
Kofi Agawu, Princeton University

"Not yet Uhuru," ("Not yet Liberated") is a rhetoric of some critical Africans who think that Africa is not yet completely independent--politically, culturally or mentally. The papers of this panel session engage this view, using music as a frame of reference. Kofi Agawu observes that the discourse of tonality in African music traditions has become a pervasive colonial imprint. Agawu wants to investigate Africans’ appeal for this colonial legacy even after several decades of various decolonizing projects. Ama Aduonum examines factors that militate against the desired growth in African art music by using Kwasi Aduonum’s orchestral group as a site for explaining ways in which individual and collective efforts must be supported by favorable social structures and systems for any meaningful change to be realized (Giddens 1984). George Dor’s paper uses Ephraim Amu’s art song based on kente weaving to explicate an inspired compositional process. This art song for voice and piano will reveal how Amu, the most celebrated Ghanaian cultural activist succeeded in maintaining a balanced Western and African musical synthesis. Nyaho’s presentation updates on his book project on piano music of Africa and the African Diaspora. Is it, then, plausible to say that Western tonality in Africa, for example, reflects the dynamics of a modernity that draws on its immanent cultural history? (Gyekye 1997). Is tonality now an invented tradition? (Hobsbawn 1983). Perhaps, the preceding questions are simply escapisms from the challenges of obtaining actual Uhuru. This panel will regenerate the debate of whether or not we need a radical modernism in our discipline that revitalizes a renaissance of traditional African cultures.

Tonality as Colonizing Force in Africa
Kofi Agawu, Princeton University

Tonality accompanied Europe's ostensibly civilizing mission to Africa. Christian hymns, anthems and light music for ballroom dancing, introduced in various locales, were strongly marked by tonal (as distinct from modal or atonal) expression. The languages of popular music, the experimental productions of composers of art music, and even new compositions by
traditional musicians often exploited a diatonic rather than chromatic tonality. Although postcolonial criticism continues to interrogate aspects of Europe’s legacy in Africa, the pervasive and lasting impact of functional tonality and the consequent suppression of the richness and potency of indigenous African tonal resources have not received sustained attention. This paper begins a critical assessment of the African reception of European functional tonality. Drawing on harmonic idioms and cadences found in repertoires for brass band, Christian hymns and popular song, I seek an understanding of the ideology and psychology of tonal expression. What kinds of tonal systems were exported to Africa? What did different African groups find appealing in them, and what did they reject? What were the dynamics of the interaction between Western tonality and indigenous African tonal systems? I suggest that although a larger decolonizing project has been underway for some time now, it remains inadequate as long as it ignores the transformation in African musical consciousness wrought by tonality. This, then, is a specifically postcolonial, perhaps even political argument, but it may provide some insight into the reception of tonality outside Europe and, in the process, shed light on its very nature.

Sakoa Dede: Transformations in Hip Life Music and Dance Scene of Ghana
Isaac Nii Akrong, York University

My research focuses on the stylistic features and relationships of hip life, highlife and traditional music, particularly the relations and influences of the "popular versus traditional" musics of Ghana. Specifically, I will examine the oral transmission of Ghanaian traditional music that has adapted to new ways of making music. This new method uses Western technologies such as synthesizers and drum machines, electronic beat making, and extended guitar techniques. In addition, I review from an insider’s perspective, the cultural integration that melded highlife and hip hop into the genre of hip life. As a cultural representative, my principal research method is participant-observation and ethnographic interviews. Interviews with key individuals examine the origin and development, reception, authenticity, and gender balance in hip life music. My project encompasses an interdisciplinary work, that is situated variously within ethnomusicology, African studies, anthropology, modern music, and dance ethnography; drawing on their wealth of theories and methodologies to address specific aspects of my research. My aim is to explore the (1) historical connections of components, (2) musical styles, and (3) socio-cultural significance and functions of this influential genre of Ghanaian popular music and dance. I examine the effects of syncretism, acculturation, and the role of the media and technology in the development of hip life music. I shall explore modes of researching African performative art such as hip life culture, representation and reception, and recommend possible research approaches; that develops further into reasonable ways of representation for the locals. Dance/film will be explored in full as the changes occur from traditional to contemporary. The sense of ethno-filming will be treated as recent technology shapes our documentation of Hip Life performance.

(Re)Sounding Survival: Sungura Music and Urban Livelihood in Zimbabwe
Duncan Allard, University of California, Berkeley

I examine the relationship between popular music, urban livelihood, and idioms of belonging in the context of Zimbabwe’s acute state of crisis. President Mugabe’s recent controversial initiatives have crippled the national economy and radically remapped race, rights, and national territory. High Density Areas (i.e. townships) surrounding cities in Zimbabwe have been particularly hard hit by severe unemployment, sky-rocketing inflation (a staggering 100,000% and rising), electricity and water cuts, and forced displacements. Amidst drastic food and fuel shortages, rampant migration to neighboring countries, and the AIDS epidemic, residents struggle to live and secure livelihood. Surprisingly, it is precisely within these increasing economic and social constraints that sungura music - currently the most "popular" music in Zimbabwe - continues to experience growing exposure and economic possibility. At this specific conjuncture in Zimbabwe, I ask, what “work” does sungura music perform in the context of severe material deprivation as it is experienced in these urban townships? I will investigate how the musical micropractices of sungura and the embodied networks of township communities link up with access to rights and resources in Chitungwiza, a township outside the capital city of Harare. I suggest that within the current conditions of extreme austerity, the nexus of practices associated with sungura enables social collaborations, economic opportunities, and sustainable urban configurations. The international media coverage on Zimbabwe presents a nation facing irreparable crisis. While fully appreciating these violent foreclosures, this paper focuses on moments, sites, and sounds of creative resilience and productivity within the daily lives of Zimbabweans.

Rossini on the Bosphorus: Translating Opera in the Ottoman Empire
Joseph Alpar, CUNY Graduate Center

What motivates the leadership of a particular social group to embrace the performance practices of another? How does it import these performance practices and translate them in ways that will appeal to a general audience? What kinds of challenges and tensions arise as local artists and audiences experience unfamiliar artistic forms and how are they reconciled? This paper explores these questions of cross-cultural artistic interaction in the context of the Ottoman Turkish response toward Western European opera during the seventeenth through nineteenth centuries. Opera’s Italian courtly origins and its tradition of royal patronage appealed to sultans who aspired toward an image corresponding to those of their European contemporaries. The earliest
Ottoman impressions of opera are recorded in a series of eighteenth-century ambassadorial reports or sefaretname. Visiting Turkish dignitaries were interested in the elements of Western European music and theater that were unknown at the Ottoman court. They actively observed and commented on the production itself, the music and instruments, the aristocratic audience, the architecture and glittering interior design of the opera houses. In nineteenth-century Istanbul, sultans funded the building of both palace and public opera theaters in the western style. The Ottoman elite and westerners residing in Istanbul actively encouraged Turkish audiences to attend performances by means of an intensive program of cultural translation which included newspaper advertising, libretto translation, raffles, and other methods of persuasion. This historical case study can contribute to broader discourses on the appropriation and negotiation of diverse cultural resources.

**Time, Space, and Sexuality in the Post-Soviet Gay Disco**
Stephen Amico, John Jay College, CUNY

Although unofficial public space for homosexual men had had existed during the Soviet era (centered, for example, in certain parks, bathhouses, and shopping centers), the appearance of gay discos in St. Petersburg and Moscow was enabled, in part, by the decriminalization of male homosexuality in 1993 (with the repeal of Article 121). The creation of visible social space for gay men in Russia’s urban centers, partially connected to the newly emerging market economy, seemed to signal a reproduction in Russia of Western gay discos — places in which music and sexuality were linked. Such comparisons, however, elide the complexity of the position of gay men in a specifically post-Soviet milieu, one in which variables of time, space, and sexuality are experienced quite differently from (although often in relation to) “the West.” Focusing on specific sites, and their attendant musical discourses, in this paper I discuss how a number of binary opposites related to the aforementioned variables (public/private, permanent/temporary, past/present, global/local, among others), and experienced, in part, via musical affect, are negotiated within the post-Soviet gay disco. Additionally, I relate these negotiations and bifurcations to the self-situation of the gay subject located, concurrently, in both contemporary Russian society, as well as the international “gay community.”

**Musicultura: Researching and Archiving Sound and Image from a Socially Interested Point of View**
Sinesio Jefferson Andrade Silva, Grupo Musicultura/Federal University of Rio de Janeiro

In the wake of post-modern ethnographic experiments, social groups and peoples whose cultural forms have usually constituted significant portions of scholarly-conceived archives have started to document their own cultures and to constitute locally hosted databases as efficient tools in their claims for socio-political rights and resource ownership. This paper is co-authored by one such group, Musicultura, gathering about thirty community youngsters and resulting from a three-year partnership between one academic unit and a NGO created by residents of Maré, one of Rio de Janeiro’s more highly marginalized areas. Investing in dialogue and access to the academic literature, as well as reflecting critically upon the local soundscape, the group will discuss to what extent it sees possible, through audiovisual documentation, to produce, store and diffuse knowledge and qualified interpretations on Maré and other favela spaces which are simultaneously relevant to the academic public and to society at large. Furthermore, the group will examine the implications of its engagement in elaborating unique perspectives on the favela soundscape as well as of its simultaneous emergence as a new interlocutor within academic and socio-political spaces. Finally, the paper will also address the archive as a strategic construction, not only for its storage, preservation and study functions, but mainly for its potentials in fostering new dialogues, approximations, reflections and actions for social change.

**Global Forms of Music and Local Meaning: A Discussion of Bluegrass Music in the Maritimes**
Daniel Andrews, University of New Brunswick

In popular discourse, traditions—musical and otherwise—are conventionally viewed as being discrete, bounded entities with a core essence. The continuity of traditions has long been thought to result from the faithful reproduction of their core essences through time. Until the latter portion of the twentieth century, these views were also pervasive in academic discourses. Although there certainly are elements of traditions that persist through time, such structural concerns mask the driving force behind a tradition’s continuity: its personally meaningful status among those who participate in it. My concern in this paper is the Anglo-American musical tradition of bluegrass. Among its enthusiasts, the preferred means of performing and consuming this genre of music is the bluegrass festival; the first ever was held in Fincastle, Virginia in 1965. By 1973, there were bluegrass festivals being held in Canada, Australia and Japan as well. The stark proliferation of this musical tradition begs some questions: How does a musical tradition become a fully globalized form of music and yet retain its status as a tradition (as opposed to a genre of popular music)? If a tradition’s continuity is founded on its meaningfulness to those who participate in it, then how does it remain meaningful across disparate ethnic or cultural groups? Using bluegrass tradition as it is practiced in the Maritime Provinces of Canada, I indicate some of the ways that a globalized form of music is rendered personally meaningful to individuals that some may consider cultural outsiders to this Anglo-American traditional folk music.

**For God, as well as for People: Innovation for Survival of Traditional Festival Music in Japan**
Takahiro Aoyagi, Gifu University

This paper presents an account of ways in which a performing art survive despite changing social conditions. In doing so, examples are drawn from Edo Matsuri-bayashi, that is, Shinto festival music practiced around Tokyo (= Edo), Japan. According to the most recounted official story, Edo Matsuri-
bayashi was created by a Shinto priest in the early 18th century. Its traditional context of performance is at Matsuri communal festivals associated with the Shinto religion. Nowadays, Matsuri-bayashi also can be heard at other non-traditional contexts, which include on-stage performance, wedding ceremonies, private parties, and events organized by local municipalities. These non-traditional contexts are not religious, in the sense that the Matsuri-bayashi is performed not to please deities at communal festivals, but to please people in the present instead. Such the contexts may or may not be communal. Performing for people creates the need to attract and keep audience’s attention. This desire for attention has lead to changes in performance per se in some Matsuri-bayashi groups. In relation to social changes at large in Japan I report on how changes in performance contexts have resulted in changes in the text of performance per se (i.e., music and dance). Innovations in performance can go unnoticed, and I would argue that a particular genre of performing art may survive socially in the changing social conditions when new innovations are accepted as a part of the tradition.

Ethnomusicology and the Political Dimensions of Sound Praxis. Theoretical and Practical Issues of an Ongoing Participatory Research Project in Rio De Janeiro, Brazil
Samuel Araujo, Federal University of Rio de Janeiro
This panel session addresses different theoretical and practical issues confronting an ongoing participatory research project being carried out in one of the most marginalized areas of the city of Rio de Janeiro, Brazil. In this project, inspired by the theoretical and methodological formulations of the Brazilian educator Paulo Freire and, more generally, of the so called “participatory action research,” a team of ethnomusicologists has been working dialogically with a group of young residents of these communities (who participate actively as co-researchers) to produce original knowledge on the different meanings articulated by the musical practices that coexist in those spaces. Discussing issues as the political dimension of sound praxis, collaborative ethnography, the epistemological relevance of participatory and dialogic research practices, and the new meanings a community-conceived archive can altogether assume as a tool for social transformation, this three papers complementarily present an alternative perspective for our field in which distinctions between "academic" (or "theoretical") and "applied" ("practical" or "advocacy") work will turn out to be irrelevant ones.

Notes on the Political Dimensions of Sound Praxis
Samuel Araujo, Federal University of Rio de Janeiro
The aim of this paper is to discuss the relationships between institutional sound praxis, of individuals or groups, and the power relations that characterize the contemporary world in general, and Brazilian society, in particular. Following the philosophical tradition of conceiving theory as anchored in action, I will use the category “praxis” in the sense of the reflexive manipulation of natural and social phenomena, from its empirical manifestation and perception, to its occasional practical effects and the verbalized ideas around them. Within this perspective, it’s appropriate to analyze the musical praxis of individuals, social groups and institutions as entailing a broadly conceived political theory. Projecting the same issues into the field of empirical research, I will discuss the experience of an academic unit that works with the ethnography of sound practices in the city of Rio de Janeiro, through the collaboration with non-governmental organizations created by residents of marginalized areas of the city and the training in research of local youngsters, with the aim of formulating socially differentiated interpretations about the sound configurations of the local everyday life. To conclude, I will try to point out the main challenges and obstacles for alternative actions, as the research here assumed as a reference, developed within political frames that a priori constrain or exclude concrete perspectives for social transformation.

Music’s Instrumentality in the Lives of Montagnard Refugees in North Carolina
Alison Arnold, North Carolina State University
The Montagnards (mountain people) of the Central Highlands of Vietnam form one of North Carolina’s largest refugee communities. As a largely Christian population that fought alongside U.S. Special Forces in the Vietnam War, Montagnards have suffered devastation of their homeland and repression by the Vietnamese government since the mid 1970s. The U.S. government has resettled some 8000 Montagnard refugees in North Carolina since the 1980s, and this population now represents the largest concentration of Montagnard peoples outside of Vietnam. This paper explores the ways that Montagnards in North Carolina are using music in adjusting to life in the United States, to preserve their cultural heritage, to remember their families and friends lost and left behind, to reconcile their current lives with their past experiences of warfare and genocide, and to construct new identities within American society. Based on interviews with Montagnards in two of their primary locations, Raleigh and Greensboro, I demonstrate how they are transforming their lives and their musical culture, which ranges from traditional gong ensembles and narrative chants to popular songs and Montagnard rap. Through public performances and recordings supported by church and political advocacy groups, the Montagnards are starting to raise awareness in the wider community of their own culture as well as their past cultural and political history. This paper contributes to the research and literature on music and its role among refugee communities.

UNESCO’s Policy on Intangible Cultural Heritage and Intercultural Dialogue Toward Peace Through Music
Susan Asai, Northeastern University
UNESCO’s general assembly adopted the “Convention for the Safeguarding of Intangible Cultural Heritage” on October 17, 2003. To address the concerns of preserving and promoting cultural heritage throughout the world in the face of “globalization, uniformization policies, and the lack of appreciation, understanding, and interest among youth.” The cultural division of UNESCO, Northeastern University, and the Melody for Dialogue Among Civilizations Association organized a symposium. The symposium entitled, “Music as a Means of Intercultural Dialogue,” took place at UNESCO headquarters in Paris on November 26th 2007. The one-day symposium raised
three topics for discussion: 1) “The dynamics of music and cultural expression,” 2) “The impact of globalization on music as a domain of Intangible Cultural Heritage,” and 3) “How does music further communication?” Three discussion groups were formed around each topic and symposium participants were given the chance to choose a group based on their interests and expertise. Participants were invited from a list of scholars, cultural practitioners, decision-makers, and UNESCO representatives compiled by the three organizational sponsors mentioned above. This paper will discuss the challenges of setting up the right conditions for intercultural dialogue through music presented at the symposium. The hope of this project is two-fold: to generate strategies for 1) preserving and promoting the diverse cultural traditions found in the world and 2) utilizing music as an instrument of peace and cooperation among nations. Basic questions such as “What musics are to be preserved and exchanged?” and “Who in cultures get to decide?” prove to be problematical. I will propose my own ideas for an approach to setting up conditions for nurturing affinity and building cooperation among nations through music.

Through the Barricade: The Geopolitics of Protestant Marching Bands in Northern Ireland
Diana Atkinson, Queens University

At present there are approximately 700 marching bands operating throughout Northern Ireland, the greater majority of which are Loyalist, i.e., exclusively Protestant. Up until the 1970s most bands were linked to a local branch of the Orange Order, a Protestant fraternity established in 1795. They provided the music for the Orange parades which remained within the confines of their own neighborhoods. These activities demarcated clear territorial boundaries, and from time to time caused a degree of animosity, particularly with neighbouring Catholics. Due to major demographic shifts throughout Ulster over the last decade, however, an increasing number of the traditional Loyalist trajectories are being fiercely contested. This paper will focus upon the parade route of Ballymaconnelly Sons of Conquerors, a flute band based in the now predominantly Catholic village of Rasharkin in County Antrim. Due to restrictions imposed by the Northern Ireland Parades Commission, an independent body set up in 1997 to govern all parading activity across the province, the hosting band can invite just forty bands to their annual parade which must start at 8 p.m. sharp and end promptly at 10 p.m. Over the past four years there have been organized protests by local Catholic residents along part of the parade route through which all bands must pass. The strategies of different bands at this particular flash point vary according to their geographical base. This paper will discuss how the choice of repertoire, emblems, and performance practices at this juncture articulate the geopolitics of the region.

Who's Making Canadian Music, eh? Publicly Funded Music in Contemporary Canada
Parmela Attariwala, University of Toronto

The Act for the Preservation and Enhancement of Multiculturalism in Canada (1988) created a space in which members of diverse cultures and practitioners of diverse artistic forms were able to request equitable access to public resources. This encouraged artists to strive towards having their work recognized on an equal level with works that had a history of being well funded because they fit into the idea of "Canadian" music as it was constructed at the time. The activism and engagement of these artists forced a re-examination of traditional Euro-centric notions of "art" and "excellence" within funding committees. As a result, funding practice for the arts in Canada underwent a dramatic change. In turn, this aesthetic revaluation of the notion of "art" has profoundly influenced the sound scape of music within public forums in the past twenty years. In this paper, I give a brief outline of the history of change at the Canada Council and the Ontario Arts Council under the auspices of "multiculturalism", by focusing on evaluative practice in the Music Sections of both councils. Based on examinations of arts council-related documents and upon numerous interviews held with music and equity officers (current and past) at the two councils, I examine the continual evolution and interdependence of issues such as vocabulary, genre, eligibility, equity, accountability and peer assessment within this process. This paper will analyze the effects of an emergent consciousness in issues of identity and cosmopolitanism that renegotiates the notion of music as the location of ethno-cultural coding within contemporary Canadian society.

Köçeks: Male Belly Dancers in Contemporary Turkey
Mustafa Avci, NYU

Köçeks are male belly dancers who dress like women and imitate the so-called "feminine" dancing styles in Turkey. The Köçek tradition can be traced back hundreds of years, and is widespread in Asia Minor and the Balkan region of the former Ottoman Empire. During the Ottoman period, when Islamic rule prevented women from dancing and singing in public, young male dancers commonly served both as entertainers and sex workers. Although homosexuality was strictly prohibited by šeriit (Islamic law), records show that at least 3000 Köçeks were operating in Istanbul in the mid-seventeenth century. Contemporary Köçeks are mainly active in former centers of the Ottoman Empire. Today's Köçeks work as entertainers in wedding ceremonies, festivals, and touristic events. While these performers do not serve as sex workers as their Ottoman predecessors did, it is striking that a fundamentally homoerotic mode of performance can still survive in contemporary Turkish society, where homophobia is regarded to be a strong cultural code. The term "belly dancer" has long generated a powerful connotative field in the Orientalist West: a scantily-clad woman behind a veil,
dancing to arabesque melodies, entertaining a crowd of men. The presence of Köçek culture undermines this stereotype, and in so doing prompts a broader re-examination of persistent assumptions about sexuality in the (historically) Islamic world. This paper discusses historical and current Köçek performance practices, examines the fraught issue of reception, and outlines some of the Köçek tradition’s far-reaching implications for the discourse on masculinity and homophobia throughout the former Ottoman Empire.

Sacred Texts, Agents and Contexts
Gage Averill, University of Toronto at Mississauga

This panel explores the intimate relationship between musical discourse and practice, understood as dynamic "entextualization"--the mobilization of an insome-sense repeatable musical text by an agent (or agents) in a particular context (Silverstein and Urban 1994). Understood this way, music is neither object nor essence, but a real-time encounter between sounds, performers, listeners, rememberers, learners, dancers, and imaginers. We thus present a processural perspective on music that cuts across areas and performance occasions. With reference to a diverse array of sacred musics, we examine how agents mobilize musical texts to address and transform multiple contexts--and how performers are transformed by these texts-in-circulation. We consider how "the same" text is mobilized in different historical and cultural contexts, noting the dynamic relationships between contextual and musical particularities. And we examine the structures of power involved in the articulation of agents, musical "texts" and performance occasions. Our approach opens up interesting perspectives on several pressing ethnomusicological questions. It highlights the dynamic processes that are involved when musical texts circulate amongst--and thus help to constitute--social "imaginaries" like publics, nations, and religious and ethnic groups. It suggests a way of approaching the ever-negotiated relationship between translocally circulating texts and local, culturally specific performances, drawing attention to music's situated "mediation" of multiple sites and occasions. And it draws our attention towards what George Marcus called the "complicity" of the agent and ethnographer with both discourses and structures of power.

Performing Tradition and Selling Seduction: The Staging of a Hereditary Musician Community from Rajasthan, India
Shalini Ayyagari, University of California, Berkeley

This paper explores the relationships between music, people, and places through an analysis of one particular staged performance of an assemblage of Manganiyar hereditary musicians. The Manganiyar hereditary musician community of Rajasthan, India has been considered (by themselves, their hereditary patrons, and scholars alike) as the bearers of tradition through their genealogy-keeping and a mastery of a large repository of folk knowledge and musical repertoire within their community. In recent times, Manganiyar musicians have begun to perform outside of their customary patronage contexts, and on international concert stages around the world. One such innovative performance, "Manganiyar Seduction," has been presented in various locations throughout India and Europe in the past two years, with hopes for future international tours. The performance features approximately fifty musicians seated in thirty-six stacked cubicles in a fashion reminiscent of "Hollywood Squares," each adorned with red curtains and framed by light bulbs. Described by the artistic director of the concert, a Delhi-based playwright, as the commingling of Manganiyar traditional music with the Red Light District of Amsterdam, the performance calls into question the role, use, and meaning of "folk." In what ways is tradition being represented in this context? Are such uses of tradition profane in nature? Who determines this -- the audience, musicians, or artistic director? Through ethnographic interviews and an analysis of the staging, this paper engages performance as both an object of study and as a method of analysis, calling into question notions of tradition, folk, and what messages are conveyed through their performances.

América de los indios: The Borderlands of Indigeneity in Chicano/o Popular Musics
Estevan Azcona, University of Texas at Austin

Mexican identity has long been conceived in terms of a mixture of indigenous and European elements, “la raza cósmica,” as Mexican writer Vasconcelos once put it. Ethnic Mexicans on the northern side of the border, however, have had ambiguous feelings toward their indio heritage, aware as they were of the treatment of American Indians by the United States. With the emergence of the Chicano Movement during the 1960s and ’70s, expressions of indigeneity flourished as it politically marked Chicanos as a historically distinct people. In this paper, I will outline the meanings of indigeneity for Chicano musicians from the Chicano Movement to the present. What does indigeneity mean for Chicano musicians? What does it sound like? What have been the openings (connections) and closures (erasures) of musical activity around Chicana/o indigeneity? Are there distinctions between musical and political aesthetics in the musical expression of Chicana/o indigeneity? At the heart of my paper will be a comparison between movement-era and contemporary meanings of indigeneity in the construction of an insurgent Chicana/o identity. I will examine the musical, literary, and performative forms Chicano musicians have utilized to express Indian-ness. This will include “Indian” musical conventions, the proliferation of Aztec and Mayan imagery, and Chicana/o musical exchanges with indigenous communities in recent years.
**A Recipe for One-Person Musical Advocacy**

*Erica Azim, Independent Scholar*

In 1988 I started teaching with two desires: to share with others the music I love, Shona mbira music of Zimbabwe, and to give something back to my African teachers. Little did I know that I would end up running MBIRA, a non-profit organization that last year sold 250 musical instruments and 930 CDs, offered 17 workshops and several performances in 3 countries, and released 14 new CDs. By enabling 155 traditional musicians and 15 instrument makers to earn hard currency, MBIRA is supporting a musical tradition. This paper will share methods that have proved successful over many years. In fact, “giving back” is more feasible than ever before because the software tools for web design, audio production, and financial management are cheaper and easier to use. The paper will address ten aspects of doing advocacy: 1. Deciding the extent of support one hopes to provide. 2. Establishing personal boundaries. 3. Receiving help from others with both money and skills. 4. Getting non-profit status. 5. Setting up a website and domain name. 6. Making a home music studio/CD factory. 7. Getting the word out about performances, workshops and recordings. 8. Easy tools to handle the money, and doing online payments. 9. Contracts with musicians. 10. Communicating regularly with musicians in remote parts of the world. By explaining in practical detail how MBIRA works with musicians in Zimbabwe, the paper encourages others to support a musical tradition, too.

**Music at Café Society: Race, Class, and Gender at New York's First Integrated Nightclub**

*Jonathon Bakan, Ryerson University*

This panel is about the New York nightclubs known as “Café Society” and “Café Society (Uptown).” The nightclubs, which operated from 1938 to 1950, were significant, not only for featuring performances by some of the most prominent jazz and blues artists of the day, but also for being the first major New York nightclubs to operate under a policy of complete racial integration. Together, the clubs also constituted a prominent cultural formation within the left-wing Popular Front movement, and were the favored nightspots for New York’s left-wing artistic and intellectual circles, African-American intelligentsia, and leading members of the New Deal elite. Our panel explores Popular Front musical culture through the intersecting (and sometimes contradictory) dynamics of race, class, and gender, focusing on ways Café Society musicians negotiated and challenged dominant hierarchies of mass culture, musical style, and genre. The panelists will address musical performance at Café Society from several perspectives. One paper discusses the role played by Café Society in the historic re-articulation of African-American “swing” as an indigenous American art music, another focuses on the work of female performers at Café Society in the context of Popular Front portrayals of female physicality, and a third focuses on pianist Hazel Scott and her controversial practice of “Swinging the Classics.” The panel seems well suited to the interests of SEM members, dealing with the conference theme of de-centering the Western Art Music canon, while also addressing the key issues of race, gender, and class in American musical culture.

**Café Society and the construction of “America’s Classical Music”**

*Jonathon Bakan, Ryerson University*

Initially characterized by mainstream critics as a “lowbrow” form of popular dance music, by the end of the 20th century the status of jazz in popular discourse had shifted to that of a legitimate and uniquely American form of “Art Music.” Jazz historian Paul Lopes has argued that this change in status was crucially accompanied by the establishment of a “jazz art world,” a combination of performance venues, critical commentary, magazines, fan networks, and musicians, that allowed this music to achieve and maintain its increasingly legitimated social standing. Significantly, the first important pillars of the emerging “jazz art world” were established in and through the left-wing Popular Front movement of the 1930s and 1940s. This paper examines the contribution of the Café Society nightclub to this process. Using recorded musical examples and other archival materials, it demonstrates how, under the direction of jazz promoter and Popular Front activist John Hammond, the nightly floorshows at Café Society presented a range of African-American music—from “rootsy” and vernacular spirituals and blues to urbane and harmonically sophisticated swing era jazz—as constituting a single, unified, and developmental musical continuum. Within this continuum, swing era jazz was situated, not only as the logical and most fully developed extension of more “primitive” vernacular musical forms, but also as America’s only indigenous form of cultivated “Art Music,” even as it was also presented as expressing the communal experience of the most oppressed and disenfranchised members of the American working class.

**Navajo Country and Gospel: The Struggles Between Faith and Style**

*Jack Ballard, Jr., Malone College/Kent State University*

The ranching culture of the Navajo Nation and the pentatomic nature of many of its chants contribute to the enthusiasm its people have for the traditional American styles known as Country and Western, and Gospel. The culture of gospel music itself presents a struggle to the Navajo Christians in that they wish to embrace the message, but retain elements of their own culture without being necessarily beholden to elements of the prevailing American culture. The language, dine bizaad, which is highly descriptive and intertwined with the culture, is tonal and as such requires manipulations in melody, lyrics or syntax to appropriately convey the original meaning. The paper will examine these elements within the popular music culture of the Navajo. It will also present trends in current popular Navajo music, including the ongoing influence of mainstream country and gospel, as well as the progressive influence of urban, hip-hop and rastafarian/reggae music on the younger Navajos.
Co-National Instruments? Reevaluating National Symbols in Trinidad and Tobago
Christopher Ballengee, University of Florida

In 1992, Prime Minister Patrick Manning declared steel pan the national instrument of Trinidad and Tobago. Though Trinidadians of all ethnic backgrounds have come to participate in steel pan performance and consumption, the origin stories of the instrument are exclusively associated with Afro-Trinidadian achievements. Thus the elevation of pan has been uncomfortably received by Indo-Trinidadian leaders who perceive this as a symptom of the “Africanization” of the country. In 2005, the debate over pan's symbolic status was reinvigorated by a campaign offering the tassa drum, an instrument of Indian origin, as the country's co-national instrument. This paper briefly examines the key points surrounding this issue and suggests that the push for tassa as an officially recognized national instrument poses a challenge to the dominant nationalist discourse in Trinidad and Tobago. A number of interdisciplinary studies have suggested the complex processes by which folkloric and mass-mediated musics have shaped Caribbean national identities. Those concerning musical nationalism in Trinidad are weighted towards calypso and steel pan with only a handful of scholars engaged in studies of Indian-Caribbean musical expression. Despite its vitality for Hindus and Muslims in Trinidad and Guyana, as well as in south Florida, New York, London, and other West Indian diasporic communities, academic studies of tassa drumming are conspicuously absent from the literature. This paper thus represents an effort to span the gap in Indian-Caribbean ethnomusicological scholarship, exploring an overlooked musical tradition while simultaneously addressing issues of Indian diasporic identity and political marginalization.

Talking Turkey: An educator's perspective on Ethnomusicology for children and youth
Sarah Bartolome, University of Washington

This session will examine the process of developing and implementing a virtual field experience in the music of Turkey for children and youth in school and community settings. Issues of authenticity, repertoire selection, and integration into educational contexts will be explored. The challenges of designing highly participatory music experiences using music drawn from repertoire outside of the typical classroom canon will be addressed. Consideration will also be given to the importance of the inclusion of Middle Eastern musics in an age of heightened global consciousness and a climate of culturally responsive teaching. Particular attention will be paid to the unique relationship between ethnomusicologists and music educators and how music education might be conceived as a natural extension of ethnomusicological activity and a means for research products to be re-directed through educational channels directly to music learners of all ages.

Folkloric resources and the legitimation of innovative arranged recordings in Turkey
Eliot Bates, University of Maryland College Park

The derleme, or collected original source, is a pivotal element in the current practice of recording folk and ethnic musics in Turkey. A derleme is typically a recording from government-sponsored folklore collection efforts or from more recent private collecting trips. To an increasing extent, the recorded derleme serves as the most important tool for authenticating contemporary arrangements of traditional materials, and assuring that musical innovations still fall within the rubric of traditional performance. During the process of creating new recordings, arrangers and singers continuously reference the original sources. However, there is considerable leeway regarding what constitutes a derleme, and what it means to be “true to the original.” In some cases, after the derivative arrangement is finished, a derleme is constructed as an after-the-thought authentication procedure. The creation of a new derleme can be contentious, as partially-authored or multiply-authored musics often lose their authorship outright in the process. In this paper I use the term folkloric resource to draw attention to how musicians interact with the products of folklore collection expeditions. I show that folkloric resources have become structurally very similar, if not identical, to another kind of resource, digital audio samples, which are the primary building blocks of all digitally-recorded music. In addition to providing examples of derleme construction and usage in contemporary recordings produced in Istanbul, I draw connections to several periods of folklore collection activity in 20th-21st century Turkey.

Experiments in political and expressive freedom: case studies from Eastern Europe
Alma Bejtullahu, University of Ljubljana / Institute Pjeter Bogdani

Once controlled by state institutions and the ideological constraints of socialism, music-making practices in Kosova, Ukraine and Georgia in the last two decades have undergone substantial change, including the emergence of new genres and styles and local music industries based on the principle of free market economy. This panel analyzes musical innovations in the context of ongoing political instability, intellectual exploration, and social restructuring in the developing democratic societies of Kosova, Ukraine and Georgia. Rather than pursuing a trope of radical disjuncture, the panel explores areas of continuity between socialist-era and more recent forms of increasingly cosmopolitan and globalized music-making. Two of the papers examine intersecting aspects of contemporary music-making in Georgia. The first paper treats folk-jazz/rock fusion ensembles’ experimentation with folk material as a means of symbolically re-uniting historical Georgia in a context of ethnic conflict and increasing territorial disintegration; the second analyzes two divergent approaches to popular music-making in Georgia, one which focuses on the composition of technically sophisticated original works, and the other...
which stresses music's usefulness as a vehicle for socio-political commentary. The third paper discusses the vibrant Afro-Ukrainian hip-hop scene in Kharkiv, Ukraine as both an economic marker of cultural consumption and a political marker of intercultural exchange. The fourth and final paper analyzes new styles and innovations in folk music among Kosova Albanians, arguing that current musical practices are developed through a careful weighing of the conditions of market economy and political ideology.

Alma Bejtullahu, Institute Pjeter Bogdani

This paper addresses the development of Albanian music in Kosova in the last twenty years, focusing in particular on the genre of Albanian rural folk music. This genre has become the most popular among the broadest segment of the population and, after the fall of the communist system in 1991, it underwent great transformation. The paper analyzes musical innovations within the genre, such as changes in instrumental arrangements and modernization of old instruments, the establishments of new musical forms, as well as the increased importance of singers and diminished participation of instrument players during the performances. The paper places these changes in the context of a market economic practice which has contributed to the commercialization of folk music as well as new eclectic aesthetics promoted by formerly rural class audiences now living in Kosova’s urban centers. The influence of political ideology on issues of music-making – particularly the purist aesthetic derived from the political struggle for Kosova’s national independence – is also taken into consideration. The paper shows how musicians have begun to explore new ways of music-making while trying to negotiate politically correct sonic interpretations of folk music and economically attractive musical innovations.

TurkFest and Music Among the Turkish Diaspora in Seattle
Minir Beken, University of California, Los Angeles

Most Turkish cultural associations in the United States of America are part of a politically charged umbrella organization ATAA, Assembly of Turkish American Associations. This paper examines live music making in TurkFest, an annual cultural festival organized by the members of the Turkish American Cultural Association (TACA) in Seattle since 2001. TACA members are mostly Turkish-American citizens, resident aliens, students, or visitors who are originally from Turkey. American family members and other American citizens, along with hired professionals, are also actively involved in organizing the events of TurkFest throughout the years. Several musical traditions are represented during these festivities. Turkish Art Music, Turkish Folk Music, Turkish Pop Music may be mentioned as the main Turkish genres and during the recent years more diverse groups from culturally related communities, such as Bosnians and Kyrgyzes also appeared in TurkFest. In particular, this paper focuses on multiple liminalities by examining staged rituals of the Turkish Diaspora, such as between Turkey and the US, self and other, inside and outside, old and new, religious and secular, and high and low. Through a set of practices that fall somewhere between these dichotomies, they negotiate their habitus in a small Turkish speaking community as well as the English speaking Seattle society at large. The value of a musical performance in this context is determined by the supposed taste and expectation of the host society.

Examining the Impact of Caribbean Music on the Development of Panamanian Música Típica
Sean Bellaviti, University of Toronto

For close to five hundred years, the Isthmus of Panama has been both a home and transit point for people from all over the world. The construction and completion of the inter-oceanic canal in the early part of the twentieth century, largely by black migrant laborers from the Caribbean and Antilles, only intensified the nation's claim as the "crossroads of the Americas," making it in many ways a truly cosmopolitan nation. This process of cultural exchange is both aurally and symbolically represented in the instrumentation and performance practices of a popular musical genre from Panama's western and predominantly mestizo interior known as música típica (typical or traditional music). This paper examines the history of música típica instrumentation and associated performance techniques. It focuses on impact that Caribbean transnational and newly-transplanted musical practices had on the genre's development from a regional/rural to a multi-regional and increasingly urbanized musical form. It is suggested that practices of musical appropriation, often couched within the notion of stylistic "evolution" and "modernization", had a direct impact on the genre's local popularity while at the same time problematized its identity as a "national"/"mestizo" music.

Making Music-Making Kids: Politics, Heritage, and Education in 21st Century Japan
Shaun Bender, Dickinson College

In 2002, Japan’s Ministry of Education instituted new instructional guidelines for Japanese primary and secondary schools. As part of this new curriculum, the government officially introduced “traditional” Japanese musical instruments into primary and secondary education for the first time in Japanese history. Although public criticism of other curricular changes--along with a drop in the performance of Japanese students on international exams--has forced some recent revisions to these guidelines, the incorporation of traditional Japanese songs and instruments has not only been encouraged but expanded. Based on ethnographic fieldwork in Japanese public schools and interviews with educators, musicians, and policymakers, this paper first examines the factors that led to this shift in music education policy. It asks to what degree this change reflected a resurgent neo-nationalism among
Japanese political elites or a desire to employ the musical heritage of Japan in the edification of Japanese youth. The paper then analyzes the process by which the vertically organized and competing artistic schools that comprise traditional Japanese music (hôgaku) were rationalized into a format suitable for mass education. The paper contends that this process did not entail the passive incorporation of a set of pre-existing practices but instead required the active creation of an inclusive and truly national category of Japanese musical performance.

Bach in the Baltics: The Role of Music Competition in Emancipation, Spiritual Formation, and Geopolitics in Estonia
Stephen Benham, Duquesne University

In 1991, Estonia, Latvia, and Lithuania were the first of the Communist-era countries to declare their independence. Soviet authorities repressed initial movements towards autonomy, but pro-democracy forces ultimately prevailed. Of the Baltic countries, Estonia shares the longest border with Russia and has the most tenuous relationship with its former political master. Ethnic Estonians comprise the majority of the population, but approximately 25% of the population is ethnically and linguistically Russian. The complexity of the relationship is further increased because many of the Russians have no desire to return to their ethnic homeland due to the political, social, or religious persecution they suffered under the Soviets. After 17 years of freedom, there is still a strong undercurrent of political unrest in Estonia. Russia considers Estonia to be in its sphere of influence, and objects to any new signs of nationalism. Estonians walk a fine line, working to promote the development of Estonian identity, while sustaining peaceful relations with an imposing neighbor. No Estonians are more aware of the precarious relationship with Russia than the inhabitants of Narva, a small city in northeastern Estonia on the Russian border. In 2005, members of a local religious community established the J.S. Bach International Piano Competition for Young Musicians, which has large support from governmental, private, and religious organizations. This paper includes a discussion and analysis of strategic agenda of the organizers, which is much deeper than a simple display of musical talent. Motivating factors include the development of international relationships, a forum for gifted and talented children, enhancing the cultural image of the local community, the spiritual formation of children, and the reinvigoration of national minority groups.

Authentic Islamic Sound?: The Arab Idiom in Indonesian Islamic Expression
Birgit Berg, Voice of America

In Indonesian Arab communities—comprised of descendants of migrants from Hadramaut, Yemen—the performance of orkes gambus music remains a celebratory tradition worn as a badge of ethnic identity. Outside of Arab-Indonesian communities, however, this music serves a different purpose—it is almost exclusively performed and consumed within Islamic settings. As the Arabic language is often incorporated into Islamic domains in Indonesia, so too the Arab musical aesthetic of orkes gambus music is easily understood within an Islamic context. The incorporation of orkes gambus music within Islamic domains, however, is not universally accepted. This music is also regarded as entertainment music not suitable for performance within religious contexts and best left confined to boisterous celebrations held in urban Arab quarters. Orkes gambus music illustrates the growing yet nonetheless ambiguous role of Arab culture in Southeast Asian Islamic expression. Arab dress, language, and music styles that in the Arab world hold no singular religious significance have undeniable religious power and presence in Indonesia, for example, where they often become symbols of Islamic authenticity. This paper examines the reception and influence of orkes gambus music in Indonesia and offers examples of similar phenomena in other Islamic cultures outside of the Arab world. Through these examples, I assert that the adoption of Arab culture into Islamic musical arts in Indonesia and even its rejection reflect larger trends and tensions in religious expression and identity.

Charanga Chops: Flute Virtuosity in Latin Jazz
Franya Berkman, Lewis and Clark College

During the early 20th century, the flute was featured in Cuban charanga ensembles popularized by several important virtuosos who established a distinct style of improvisation. This musical language evolved in the hands of subsequent flutists, influenced by emerging popular genres such as son, mambo, and salsa, as well more recent Latin jazz experimentations. Drawing upon more than 50 original transcriptions of Cuban flutists who have recorded since the 1940s and Latin American and North American flutists who have played Cuban-derived dance musics and Latin jazz since, I offer an evolutionary model of flute improvisation that 1) establishes the historical importance and artistic lineage of the flute as a solo voice and 2) offers a potential methodology for exploring stylistic change and hybridity in African diasporic popular musics based upon transformative-generative models from the field of linguistics.

“American Sabor: Curating a museum exhibit about Latino music”
Marisol Berrios-Miranda, University of Washington

This round table will discuss the challenges and benefits of communicating academic music research to the general public in a museum exhibit titled, "American Sabor: Latinos in U.S. Popular Music,” at the Experience Music Project in Seattle. The bilingual exhibit is structured in terms of five major centers of Latino music production: Los Angeles, San Francisco, San Antonio, New York, and Miami; and it is scheduled to travel to all these cities after it
Media Consumption as Social Organization in a New England Primary School
Tyler Bickford, Columbia University

This paper considers how kids' media consumption is organized within a complex ordering of social space. At the small Vermont primary school that hosted this ethnographic project, portable music players circulate among lockers, desks, pockets, and backpacks. Kids pass earbuds among friends as they participate in the dense and expressive overlap of talk, touch, and gesture that characterizes their unmonitored peer interactions, sharing access to media that for some is limited by parental resources or restrictions. Throughout the day, kids continually move between adult-structured classes and the relative freedom of the hallway, playground, and lunchroom, their music players disappearing at the classroom door. In class, kids listen surreptitiously to earbuds concealed in hoodies, talk "off-topic" about music, and imitate popular singers, contesting and destabilizing regulations of noise and disorder. These kids participate in an apparently binary organization of school into classroom and playground, teacher and student, structure and unstructure, engaging in a classic example of Certeau's "tactics" as they accommodate and resist school's institutional "strategies." Incorporating media use into this framework, kids marshal the global media industry's strategic cultivation of childhood consumerism in their local negotiations of authority with teachers. Examining kids' everyday talk and routines reveals that they link consumerist habitus with the intimate, engaged, and "natural" sociability of their peer groups. Positioning both in structural opposition to the behavioral and educational expectations of classroom teachers, kids situate themselves at a nexus of conflict between media and educational institutions, childhood sociability and adult authority, and local and global power structures.

New Traditions, Old innovations: Making music "folk" after Czechoslovakia
Lee Bidgood, University of Virginia

This panel brings together three perspectives on tradition-oriented music-making in the territories which made up Czechoslovakia between 1918 and 1992. Each presenter contributes ethnographic experience from a distinct part of the region, balancing in their account unique local identities with shared history and cultural practices. Our perspectives range over the interstices of "folk" and "popular" and we present new perspectives on music in the contemporary Czech and Slovak Republics. The traditions we examine are not outside of the ethnomusicological mainstream merely because of geographic or generic obscurity. Instead, they fall outside the purview of traditional folk music, which has dominated many European approaches to ethnomusicology. On one hand, European folk instrument ensembles are seen by many as clichéd and played out, "folky" in a stiff, regimented way that might still remind us of Communism. On the other, urban and mass-mediated musics appear unworthy of ethnographic studies since they are popular music, not real "folklore." Transnational urban traditions add an additional complication that studies of (typically local) folk music have often found difficult to assess. Our studies range from "tramp" songs, to bluegrass, to "world music" and hope to raise attention about these areas that have "traditionally" been swept aside in other studies.

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"The Darkies" and “The St. John’s Amateur Minstrels” - Blackface and Minstrelsy in Nineteenth-century Newfoundland
Kelly Best, Memorial University

When the first lawful attempts at permanent settlement and government were being made in Newfoundland (1830s-1860s), tensions ran high between the poor, Irish-Catholic workers and the wealthy, English-Protestant merchants of the newly-forming urban centres. Street riots erupted frequently during the Christmas season and were led by bands of Irish-Catholic mummers who marched the streets playing music in blackface. In mid-nineteenth-century Newfoundland, Christmas mummers parades were blackface parades and were more a form a protest than a celebration of the season. Although mummering had been banned in 1861, a band of blackface mummers, “The Darkies,” instigated a riot in 1862 violent enough to warrant intervention by military reinforcements from St. John’s. Two years later, a different kind of blackface appeared in St. John’s. In 1864, a group of young, upper-class men formed The St. John’s Amateur Minstrels. These shows were attended by the elite of St. John’s and were held to raise funds for the poor, the same people who might have been banned from mummering (and protest) in 1861. Using these two historical events as case studies, this paper will examine the shifting social meanings of blackface and minstrelsy in Newfoundland during this decade and how they influenced notions of public decency. By looking at how race and class were performed using elements of early blackface theatre, this paper illuminates the complex racial and class distinctions that existed in Newfoundland in the 19th century.
Czech Bluegrass Gospel: Singing Faith and Identity in Bohemia

Lee Bidgood, University of Virginia

Bluegrass style and repertory are often joined with Christian belief. While bluegrass' sacred (gospel) repertory and techniques resound vibrantly in the Czech Republic, I have yet to find a Czech bluegrass participant who declares a corresponding faith. History offers many reasons for the current Czech ambivalence towards religion (religious wars, socialist philosophy), and yet includes many examples of faith-based music-making and community formation (renaissance "literary brotherhoods," Spiritual Kvintet's early work). Taking into account the distant and recent past, I relate contemporary Czech bluegrassers' relationships with the U.S. and with Christian faith to the theological dialectic of immanence and transcendence, the paradox of intimate proximity and sacred distance of relationship to the Divine. The significance of Czech-performed bluegrass often arises from the music's geographically and culturally distant origins--immanent, vibrant, faithful, local activity is based in traffic with distant, transcendent ideals. In performance of sacred style and repertory I find the rite of passage between "Czech" and "American" taking place at the level of the person, not in institutions or even in larger groups. While history and theology sparked this inquiry, my ethnographic response examines the concrete activity of singing "America" and "faith" in the Czech context. This paper is based on performance and discussion with members of Bohemian bands Relief and Roll's Boys. The visceral friction of voices blending in four-part harmony is a large part of the transcendent, transforming and transporting (Schechner 1985) power of bluegrass, and suggests ways that Czechs articulate individual and communal identity.

Transcending Boundaries: Spirituality and Musical Experience from Haitian Vodou to Hip Hop to Black Gospel

Kenneth Bilby, Columbia College Chicago

This paper questions how best to expand ethnomusicological conceptual paradigms about transcendence through musical experience in light of the panelists' ethnographic work in Haiti and the United States. The lead paper conceptualizes a simultaneous presence of transcendence and communication functions in all music-dance endeavors. It argues that focusing ethnographic inquiry on how transcendence is both engendered and manifested illuminates locally relevant criteria for discriminating among African diaspora aesthetic traditions. The second paper focuses upon the aesthetically charged break of Vodou drumming to investigate the moment and manner in which drummers "bring down the spirits," noting how changes in consciousness display in both ritual adepts and dance students, despite differences in context and participants' cultural background. Paper three explores how traditional Haitian aesthetics of musical activation--found both in the heated participatory musics of Nazarene evangelical worship and rara and carnival street parades--are not only negotiated within Wyclef Jean's triple-platinum hip hop records but also support his success. The concluding paper investigates differences in how transcendence is performed between Haitian transnational and black American Pentecostal worship spaces, while exploring the boundaries Haitians, Americans, and the researcher himself must transcend to fully experience and represent music making across spiritually charged arenas. Collectively the panelists demonstrate how the aesthetics informing the musical activation of transcendence traverse genre, social classes, and religious sect, while proving that transcendence--manifested as Vodou spirit, Holy Spirit, "feeling spiritual," or "redemption"--is equally engendered through hip hop, interethnic dance classes, Pentecostal "shouting," heavenly army "trance-dancing," and Vodou singing.

Remembering the Song: Rethinking Orality and Improvisation in Chant Traditions

Dániel Biró, University of Victoria

Mrs. János Zóka was 63 when she said her sirató in Somogy, Hungary. Mourning her daughter who died at the young age of 34, the sirató helps Mrs. János Zóka to remember her daughter, and this remembrance forms the trajectory of her ritual song. She later said to her interviewer: "I said my sirató? (‘Elmondtaam a siratómat?). At first she doesn’t sing but speaks? the sirató. She chooses to describe her daughter, who has passed away but is nonetheless, as Mrs. János Zóka speaks of her, ever present. As her sirató unfolds, these words are accompanied by her increasingly audible inward breathing, which slowly transforms into pitched sobs that delineate the ensuing sung phrases. As her memory brings forth emotion, Mrs. János Zóka remembers her sirató and simultaneously ‘says’ it in her own, personal way. Concentrating on this particular example of the sirató this study intends to reveal the dialectical relationship between process and form within Hungarian lament traditions. Studying the gradual transformation from speaking to singing I investigate the syntactic correlations between the spoken and sung sections within the song. Analyzing how her singing stems from mournful speaking, I show how the spoken rhythmic and phrase patterning of her continuing narrative is combined with and simultaneously structured by the modal and melodic framework of this singing: melodic phrase syntax responds to textual syntax and vice versa, the larger melodic phrases create a quasi-responsorial, variational form. Understanding the melodic autonomy within the sirató reveals a form that is not so much constructed as reconstructed, as improvised singing has already internalized the phrase, modal, rhythmic and melodic structures of Hungarian folk song and liturgical chant traditions.
Remembering the Song: Rethinking Orality and Improvisation in Chant Traditions
Dániel Péter Biró, University of Victoria

My paper investigates semiological, syntactical and historical relationships between three types of chant: the Hungarian sirató, Ashkenazi Torah cantillation, and 9th century plainchant from St. Gallen. Although these three chant types have been studied in depth individually, such a juxtaposition is unprecedented. Expanding on theories of Assmann, Avenary, Dobszay, Joppich and Jeffrey, examples of chant as ritual process, chant as syntactical code and chant as "composed exegesis" are employed in order to re-examine the complex relationships between musical process, code and object. Exploring the functionality of melodic gesture, musical syntax and semiotics in the specific contexts of speaking, singing, reading and writing allows for a new comprehension of the role of melody and text and the historical development from ritual to composition. Commencing with a phenomenological analysis of the sirató, I investigate its inherent relationship between speech, singing, noise and pattern in this song-type performed exclusively by women. I proceed to study how such relationships were transformed within the improvised practice of Torah cantillation. Contrasting the complex relationships between improvisation and , between music and text, between textual and musical syntax in the Hungarian sirató, in Jewish te’amim with that of 9th century neumes from St. Gall, this paper re-evaluates the interchange between spoken and written cultures, between language as improvised speaking and language as spoken text, between spoken and sung language, both in terms of their phenomenological existence and historical evolution.

Recontextualizing for and by a Global Audience: An Online Community for Hawaiian Music
Paula Bishop, Boston University

This paper examines an online community for fans and practitioners of Hawaiian vocal, slack key guitar, and `ukulele music, known as Taropatch.net. Since the advent of the Internet, groups of people with a common interest have gathered electronically through bulletin boards, mailing lists, and discussion forums. While these groups are often called "communities," it is not always clear what constitutes a community in this environment. Drawing from the various definitions available in the sociological, behavioral, educational, computer science, and business literature, an online community can be described as a group of people with a shared sense of identity and/or purpose that communicates either synchronously or asynchronously through electronic means. Taropatch.net fulfills this broad definition by providing information about Hawaiian music and links to learning tools and products, as well as hosting a discussion forum. I investigate the types of people who participate in this online community, along with how members participate and how the music is discussed. Because the majority of the members reside outside of Hawai‘i and claim no particular Hawaiian heritage, I explore their understanding of the cultural context and how they formulate that understanding. I further examine the manner in which this blended community interprets the history of Hawaiian music and musical practices, how the language issue is managed, and how the sense of insider and outsider shifts in this environment. Because these issues play out in a public sphere, the members of this community impact to some degree the global understanding of the music.

Pamyua and the Poetics of “Tribal Funk”
Jessica Bissett, University of California, Los Angeles

The widespread revitalization of indigenous culture and music in urban Alaska is relatively recent. At the outset, the 1971 Alaska Native Claims Settlement Act (ANCSA) -- legislation that established corporations in lieu of reservations -- created cultural heritage institutions aimed at reversing the devastating effects of government sanctioned assimilationist policies. Though ANCSA corporations have advanced efforts toward indigenous control of cultural lands, the criterion for redistributing wealth and resources is predicated on generational identity distinctions. Commonly referred to as ?after borns? or ?new natives,? the disenfranchised post-ANCSA generation has had to work outside of such legitimizing colonial frameworks in order to self-identify, which has inspired several counter-hegemonic music scenes and soundscapes that articulate other, more liberatory indigenous identities. Given these circumstances, this paper addresses two deceptively simple yet fundamental questions: first, who counts as an Alaska Native, and second, how do we define ?native? music in the twenty-first century? I focus on the musical tactics of the award-winning, Anchorage-based band Pamyua, who are renowned for their pan-indigenous musical syncretism and cross-cultural politics. I read Pamyua’s expressions of ?mixed-blood? cultural and musical roots in the context of hybridization and globalization processes that challenge privileged notions of authentic ?nativeness? by appropriating racialized and ethnicized performance styles and genre discourses. Pamyua exemplifies the ways in which young Alaska Native artists work in and through contemporary culture toward a transformative politics that confront the living history and ongoing effects of Euro-American colonialism.

A Different Voice, a Different Song: The “Natural” Voice, Community Choirs and World Song in the UK
Caroline Bithell, University of Manchester, UK

This paper focuses on community choirs facilitated by members of the UK’s Natural Voice Practitioners Network, who espouse the belief that ‘singing is everyone’s birthright’. Community choirs (sporting names like WorldSong, Songlines, Good Vibrations, Kaleidoscope) are open-access, songs are taught aurally, and Western art music is notably absent. Projects such as Deason-
Barrow’s Song of the Earth (performed in Gloucester Cathedral as part of the 2007 Three Choirs Festival) draw on this constituency, bringing together several hundred amateur singers to perform ‘world’ repertoire in contexts normally reserved for more conventional programmes. These activities are contributing not only to de-centering the Western art music canon but also to challenging the primacy of the bel canto voice. Questions to be addressed include: Why are amateur singers turning increasingly to non-classical and non-Western traditions? What do they find here that is lacking in the art music world? What criteria - other than musical sophistication - feed into audience appreciation? Why, given the media attention devoted to the government’s National Singing Programme, the reality TV series The Choir, and questions of cultural diversity, have the ‘natural voice’ and ‘world song’ phenomena remained thus far beneath the radar? An intriguing example of active grass-roots engagement with some of the music cultures we study as ethnomusicologists, this trend also sheds light on issues of empowerment and self-representation as both individuals and communities find their voice. Primary material is drawn from my own fieldwork; relevant literature will also be referenced (e.g. Finnegan, Slobin, Erlmann, Ahlquist).

Profaning the Folk
Rebecca Bodenheimer, UC Berkeley

This panel examines innovations in staged and recorded performances of "the folk" in three different cultural contexts. Each of the three papers interrogates the recontextualizing of traditional musical practices, demonstrating how they draw on, but subvert normative representations of folklore and the folk. We will: a) analyze a performance of hereditary caste musicians from Rajasthan, India staged in a theatrical setting of the Red Light District of Amsterdam; b) discuss the usage and importance of derleme (original source recordings) as folkloric resources that are essential to the legitimation of innovative new arrangements of Anatolian traditional music; and c) examine the expansion in repertoire by Cuban rumba groups to include the folkloric performance of sacred Afro-Cuban music and dance traditions. Through this diverse group of ethnographic case studies, findings and inquiries, we hope to encourage cross-regional conversation surrounding innovative uses and transformations of traditional repertoire and folkloric resources.

Rumberos, repertoire and a turn towards the folkloric "espectáculo"
Rebecca Bodenheimer, University of California, Berkeley

This paper explores shifts in the respective repertoires of several Cuban rumba groups in the cities of Havana and Matanzas, focusing specifically on the incorporation of Afro-Cuban sacred music and dance traditions into their performance practices. Rumba emerged in the mid-late nineteenth century as the main party/entertainment music among poor black and racially mixed communities in western Cuba, and is an emphatically secular and popular tradition. Nonetheless, rumberos (rumba participants) have long been intimately involved in the practice of Afro-Cuban religions, such as Santeria and Abakuá. The music and dance traditions associated with these religions are considered to be synonymous with "folklore" in Cuba (Hagedorn 2001). Furthermore, rumba performance has undergone processes of "folklorization" since the triumph of the Cuban Revolution in 1959 (Daniel 1995). In some cases, as with the Matanzas-based group Afrocuba de Matanzas, the expansion in repertoire has resulted in a transformation of identity from "rumba" to "folkloric" group. These ambiguities concerning the labeling of groups as "rumba" or "folkloric" lead me to suggest that rumba occupies an interstitial space between Afro-Cuban popular/secular and folkloric/religious music. Moreover, a number of groups have created innovations that fuse rumba rhythms with sacred Yoruba-derived batá drumming, constituting another manifestation of the hybridization of religious and profane traditions. In this paper I use interviews conducted with various musicians to examine the intents that have motivated these repertoire expansions, and the resultant performative entanglements of rumba with Afro-Cuban religious music.

Advocacy in Music Performance Production
Alison Booth, Auckland University of Technology

Advocacy in Music Performance Production One potential pathway for advocacy in the performing arts is created through the location of the power for cultural representation (via public performance) in the hands of indigenous performers. Such power dynamics can be especially crucial when performances take place in contexts that re-locate performers outside of their home culture and/or performance venues, a juxtaposition that is increasingly common in the tour- and diaspora-filled world of 21st performing arts. In such performances, the role of the performance producer (friend, entrepreneur, university professor, government bureaucrat, etc.) is invested with a specific form of intermediary power and potential control over the representation of culture that the performance embodies. In the sometimes tense power-struggle between performers and the market place, producers may also act as economic advocates, often caught in the unenviable middle-ground between unreasonable market ‘realities’ and ‘reasonable’ artist expectations. Based on twenty-five years of professional experience in ‘world music’ concert production and participant-observation research among performers, managers, and others, this study examines the role of concert/performance producer and the distinctive natures of advocacy in intra-cultural and extra-cultural concert productions. I trace the shifting forms of power and interaction between producer, performer, and other stake-holders (venue managers, sponsors, host community, media, etc.) in a range of different kinds of performance events. I argue that event producers have the potential to play key roles as advocates for the cultural, intellectual and economic rights of the performers with whom they work.
The Other Side of Eclecticism: Colonialism, Ethnicity, and Values in the Composition of Hindi Film Music
Gregory Booth, University of Auckland

Much scholarship on Hindi film music has noted the presence and nature of foreign musical content, manifested through the presence of foreign instruments, the use of stylistic elements, and the direct incorporation of melodic and musical content from foreign songs. Arnold (1991) and others have sought to problematize that foreign content as “eclectic.” Accounts of production in the Mumbai film music industry, however, have portrayed the creative compositional process almost exclusively from the perspective of Mumbai’s music directors, the composers and musical overseers whose names figure so prominently in film credits and in popular culture representations of the industry. In this way, the musical contrasts heard in film music, between content perceived as Indian and as foreign has been represented as embodied in the persons and the creative work of individual composers. Based on ethnographic research, musical and cinematic analysis, this paper proposes an alternative and considerably more collaborative view of film music production in which the majority of foreign content was composed by musicians acting as assistants and arrangers. Many of these individuals, especially through the 1960s, had cultural histories that were quite distinct from those of the more definably “Indian” music directors. Specific and sometimes unexpected aspects of colonialism, alternative South Asian ethnicities, and the value systems resulting from those conditions contributed to the creative work of these individuals and thus recast our understandings of the foreign presence in Hindi film music.

At the Intersection of Ethnography and Hollywood Film: Ballroom Dance and the Transformation Trope
Joanna Bosse, Michigan State University

During my fieldwork among American ballroom dancers, contemporary Hollywood dance films served as revealing ethnographic data that reinforced central subcultural tropes and gave voice to experiences for which dancers had few words. One such theme was the transformation trope: the rebirth of a figure so prominently in film credits and in popular culture representations of ballroom dancers. Synthesizing the analysis of ethnographic data and influential feature films such as “Dirty Dancing” and “Shall We Dance?”, this paper explores these themes, identifying the major components of the transformation trope and well as the social efficacy of this powerful cultural narrative for ballroom dancers.

Radio Sawa and the Sound of Consumer Diplomacy
Beau Bothwell, Columbia University

In 2002 the Bush Administration replaced the Voice of America’s Arabic service with Radio Sawa (“Together”), a set of Arabic language stations broadcasting pop music and international news across the Middle East and North Africa. Sawa was founded with a mandate to broaden American international broadcasting’s Arab listenership by attracting more and younger listeners, through a mix of Western and Arabic popular music. In numeric terms the effort has been a success for U.S. public diplomacy, attracting millions of new listeners. Still unanswered, however, are questions of what exactly is being communicated by the musical content of Radio Sawa, and whether this programming actually has the capacity to “move the needle” of public opinion. Leaving aside controversies over the news value of Radio Sawa, this paper addresses the sonic content of the stations, arguing that far more than any explicit political message, the broadcasts advocate for a specific kind of consumerist relationship with cultural products. Using Sana’a, Yemen as a site of aural engagement with Radio Sawa, the paper discusses how Sawa listeners in Yemen incorporate the station into the patterns of musical life. As the Yemeni case illustrates, even successful attempts to drive up the desire for American cultural products do not necessarily result in increased levels of engagement with American political or economic ideals. Instead, desire for American music can fuel the creation of local and regional information flows, which then develop in unpredictable ways having little to do with the consumerist ethos advanced by U.S. public diplomacy.

Spectacle and Performance in the New York City Subway System
Bill Bahng Boyer, New York University

In Audiences, published ten years ago, Nicholas Abercrombie and Brian Longhurst argued for a new way of understanding the practices and significance of audience participation in performance, media, and other forms of cultural exchange. Citing limitations in what they identified as the Incorporation/Resistance paradigm of cultural studies, Abercrombie and Longhurst posited a broader definition of the audience, more active and diffused throughout everyday life. This radical Spectacle/Performance Paradigm reimagines audience to be ubiquitous, decentralized, yet inextricably linked to everyday cultural interactions and subject formations. Taking the spaces of the New York City subway - its cars, stations and entrances - as my site of fieldwork, I will demonstrate how the
Spectacle/Performance Paradigm of audience model is useful in theorizing the roles of listeners in a variety of sonic performances, both musical and nonmusical, that more than four million residents and visitors of the city encounter on a daily basis in the underground network of public transportation. I will then turn to the burgeoning field of sound studies to explore limitations of the Spectacle/Performance Paradigm, traced to its roots in media studies and visuocentric conceptions of the audience. Because sound and sight are their very nature move throughout and constitute public and private spaces in ways that are simultaneously distinct yet interrelated, I argue that a critical examination of listening practices can provide some additional lucidity to a useful but limited theory of the reception and consumption of culture.

"Straight to Heaven": Music, Ritual and Performance in Yoruba Churches
Vicki Brennan, University of Vermont

This paper examines the sermon as a distinct performance genre through which members of Yoruba Cherubim and Seraphim Churches in Nigeria articulate and embody the moral prescriptions and attitudes necessary to be “a good Christian.” These embodied practices enable church members to transform the “message” of the sermon into ritual practice. Effective ritual practice draws the space of the church closer to heaven and produces a connection that gives church members access to the spiritual power of God through the Holy Spirit, thus allowing them to make a tangible change in their everyday lives and circumstances. Cherubim and Seraphim sermons are dynamic collages through which the pastor articulates a “message” to the congregation by drawing on Biblical quotations, philosophical musings, personal testimonies, and applications of church doctrine to everyday life. Musical texts, including hymns as well as fragments of commercially recorded gospel music and other Christian songs, may be invoked in the course of a sermon’s performance. Drawing on notions of semiotic “entextualization,” I explore how the citation of particular musical texts in sermon performances summons relevant actors (i.e. church members, the Holy Spirit, God) and (re)produces the “heavenly” contexts that make ritual effective. It is in this way that members of the Cherubim and Seraphim churches are able to transform their material circumstances at multiple scales through their ritual activities, demarcating the boundaries of a Yoruba Christian moral community.

Slobin–Titon’s Music Culture Outline Resituationg the Western Canon through Pedagogy and the Theoretical Frame in the United States, the United Kingdom, and the People’s Republic of China
Kimasi Brown, Azusa Pacific University

In 1992, Mark Slobin and Jeff Todd Titon created (and updated in 2002) a theoretical model for analyzing the music of any community. The four cornerstones of their model were a community’s ideas about music, its social organization and activities involving music-making, its repertoires of music, and all music-related material culture. In this paper I will delineate how, across the past eight years, in my 19th, 20th, and 21st Centuries Graduate Music History Seminar, I retooled Slobin and Titon’s ‘Music Culture Outline’ to de-center the Western Art Music Canon. By resituating privilege that is typically ascribed to Western art music, this outline helped immensely to empower my students to see non-Western music of the same periods, through a cultural lens. In early 2008, in Beijing, China, I taught an undergraduate theoretical course on American Popular Culture centered on African American soul music. The Music Culture Outline enabled my Chinese students to establish an epistemology from which they obtained a “sudden clarity” about things cultural. In addition, I employed Slobin and Titon’s outline as a theoretical framework for my research on underground youth culture in Britain. (England, Scotland, and Wales). Furthermore, I will argue that this type of “retooling” of past approaches such as this may unveil heretofore uncharted pedagogical practices and methods for introducing ethnomusicology in institutions where the teaching of non-Western music and other musics from a cultural perspective, are deficient. Moreover, I will identify problems, triumphs and possibilities that have surfaced during this innovative and experimental journey.

A Banda da Terra: Locality and Musicality in Rural Portugal
Kate Brucher, DePaul University

Bandas filarmónicas—civic wind bands of mixed winds and percussion—are a common sight and sound in northern Portugal. These community bands are closely affiliated with their hometown, or terra, and are seen as emblematic of rural life. However, the terras that many filarmónicas call home have greatly changed since Portugal joined the European Union in 1986. Amidst the economic and social changes that have transformed small agricultural communities to bedroom communities for nearby cities, bands have flourished as they redefined the role of amateur musicians in the terra. This paper focuses on the way bands conceive of themselves and their role in the terra in the context of street parades called arruadas. Here, tension between rural performance practices and the art music ideals that musicians aspire to comes to a head. Traditionally, the bands go house to house in the village as part of the festivities during patron saint feasts. In recent years, musicians debate whether or not arruadas degrade musicians trained to play in the tradition of Western art music or symbolize a rural lifestyle at risk in contemporary Portugal. In the street marches, competing visions of feast planning committees, filarmónicas, and the public provide insight into different ways that the band’s musical performances mark locality and consolidate local identity in the terra. Arruadas offer a perspective on how social and economic change in Portugal have influenced musical constructions of place.

Bands and the Performance of Place 2
Katherine Brucher, DePaul University

Bands structured around western wind instruments are among the most widespread instrumental ensembles around the world, and yet, up until recently, they have received only the slightest ethnomusicological attention. Quite probably bands have been avoided as a research topic within...
ethnomusicology because they are seen to lack links to "traditional" musical spheres, given their associations with the military rather than a peasantry. Among historical musicologists the band world has also been marginalized, since, unlike orchestras, these ensembles are not seen to be sustained by the quality of the music they perform, but rather by their function within the spheres in which they operate, namely parades, processions, street fairs, sports events, and other such popular outdoor affairs. We contend, however, that the analytic potential of the band world for ethnomusicology resides precisely in the exploration of its intermediary position, a space between an imagined past and ultimate artistic achievement. This second panel on bands and the performance of place addresses the ways that, for bands and audiences alike, repertory articulates place-based identities through both its functionality in local performance contexts and as an index of social prestige. The four papers draw on diverse traditions in Brazil, Northern Ireland, New Zealand, and Portugal to explore not only how bands use their repertoires as an expression of communal sentiment, but also how musicians adapt, reinterpret, and transform repertory to formulate new meanings in response to cultural, economic, and political change.

Parading Respectability: Creating Cultural Meaning in Christmas Band Competitions in Cape Town, South Africa
Sylvia Bruinders, University of Cape Town

The notion of respectability is highly prized in certain communities in the Western Cape of South Africa. The Christmas band movement is one of three street cultures that are active around Christmas and New Year. These organizations usually parade in the communities renewing familial and friendship ties as well as holding several rounds of competitions during the summer months. Glamorously showcasing ordinary subjectivities in their finery on the day of the event, competitions have become significant for the raison d'être of these cultural organisations. Unlike the practice of carnival, in many ways respectability underlies the practice of Christmas bands. Through the use of military routines and accoutrement, I suggest that respectability has strong implications for enacting citizenship. My presentation will investigate the historical antecedents of the notion of respectability still valued and practiced in Christmas bands today. Based on field research and written documentation, I will sketch a typical competition and suggest a cultural analysis for the proliferation of competitions in these communities.

Resurrecting the Immortal: The Posthumous Duet in Japan
Shelley Brunt, University of Otago

This paper examines an emerging style of performance in televised song contests: the posthumous duet. Hailed by television networks as a “impossible” demonstration of cutting-edge technology, the posthumous duet realizes the "impossible" union between a living and a deceased singer, with the latter appearing on stage as a computer-generated image. Although the digital resurrection of dead actors in new cinematic contexts has stimulated considerable scholarly research, the posthumous duet, with its apparent similarities but emphasis on musical innovation, remains an underexplored phenomenon. This paper seeks to address this imbalance though the case study of a posthumous duet featuring ballad singer Misora Hibari (d.1989) in a 2007 Japanese song contest. Drawing from fieldwork experience, recorded footage, and perspectives from film, media, and performance studies, this study proposes a specialized methodology for analysis, one which embraces an ethnomusicology beyond disciplines. This approach illuminates issues concerning live and mediated performances (Auslander), digital reproducibility and schizophrenic mimesis (Feld), and embodiment/disembodiment and the female voice (Silverman). This research then considers historical and cultural contexts, demonstrating how Misora's perceived ability to embody the spirit of perseverance in post-war Japan branded her a "singer for the people". Via the posthumous duet, however, she is positioned in opposition to her merely human co-performer, and re-imagined as a larger-than-life immortal goddess replete with halo and angelic voice. Finally, this paper argues that the rhetoric of technology triumphing over death is ultimately challenged by the uneasy marrying of the nostalgic and morbid within the intermundane space of the posthumous duet.

Performing for Change: Spoken Word, Performance Art, and Activism in Asian America
Lei Ouyang Bryant, Skidmore College

In this paper I will examine four selected works of Asian American artists who use multiple forms of performance art to advocate for racial and social justice. Each artist is unique in their individual style and message yet share a connection to the spoken word movement and a commitment to activism. Through the works “Little Red Books,” “Reverse Racism,” “Mulan,” and “An Open Letter to all the Rosie O’Donnells” artists Kelly Zen-Yie Tsai, Bao Phi, Kate Rigg, and Beau Sia directly address issues facing the Asian American community including racism, identity, and discrimination. Analysis of the selected works will be based around a series of questions designed to facilitate a discussion on the larger topics of “ethnomusicology and advocacy” and “ethnomusicology beyond disciplines.” First, how do the artists each use performance art in/as their activist work? Second, how may ethnomusicologists shed light into the blurring lines of performance art (specifically the relationship to oral traditions of spoken word and rap, and the youth arts movement of hip hop)? Lastly, how are ethnomusicologists currently engaged in activist art movements? Based on interviews with Asian American artists and scholars in the Asian American community, my research aims to start a conversation about the possibilities for ethnomusicologists and artistic movements committed to social change.

Hidden Localities - The Role of Childhood Memories in the Sound Works of Beirut Artists of the Lebanese War Generation
Thomas Burkhalter, University Bern, Switzerland

How should one define “locality” and “place” in music in the contemporary societies of our globalized world? This is one of the key questions of my PHD research into the “subcultural” music scenes in Beirut. Its focus lies on Lebanese artists who work with electro-acoustic music, musique concrete, free improvised music, abstract noise, and death metal. These musicians spent the first fifteen years of their lives in the Lebanese civil war (1975 to 1990) and
know all the weapons of war just by listening to their sounds. In this paper I aim to discuss how these sounds from these musicians’ childhood and youth were translated into their artistic expression today. The research is based on interviews with the musicians and an analysis of their music. It tries to explore the “core” of music and music making, and to reveal the importance of “sonic memory” for creating alternative, often hidden and non-essentialistic notions of “locality” and “place”.

Stepping Out On Faith: Pentecostalism and the Performance of Transcendence in Haiti and the United States
Melvin Butler, University of Chicago

In Haiti and the United States, Pentecostals share a conception of music as a vehicle for spiritual transcendence and a belief in the transformative power of the divine. An ethic of hopeful ambition, often expressed as “stepping out on faith,” informs strategies for daily living as well as the singing and dancing that occur in “heated” or spiritually charged spaces. However, while faith-inspired musicking unifies these transnationally constituted Pentecostal congregations, the latter are sometimes sharply distinguished by the ritual goals they embrace. The role of the body, in particular, is “hotly” contested, as believers energetically enact their faith through various forms of holy dancing. For Haitian “heavenly army” groups, dance serves as a technology of transcendence, granting access to divine healing and prophesy. Among African American Pentecostals, holy dancing is often understood to be spontaneously enacted as an index of divine approval and a transformative joy that is deeply felt. This paper explores the resonances and dissonances between Haitian and African American ways of performing transcendence. Drawing on my own experiences traversing geospatial boundaries within the African diaspora, I reflect critically upon the ways in which transcendence is performed by not only Haitian and African American Pentecostals, but also ethnomusicologists who negotiate experiential boundaries to engage the supernatural. I contend that the notion of stepping out on faith may be constructively applied to the discourses of Pentecostal transcendence, the embodied acts of musical worship in Haiti and African America, and the transformative dimensions of multi-sited fieldwork and ethnographic writing.

Participatory Research, Ethnomusicology and Social Change. The Case of the “Musicultura” Group in Rio de Janeiro, Brazil
Vincenzo Cambria, Wesleyan University

A well-known definition of the work carried out in our field, proposed by Jeff Todd Titon, conceives it as “the study of people making music”. If this definition cannot be assumed as well representing the whole intellectual history of ethnomusicology, it surely reflects an important shift of focus that characterizes its more recent phase. What kind of work have we carried out in our relationship with these people? I would say that it is, basically, of two kinds: we have produced knowledge “on” or “about” specific people and the music they make (academic and theoretical work) and, on the other side, we have used our accumulated knowledge “for” them (applied or advocacy work).

The perspective of work I would like to discuss in this paper follows a third “path”: to produce knowledge “with” the people we study. The ongoing research project which main theoretical and practical challenges I will present assumes dialogue and collaboration as the necessary basis for a more socially and politically engaged work. This project is being carried out in some “favelas” of Rio de Janeiro, Brazil, and is inspired by the theoretical and methodological formulations of the Brazilian educator Paulo Freire and, more in general, of the so called “participatory action research.” A team of ethnomusicologists is working dialogically with a group of young residents of these communities (who participate actively as co-researchers) to produce an original knowledge on the different meanings articulated by the musical practices that coexist in those spaces.

Not a Band Aid: Ghanaian Afro Roots Musician Rocky Dawuni Empowers Locals with his Musical Activism
Sherri Canon Ph.D., Los Angeles Trade-Technical College

Africa has received $600 billion of foreign aid since the 1960s, yet development, per capita income, and quality of life have advanced little since then. To elaborate on the current debate on African aid, I contrast two musical advocacy campaigns. Sir Bob Geldof’s charitable trust Band Aid represents a donor-driven approach, sending large amounts of aid from record and DVD sales towards famine relief in Ethiopia and surrounding countries. Yet, according to political economists, the donor-driven approach has failed to advance the development or economic growth of African nations because it offers topical solutions, reflects the geo-political aims of donor countries, and involves outside staff who often lack the technical expertise or knowledge of local languages, cultures, and systems of meaning. In contrast, Ghanaian Afro roots star, Rocky Dawuni, has partnered with UNICEF to help prevent the water-borne diseases — diarrhea, cholera, and Guinea worm — that plague Ghana’s Northern Region. The Clean Water campaign involves residents in their needs assessment and seeks both structural change, such as latrines and wells provided by NGOs, and behavioral change, inspired by Dawuni’s music. His reggae song, “Clean Water,” (recorded in English and five local languages) persuades people to practice safe water consumption and sanitation, while his Independence Splash concerts have brought global media attention to the problem. This grassroots approach recognizes the importance of performance as mediation and empowers communities to take responsibility for their own public health concerns. It has potential for success as a future direction for aid projects.
Gender, Collaboration, and Representation: The Life of “Gypsy Queen” Esma Redzepova
Carol Silverman, University of Oregon

This paper explores the life history of the Macedonian Romani superstar vocalist Esma Redzepova in relation to issues of gender and the control of representation. In the 1960s Esma was a pioneer in bridging the musical worlds of Roma and non-Roma. Her music also helped to historically reconfigure Yugoslav multiculturalist heritage to include Roma; yet Roma continued to occupy an ambivalent place in relation to the Yugoslav state. This paper, based on over twenty years of ethnographic research, discusses why and how Esma resisted gender norms regarding the stigmatization of female performance in professional settings. The marginal position of Roma, their lack of control of image-making, and their role as service workers all contribute to the marketing of their arts by non-Roma. Females have a significant role in this market, as their talents, images, and bodies are saleable commodities. Images of Romani women are rarely designed by women themselves, but rather rely on patron fantasies that may be mimetically sold back. In all of these processes, female performers are not passive. Although they are rarely in charge of the institutions that shape their performances, Romani women have managed to exert control over certain realms of musical artistry and to carve out new domains of performance. One such domain features musical collaborations with Roma and non-Roma who offer broader networks. As Esma’s case shows, female singers tailor their talents and sexuality for new audiences. Romani women like Esma strategize to maximize both their commercial success and their reputation.

Narrators and Narrations of Nationalism: Musical Flows through Trans/national Currents
Christi-Anne Castro, University of Michigan, Ann Arbor

Scholars have declared the slow demise of the nation in the face of transnational flows of people, capital, ideas, and more. But, while globalization impinges on local economies and instigates social changes, theories of post-nationalism cannot accommodate the tenacious persistence of national narratives nor continuing individual/group identifications with nation. This panel suggests that approaches concerned with nation remain viable frameworks for studying music, precisely because nation is so flexible a concept. While the ideas and artifacts of nation are presented as uncorrupted by time, studies reveal that nationalist ideologies exhibit incredible variety and undergo multiple changes over time. The papers of this panel explore the relationship between music and nation through historical and ethnographic lenses, with a focus on vocal expressions. All take into account how perceptions of the nation hinge on internationalism, both as a tendency to define the self against the outside and as an idealized conception of the global community. The first deals with a semi-state sponsored choral group from the Philippines whose performances engage with and portray the tensions of postcoloniality and nationalism predicated on hybridity. The second delves into how Roman musicians participate in the politics of multiculturalism and the implications for national identity in Turkey, particularly in relation to the European Union. The third details the circulation of highly constructed national identities at an annual international choral event where the acceptance of simultaneous sameness and difference is presented as foundational for international harmony.

Singing the Philippine Nation to the World
Christi-Anne Castro, University of Michigan, Ann Arbor

This paper examines the complex relationships between the Philippine Madrigalsingers, the state, and ideologies of the nation. Founded informally in 1963, the Madrigals flourished into an internationally lauded ensemble, leading to its co-optation by the Philippine government. Internationally, the Madrigals built their reputation through success in major competitions, including twice winning the grand prize at the prestigious European Grand Prix for Choral Singing. Domestically, they became a national model for choral groups, cultivated a native repertoire of choral music that did not exist before, and served as performers for the state. Their association with the Marcos regime (1965-1986) led some to criticize them as the “Crony Choir.” This label stood in contrast with the reputation of their home base, the University of the Philippines, which was well known for its radicalized students. These inherent tensions, and the politicization of art associated with state-sponsored ensembles, reveal themselves in performance. While it is obvious that the Madrigals are a source of nationalistic pride, provoking rhetoric regarding Filipino achievement on a global scale, I also ask how the aesthetics and performance practice of choral music generate meanings that are congruent with elite nationalist values. Further, I explore how the group’s origin, repertoire, and frequent touring manifest cosmopolitan narratives of postcoloniality, modernity, and nationalism. Finally, ethnographic accounts from former members unveil individual strategies to distinguish patriotism from service to the nation-state and to negotiate the politics of performing the nation.

Music for a Goddess
Amy Catlin-Jairazbhoy, Apsara Media/University of California, Los Angeles

This 72-minute narrated DVD explores the sacred music, dance and rituals of deidades and deidasas, women and men dedicated to the goddess Renuka/Yellamma. Worshipped by millions of devotees in border regions of southern Maharashtra, northern Karnataka, and adjacent areas of India, this fertility goddess is best known through media representations and social activism protesting practices linked to sexuality and prostitution. Her musical and social traditions have parallels in the devadasi system in Tamilnadu...
before its reform and classicization in the early twentieth century. The DVD attempts to balance the typically negative representations of the tradition which usually focus on controversial practices and exclude the unique musical forms essential to the worship of goddess Renuka/Yellamma. "Fictive documentary" techniques employed include the autobiographical "voice" of the Goddess, who reflects on elements of her own varied histories and some of the social practices of her followers, and the "voice" of her son Parasuram. Virtuosic performances by women and men practitioners (jogtas and jogappas, including transgenders) are featured in ensembles including the chandke, a one-stringed variable-tension "plucked drum" believed to have first been fashioned by Parasuram from a demon's skull. These musical ritualists are necessary for calendrical festivals shown in the video such as pilgrimage during Rande Purnima ("Widows' Full Moon"), when the goddess and her devidasis are temporarily widowed, processions in the "Baby-Dropping Ritual", and for biweekly mendicancy rounds and oracle rituals. Police threats to confiscate musical instruments, and protest songs sung within the tradition against the dedication of children, attest to contemporary conflicts surrounding the goddess and her music, the endangerment of her chauandke, and the human rights issues at stake.

**Aural Ethnography as Experimental Music: Brenda Hutchinson's "West 4th Street Quintet"**

Louise Chernosky, Columbia University

In the early 1980s composer Brenda Hutchinson (b. 1954) moved to New York City, sleeping in subway cars and collecting stories, songs, and ambient sounds. Her recordings formed the basic material for her aural ethnography/electroacoustic piece Apple Etudes (1982). Other composers of post-Cageian experimental music have done similar work with collected speech, including Sorrel Hays (Southern Voices for Tape, 1980), Alvin Curran (Maritime Rites, 1985), and Pamela Z (Parts of Speech, 1995). These compositions make an implicit claim on "real life." They offer audible identities as fodder for aesthetic contemplation, an example of the perforation between everyday life and art typical of the post-Cageian avant-garde. As many scholars have shown, those audible identities trade on the imaginary gold standard of a coherent, embodied source. Even though these recordings are indeed constructed, it equally important to ask why "realness" is valuable to these compositions. In this paper, I undertake a close reading of "West 4th Street Quintet" from Hutchinson's Apple Etudes. I first present a reading activated by the promise of the real to establish the type of cultural work that can be accomplished through such a claim. I then problematize this reading by reconstructing (as much as possible) the moment of collection from interviews with the composer, understanding the recording technology as a major player in the process. Finally, I focus on the subjectivity of re-assigning a body to a voice during the process of listening, drawing on conceptions of reflexivity that emerged from anthropology in the 1980s.

**Gender Dynamics in Korean Drumming: Perspective of “Resistance” of Korean Women Drummers**

Yoonjah Choi, CUNY, Graduate Center

In most cultures drumming is a largely male practice. In Korea as well, drumming in public contexts has traditionally been performed by men, although women have played drums in such limited spheres as shamanistic rituals and court dances. However, recent decades have seen increasing women's involvement in p'ungmul'a Korean drumming practice traditionally accompanying dance or acrobatics during village gatherings, including its modernized version called samulnori which has been adapted for stage performance. This paper presents an exploration of gender dynamics in Korean drumming practice, through interviews with several prominent Korean women drummers, ranging from their 20s to their 60s, based in Korea, Japan, and the United States. In addition to uncovering the ways that socio-political environments have influenced and inspired the drummers, it seeks to interrogate two different concepts of "resistance." First, I will explore the extent to which the drummers see themselves as resisting traditional norms through drumming and the relationship of such attitudes to their lives outside of drumming. Second, I will look at the sorts of resistance the drummers may have encountered from male drummers and others, and the ways that the places, whether inside or outside of Korea, make them experience this resistance differently. Through interviews with the most influential women drummers, I will examine how they negotiate with male-centered practices and create their own drumming style. As very little research on women musicians has been conducted, both within Korea and by ethnomusicologists, this study is an important demonstration of the transformation of gender dynamics in Korean musical practice.

**Down with the Tao?: Hushed Influences on Jiangnan Sizhu**

Kim Chow-Morris, Ryerson University, Toronto

China’s New Culture Movement of 1917, the Kuomintang Nationalists of 1949, and the Communist Revolution from 1967 to 1977 all attempted to eradicate "feudal superstition" from Chinese music and culture. As a result, many local musical traditions were intentionally dissociated from their spiritual roots. Through examination of first-hand narratives and field recordings gathered from Jiangnan sizhu and Taoist musicians from 1998 to 2006 in Suzhou and Shanghai, comparative transcriptions, and previous Jiangnan sizhu studies (Thrasher 1989; Witzleben 1995; Jones 1995; Wong 1997; Zhou 2006), this paper unmasks the "taboo relationship between Jiangnan sizhu and Taoist spiritual philosophy. By investigating musical motifs, ornamentation styles, instrumentation, treatment of dynamics and phrasing, improvisational balancing of heterophonic textures, shared personnel, and the renaming of mother tunes (muqu), the on-going politicization of Jiangnan sizhu's historiography and local negotiations of the so-called "modern and scientific" genre's representation will also be critiqued. This paper will help to fill a lacuna in ethnomusicological studies which address religious and spiritual influence on contemporary Chinese folk genres.
in a region which continues to discourage such overt connections through strong socio-political disincentives and shifting governmental campaigns (Witzleben 1997).

Mujer y Flamenco: Women Guitarists Challenging Exclusion/Reclaiming Tradition

Loren Chuse, Independent Scholar

While women flamenco singers have risen to the forefront of flamenco in recent decades in Spain, flamenco guitar has remained the exclusive domain of male performers. The stereotypical image of a flamenco cuadro, consisting of a male guitarist and a female dancer, has expanded to include women singers. However, women flamenco guitarists continue to be anomalies and are usually greeted with resistance. In this paper, I examine the role of women guitarists in flamenco, both historically and in contemporary performance. I discuss the nineteenth and early twentieth century world of flamenco in which women were professional guitarists, and contrast it with women’s marginalization from guitar performance for most of the twentieth century. I present interview data from the past twelve years of fieldwork conducted in southern Spain which reveals that a few courageous women guitarist are emerging in flamenco. I contrast the experiences of two Andalusian women guitarists, one gypsy and one non-gypsy, whose creative responses to the barriers and marginalization they have encountered reveal much about their sense of themselves as Andalusians, women, and members of the flamenco community. Central to my discussion of women and the guitar, both historically and in contemporary performance, are issues of marginalization, ethnicity, and the artculation of identity. I examine strategies, multi-nuanced responses, and contestation by women to their exclusion from guitar performance. These strategies reveal that women are challenging long-held notions of gendered performance while conserving a deeply valued inheriance of flamenco tradition.

Aurality and the Hearing Body: Phenomenology as a Politics of Sensibility

Amy Cimini, New York University

The project of (re)claiming the body as a site for the production of knowledge has occupied the humanities and social sciences for at least the last twenty years. Theories of embodiment based in phenomenology have, in various ways, been deployed to back such a project. This paper surveys the musicologists’ usage of phenomenology, aiming to tell a version of the history of phenomenology that foregrounds sites where specifically musical questions emerge. I argue that phenomenology’s (often) acknowledged visualist bias leaves the relationship between knowledge, embodiment and the specifically aural unthought. What is at stake here is the crafting of an explicitly ethno/musical, aurally-focused engagement with phenomenological theories of embodiment. As Fanon, Irigaray, Elizabeth Grosz and others have powerfully argued, phenomenology’s normative politics are often articulated through its ocularcentrism. Might we locate a similar politics of the aural? What critiques might such a reading make possible? How is hearing and how are hearing bodies thereby constructed? Phenomenology both offers tools for understanding the corporeal structures by which principles and practices of resistance may be embodied, and carries with it its own political history. This paper ultimately recommends this double-reading of the phenomenological tradition, examining in genealogical perspective how what we ask of phenomenology is and is not commensurable with its often obfuscated politics of sensibility. This paper focuses especially on the status of aurality in the work of Paul Schilder, Maurice Merleau-Ponty and Martin Heidegger.

M-Base: Emphasizing Originality in Jazz in the 1980’s

Matthew Clayton, Harvard University

The formation of the M-Base collective in the mid 1980’s led to an inspired collaborative force within the American jazz community. This paper is based on my ethnographic work, the first ethnography on this collection of jazz musicians. This group of young, African American musicians based in Brooklyn, NY was steeped in the jazz tradition of their predecessors but wanted to expand beyond it to encompass the vernacular music of their youth (soul, funk and R&B) and, more broadly, the rhythmic principles of African music. The M-Base collective sought to fuse a high art sensibility with the earthy sound of dance music. M-Base coincided with the changing cultural aesthetic within the African American community, which saw a move towards hip hop music and simultaneously the rise of an equally youthful neoconservative jazz movement. This paper explores M-Base’s aesthetics, which differed from traditional jazz, hip hop, and free jazz, three other predominant currents in African American music at the time. The musicians within the M-Base collective brought a deliberate loftiness and unified desire to enhance, broaden and uplift the jazz scene, which from their vantage point was content to rest on the achievements of the past. Looking at the philosophical perspectives of saxophonists Steve Coleman and Greg Osby will show that the M-Base collective proved to be an exciting attempt to both redefine what jazz music was and reinvigorate the search for new ways to express one’s vision through improvised music.

Tradition and Innovation in the Bansuri Compositions of Pannalal Ghosh

Carl Clements, CUNY Graduate Center

The twentieth century in India was a time of dramatic change, and Indian classical music reflected this on many levels. Socio-economic transformations, the growth of mass media, Independence from British rule, and many other factors contributed to a major restructuring of the Indian musical landscape. An important outcome was the introduction onto the classical stage of musical instruments not previously featured as prominent solo voices, such as bansuri, sarangi, shehnai, and santoor. Nonetheless, audiences retained a certain level of conservatism, and continued to demand that classical music remain firmly rooted in tradition. Thus, exponents of these instruments looked to established vocal and instrumental models of performance, while simultaneously creating
styles suited to their particular instruments. The music of Pannalal Ghosh (1911-1960), who is generally credited with the popularization of the bamboo flute (bansuri) in modern Hindustani classical music, exemplifies this balance of tradition and originality. Analysis of his short compositions, or bandish-es, provides a valuable glimpse into his musical approach. While such bandish-es constitute a relatively small percentage of an entire musical presentation, they encapsulate the character of the performance and provide the material for recurring focal points within his improvisations. Although years of classical study, particularly with Ustad Allaudin Khan, instilled in him a profound understanding of existing styles, Ghosh needed to find a unique voice on the bansuri. By composing his own bandish-es, he created musical structures that helped him forge an innovative path within the accepted norms of Hindustani classical music.

An Avant-Garde Proposal for Intercultural Music Education in Mandate-Era Palestine

Brigid Cohen, Wesleyan University

In 1938, the German-Jewish composer Stefan Wolpe, spokesman for Jerusalem’s nascent avant-garde and the kibbutz scene, delivered a provocative series of lectures at the World Center for Jewish Music in Jerusalem, in which he advocated a sweeping plan for cross-cultural music education across the Mandate of Palestine. Conceived with an acute sense of political urgency, during the 1936-39 Arab Revolt, on the eve of World War II, the dimensions of his proposal were staggering. Wolpe envisioned a corps of “flying” instructors to teach the musics of “different peoples” and diverse compositional techniques across Jewish settlements; he advocated hiring “master-practitioners” of non-Western musics at the Palestine Conservatory; he suggested enlisting the Palestine Broadcasting Service to help record Jewish and non-Jewish musical traditions world-wide; he advocated the promotion of comparative musicologist Robert Lachmann at Hebrew University; and he proposed a national conference to debate the implications of appropriating “folklore” in Western notated composition. Drawing from existing literature (Bohlman, Hirshberg, Katz, Seroussi, von der Lühe), interviews, and new archival sources, this talk situates Wolpe’s proposals in the context of wider debates within the Yishuv about the role of music culture in nation-building. A veteran of intensely idealistic movements including the Bauhaus and Berlin agitprop, Wolpe envisioned the preservation of a heterogeneous Jewish musical heritage as going hand-in-hand with improving Arab-Jewish cultural understanding. His ambitious proposals provide insight into cultural-political contestations affecting many sectors of musical life in Palestine, marking a moment when cross-cultural education was seen as vital to national survival and reconciliation.

The Vietnam Effect: A New Theory Regarding Social Dynamics and the Evolution of the United States Drum and Bugle Corps

Dennis Cole, Kent State University

Created as an replication of the American military tradition of drum and bugle corps originated with soldiers, returning from World War I, seeking to preserve fundamental militaristic ideologies developed and fostered through their active involvement in “The Great War.” Eventually, the musical ensembles would become the dominant musical tradition within the blossoming veterans’ organizations of the time, a practice which remained through the 1960s. A notable change, however, occurred in 1972 with the formation of Drum Corps International (DCI). This non-profit organization was created as an alternative governing body to veteran-sponsorship. Since then, the activity has transformed from local, community-based ensembles into multi-national, corporate-endorsed musical entities. Over the years, this metamorphosis has contributed to drum corps’s new identity as a competitive, artistic, musical sport. This paper presents an original theory regarding the origins of DCI and the subsequent shift in ideological paradigm, from militarist roots to innovative endeavors. As such, this paper will reveal the factors driving change, and will analyze the resulting effects of the transformation. Supporting evidence will justify that the push to reinterpret drum corps as an “artistic” musical activity was as an indirect reaction, at the time, to the Vietnam War. From the growing antiwar movement to the transference of social capital, there were numerous contributions to the change in social dynamics in the 1960s. Individually, each factor was not directly responsible for the creation of DCI; however, combined, these issues became the undercurrent for much social change at the time.

Locating Sacred Power: Bali’s “Authentic” Gamelan Gong Beri

Bethany Collier, Bucknell University

Gamelan gong beri is a rare Balinese musical ensemble that accompanies a likewise dance, baris cina. Found in only two villages in Bali, Indonesia, their performance exhibits a range of “foreign” influences and is believed to have a remarkable sacred power, sakti. These forms have received little attention in scholarship on Balinese arts; while Western scholars generally gloss over these forms, remarking on little more than the ensemble’s anomalous existence, Indonesian scholars have published short studies of the music and dance, focusing primarily on ensemble instrumentation, origin stories, dance features, and performance structure. Almost all of these studies, though, appeared before 2003, when the group from Sumawang village agreed to perform during the annual Bali Arts Festival. The group from nearby Renon was unwilling to consider the offer, declaring the festival’s “secular” purpose and setting inappropriate. According to the Renon temple priest, the ensemble’s sakti is located physically and sonically in certain instruments, and the music and dance may appear only for particular ritual occasions in certain physical spaces. Violating this power can result in illness or death, fates that had previously befallen the Renon ensemble. The Sumawang group’s appearance at the festival, then, revived a discourse of authenticity surrounding the instruments, costumes, and performers in both groups. Based on fieldwork that I began in 2004, this paper explores some of the factors that shaped the Renon group’s claim of authenticity, and discourses of power, spiritual and political, that continue to affect gamelan gong beri and baris cina performance.
Orthodox investigations of regionalism in Irish traditional music are typically conducted through the conventional musicological framework of 'regional style'. The concept of 'regional style' presupposes homogeneity in the technique of musicians within a region, but has proven unsatisfactory, not least as labels such as 'Sligo', 'east Clare' or 'Sliabh Luachra' signify much more than a musical aesthetic. They also speak to a profound awareness of identity, a 'sense of place' that includes but goes beyond technical concerns. This paper will interrogate the concept of 'regional style' and propose an alternative, innovative framework for investigating regional music that will elucidate these 'senses' of identity and place. Focusing on the soundscape of Sliabh Aughty, a region in the west of Ireland that encompasses the music communities of east Clare and south-east Galway, this paper will explore regional repertoire, music composition, transmission, and performance contexts as key indexical markers of identity and place. Identity and place are concepts without fixed boundaries. They are created and maintained through 'fields of care' (Tuan) that result from a deep affective attachment to an idea of the local. Such a claim contests the pessimistic view that globalization results in utter loss of identity and place, and produces homogenised global spaces, synonymous with 'placelessness' (Relph). On the contrary, this paper will show that identity and place have persisted through the practice of regional music and the ability of its resident and diasporic performers to engage creatively and imaginatively with economic, social, and cultural change over the last century.

**Singing nature: music and identity in a contemporary Druid grove**

*Julia Cook, University of Virginia*

In the café section of a Barnes and Noble bookstore in Lynchburg, VA, the druid Grove of the Seven Hills gathers to plan for their upcoming ritual, Ostara, the spring equinox. This particular grove honors the ancient Celtic and Norse gods and, like most neopagan groups, draws heavily on folkloristic and anthropological accounts for many of its ritual elements. Other elements, such as the sung music that frames the Ostara ritual, are much more recent inventions that try to emulate the spirit of the more ancient rites, the spirit that guides contemporary druidism. The tension and flux between ancientness and modernity demonstrated here typifies the experience of neopaganism, which exists in many ways between constructions of old and new, exotic and familiar. My goal in this project is to convey this experience of in-betweeness. Through the course of the project, I also touch on issues of appropriation of musical and spiritual traditions as well as the recontextualization of these elements. Finally, I address music composition and performance within the Grove of the Seven Hills and other druid groves within central Virginia as a way of constructing and enacting community in an environment of constant change.

**“Localism and Diversity”: The FCC’s Unfolding Plan for Low-Power FM Broadcasting**

*Steven Cornelius, Boston University*

Recently updated Federal Communications Commission (FCC) regulations for low-power FM (LPFM) radio seek to further broadcast media policy goals related to "localism and diversity." These rules support community-based non-commercial voices, which the FCC considers well suited to respond to emerging geographically focused needs and ideas. The FCC’s LPFM initiative began in January 2000. Since then, LPFM growth has been steady. As of January 2008, there were more than 800 LPFM stations legally operating in the United States. This figure underestimates interest, however. The number of approved licenses is another 50% higher; outstanding applications number over 3000. Small in broadcast range, but grassroots mighty, LPFM offers significant airplay opportunities for artists who lack access to commercial media. Opalousas, Louisiana-based KOCZ, for example, programs live performances by local gospel singers, jazz musicians, and zydeco groups. Access creates a sense of ownership for all involved, says station manager Garrett Lavergne. Of course, stations tailor programming to fit local needs, with music a greater or smaller part of the mix. While the new FCC regulations offer LPFM a significant step forward, community radio by no means shares a balanced playing field with large-scale commercial interests. This paper assesses the gradually shifting balance toward LPFM, the future outlook for balanced regulatory symmetry between commercial and non-commercial interests, and what effect these developments may have on music airplay.

**It’s a Small Worldview (After All): Representation? or Stereotype? in a “Cultural Experience” at the Magic Kingdom.**

*James E. Cunningham, Florida Atlantic University*

Disney’s It’s a Small World attraction debuted in 1964 at the New York World’s Fair as a salute to UNICEF and the children of the world. Housed in the Pepsi Pavilion and billed as the "happiest cruise that ever sailed 'round the world", the ride was a leisurely float through a mélange of singing state-of-the-art Audio-Animatronics children, toys, flora, and fauna representing the nations and cultures of the world. After its popular success at the World’s Fair, the ride was dismantled and relocated at the Disneyland park in Anaheim, California, reopening in 1966. At present, It’s a Small World is a featured attraction at all Disney parks worldwide. However, in spite of Disney’s global expansion and recent renovations of the attractions in Orlando and Anaheim, the ride’s presentation has remained relatively unchanged since its inception. Based on fieldwork conducted at Walt Disney World Magic Kingdom in Orlando, Florida, this paper examines the overt use of aural and visual stereotypes as authentic representations of world culture. After exploring the central role played by the hypnotically repetitive song "It’s a Small World (After All)", acting as the ?world cruise? soundtrack and providing a sonic link to the visual spectacle of the ride, this study will view the historical and contemporary multi-cultural perspectives presented by the It’s a Small World attraction, within a broader global context.
The Piyut Craze: The Popularization of Religious Mizrahi Songs in the Israeli Public Sphere
Galeet Dardashti, University of Texas at Austin

This paper examines how new popular forms of traditional, Judeo-Arabic religious poetic songs (piyutim) are contributing to a reconfiguration of previously essentialized identities of Israeliness. Israelis of all types are signing up for classes to learn Mizrahi (Middle Eastern Jewish) piyutim (religious poetic songs), including new age spiritual seekers and young third-generation Mizrahim seeking the roots they previously shunned. Some of Israel's most noted secular rock singers are performing their own renditions of these Mizrahi religious songs for thousands of adoring fans, and a few of their recordings of these piyutim have topped the Israeli pop charts. This is notable as much for the wider public's newfound interest in Arab and Mizrahi culture as for the resultant blurring of the traditionally clearer boundary between those who self-describe as secular and religious in Israel. As in other nations, in Israel today the State has become merely one of the players in the control of cultural programming. The decision of a single private foundation (endowed by an American Jewish philanthropist) to heavily fund an extensive program to teach Israelis to learn and appreciate these Judeo-Arabic religious songs has significantly impacted the Israeli cultural landscape, launching a "craze" for these piyutim in the last few years that shows no signs of waning. Based on several years of fieldwork in Israel, this paper examines the complexities that arise as the general public voraciously consumes this music and theorizes on the ways in which cultural production and innovation occurs today in this global era.

When an 'improved instrument' becomes the sole bearer of the tradition: The change from jinashi to jinuri shakuhachi and revival/resistance
Kiku Day, SOAS, University of London

Ethnomusicologist Seyama Tōru writes that "Playing the shakuhachi is playing its history." As a matter of fact, however, for more than a century, the original jinashi shakuhachi, with unlined bore, was in professional music circles completely replaced by an 'improved', jinuri version, with lined bore, and relegated to the position of a minor instrument for eccentric amateurs. The fact that the shakuhachi had been substantially modified was ignored and forgotten, and players of the modern instrument became in effect the sole bearers of the tradition, or the 'history' referred to by Seyama. In this paper, I show that these new shakuhachi tradition-bearers not only developed new playing techniques, but that their aesthetics also changed simultaneously with the development of the instrument and the influence of outside, primarily Western music. While members of the Myōan lineage continued to play the traditional instrument, they received almost no public attention, despite the international attention brought to the shakuhachi after

Takemitsu's piece November Steps in 1967. It was only about five years ago that a revival of interest in the old shakuhachi became apparent, in particular among players outside Japan. Here I investigate the roots of this revival and the role played by tendencies, most pronounced among non-Japanese players and enthusiasts, to exoticize the colorful past of this instrument. I also analyze innovation in both musical interpretation and instrument-building by jinashi shakuhachi players in and outside of Japan as their way of resisting and re-negotiating the instrument's status as a minority tradition.

Oran Ionndrainn: Remembering Gaelic Song in Frances Tolmie's 'Songs of Skye'
Dorothy de Val, York University, Toronto

In 1911 a collection of Gaelic song collected in the Hebrides appeared in the Journal of the Folk Song Society. The songs had been collected and assembled by Frances Tolmie, a native of Skye, who had formed a connection with the Society in 1908. Gaelic song was an exotic new endeavour for the Society, fresh from disputes over the nature of 'English' folksong, so publishing a set of over one hundred songs in an alien language would prove to be a ground-breaking project. It also involved mainly women, namely Tolmie herself, her informants, plus Lucy Broadwood and Anne Geddes Gilchrist, who took on the burden of editing. Although Ethel Bassin covered the essentials of the story in a chapter of The Old Songs of Skye: Frances Tolmie and her Circle(1977), there is much more to be learned about the genesis of the collection and the politics which underlay its publication. Why did they undertake it at all? Using archival sources held in the UK, this paper will suggest that Tolmie's arrival on the scene presented a god-sent opportunity for female scholars such as Broadwood and Gilchrist to counteract the overwhelming influence of Cecil Sharp and to establish their own authority within the parameters of the Journal and in the area of Gaelic song generally. Also, far from neglecting the music, this paper will also examine the contents of the collection through recordings made specially for this purpose.

The advantages of an undisciplined discipline: the paradoxical potential of a lack of an ethnomusicological canon in Latin America
Carolina Santamaría Delgado, Pontificia Universidad Javeriana

Concepts developed by Latin American postcolonial thinkers like Santiago Castro-Gómez might help to explain the evolution and future of music schools and the ongoing institutionalization of music scholarship in Latin American universities. The postcolonial call to expand the epistemological boundaries of academic knowledge (as Castro-Gómez puts it, "to indiscipline disciplines") comes across a paradox: how "to indiscipline" music scholarship when musicology and ethnomusicology are just in the road to become academic disciplines within a few Latin American universities? According to Ana M. Ochoa, music scholarship has taken a different path in Latin America; the production of musical knowledge has mostly developed outside the academic system and sometimes beyond the conventional disciplinary boundaries in
metropolitan centers. It is not uncommon that the products of music research have also taken unconventional forms such as semi-commercial recordings, music-education materials, and music-school curricula. Another difference stems from the Spanish ample form of "música popular", which includes, in spite of more than a few contradictions, from urban to rural expressions, and from folklore to mass-produced music. Due to such idiosyncrasies, the process of deconstructive decolonial critique undertaken in the Latin American periphery differs from postcolonial critique as understood in metropolitan centers: it faces a different reality, meets different challenges, and raises different questions. This paper provides evidence of new methodological decolonial possibilities implicit in forms of intellectual production and products of music scholarship recently created in Colombia, in a moment in which ethnomusicology is becoming a discipline of its own in Latin American academia.

Fuerte y Suave, Macho y Hembra: Rhythm, Pitch, and Gender Symbolism in Afro-Cuban Iyesá Drumming
Kevin Delgado, San Diego State University

This paper explores the descriptions of rhythm and sound used in a unique Afro-Cuban sacred drumming tradition. Unlike the more widely known This paper explores the descriptions of rhythm and sound used in a unique Afro-Cuban sacred drumming tradition. Unlike the more widely known Patrón (strong, loud, hard) or Suave (smooth, soft, gentle). This paper explores the at times contradictory criteria used for these descriptions, including tempi and the gender designations of oricha. This paper also updates previous Cuban scholarship by arguing that the Matanzas Iyesá tradition uses a subtle pitch variation also based upon gender associations. In Cuban secular drumming traditions, pairs of drums of two differing sizes and pitches are labeled as macho (male) and hembra (female), referring to the higher-pitched primary drum as male and the lower-pitched secondary drum as female. My research indicates that these terms are applied to the two drumheads of double-headed sacred Iyesá drums, even though Iyesá drums are cylindrical drums with drumheads of identical sizes and which only utilize one of the two drumheads for performances. While Cuban scholars Fernando Ortiz (1955) and Rogelio Martínez Furé (1979) suggest that drummers choose which drumhead to play in an arbitrary manner, my research reveals that drumhead choices are systematic and based upon gendered pitch associations.

The Marginal in the Mainstream: Regional and Micro-Historical Studies in North Indian Classical Music
Aditi Deo, Indiana University, Bloomington

Extensively studied by scholars in diverse fields, North Indian classical—or Hindustani—music is often argued to be a multi-stranded and synthetic tradition. However, the rhetoric of synthesis is limited to an understanding of the music as a national tradition that draws together regional classical styles. Regional cultures and micro-histories outside of the mainstream classical domain receive minimal attention. Papers in this panel draw attention to peripheral musical styles and histories in Calcutta, Lucknow, and Maharashtra that reflect strands of Hindustani music intrinsically rooted in the specificities of their time and place. Together, the panelists argue for attention to neglected historical and regional elements that have shaped the genre at a micro-level.
orchestral scoring style inspired by classic Hollywood that contrasts with the modest scoring style of To Live. In this paper, I question what these different approaches to the film score might signify to audiences and how they might affect the reception of these films both inside and outside of China. Can the scores for these films be considered "Chinese" and in what ways might the varied musical styles of these films work to portray the Chinese nation? Drawing on textual musical analysis of the two films as well as an investigation of audience reception through interviews, film reviews, and internet research, I contend that To Live and Hero express different, but emotionally-charged representations of China through their distinctive film scores.

“Fable: Once upon a time, there was a stripper who could sing. The end.” Burlesque, the Eroticized Female Form, and Desire in Popular Music, Past and Present
Rachel Devitt, University of Washington

Like fellow nineteenth century variety traditions vaudeville and minstrelsy, burlesque played a key role in the development of American popular music, providing musicians with a safe space in which to create, and disseminate among working class consumers an American musical vernacular. Perhaps even more significantly, however, burlesque sutured the popular song to the eroticized female form and the concomitant social anxieties over class, gender, and sexual display that plagued the burlesque industry, helping to shape a prolific critical rhetoric in which popular music was both coded with desire for and castigated for its connections to feminine sexuality and the (semi-)nude body of the female performer. This paper will examine the historical and contemporary relationship of popular music to the exotic dancer, who has at once played a very corporeal yet unacknowledged role in American popular music and functioned as a spectral presence that continues to haunt the careers of women pop artists. In particular, I will focus on the impact this association with the exotic dancer’s very public body can have on a song or an artist’s critical and moral reception, and the contemporary revitalization of burlesque and striptease imagery by artists like the Pussycat Dolls, Britney Spears, and the “Lady Marmalade” collective. Finally, I will address the deployment of nostalgic revivalism by performers in the underground wings of the contemporary burlesque movement as a sometimes problematic means of coating their work in a layer of authenticity and distancing themselves from more commercialized manifestations of “stripper-pop.”

The Sonic Arts Union: Homemade Electronic Music and the American "Tinkering" Tradition
Andrew Raffo Dewar, New College, University of Alabama

This paper discusses the experimental musical practices of the Sonic Arts Union (SAU), an American electronic music collective formed in 1966 by composers Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma. The Union's music was performed live (in contrast to the many studio-based electronic music works of the time) with a combination of homemade electronic instruments built from military and consumer circuitry, and scientific equipment repurposed for musical uses. Though the members of the SAU studied the techniques of Western Art Music and consider themselves a part of that tradition, they were pivotal members in a distinctly American grassroots network of composers and electronic instrument builders active in the 1960s and 70s. Their innovations place their work in a complex space between the standard narrative of a high modernist “Western avant-garde” and a homegrown network of “solder-head” workbench outsiders, trading ideas and materials as they create their music from society's technological detritus. Their aesthetic stance, which celebrated the defects of the surplus circuits they pieced together, was part of both an exploration of Cage-ian indeterminacy, and the markedly American “can-do” tinkering tradition that includes Benjamin Franklin, Thomas Edison and the Wright brothers, which has been theorized in scholarship on the history of technology. Drawing upon Levi-Strauss’s conceptions, I place the SAU’s work between the “devious means” and handcraft skills of the bricolueur, and the engineer’s attempts to “make his way out of and go beyond the constraints imposed by a particular state of civilization.”

Musicians Between Genres and Cultures: Blues Revivalists in Northern California Zydeco
Mark DeWitt, Independent Scholar

In Genre in Popular Music (2007) Fabian Holt cites zydeco as a genre that, formed within the United States but more often associated with world music, challenges prominent characterizations of American popular music. This paper does what Holt’s fleeting discussion of Creole music in critique of American musical nationalism does not, which is to consider the problems that zydeco itself raises as a genre. Zydeco also has an identity as American roots music, for example as a small corner of the blues world. There is indeed much overlap in musical practice between zydeco and blues, as well as historical influences going back to zydeco’s central figure, Clifton Chenier. Yet zydeco, which developed in symbiosis with Cajun music, is not simply a subset of the blues. The chronic confusion about what is meant by the term “zydeco” (especially with respect to Cajun music and blues) will be addressed. However, part of the cultural work that zydeco does as a genre is to define ethnic and racial boundaries that I have no interest in reinscribing. Following from Holt’s suggestion to look at “music between genres and cultures,” I seek to re-blur the genre boundaries by profiling three musicians between genres and cultures, non-Creole blues revivalists in the San Francisco Bay Area who moved to making zydeco music when public interest in blues declined. Revivalists (unless they are famous) are not often considered a proper subject of ethnomusicological research, yet their personal musical histories reveal much about the perception and re-purposing of genre.
Voices of “Tradition”: The Role of Women’s Music in Gujarat, India
Niyati Dhokai, University of Alberta

During the 20th century, the practice and transmission of Indian classical music underwent great transformation through the work of individuals like Vishnu Narayan Bhakthande and Vishnu Digambar Paluskar, as well as through the influence of social, political, and religious changes within the Subcontinent. In the Western Indian states of Maharashtra and Gujarat, institutions, such as schools, music societies, and religious movements, brought music to an emerging middle class and emphasized the importance of formal education and musical training for women. In Maharashtra, Paluskar distributed pamphlets, which stated that there were "emotional, physical, societal, and religious" benefits to women learning music. In this paper, I consider, based on my fieldwork in Gujarat, how musical training provided women with a sonic space through which they could exercise authority in a time and place where men dominated the agency to make religious and political decisions. I also explore how women were able to strategically express their personal ideologies regarding cultural and social change, through the musical repertoire that they performed and through the transmission of music to their children. Finally, I examine the degree to which these musical practices established women as upholders of socially-based religious ideology through a repertoire of music that has now become associated with women's musical traditions.

Perspectives on Contemporary Sami Music
Beverley Diamond, Memorial University

Our panel represents, to our knowledge, the first time that an SEM panel on Sami music has been organized. We look at a series of complementary issues relating both to the historic roots and to the renaissance of the Sami joik in recent decades. This burgeoning of interest since the 1960s involves the Sami themselves but also their ever-expanding marketplace. Each of our papers addresses, either centrally or tangentially, how cross-cultural encounters and global ideas have had an impact in the northern regions of the Nordic countries. We explore how archival sources inform contemporary revival initiatives and facilitate an ever widening range of regional styles to reach broader audiences. One paper focuses on a popular music group, another on the use of joik in large scale classical compositions that de-centre the Western art music canon. Related to this are the ways non-Sami audiences are responding to contemporary Sami compositions that do not easily fit standard genre definitions. Finally, we consider how the joik and associated concepts of shamanism relate to contemporary ecological and environmental issues which, as one speaker notes, "are at the top of today's global political agenda."

More Dangerous Liaisons? Indigenous Music and Classical Art Forms
Beverley Diamond, Memorial University

Although the majority of Indigenous song forms are generally not lengthy, there is a significant history of Indigenous music production in large scale classical forms including opera, ballet, and symphony. While some scholars (e.g. Jones-Bamman 2001) have observed instances of the problematic containment of traditional music elements when they are framed by fully orchestrated, tonal music, or confined within rigid and foreign metrical schema, there are now several Indigenous composers (among them the Sami artist Frode Fjellheim and the Native American musician Sadie Buck) who argue that their appropriation of large scale classical forms offers a new perspective on colonial relations. This paper explores several recent Saami projects (ranging from Valkeappa’s Bird Symphony to Frode Fjellheim’s recent transnational Saami Jiennat choir project) that create telling juxtapositions of different musical styles as a decolonizing strategy. Viewing them not simply as an appropriation of these highly validated forms, I will explore their capacity as vehicles of cross-cultural commentary.

CA TRÚ: High Culture and National Heritage in Vietnam
Bretton Dimick, University of Michigan

Memory, nostalgia, and effigies of a pre-colonial utopia inform modern identities in Vietnam. Symbols of antiquity affirm continuity and justify histories. Ca trú (token songs) is a style of sung poetry in the northern region that descends from scholar-gentry courtesan culture. Its antecedents are today located in myth, and its history goes back five to nine hundred years. It contributes to debates that include issues of class, race, gender, and ideology, among which patriotic resistance to invasion is a common trope. My basic premise is that music is a medium through which identity is formed and performed, modes of gender are negotiated, and ideological battles are fought. By unfolding the layers of meaning in Ca trú, issues of nationalism, colonialism, and historiography arise, and reveal the play between Ca trú’s feudal history and its current status in a socialist nation-state. Time and memory have enabled the genre to resist socialism’s critique of its erudite and licentious associations. The genre paradoxically assuages the anxiety between Vietnam’s past and present while still remaining a point of contention in Vietnam today. This paper is based largely on ethnographic work conducted by the author during the summers of 2008 and 2009 in Hanoi, Vietnam, juxtaposed with information gathered from bibliographic and historical sources.

Fightin’ Words: Solkattu, the Devadasi, and Conflict in Two Tamil Film Songs
Fugan Dineen, Wesleyan University

With approximately 900 movies being turned out each year, India leads the world in annual film production. Virtually all of these films feature music and dance in the form of film songs: India’s pop music. While films produced in
different geographic areas of the country share many conventions, it would be a mistake to consider Indian cinema as monolithic. Regional centers have developed distinct cinematic styles in response to local languages, identities, and histories. Even as filmmakers aim for (ever increasing) mass markets, certain musical choices reference regional conditions and concerns. In this presentation, I investigate how solkattu (South Indian rhythm syllables) are deployed as a medium for confrontation in two Tamil film songs, "Minsara Poovae" (A. R. Rahman, 1999) and "Raa Raa" (Vidyasagar, 2004). While the syllables are drawn from Karnatak music and Bharata Natyam dance, their meanings are reworked and reinvented for film. Because the devadasi figure is key to both songs/Scenes, I consider her historical plight--as the subject of political vilification and social rejection--in relation to her multiple representations in Indian cinema. I also look into the musical choices that make this film-solkattu recognizable, yet distinct from the syllables in art music and dance. My analysis depends on an interdisciplinary reading of the scenes' musical and visual contents in relation to the social context in which they are produced and consumed. Using solkattu as a lens, I explore a set of discourses about conflict and power played out in one of today's most popular art forms.

Fair Trade Beverage Music: Identity Politics and Technological Mediation in a Global Moral Economy
Rebecca Dirksen, University of California, Los Angeles

The concept of fair trade chocolate or coffee is second nature to many who define themselves as socially concerned citizens, but the idea of fair trade music is relatively new. Yet perhaps the long-romanticized link between food and music has driven the marketing tactics of one San Francisco-based venture. Predominantly a beverage company selling luxury drinks, Adina World Beat Beverages also represents "thousands of artists" to "millions of music lovers" in a manner that will, it is claimed, "revolutionize" the way the world enjoys music. Playing on the global music craze, musical offerings span the globe from The Gambia to Curacao. The fair deal offered to independent musicians is a fifty-percent profit on sales; more broadly, the company pledges itself to community engagement, building schools and health care centers and supporting grassroots organizations. Adina's holistic treatment in solving problems of the developing world elicits a particular brand of activism popular among consumers wealthy enough to enjoy $3-a-serving juice or to have the ability to download music to personal computers. In examining critically Adina's activities and motivations, issues of identity and globalization surface, and one might be tempted to question how identity is constructed and reflected through technological mediation and commodification aimed at a particular niche market. In looking at how marketing strategies feed identity politics and build global social networks premised on artistic expression, I consider how it is that a beverage company thinks it can "change the music industry one click at a time."

Biography in African Music Scholarship: A Tribute to Two West African Master Musicians
Jacqueline Cogdell DjeDje, University of California, Los Angeles

This panel responds to a renewed interest among ethnomusicologists in the experiences and practices of individual musicians by looking at the implications of the biographical genre for advocacy-oriented music scholarship in Africa. The panel is a posthumous tribute to two renowned West African musicians, each of whom has made major contributions to local musical traditions and international knowledge about African music. Additionally, the papers reflect on the intimate involvement of ethnomusicologists in the musical traditions they study. One paper examines the legacy of Lobi xylophonist Kakraba Lobi through the events surrounding his recent funeral in Ghana. As a series of interlaced biographies, this paper investigates how Lobi musical traditions are maintained through convergences of individual musical style and divergences of individual experience. Another paper analyzes the performance style of the late Dagbamba fiddler Salisu Mahama as a lens on larger issues such as the relationship between style, culture, and individual creativity, and the impact of globalization on local performance traditions. Framing these presentations is an opening paper that outlines the development of biographical writing in 20th century African music scholarship, its historical undercurrents, and its implications for future research.

Salisu Mahama: Performance Style, Identity, and Globalization
Jacqueline Cogdell DjeDje, University of California, Los Angeles

Although studies on nontraditional (or contemporary) musics regularly note that the characteristics of individual performers and composers are distinct from others, this type of critical analysis is often missing in discussions of traditional (or roots) music and musicians. While commonalities exist in all types of music, how musicians use these elements to create individual identities is significant regardless of the type of music performed. An example of a traditional musician who has used varying elements to create a distinct performance is Salisu Mahama. Born and raised in rural Northern Ghana, Salisu Mahama’s (1934-2001) life as a gondze (one-stringed fiddle) musician differs from most Dagbamba fiddlers in Ghana because it reflects a greater integration of traditional and nontraditional culture. Whereas most gondze musicians spend their entire lives as performers for royal and non-royal patrons in their local communities, Mahama chose a different path. In 1960, when he began working at the Institute of African Studies at the University of Ghana at Legon, his music world changed and foreshadowed the role of gondze in Dagbon, modern Ghana, and the global community. In this paper, Mahama’s performance style (e.g., fiddling, dancing, song texts) is analyzed and compared with other Dagbamba fiddlers to demonstrate how he expresses his identity. My analysis of performance style addresses several questions. What is the relationship between musical style and culture, how do individual performers manifest this relationship creatively, and to what extent has globalization affected the identity and creativity of Salisu Mahama?
Covering the Track, (Un)covering Gender: P.J. Harvey, Björk, and The Rolling Stones’ "Satisfaction"
Stephanie Doktor, University of Georgia

The 1964 Rolling Stones’ hit, “(I Can’t Get No) Satisfaction,” epitomizes notions of domineering masculinity and aggressive sexuality. Saturated with unrelenting rhythms, emphatic vocal delivery, cocky and phallocentric lyrics, musical climaxes, and abrasive guitar timbres, “Satisfaction” has been regarded by many scholars as the anthem of the cock rock genre—a music dependent upon male power and domination. Sheila Whiteley writes: “The insistent pulsating guitar riff and the threatening ‘I can’t get no satisfaction’ makes it apparent that no female is capable of satisfying Jagger’s sexual drive” (Whiteley, 1992). Yet despite the song’s association with a particular type of white, male-identified, virile (hetero)sexuality, it has been covered by a variety of musicians of different races, genders, and sexualities. One such example of a cross-gendered cover occurred through P.J. Harvey and Björk’s performance of “Satisfaction” at the 1994 Brit Awards. This paper seeks to explore the significance of their cover performance, investigating concepts of power, gender, sexuality, and subjectivity. Their cover, like a great deal of their creative output, makes critical and feminist statements about gender and sexuality that work to resist conventional wisdom regarding these topics. This once ephemeral performance of queer and feminist subjectivity has been materialized through video sharing websites such as YouTube making it available for analysis. A detailed examination of the song and its performance reveals how Björk and Harvey starkly juxtapose disparate physical and musical gestures in order to reveal the untidiness of gender and posture its performativity. Whitely, Sheila. The Space Between the Notes: Rock and the Counter-Culture (London and New York: Routledge, 1992), 89.

Amu’s “Bonwere Kentewene”: A Celebration of Ghanaian Traditional Knowledge, Wisdom, and Complementary Artistry
George Dor, University of Mississippi

Since the 1930s, Ghanaian art music has been transformed into a product of reflexive modernity in which Western cultural legacies have been de-centered but symbiotically blended with revitalized indigenous cultures. A key player in this process was Ephraim Amu (1899-1995), who laid the foundations for Ghana’s bi-musical academic programs, research in African music, and composition of Ghana’s intercultural art music. I base this paper on Amu’s “Bonwere Kentenwene” (Bonwere Kente Weaving), an art song for voice and piano that evolved from the composer’s visit to a local kente weaving industry at Bonwere in the Ashanti Region. Amu’s fascination with the masterful artistry of weavers and weaving, and the sonic and visual images of the indigenous shuttles and looms that lingered on in his memory even deep into the night as he went to bed formed this song as he dreamed. In this paper, I aim to explore the major factors that informed his inspiration, ingenuity, and agency that yielded this art song. By analyzing the song and my video-recordings of the Bonwere weaving industry, I will examine the composer’s (1) translation of the generative power and synergies of one type of expressive art form into another art medium, (2) selectivity of pre-compositional resources, and (3) his underpinning creative philosophy. I will use video clippings on a performance of the song and on the kente weaving process to enhance my presentation. This paper will present another face of Amu, father of Ghanaian art music’s ingenuous artistry.

Amu’s “Bonwere Kentewene”: A Celebration of Ghanaian Traditional Knowledge, Wisdom, and Complementary Artistry
George Dor, University of Mississippi

Sounds of the Saffron Revolution: Music and Violence On the Streets and On the Web
Gavin Douglas, University of North Carolina at Greensboro

In September of 2007 Buddhist monks took to the streets throughout Burma/Myanmar to protest a variety of oppressive government policies. Unlike Burma’s 1988 student-led uprising, this demonstration received widespread attention and gaining front-page coverage in many of the world’s major newspapers. Cell phone and Internet technology, not available during earlier uprisings, documented photo images, video, and sound from this event and circulated them on the web before the state-controlled internet servers were shut down. Images of both peaceful and violent protest quickly spread beyond Burma/Myanmar and continued in on-line “virtual” form long after demonstrators were pulled off the streets. As with many types of civil disobedience, protest music and organized sound played a significant role in both real time protests and on the Internet in the months following the event. This paper will examine a variety of sounds that were (and are still) used in the demonstration. From Buddhist chant to Christian hymnody, from heavy metal to hip hop to reggae, different sounds have been used to frame and brand this protest in contrasting and often contradictory ways. Through an examination of multiple musics used in the demonstration, this paper will...
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examine relationships that music forges between disparate political situations and reveal notable differences between the character of protest inside and outside of Burma/Myanmar.

An Inconvenient Authenticity: Mass Media, Music and Irish Cultural Identity in New Brunswick
Daniel Downes, University of New Brunswick - Saint John

Interdependence among nations affects regional and "local" cultural life, but only in the last two decades have media and migration become so massively globalized that the public spheres created by encounters between local cultures and global media images are no longer small, marginal, and exceptional but are, rather, part of the everyday experience of an increasing number of people across the globe. Consequently cultural identities have become hybridized -- although some analyses address this question by problematically distinguishing "authentic" from "popular". For example, the cultural positioning of country and popular musics are embroiled in issues of authenticity and commercialization. The internationalization of communication, economies, ideas, technology and finance has resulted in a new materiality of communication -- new spaces of expression and interaction using digital technology allow for new forms of shared experience, and have the potential to foster interactions between individuals, cultures, and systems of informal and formal governance that intersect with and extend beyond the new communicative spaces. How do communities and individuals negotiate a sense of belonging and participation through mediated interactions? How are cultural forms changed as group members adopt new tools of expression? Using the examples of musical communities in New Brunswick, this paper will explore the role of mass media in providing cultural and economic opportunities for musicians, and providing mediated forms of cultural expression which have been used to construct particular kinds of "Irish" identities and notions of cultural and musical authenticity.

Santurce/San Mateo de Cangrejos: 400 years of musical crossroads in Puerto Rico
Shannon Dudley, University of Washington

In the 1950s a group of black musicians from Santurce, Puerto Rico, helped spark an international revolution in Latin dance music. By integrating the rhythms of bomba and plena into the sound of a modern conjunto, Cortijo y su Combo--with the great singer Ismael Rivera--created an adamantly Afro-Caribbean sound that not only changed the way Puerto Ricans saw themselves, but also inspired musicians in Venezuela, Colombia, Panama, and other countries to take new pride in local black music. In 1962 members of Cortijo's band formed El Gran Combo de Puerto Rico, which became one of the most enduring and influential salsa bands in the world. This presentation will explore the geography of that story, beginning with the establishment of the community called Cangrejos in the 1600s by escaped slaves from Dutch, Danish, and British islands, followed by the urban migration of the late 19th and early 20th centuries that transformed the demographics of this black community, and on up to the massive migration of Puerto Ricans to New York after World War II that set the stage for the development of salsa music. An important aim of this "musical geography" is to show how community music-making intersects with and shapes international commercial markets.

"No Heartaches in Heaven": Agent, Song, Context
Byron Dueck, The Open University, UK

This paper examines "No Heartaches in Heaven," a gospel song by western Canadian aboriginal singer and songwriter Chris Beach, considering it as both expressive narrative and strategic interposition. "No Heartaches in Heaven" relates the story of a despairing woman who commits suicide in the hope that she will be happier in the afterworld. Drawing upon interviews I conducted with Beach, I connect the song to his own frequent encounters with suicide, as well as to the broader social context in aboriginal Manitoba, where suicide is endemic. I discuss how Beach himself frames the song: as an intervention that aims to transform what he understands to be a particularly harmful Christian conception of suicide. I also discuss some of the less obvious ways that Beach's recorded performance effects consequences within its social context. First, "No Heartaches in Heaven" performatively constitutes a particular kind of indigenous publicness, construing an audience that is united by shared experiences and feelings. Second, the musical and lyrical content of the song manifests a particular kind of idiosyncratic selfhood. Finally, by advancing an alternative theology of suicide and heaven, and by mobilizing certain culturally significant musical tropes, the song also asserts and extends a distinctive understanding of community.

The Maintenance of Multi-Layered Identities: Music and Language in Guadeloupe
Ryan Darkopp, University of Pittsburgh

This paper explores the ways that music and language in Guadeloupe subvert ideologies of French nationalism. Guadeloupe is a department of France, yet offers a case study that clearly runs counter to Herderian ideas of isomorphic identities' that French people live in France, speak French, and "have" (through the logic of possessive individualism) French culture. Guadeloupeans create a multi-faceted identity, sometimes French, while other times not French. The creation of a non-French Guadeloupean identity is in part based on the fact that language (Guadeloupean Creole) and music (Zouk and Gwo-Ka) are celebrated as non-French cultural artifacts. Matters are complicated further as Guadeloupeans assert a pan-Caribbean identity through common language, orthography, musical traditions, and a shared perception of "sameness" stemming from Caribbean slavery and colonization. This collective consciousness of "sameness" is not problematized by the vast ethnic diversity present in the region. Further, the community of Petites Anses on Terre-de-Bas, Les Saintes is perceived as the carrier of the most "authentic"
Guadeloupean cultural traditions by members of the community. One finds level of recursiveness in this community as both French and Guadeloupean identities are at times subverted in lieu of a more focused island-specific identity. The majority of Guadeloupeans, however, are not striving for independence, as the severing of ties would discontinue subsidizations, resulting in an economic crisis. Thus, Guadeloupe offers a case study of how nationalist ideology is selectively employed to affirm Guadeloupe's inclusion in the French nation, while the same principles are used to assert local identities.

(Un)Expected Sounds: Cross-Cultural Listeners’ Perceptions
Ainslie Durnin, Memorial University

In an era of hybrid creative exploration and cross-cultural collaboration, there is much to learn about contemporary adaptations of the Sámi joik and the “genre worlds” within which this music is being embedded. This paper addresses such issues through a reception study involving listeners with variable familiarity concerning Sámi culture. As Negus (1999), among others, has demonstrated, genres are categories that shape our expectations and our listening habits, therefore positioning and partially defining the social spheres in which music circulates. But how do listeners respond to the genre classifications to which contemporary Sámi music has been assigned? When genres are ambiguous, how might listeners with various degrees of familiarity describe and label tradition-based Sámi popular music? This paper explores the reactions and responses of three listening groups, held in Canada and Finland, as part of a reception study for contemporary Sámi music. Listeners’ genre classifications, including their divergent definitions of the label “world music” and the associations they map unto musical style, language and instrumental choices, raise listener-centred complexities with which ethnomusicologists have become increasingly preoccupied.

“Mombasa, Mother of the World”: Hadrami Voices in a Kenyan Swahili Town
Andrew Eisenberg, Columbia University/Stony Brook University

Although people of Hadrami Arab ancestry comprise an elite class of Islamic leaders and thinkers in traditional Swahili society, Hadramis who arrived on the Kenyan coast during the twentieth century, a mix of manual laborers and business entrepreneurs, found themselves marked as an “uncivilized” lower class within the broad community of Swahili, Arab, and South Asian Muslims with whom they had come to interact socially and economically. This paper approaches the contemporary Hadrami experience on the Kenyan coast through a textual and ethnographic analysis of a song performed during Hadrami men’s wedding celebrations in Mombasa, Kenya. The song, entitled “Mombasa Umm al-Dunya” [Mombasa, Mother of the World], was composed in the 1960s and remains a standard part of the Mombasan Hadrami repertoire to this day. Its lyrics mimic the kind of mixture of spoken (Hadrami) Arabic and Swahili one might hear on the streets of Mombasa, poetically representing and commenting on the audible encounter between Hadrami immigrants and their adoptive social space. In addition to an explication of the text itself, I draw on ethnographic data to place the song in its performance context. The result is a “poetics” of “Mombasa Umm al-Dunya,” in the expanded definition of the term employed by Michael Herzfeld and others. I ask what this song and its performance can tell us about the Hadrami experience of communal space and communal sentiment in the narrow streets of a “Swahili town.”

The Hidden West: Reflections on the Postcolonial Perspective in Ethnomusicology
Yara El-Ghdban, Université de Montréal

When asked about postcolonial issues, anthropologists tend to refer to the crisis of ethnographic authority and to postcolonial thinkers as the “talking back” and “writing back” generation. However, there has been a similar fundamental questioning of ethnomusicology’s own premises, its authority or its canons, nor of the way it talks to others or how others talk to it. Some of these issues have been examined through music ethnographies about globalization, world music, hybrid musics, urban musics, etc. However, in most of these cases, postcolonial analysis tends to center on questions of representation and otherness, like orientalism and exoticism in different types of Western music. Here, the postcolonial refers to the Other, but rarely, if ever, are Western music practices or Western musicians thought of or characterized as postcolonial, nor are they treated as potential subjects of postcolonial analysis. What are the implications of such a reversal of perspective for ethnomusicology? I examine these issues through a critical review of recent ethnographies of Western art music. I propose, in turn, a theoretical framework for the postcolonial study of Western art music based on my own fieldwork with young composers participating in an international competition of contemporary music.

"Mandela Went to China . . . and India too": The Impact of Media on Children's Musical Cultures in South Africa
Andrea Emberly, University of Washington

The cultural landscape of South Africa is reflected in the songs and games of young children whose music often embodies the social and political history of the world around them. My research with young children in the Limpopo province of South Africa is indicative of how children of similar ages identify with the idea of South Africa as a nation and how children themselves use music as an educational tool to engage with their social and cultural identities. In a country such as South Africa, where the celebration of diversity stands central to the success of the country, the representation of race, class, culture, and ethnicity is distinctly approached in children’s musical worlds. Educational media (“edutainment”) produced for local broadcast, in the form...
of television and radio programming, directly impacts children’s musical voices, and the musical elements of this programming endeavor to overcome barriers of language, race, culture and class. In addition, ideas, thoughts, and newsworthily information are filtered into children’s musical languages through the distribution of media in urban and rural areas. This paper explores ideas that have surfaced from my research on children’s music and the media in South Africa and addresses the issues children express through their creative musical output. Music is indicative of the continuing social transformation in South Africa, and the manner in which children create, disseminate, and consume music represents the significant impact of media on the musical lives of children in both rural and urban South Africa.

Rewind and Fast Forward: Perspectives on the History of Ethnomusicology in the Work of George List
Peter Ermey, Indiana University

Through his tenure as director of the Archives of Traditional Music and as a professor at Indiana University George List made an indelible imprint on ethnomusicology, yet his influence on the history of the field has often been overlooked. This roundtable will address how List’s lifelong involvement with archiving, fieldwork, transcription, and the development of ethnomusicology as a discipline continue to resonate with the current issues facing scholars. Bringing together the perspectives of three generations of ethnomusicologists, this roundtable was developed in consultation with George List and is intended to stimulate a discussion of ethnomusicology both past and present. Each of the aforementioned areas of List’s work will be examined by the panelists and then the floor will be opened for a larger conversation.

Musical Listening
Cornelia Fales, Indiana University

The notion of a mode of listening dedicated to musical sound is not new, though its distinctive characteristics have yet to be explored. This paper will look at “musical listening” with three questions in mind: what provokes it, what defines it, and what are its results? Focusing on several music cultures that are unusually aware of variable perception, I will apply the concepts of perceptual learning and cognitive penetrability to indigenous attitudes toward “good” and “bad” listening. Research on the processes of perceptual learning and cognitive penetrability has identified several characteristics of perceptual change that bear equally on the subject of musical listening. Both rely on the influence of external agents as triggers. Both operate in conjunction with principles of perceptual organization, producing results that reflect peculiarities of both the stimuli and the processing that turns them into music. Such commonalities clarify distinctions between musical and default listening that would be difficult to elicit through simple observation. Finally, I will propose that to the extent that musical listening is sound—rather than process-driven, its investigation will also uncover qualities of the sounds most susceptible to its special processing. This is especially true given that both perceptual learning and cognitive penetrability are known to occur with variable success. From the point of view of nonindigenous listeners, what distinguishes musical sound that is easily and immediately appreciated, from sound that remains musically unintelligible no matter how much the listening time, from sound that becomes musically appealing only with accumulated exposure?

“Sing to Me a Little”: An Introductory Investigation into the Function of Song in Egyptian Musical Film
Margaret Farrell, CUNY Graduate Center

Narrative musical film is a rich field for ethnomusicological inquiry not only because of the value of these films as documents of musical talent but also for the cultural contexts they provide for the music. While scholars in the areas of theater and film studies, such as Gerald Mast and Jane Feuer, have discussed the functions of songs in American musical plays and films, the ways in which songs have been used in musical films outside of the Hollywood system have yet to be extensively explored. Possible purposes include character development, plot advancement, personal expression, and, of course, entertainment. I also feel it is important to place the films themselves within their time and place. This paper maps out the functions of the featured songs in three Egyptian musical films. The types of songs and their placement are laid out and compared to other Egyptian films, as well as to the norms of the Hollywood musicals that provided models for such films around the world. I also consider connections to the uses of songs in pre-cinema Egyptian musical theater. Finally, I attempt to place the films within the context of mid-twentieth century Egyptian society. I hope that this introductory investigation will provide some insight into the ways in which the songs of these films served the stories and the how the films served Egyptian society. I also hope to open up a discussion of the functions of songs in musical films throughout the world.

What is Folk Music and Who Cares?
Joe Feinberg, University of Chicago

The attempt to define folklore has met typically with two types of response. Some scholars try to list certain characteristics that are most typical of folkloric objects, like orality, anonymity, or tradition. Others respond that such definitions unnecessarily separate folklore from other aesthetic objects and still exclude many things considered folklore. They propose loose definitions (like “it’s folk music if folks play it”) or prefer that there be no definition at all. In this paper I use the case of an ambiguous folk music, “tramp music” in Czecho-Slovakia, to show what might be at stake in calling—or not calling—something “folk.” In the course of this analysis I reassess influential definitions in order to propose that folklore be defined not by a list of characteristics but as a certain kind of social relation: a certain structure of practice among the people (“the folk”) who make music. At stake in the
definition of folklore might be the definition—and practice—of democracy itself.

Vital Transformation: Race and Genre in Fusion Music
Kevin Fellez, University of California, Merced

This paper explores why the music that emerged out of young musicians’ creative mixings of jazz, rock, funk and other musical idioms in the mid-1960s has never comfortably coalesced into a recognizable genre and ponders the implications of that unnameability. The genre fusing young musicians enacted throughout the late 1960s and 1970s disturbed dominant musical hierarchies, along with many of the racialized and gendered assumptions on which those hierarchies rested. Still, my focus is on the ways through which their music sounded out – represented, articulated, performed – the messiness of cultural identity, making audible the arbitrary and mutable dialectics of belonging and autonomy genre partially enunciates. Throughout this paper, I understand genre as a space where ideas about identity are created, debated and performed. Moreover, genre is the index against which ideas about cultural membership or idiomatic authenticity partially frame discussions by critics, musicians and fans alike despite almost universal disavowal for drawing rigid lines around musical practices. Like the category of race, genre continues to hold discursive sway despite widespread acknowledgment of its limits, elisions and errors.

Cultural Advocacy and the Reinvention of the Bagpipes in Terras de Miranda do Douro, Portugal
Susana Moreno Fernández, Universidade Nova de Lisboa

Ethnomusicologists, folklorists and other scholars have been increasingly involved with local communities as cultural advocates, using their knowledge and skills to affect cultural policy and musical practices. In many countries, this role is often played by collectors, enthusiasts, and local erudites, often outsiders, who acquire authority as mediators between local populations, local and national governments, instrumentailizing, promoting and reinventing selected cultural practices. In this paper, I will present a case study on the decisive role played by a handful of untrained cultural advocates in Terras de Miranda do Douro (north-eastern Portugal), since the 1990s, in documenting and promoting local bagpipes (gaita mirandesa). I will analyze their background, motivations, goals and methods, and assess their impact on local culture practices. I will focus on the process of standardization of the diverse variants of bagpipes in Terras de Miranda, that aims at implementing a uniform tuning and timbre with the purpose of introducing bagpipes ensembles, proposed and promoted by those cultural advocates and supported by local and national institutions. Taking into account the influence of bagpipes playing in the neighbouring regions of Spain and in Lisbon, as well as the local impact of the “celtic music movement”, I will show how the standardization and promotion of bagpipes playing, which is tantamount to the reinvention of the instrument, is used as a means of cultural and political intervention, in response to personal motivations, and economic and social needs, perceived as a way of contributing to reverting the underdevelopment of Terras de Miranda.

Beyond Preservation? The Musical Loss and Media Representation of Itinerant Performers in the Central Himalayas
Stefan Fiol, Eastman School of Music

The Bâdî are a Dalit community that, until recent decades, performed a diverse repertoire of ritual and secular songs as a husband-wife duo in the royal courts and in the villages of the Garhwal hills of North India. I examine the ambivalent role that the commercial music industry plays in the experience of musical loss within this community. On the one hand, commercial recordings have provided an important means to preserve the cultural memory and musical repertoire of the Bâdî. On the other hand, the proliferation of electronic media has also substituted the social functions that Bâdî performers once fulfilled, including interpretations of state policy, dissemination of information, social entertainment, and authorization of ritual. In addition, high-caste producers and studio performers in the regional music industry have aggravated the cultural decline of this community through sonic appropriations and pejorative depictions of female dancers (Bâdin). How might media be used to advocate for such marginalized communities without perpetuating the means that have precipitated their decline? In the face of cultural and material poverty, should ethnomusicologists be focusing on the preservation of musical material if there are no performers and no patronage base to sustain live musical performance? Finally, how might we move past preservationist goals to engage with the politics of representation in commercial recordings?

The Motown/Stax Problem
Andrew Flory, Shenandoah University

Motown and its Memphis-based rival Stax were two of the most prominent independent record companies of the 1960s, whose similar contributions to the history of American popular music often lead scholars to link their histories. While the shared prominence of these two companies can be combined to provide a more nuanced historical perspective, this often leads to a common formulation with in popular music studies that I call "The Motown/Stax Problem." This paper will explore the relationship between these two companies, demonstrating how musical evidence from this period is often filtered through a lens of reception that privileges stereotypes of rural, lower class black culture and misconstrues Motown's association with the black middle class as an attempt to shed its blackness, while lionizing Stax's connection to the African-American South and association with the African American underclass. In addition to sound examples, transcriptions, and iconography, the presentation will incorporate a newly available cache of press releases, rare clippings, and correspondence from the collection of press agent Alan Abrams. Abrams held the unique position of begin a publicist for both
Ritual Anamnesis: Music and Memory in Orisha Possession Trance
David Font-Navarrete, York University

In the Lucumi religious tradition which traveled from West Africa to Cuba during the transatlantic slave trade, rituals most often revolve around the worship of divinities known collectively as orisha. These rich expressive traditions have been the focus of much scholarly attention. The texts of Lucumi liturgical music are often obscure in meaning, and knowledge of the textual and esoteric content of ritual music is regarded highly among devotees. While individual devotees may have very limited knowledge of the Lucumi music and language, it is understood that initiate's tutelary orisha respond to the mystical potency of words and music, especially if they flow from experts' command of literal and symbolic meaning. Among scholars of Lucumi musical and religious traditions, particular attention has been paid to ritual music and dance, often placing possession trance at the center of Lucumi ritual narratives or the dramatic apex of the affecting presence of orisha. In this paper, I propose a framework for understanding orisha possession trance that focuses on devotion and continuity rather than trauma, victimization, or theatrical spectacle. As an alternative to both of the analytical models most prevalent in existing scholarly literature on possession trance (possession trance as pathology or performance), I suggest that orisha possession activates a vast individual and communal memory, arguing that music and dance are crucial components in this anamnesis (loss of forgetfulness) which complements the amnesia of individuals who experience possession trance.

Marimbas Orquestas: Counter-Narratives to Guatemalan Musical Nationalism and Lacunae in Guatemalan Musicology
Jack Forbes, University of Florida

Motown (1959-1966) and Stax (1967-1968) during these formative years, and his papers provide a new perspective on how the types of facts presented and nuance of language-often copied verbatim in the popular press-helped to form a public image of black-based music and musicians during the 1960s. In sum, this presentation will highlight different aspects of the Motown/Stax problem and its relevance to popular music studies, histories of African-American music, and the construction of identity during the twentieth century.

Moving Towards Plurality: Effects of World Music Recognition upon Central American Garifuna Communities
Amy Frishkeys, University of California, Los Angeles

Punta rock, an electrified party music based on the traditional punta rhythm and courtship dance, has had a lifespan of over twenty-five years as the international musical symbol of the Afro-Amerindian Garifuna of the Central American Caribbean coast and their U.S. diaspora. Beginning in 2000, however, the late punta rock icon Andy Palacio--a Belizean Garifuna--aimed to exemplify cultural pride by departing from the genre to embrace a centuries-old style of men's song called paranda. His efforts to move tradition to the forefront within a contemporary sound culminated in 2007 with the release of Wátina (I Called Out), featuring paranderos, young punta rockers, and women singers from Belize, Honduras, and Guatemala known as "The Garifuna Collective." This CD brought Garifuna music and culture unprecedented worldwide attention, garnering the World Music Expo (WOMEX) Award and the UNESCO Artist for Peace designation for Palacio. My paper considers the impact of recognition from the world music community upon Garifuna musicians' lives within Central American home communities. During my fieldwork last year in Belize and Guatemala, responses unfolded as narratives of camaraderie and conflict, mediated by local and national contexts: while some musicians imagine international collaborations as a source of creative and financial freedoms, others critique their challenges to the time-tested informal economy of most communities. Moreover, women singers are regularly facing audiences beyond these communities for the first time. This case presents a postcolonial search for a balance between cross-cultural identification and cultural consolidation via vital music-making.

Music and Architecture in Islam
Michael Frishkopf, University of Alberta

This panel sets out to explore the multiple relations of music and architecture, recapturing anthropological antecedents in the cultural study of architecture as a lived social structure, and considering also perspectives from the history of art and architecture, urban geography, proxemics, communication theory, symbolic interactionism, performance theory, and ethnographic film-making. In addressing the relationship between music and place, recent ethnomusicological scholarship has interpreted "place" primarily as a dimension of cultural and territorial belonging, largely failing to examine music as a social practice in a concrete, built environment. Moving beyond this...
In this paper, I reflect upon tensions between architectural and ritual veneration of the saint (wali)—and fourth Shi‘i Imam—Sidi `Ali Zayn al-Abidin, in Cairo. Muslims venerate saints through intersecting ritual and architectural acts. Lower class Egyptian Sufis may perform a regular public hadra (devotional liturgy), replete with singing and music, in the exterior architectural space (saha) adjoining a saint’s shrine (maqam). Such ritual venerates the saint, bestows blessing (baraka), and finances itself, by moving people and capital (real and symbolic) via a complex network of performative communications framed by architectural constraints. For at least 150 years, a public hadra has been performed at Sidi `Ali’s saha every Saturday. By contrast, economic elites may venerate saints via costly monumental architecture. Depending on the prevailing religious discourse, architectural veneration may support or undermine the ritual kind. Egypt’s Mamluke and Ottoman rulers built massive structures (khanqahs) to accommodate Sufi hadras. In the early 2000s, Indian Dawoodi Bohra Ismailis renovated Sidi `Ali’s mosque-shrine, part of their broad devotional program of Fatimid architectural restoration. Following enormous mosque expansions, the weekly hadra relocated to a much smaller saha farther from the shrine, where its socio-spiritual influence has dramatically waned. Drawing upon ethnographic research at this site (from 1992 to the present), including documentary video, and engaging architectural as well as ethnomusicological literature on Muslim saint veneration, I analyze the hadra’s ritual-architectural dynamics in order to understand its decline. I furthermore relate tensions between ritual and architectural veneration to parallel tensions between Bohra and Sufi discourses.

Preserving the Past, Performing the Present: Blues Tourism as Activism
Robert Fry, Vanderbilt University

During the first weekend of October, the city of Helena, Arkansas, is revitalized through the collective performance of the Arkansas Blues and Heritage Festival (formerly the King Biscuit Blues Festival). While the event is promoted by the tourism and heritage industries as a unique opportunity for visitors to observe a performance of Helena’s musical and cultural past, tourists are also drawn to the festival for the chance to engage and actively interact with the culture on display. Such an interaction suggests that for many tourists, notions of authenticity are realized not solely through a simulation of the past but also through their present participation in a collective experience. The tourist’s participation in the collective ritual of the festival contributes to his or her perceived role as an activist responsible for the preservation of Helena’s musical legacy and the continuation of the festival experience. Because the Arkansas Blues and Heritage Festival is a free event, the role of tourist is transformed from an outside observer to a participant responsible for the continuation of the festival through his or her attendance, purchase of festival souvenirs, and support of local businesses. In this paper, I argue that while the act of preservation is vital in the realization of the festival experience, tourists are concerned not only with preserving the past but also with the very act of preservation, an act that is perceived as an authentic experience unobtainable in their everyday lives.

Dancing with American Sufis
John Galm, University of Colorado

The Dances of Universal Peace are probably the largest religious/spiritual dance/movement society in the United States today. This organization evolved from atransformation of Sufi dance/trance rituals found in Arabic, Turkish and Iranian Sufi traditions. In 1910 Hazrat Inayat Khan brought Chisti Sufism to the West and inspired Samuel Lewis to develop dance/movement as a ritual of spirituality. From a repertoire of some 50 dances from Lewis, the Dances of Universal Peace in 1982 were developed to embrace various religious traditions including Hinduism, Buddhism, Judaism, and Christianity. Today there are over 500 dances worldwide. This ethnomusicological examination will explore the music and movement of ancient traditional Zikr as developed in the Middle East based on trance experiences allowing some participants to eat glass, endure knife wounds, handle hot coals and other acts of ecstasy. With this background, the modifications in how this ritual was transformed into a spiritual ritual in the United States will be traced. Also, the use of music in this American Sufi expression will be demonstrated to illustrate how the quasi-trance tradition is maintained. This ritual procedure will be presented through audiovisual examples so that the ideals of openness, lack of initiation, use of amateur musicians and the instruction to the dancers/singers can be viewed. With these examples comparisons with the ancient Sufi Zikr can be made. This study is important in the area of comodification of music and movement in a contemporary setting while still based in the tradition of Middle Eastern musics.
Beyond the Bling of Hip-hop's Misogyny: Why Male Emcees Amplify Difference and How Ciphers May Set Us Free

Kyra Gaunt, Baruch College-CUNY

Both male and female consumers of all sexual orientations listen to hip-hop's hardest representations of masculinity and consume its misogynist videos. Who would have imagined that one of the most liberating cultural expressions of our time, hip-hop, would be a mechanism for the black family to assault itself with misogyny and unequal gendered practices? Despite Congressional hearings in 1993 and more recently on September 25, 2007 to combat such concerns (“From Imus to Industry: The Business of Stereotypes and Degrading Images”), little or nothing has been done to alter reality for the people impacted by such gendered practices. While some people may have serious concerns about these matters in hip-hop, it may not even occur to many others that this mass-mediated form has an enormous impact upon actual relationships not only in black lives but in the lives of us all. To bring these issues to light, I share a gendered reading of the musical and video performances of East coast rapper Nas, the self-proclaimed king of New York, to show how I embed hip-hop into a critical framework of gender in my scholarship and teaching. First, I demonstrate how Nas's raps and videos embed masculinist discourse, misogynist narratives in gendered and nongendered or musical ways, the sonic practice of hip-hop sampling offers a nongendered representation of musicality, masculine dominance, and patrimony. Then, I discuss how amplified emcees limit the possibility of transforming the social stratification of gender, race and power while engagement in the cipher can liberate it.

Rock of Ages vs. the Age of Rock: Musical Expressions of Heart, Mind and Soul in University-based Christian Communities

Herbert Geisler, Concordia University Irvine

American Christians today display a broad range of attitudes toward the role of music in religious experience, including an ecstatic-charismatic view that music is a cultivator or reflector of religious feeling, a rhetorical view that music embodies and supports religious belief, and a symbolic view that music is a signpost to religious knowledge. While these attitudes are not discrete, nor are they new but indeed quite ancient, their significance is intensified by modern commercialism which not only exposes Christian music to the secular world but also exposes Christian communities to the influence of secular practices. This paper presents an incipient ethnography of several university-based Christian communities in southern California following a theoretical model of the relationship between Christ and culture first constructed by Reinhold Niebuhr and recently appropriated by Howard and Streek to the interpretation of contemporary Christian music (CCM) phenomena. Building on papers presented at previous conferences, this paper proposes a dynamic negotiation between commodification, theological hermeneutics, and aesthetics as a means of explaining the often-contradictory ways Christians in a variety of settings value, use, and support music. This paper suggests that such contradictions are reflected in their varied applications of the term "worship experience" which is inevitably linked with the ritual application of music. Notions of experience and aesthetics can be supported and illustrated by studies of Dewey, Scuton, Marini, James, Becker, various psychologists, and a variety of ethnographic studies of Christian communities in India, Africa, and China as well as the U.S.

Wild Gypsies and Special Needs: Barriers to Learning Minority Music among Czech Teachers

Petra Gelbart, Harvard University

A number of national and EU government directives have recently called for the greater representation of minorities - in particular, Roma - in Czech education. Even brand-new curricular recommendations, however, appear to exist in a vacuum, disconnected from the attitudes and values of the average Czech teacher. Two factors impede effective intercultural communication via public education in the Czech system: lack of interest in minority repertoires and unexamined misconceptions about the "essence" of minority groups. Rooted in the field of Whiteness studies, this paper analyzes teacher attitudes and my own observations about race relations in and out of the classroom. I argue that social-scientific work, with its practical repercussions, should be weighted less toward the real or imagined "special needs" of minorities (pupils, workers, etc.) than it currently is. For example, teachers may describe a Romani style in accordance with local sociologists' concepts of a "different [Romani] mentality." Meanwhile, they lack the tools and scholarly literature to examine the "mentality" of their own ethnic group and to teach as well as experience both majority and minority musics within a broader global reality. The transmission of music in school settings is an undervalued area of research in ethnomusicology, and yet it is difficult to consider a society's cultural priorities, brand(s) of nationalism, or level of musical competence without this angle.

The Voice as Original Instrument: The Aesthetic of Joan La Barbara

Bernard Gendron, University of Milwaukee-Wisconsin

Along with other women composers who flourished in New York's Downtown—including Laurie Spiegel, Meredith Monk and Laurie Anderson—Joan La Barbara has pursued distinctive, path-breaking musical practices that have, as a byproduct, undermined certain gendered biases. One such bias (particularly in Western classical music and jazz) has been the privileging of musical instruments over the human voice. Countering this with her declaration that the voice is the original instrument, La Barbara, as composer and vocal interpreter, has probably done more than anyone to explore extended vocal techniques, such as multiophonics, circular breathing, ululations, and to incorporate these (often with electronic filtering) into "sound paintings" and other works. La Barbara is often referred to as the "muse" to...
Choreographing the Black Bourgeois: Masculinity and Sincerity in Live Performances of the Orioles

Philip Gentry, University of California, Los Angeles

The early R&B vocal group the Orioles is often credited with launching the musical style later known as doo-wop, especially with their 1949 crossover hit “It’s Too Soon to Know.” A smooth romantic ballad featuring the hugely popular Sonny Til as the lead vocalist, the song turned the Orioles into objects of adoration for African American teenagers, and their live performances often became frenzied scenes of adulation. This paper will analyze these early performances, looking at them in the context of the emerging African American middle-class after World War II, the so-called “black bourgeoisie” famously critiqued by E. Franklin Frazier in the mid-1950s. Crucial to the success of the Orioles within this environment was their performance of masculinity, which in turn hinged upon creating a convincing affect of “sincerity.” Drawing upon methodologies from Performance Studies, I use interviews, recordings, and contemporary coverage in the black press to examine this affect through various artifacts of their embodied performances: hairstyles, costumes, stage choreography, and vocal gestures. In a historical moment where the newly-invented category of “rhythm and blues” had yet to coalesce into a coherent musical style, the Orioles helped create an alternative to the more aggressively sexual masculinities emerging out of jump blues. Their style of masculinity would become highly influential on popular music of the later 1950s and 1960s, in musical scenes such as that of Motown.

Musical Interaction and Time in Afro-Latin Religious Performance

Marc Gidal, Harvard University

This panel examines temporal aspects of interaction in performance among three Afro-Latin religious traditions. Within the topic of music and spirituality, the panel offers analyses of transmission, kinesthetics, and the politics of interaction (Blacking, Kubik, Bailly, Nketia, Brinner, Monson). Emphasis is placed on time and change (Nettl, Becker, Byhague, Rice, Turino, Wolf), whether over the course of a brief exchange, ceremony, pilgrimage, initiation process, or many years. Case studies of rituals from specific religious communities in Brazil and the Dominican Republic inform a comparison of the relationships between music, time, and religion in the Black Atlantic (Gilroy, Matory). The first paper introduces ensaio, trance training in Candomblé of Bahia, Brazil. In this understudied ceremony, pre-initiates learn to release their primary consciousnesses on musical and sound cues to help integrate the body, mind, and orixá. The second paper analyzes the kinesthetic dimensions of musical interaction within Voudou-influenced Catholicism in the Dominican Republic. Here movement and its discourse operate on micro- and macro-levels of space and time, from musical improvisation and interaction to pilgrimages and processions. The third paper explains transformations in ritual performance since the 1970s in the Afro-Brazilian tradition of Quimbanda as practiced in Rio Grande do Sul, Brazil. As musical participation and interaction in Quimbanda have changed, so have internal social hierarchies, indicating a causal relationship between musical innovation and social change. Lastly, the panel's discussant will critique the presentations and initiate a broader discussion about the temporal dimensions of musical interaction in religious performance among Afro-Latin traditions.
Exu as Alabê: transforming Quimbanda performance and challenging religious hierarchies in southern Brazil
Marc Gidal, Harvard University

The paradigmatic model of musical participation and interaction in Afro-Brazilian religions such as Candomblé and Batuque includes the musical leader (alabê), who, under the supervision of the priest/priestess, chants antiphonal prayers with percussion accompaniment, while the congregants chant responsively and the orixás manifest in the disciples. However, musical and performance innovations in Quimbanda - a denomination that venerates exus and other malevolent "spirits of the street" - have created an alternative paradigm that challenges religious hierarchy. The past thirty years have witnessed such transformations in metropolitan Porto Alegre, Rio Grande do Sul, where a majority of religious houses practice Batuque, Umbanda, and Quimbanda together. In Quimbanda, the wardrobe and behavior of the exus have changed, new compositions have flourished, new drum patterns have emerged, and song-leading and accompaniment duties are now shared by participants other than the alabê, including the exus. These musical innovations have in turn threatened social boundaries. For example, while new musical opportunities have arisen for women and youth, who rarely served as alabês, male alabês continue to lay claim to musical leadership, innovation, and authorship. Brazilian scholars have interpreted the transformations in Quimbanda and its increased popularity as processes of "Umibandification" and "re-Africanization" as well as a response to coterminous surges in Neo-Pentecostalism and Charismatic Catholicism (Prandi, Pereira, Oro, Caroso, Rodrigues, Trindade). This paper explores how changes in musical participation and interaction affect organizational hierarchies and religious politics as well as how they relate to broader changes in Brazilian society and religion since the 1970s.

Non-Interaction in Jazz Improvisation
Ben Givan, Skidmore College

In recent years, the notion that "good jazz improvisation is sociable and interactive just like a conversation" (Monson 1996, 84) has become conventional wisdom in jazz scholarship. This paper contends that, even though interaction is indisputably one of the idiom's key aesthetic principles, its significance has been overstated. Indeed, many jazz players say that musical interaction sometimes hinders individual creativity; according to pianist Billy Taylor, for instance, "Many keyboard players enjoy improvising alone because ... they do not have to react and respond to ... other musicians" (1982, 23). The paper begins by defining, with musical illustrations, three types of improvised interaction: (1) "Micro-interaction," which occurs at a very small scale (e.g. participatory discrepancies) and is not specific to jazz; Cook 2004 notes that classical musicians interact in comparable ways; (2) "Macro-interaction," which concerns general levels of musical intensity; and (3) "Motivic interaction," players exchanging identifiable motivic figures, which is the chief concern of today's jazz researchers. Further, motivic interaction can be either dialogic, if two or more musicians interact with one another, or monologic, when one player pursues a given musical strategy, others respond, but the first does not reciprocate (as in "call and response"). The paper concludes by arguing that an overemphasis on interaction both arises from and contributes to a current scholarly tendency to privilege hard bop and free jazz (the music's most interactive subidioms) at the expense of less overtly interactive styles and individual musicians.

Soundscape, Technological Mediation, and the Sonorous Objects of Ethnomusicology
Ivan Goff, New York University

Born of the ecological concerns of Murray Schafer, the descriptor 'soundscape' has yet to be thoroughly vetted within ethnomusicology as a useful analytic of the aural. One such analytic, soundscape's application in theorizing technological mediation, is impeded by the sense of loss as invoked by Schafer's 'nervous' term 'schizophonia.' Schafer's emphasis on a natural-unnatural binary polarizes soundscape representation and the very technology on which its existence depends. This is evidenced in Steven Feld's schizophrenic object which somehow renders the aural mute by focusing on the processes of modern musical practices, global cultural flows, and representation while accepting Walter Benjamin's technological loss of aura as a nostalgic given. Splitting sound from its source is recognized as an unsolvable 'problem' of twentieth-century aurality, but the implications for the aural are not examined. Through one genealogical thread – the conceptual imbrication of soundscape with the techniques of soundscape composition – I draw attention to the manipulation of sound as intentional process rather than aberration. A key figure in this genealogy is composer and theorist Pierre Schaeffer. Schaeffer urges an epistemology of the sonorous object (objet sonore) thereby creating possibilities for new modes of listening. However, his compositional purpose, grounded in Husserlian phenomenology (as persuasively articulated by Brian Kane), highlights the discrete sonorous object as object of intentionality rather than of the physically material. Examining Schaeffer's theory within the context of his technique of 'tonal montage' allows us to complicate the rhetoric of loss in the analysis of highly mediated environments and perhaps offer a potentially productive means of parsing aurality.

Popular Music History and the Body
Kariann Goldschmitt, University of California, Los Angeles

From one perspective, popular music history is a story of how bodies of performers and audiences come into contact. Sometimes tensions surrounding embodied differences (of gender, race and class) erupt on full display,
Doing the Bossa Nova: Bodies and Spectatorship in a “Latin” Dance Craze
Kariann Goldschmitt, University of California, Los Angeles

In 1962 ballroom dance guru Arthur Murray created a dance to accompany the rage for the bossa nova, the imported Brazilian popular music that previously had been the sole domain of jazz musicians and film soundtracks in the U.S. The dance was a huge success and critics declared that bossa nova had replaced the massively popular Twist as the next big dance “craze” while noting the importance of spectators and dancers to its success. The bossa nova dance soon spread to other countries while jazz critics decried the music’s massive commercialization. Using the theoretical lens of performance studies, I argue that the invention of the bossa nova as a social dance was the final step in the music’s translation to U.S. audiences. Such a translation eventually allowed musicians and critics alike to dismiss it as a dance fad rather than a sustainable style within popular music. By hailing and critiquing the discourse of embodied performance in popular music, we hope to add an exciting discussion to popular music history.

Bossa Nova: “Roots” and the Search for Brazilian Authenticity in the Pagodes of Rio de Janeiro
Beto Gonzalez, University of California, Los Angeles

Bossa nova, or “roots” samba, implies an intrinsic tie to the past. Images of trees, roots and branches "as metaphorical allusions to heritage and family" are ubiquitous in samba, especially in the years following the commercial explosion of the pagode sub-genre in the 1980s. As I have discovered during recent fieldwork in Rio de Janeiro, the term samba de raiz can have significantly different meanings and interpretations among samba practitioners. With the over-commercialization of pagode as a marketable genre in the 1990s, there was a need for a term to delineate the "roots" version of pagode/samba from the "pop" version. Some, however, claim that samba de raiz is more akin to the older samba of the 1960s and 70s, also called samba de terreiro, in reference to the places of worship in the Afro-Brazilian candomblé tradition, before the emergence of pagode as a new sub-genre. The recent attachment of the "roots" adage to samba, a music that is so deeply embedded in the national psyche of Brazil, begs a discussion within the murky terrain of authenticity discourse. Based on research conducted in Rio de Janeiro in 2007-08, I will demonstrate how samba practitioners, through lyrical and instrumental allusions, constantly engage with issues of authenticity via musical and extra-musical references to heritage and ethnicity. As my paper will show, one's relative association with samba and its culture and history cannot always be judged by ethnicity or social class and Brazilian notions of authenticity and identity are inherently tied to concepts of "roots."

European Opera as Ethnic Music: Nationality and Opera in Nineteenth-Century Chicago
Katie Graber, University of Wisconsin-Madison

The development of the disciplines of ethnomusicology and musicology in the nineteenth and twentieth centuries not only addressed but also helped create the divisions between different kinds of music. In the realm of music in the United States, ethnomusicologists have studied "folk music," "African-American music," and "popular music." Musicologists have written histories of "classical music" in America, but scholars have typically overlooked the intersection of race/ethnicity and classical music. Around the turn of the twentieth century, attempts to define American music left out immigrants performing classical music and the surrounding issues of nationality and cultural exchange. This paper de-centers the Western art music canon by analyzing the national-ethnic associations with opera in nineteenth-century United States. Though the term "ethnic music" did not appear until much later (the mid-twentieth century) sounds that we think of as unmarked today carried national, racial, and ethnic connotations. Music critics and historians commonly referred to Italian grand opera, German music of the future, or...
French opera bouffe. These national designations affected perceptions of immigrants from those countries and created hierarchies in which music performers and listeners lived. Simplistic notions of pluralism (that we can all get along) do not address the power dynamics present in society and in disciplines of music studies. A serious attempt to understand these power dynamics in relation to immigration and music in the history of the United States would broaden the scope of ethnomusicology and ask us to address “classical music” as a product of race and nationality.

**Using Creative Computer Technology to Cultivate Global Music Appreciation**  
*Sharon Graf, University of Illinois at Springfield*

In response to our curriculum committee’s request for a course that would treat music technology as a humanities subject, we created the course “Music, Technology, and Culture,” which emphasizes the ways in which our classes’ use of a computer in the music technology lab is similar to and different from cultural functions and physical sounds of musical instruments used by a variety of other musical societies. Presenting students with a broad array of historical and geographical examples of musical environments, we explore music technology as “systems of material objects used by humans to accomplish specific musical tasks.” The course develops critical thinking, listening, music analysis, and composition skills. We introduce reliable music research resources, both traditional and internet, and invite students to explore additional music culture examples in their particular interest areas. This course is an opportunity for students to gain an awareness of music making practices around the world, enhance knowledge of modern music technology, and apply their newfound insight to their own creations, including an original musical instrument. Our poster session is a visual overview of “Music, Technology, and Culture” supported by laptop demonstrations, and an opportunity to discuss our successes and remaining challenges. What seemed like a tall order from administration has become an innovative approach to music appreciation, which integrates a high-tech component and a global perspective. It’s getting our students’ attention.

**Rhythmic Theology: Khol Drumming in Chaitanya Vaishnava Kirtan**  
*Eben Graves, Tufts University*

This paper will analyze the musical system of the Bengali khol, a double-headed barrel drum prominent in the music of Chaitanya Vaishnavism but neglected in the scholarly literature. My research suggests that khol drumming negotiates between influences of Chaitanya Vaishnava theology and Hindustani music, creating an idiom that highlights the interplay between different cultural spheres in South Asia. The offering of Sanskrit prayers and incense to the drum connects the khol with the Vaishnava practice of “image worship” (Valpey 2006), conferring an iconic status to the khol and connecting it with a specific personalized deity of Chaitanya Vaishnavism. Furthermore, the khol repertoire uses a system of mnemonic syllables, signified as mantras, that are connected to an historical consciousness of medieval Vaishnava saints, revered as the composers of these patterns used in kirtan, the call-and-response music of Vaishnava temple worship. However, the conclusion that khol performance adheres entirely to tenets of Chaitanya Vaishnavism is challenged by similarities between khol drumming and Hindustani music. For example, a proclivity for virtuosic performance in khol drumming appears to contradict tenets of Chaitanya Vaishnavism ideology, which emphasizes the importance of devotional intent over the construction of complicated aesthetic structures. My findings suggest that khol drummers negotiate between both theological and musical ideologies, simultaneously defining the musical system of the khol in the process. This paper is based on fieldwork with the khol drummer Bablu Mahashaya in Vrindavan, India (2002-2003, 2004, 2008).

**Theorizing Musical Celebrity Across Disciplines: Singing Celebrities and Their Publics**  
*Lila Ellen Gray, Columbia University*

This interdisciplinary roundtable focuses on the theorization of relationships between singing musical superstars and their publics. These relationships are often extraordinarily powerful in shaping popular discourses and practices of belonging, sociality and affect. Yet the complexity of the relationships between vocal celebrities and their publics has often been ethnographically undertheorized. Working outwards from the particulars of our four case studies (Misora Hibari, Umm Kulthum, Amália Rodrigues, Frank Sinatra) we think through questions of musical vocal celebrity and biography writ large and situate these questions at the intersections of ethnomusicology, popular music and media studies and anthropology. How might we understand the parallels that run through the phenomena surrounding some of these figures (regarding discourses of fans, gendered/classed understandings of the voice, the uses of public biography, and the ways in which the voice of the star is iconically sutured to a nation, a “people,” and/or particular subculture)? How do tropes of the ordinary and the extraordinary interanimate one another in the discourses and practices of fans? What new kinds of performances, representational practices or possibilities for the performative are engendered and mediated by the voice of the star? What kinds of social power reside in the power of song when amplified through the voice and body of a celebrity? The organizer will introduce the topic of celebrity and biography in ethnomusicology; the roundtable participants will then give a 10-15 minute presentation on his/her particular case study. This will be followed by a discussion between panelists and audience.

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**Society for Ethnomusicology**

**Abstracts**

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**October 25-28, 2008 • Middletown, Connecticut**
"Cuz My Name Is on My Earrings": Seeing and Reading the Chongalicious Phenomenon of South Florida

Lara Greene, Florida International University

YouTube is a powerful and far-reaching medium for self-promotion, as demonstrated in 2007 with the popularity of the song and associated choreography for "Crank Dat" by Soulja Boy. Sometimes, however, YouTube fame comes inadvertently. In March 2007, when two teenage girls in Miami posted a performance of a spoof they wrote, recorded, and performed, they never imagined that their work, a product of boredom while stuck at home on a Friday night, would quickly get one million views on YouTube and bring them local fame and media attention. In the song and video, they parodied a local archetype known as a chonga; in Miami, this term denotes a Hispanic female who dresses revealingly, speaks with a heavy accent, and ascribes to a reggaeton/hip-hop-influenced, heavily accessorized and somewhat outrageous sense of style. The song/video creators are not chongas themselves, but their cleverly-worded parody rapidly gained popularity in the months after it was posted, spawning a fan base and inspiring many imitative versions that have since been posted on YouTube. In this paper, I examine the phenomenon of the video and the girls' popularity, and consider issues of representation that have arisen as the girls have capitalized on their local fame and begun receiving and accepting requests to appear and perform at local events as the characters they portrayed in their video.

Grassroots in Concrete Cracks: Local Networking in New York's Jazz Community

Tom Greenland, Independent Scholar

New York City's highly competitive jazz scene poses serious challenges to local musicians, artistically and economically. While a small minority of name artists receives significant critical acclaim and lucrative touring opportunities, the vast majority of jazz musicians must employ considerable resourcefulness in order to make a living in their chosen profession. Many of these journeymen artists have found strength in numbers. This paper, based on five years of ongoing research in Manhattan and Brooklyn, looks at specific instances in which musicians and other jazz community members have pooled their resources towards a greater common good. Examples include: composer/arranger Maria Schneider's recent subscriber-sponsored album projects; emergent business models of artist-owned, internet-based recording distribution as represented by organizations such as ArtistShare and Greenleaf Music; professional development seminars and other outreach programs; the Jazz Ministry at Saint Peter's; funeral wakes, commemorations, and similar rites of passage; artist-run collectives like University of the Streets, A Gathering of Tribes, and Arts for Art; and fundraising campaigns instigated on behalf of aging and/or ailing musicians in need of healthcare or other emergency benefits. I use these examples to reveal the prevalence and importance of local networking in New York City's jazz community and, more generally, to emphasize the role of social synergy in sustaining sub-cultural music scenes.

Modern Style, Synthetic Style, or Bengali Style?: An examination of Khyal vocal music in Bengal

Jeffrey Grimes, University of Texas at Austin

In this paper, I will discuss the extent to which the Khyal vocal music genre has been shaped by social, economic, and cultural conditions unique to Bengal and its capital, Calcutta, in the last approximately 100 years. Historically, Bengal has been at best a peripheral region in the world of North Indian classical music. In recent years, however, Bengali musicians, particularly sitar and tabla players, have been at the forefront of popularizing Hindustani music in India and abroad. By comparison, Khyal, otherwise the most prestigious and central genre of Hindustani music across India, has never developed a widespread audience in Bengal, both due to competition from instrumental music, light classical, and light music genres and because few notable North Indian masters of the Khyal genre have ever permanently settled in Calcutta. For these reasons, Khyal in Bengal has also been largely ignored by scholars. In examining how Bengali Khyal has developed into what I argue is a form stylistically distinct from the Khyal that originally emerged in the Delhi region, I will highlight two issues. First I will discuss how Bengali singers have combined innovation and imitation to compensate for the lack of gurus who have been trained in orthodox classical music. Second, I will discuss the varying interpretations of this Bengali Khyal style according to classical music purists on the one hand and the more unselfconsciously innovative among Bengali performers on the other.

Praise and Glory from Dawn to Dusk: Music in Common Life and Common Prayer at Weston Priory

Maria Guarino, University of Virginia

At the foot of Terrible Mountain in the Green Mountain National Forest of central Vermont sits Weston Priory, a small community of Benedictine monks. In this paper I present my work with these monks and discuss the ways in which they use music to foster unity in their common life and common prayer. Having decided shortly after their founding in 1953 that traditional Latin modes of prayer including Gregorian chant were not serving the needs of the young community, the brothers began creating a body of music that would better reflect and support their contemplative spiritual life and their interpretation of the Rule of St. Benedict. This body of original liturgical music is continually expanded and revised by the brothers and has become a defining element of the community. During my recent ethnographic field research with the monks, I experienced this music and its multifaceted function in the brothers' lives. In this paper I demonstrate that the brothers
intentionally use music, both in composition and performance, as a platform for achieving spiritual, physical, and intellectual unity. This unity is a critical element in structuring and defining their experience and expression of Benedictine monasticism. Ethnomusicologists have long recognized the importance of music in religious and spiritual experience. Yet contemporary Christian monastic communities are rarely the subject of research in either ethnomusicology or musicology. Because music is consistently a fundamental element within these communities, I maintain that there is much insight to be gained by engaging monastic traditions in ethnomusicological discourse.

Radio Éireann’s Mobile Recording Unit and Its Influence on Irish Music Traditions
Helen Gubbins, University College, Cork

This paper discusses the contribution of Radio Éireann’s Mobile Recording Unit (MRU) to the narrative of Irish traditional music in the twentieth century. Established in 1947, the MRU traveled around Ireland, recording news, sporting events, folklore, songs and music suitable for subsequent broadcast. Over time, the remit of the unit changed, to focus particularly on Irish traditional music and song. The work of Outside Broadcast Officers Séamus Ennis, Ciarán Mac Mathúna and others, illuminated Irish traditional music for the radio listenership, and introduced a professional ethos to the approach of the Irish national broadcaster to traditional music and collecting.

The MRU recordings and accompanying sources thus comprise a unique barometer of development and change in Irish traditional music experience in the 20th century. This paper attaches the label of fieldwork to the activity of the MRU, complicating the idea of the MRU broadcasts and recordings as straightforward mirrors of Irish traditional music performance, to build on the work of Nicholas Carolan, Richard Pine, and Peter Browne. I examine the methodology of the MRU over a period of 14 years, drawing on sound files at the RTÉ Sound Libraries and Archives and contemporary press sources, to argue that the MRU’s representation of Irish traditional music in this period was shaped by many factors, including: station economics and resources; recording locations and languages; the social class, gender, age, choice of instruments, and styles of the musicians recorded; and the aesthetics and ideals of authenticity of the RÉ MRU and Music Department officials.

The Motion of Musical Metacultures: Discourse, Global Capitalism, and Performance
Anthony Guest-Scott, Indiana University

As music moves through the world, so do the relating texts and media that describe, frame, and promote it. Through Greg Urban’s (2001) concept of metaculture, this panel will explore the ways in which music is discursively constructed to facilitate its movement through global networks of capitalism, and how these constructions affect the experience of musical performance. Networks involving tourism, the recording industry, and music pedagogy will be explored to illustrate how culture is framed in particular ways to emphasize its newness, distinctiveness, and desirability. As these three notions merge, they foster particular “textual” representations of culture, which create frameworks for the experiencing of performance within particular situated arenas. Because we examine how these frameworks are constructed, maintained and modified, our study of experience is not limited to the performance event itself. The study of metaculture invites the examination of participants who engage in a variety of roles, which extend beyond the performer-audience dichotomy to include intermediaries such as promoters, administrators, moderators, etc. Our discussion will attend to the ways in which diverse groups of individuals navigate discursive domains, both outside of, and within various performative contexts. Additionally, metaculture references other “texts” in an intertextual strategy to capitalize on stereotypical images of culture, increasing its marketability. Thus, we explore how stereotypes are mobilized to facilitate the movement of musical culture around the world. Overall, this panel will provide diverse applications of metaculture, illustrating its utility within ethnomusicology, and encouraging the further exploration of this theoretical concept within our discipline.

Metacultural Answers to Modernity’s Questions, or “Here’s What We’re Missing”: Learning to Dance, Play, and Sing the Musical Middle East in America
Anthony Guest-Scott, Indiana University

Contemporary American life offers a broad range of contexts organized to provide individuals expressive encounters with cultural Others. Ethnographic study of such contexts has often centered on engagement in tourism, festivals, and the like, but should also include events that are organized as highly participatory modes of expressive learning: music camps, retreats, and seminars. Americans are currently exploring one Other of prominent and enduring fascination by learning to perform in just such sites: the people of the Middle East. Drawing on Greg Urban’s concept of metaculture (2001), I will explore how participants in these contexts mobilize musical learning and performance as a specialized domain within which to define as well as navigate within, among, and beyond specific conceptions of Middle Eastern cultures and ethnicities. I will further explore how this musical metaculture transcends these local sites to draw upon as well as shape a globally circulating discourse that centers on philosophies of modernity. Accordingly, my discussion will center on the following primary questions: What version/representation of the Middle East are people learning about in the United States and what view does a specifically musical perspective on all of this provide? What dialog between folk theories of Middle Eastern culture and folk theories of modernity emerges in these contexts, and how is it used? More broadly, what contemporary definitions of culture, the learning of/about cultures, and modernity are circulating globally, and how do they shape (and how are they shaped by) local contexts where the aesthetic and the performative are privileged?
The Reed from Rumi to Gibran in the Song of the Lebanese Superstar Fairouz

Ken Habib, Cal Poly, San Luis Obispo

Lebanon has been a special site of religious interconnection and associated musical activity since ancient times. On the modern streets of Beirut one can readily see churches standing beside mosques and hear sonic mixtures of the call to prayer and ringing steeple bells. As Lebanon ascended into a "golden era" of prosperity following independence (1943), the young singer Fairouz (b. 1935) simultaneously rose to superstar status in Lebanon in part through connecting with the diverse religious constituencies that had long comprised it. Many of Fairouz's songs contain multiply interpretable lyrics with universalistic spiritual themes. These songs have achieved widespread appeal and evoked in wide-ranging audiences a powerful and sublime source of affirmation of their commonality and interdependence. A' tini al-Nay (Give Me the Flute), one of Fairouz's most popular songs, connects the past to the present through spiritual imagery that expressly ties to music. The lyric is the poem of Kahlil Gibran (d. 1931), which refers to the nay (reed or flute) just as the seminal Jalal al-Din Rumi (d. 1273) did in his celebrated poem, Mathnawi or "Song of the Reed." Both poets interlink the nay and singing with the ethereal, mystical, eternal, and divine. This paper draws upon ethnographic fieldwork conducted in Lebanon and several other Arab countries over the past two decades to investigate the lyrical and musical interconnection of music and spirituality in the song of Fairouz with the aim of elucidating the rooting of this modern phenomenon in ancient grounds.

Fan Fiction “Bandom Ate my Face”: Online Fan Fiction, Homoerotic Subtexts, and the Performance of Queerness

Ross Hagen, University of Colorado - Boulder

Fan fiction has been a staple of science fiction and television fan culture since the 1960s, yet its role in music fandom has been largely overlooked. This paper examines fan fiction known as “slash fiction,” in which homosexual erotic encounters take place between male characters or actual celebrities. In rock music fan fiction these stories are broadly categorized as “rockfic” or “bandom.” Rockfic generally involves classic rock and metal bands like Metallica, while bandom focuses on modern pop-punk bands like My Chemical Romance. Often these stories take place within the meticulously researched real lives of the band, but also explore “alternative universe” settings such as gender-swaps and time travel. Scholarship on science-fiction slash establishes that it is written and read primarily by women who identify as queer, a distinction that is also true of bandom. In this paper, I read slash fiction to investigate overlooked aspects of participatory fandom and its intersections with gender identity and sexual orientation issues surrounding rock performance. While slash fiction about celebrities finds a consistent theme in the tension between a constructed media personality and an idealized inner self (Busse: 2006), I argue that rockfic and bandom writers find their inspiration in what they perceive to be emotional earnestness in the bands' music, interviews, and performances. I also probe some modern bands' controversial practice of "stage gay," which would seem to be at cross-purposes with genuineness but is still read as honest emotional expression by many slash writers. Busse, Kristina. “I’m Jealous of the Fake Me: Postmodern subjectivity and identity construction in boy band fan fiction.” In Framing Celebrity: New Directions in Celebrity Culture, edited by Su Holmes and Sean Redmond (London: Routledge, 2006).

Metacultural Intermediaries and the Business of Rock Discourse

Mack Hagood, Indiana University

The ethnography of popular music has most often focused on its performers or, more recently, those involved in its recording. But what of those participants Keith Negus (1996) refers to as “cultural intermediaries,” who market and distribute popular music? Through recent fieldwork at an indie rock record label, this paper examines the roles of such culture workers, considering their actions and discourse in terms of cultural movement. Primarily, I argue, these intermediaries must move musical culture (embedded in CDs or digital files) to listeners, via pathways of capitalism, technology and social interaction. In order to do so, however, they must also create a musical metaculture—a discourse that facilitates the journey of the culture it refers to by highlighting its newness and desirability. Utilizing Greg Urban’s (2001) concept of metaculture, I will show that cultural intermediaries are also metacultural intermediaries who work to affect critical and fan discourse. Of central importance is the creation and circulation of one-sheets, marketing texts about bands and their music written by record company staff to accompany the release of new recordings. I will explore the textual strategies employed in the creation of the one-sheet, touching on issues of genre and intertextuality. I will also describe how elements of the one-sheet find their way into reviews, radio, retail settings and fan discourse, suggesting that record labels may have a metacultural future—even as digital technology marginalizes their role as distributors of culture.

Café Society and Female Physicality

Monica Hairston, Center for Black Music Research, Columbia College Chicago

After a brief consideration of the gendered ways in which space has been structured inside jazz clubs and of some of the shifting meanings of the black female body in jazz contexts, this paper will shift its focus to the nightclub Café Society. While moving towards an understanding of the gendered division of labor that often regulated the conditions under which women could appear on stage (and off), I will pay particular attention to the ways Café Society was a focal point for changing relationships between race, gender and urban and jazz spaces. An exploration of how artists inhabited and moved through the space of Café Society is also an exploration of how the political
Auditory Perception, Acoustics and Culture

John Hajda, University of California, Santa Barbara

This panel conceives of music as arising from the dialectic among several domains of sound and sound organization. The sound-production domain addresses how sound is created through the interaction of performers and musical instruments. Among other things, this interaction produces sound waves, which constitute the acoustical domain, and include attributes such as frequency, sound level, spectrum, and duration. Sound waves are transmitted through the air to listeners, who perceive sound and sound structures with features that include pitch, loudness, timbre, perceived duration, and interactions amongst them. These features constitute the perceptual domain, apply to all sounds, and are filtered, modified, and otherwise interpreted by cognitive processes in terms of their musicality. For example, musical cultures may explore pitch in the context of tonal systems, loudness in the context of dynamic variations, timbre in the context of orchestration, duration in the context of tempo, and the interaction among all these features in the context of rhythm. Note that perception, which includes cognition, is both biological, common to all humans, and cultural, specific to groups that have a shared understanding of sound as music. The biological and cultural dimensions of perception outline a creative space for action and interpretation that is explored by performers and listeners. Ultimately, it is these two dimensions of the perceptual domain that (re)shape the sound-production and acoustic domains. Each paper in this panel situates itself in unique ways across multiple domains in the above dialectic to explore how sound is understood as music.

Classifying Timbre: A Sound-based Approach to Organology

John Hajda, University of California, Santa Barbara

This paper proposes the classification of musical timbre in comparison and contrast to the traditional organological approach of classifying musical instruments. The classification of timbre, rather than instruments, is warranted due to the effects of technology on the use of timbre in electronic music-making. It is commonplace for composers and performers to use and share “disembodied” sounds, (re)appropriated in digital form, for which all original cultural sources and contexts have been unattached. By what bases can these sounds be utilized by disparate music communities? Psychoacoustical research, which connects physical characteristics of sound sources to perception, provides an answer. Physically, musical instruments are modeled by their driver -- method of excitation, generator -- medium by which the standing wave is generated, and resonator -- modifier of the signal from the generator. The ways by which the driver, generator and resonator are coupled, or connected, impacts the sounds that they make. Over the past 40 years, perceptual research using instrument sounds from around the world has shown that the method of driving a musical instrument is the most salient feature, followed by generator and, finally, resonator. Thus, a sound produced by a plucked chordophone is perceptually grouped with other impulsively driven sounds -- such as those produced by struck idiophones -- and a sound produced by a bowed chordophone is grouped with sustained sounds -- such as those produced by blown aerophones. This differs from classical organologies, which regulate the manner of driving an instrument to lower levels of the classification hierarchy.

Spiritual Symbiosis: The Jesuit, the Medicine Man, and the Power of Song

Chad Hamill, Northern Arizona University

The story of Tom Connolly, a Jesuit, and Gibson Eli, a Spokani healer, is one of friendship fed by a mutual desire to engage with Spirit. Together, they transcended the rigid barriers of religious dogma cast in the 19th century in the Columbia Plateau and forged a new path; a two-way street that saw Father Connolly assisting Gibson in his traditional medicine dances and Gibson singing and dancing a traditional “cup dance” at Catholic services. Through their symbiotic bond, they challenged traditional notions of indigeneity and Catholicism, finding continuity between seemingly disparate faiths. Drawing from the unpublished memoir of Father Connolly; recent interviews with those close to Tom and Gib; and fieldwork related to indigenous song and power in the Columbia Plateau, we will explore the wider implications of a cross-cultural relationship in which song and power were part of a transreligious spiritual continuum that stretched from ancient indigenous spiritual traditions into the heart of Catholicism.

Ethnomusicological Vérité: Filming Musicians in Louisiana and California State Prisons

Benjamin Harbert, University of California, Los Angeles

In 1974, Jean Rouch speculated, “I must mention the importance that sync filming will have in the field of ethnomusicology.” Thirty-four years later, sync filming doesn’t seem to have hit the discipline. While the phonograph quickly revolutionized what was to become ethnomusicology, film remains a dusty and mysterious tool. When ethnomusicologists have video cameras, they use them primarily to “remember” their own observation, using film as a mnemonic prosthesis in service of the observer who once participated. Some film-savvy ethnomusicologists suggest that it's not enough to simply record and urge critical application of film (Feld, Titon, Zemp). Questioning the ethnomusico logical “lens” may seem worn-out to today’s ethnographers, but ethnomusicological questioning of the non-metaphoric “lens” of the camera is rare. Film may not be an objective representation of truth, but there may be truth in filming music. This paper reinstates a discussion of ethnomusicology’s use of film for research. Intersections between Steven Feld and Carroll Williams’ “researchable film language” and the cinema vérité movement in documentary film will provide a methodological context that will underpin a presentation of my fieldwork in Louisiana and California prisons. Acknowledging that my camera is part of a larger system of oppressive inmate surveillance, I am able to instigate and then think through different fieldwork situations. For...
example, there is richness to the ways that some inmates show off their musical abilities, confide personal stories, shy from the camera, or act in front of the camera. A/V examples of music and interviews will supplement the paper.

Islam and Music in Indonesia (2)
David Harnish, Bowling Green State University

Since the early 1970s, Muslims in Indonesia have experienced an unprecedented religious revival facilitated by mass education, the growth of the middle-class, and the emergence of new forms of Islamic community and authority. The complex background, various influences, and diverse motivations of the past Islamization of Indonesia are the issues that again come to the fore. The Islamic revival resonates with Indonesian musical culture on a number of fronts: a long-standing argument on the views of Islam toward music resurfaces; the past and the present localized and hybridized Islamic music genres are debated for their appropriated performance context; and, the interest of the state in Islam and cultural production effects and creates dynamic discourses on the development of Indonesian musics. We propose two panels to thoroughly explicate these issues. Three panelists in the second session will explore the tensions and roles of the government, religious organizations, and the "Arab" idiom on Islam in Indonesian music: (1) addresses musical innovation and identity resulting from the interaction between Islam and the state and tensions between custom and religion in Lombok, involving the conflicting views of orthodox and traditionalist Islam towards performing arts; (2) discusses the ambiguity of Arab culture in modern Indonesia as seen in the gamsbus music in ethnic Arab communities; and (3) explicates the dynamic and ongoing discussions inside the two largest Islamic organizations, Nahdlatul Ulama and Muhammadiyah, on their positions toward Javanese gamelan and wayang kulit.

Tensions between Adat (custom) and Agama (religion) in the Music of Lombok
David Harnish, Bowling Green State University

Islam came relatively late and in varying stages to Indonesia. Consequently, each area of the country has its own unique history and relationship with the religion and each has had to reconcile earlier beliefs and musics. In Lombok, an isle neighboring Bali, Sasaki (the indigenous ethnicity) religious leaders since the late 19th century have attempted to terminate most earlier beliefs and their accompanying musics on the grounds that the traditional adat (customary law) ceremonies that supported them were incompatible with agama (world religion, here inferring Islam). These reformist and modernist efforts revealed the distinct cultures of "traditionalists," known as Waktu Telu, and "orthodox Muslims," or Waktu Lima. While many forms were impacted by these efforts, the government intervened in the 1970s-80s and worked to secularize select traditional music for its own purposes, then this music was partially re- assimilated back into Muslim communities. Shortly later government policies attempted to regulate and innovate musik Islam (Islamic music), sharply distinguished from musik tradisional (traditional music) and generally originating from Sufi orders, as Sasaki society became increasingly religious and Islam became more and more visible. This paper will explore the issues of adat and agama, explicate the role of the government, position Sufism and orthodox Islam, and identify associated musics in historical and contemporary contexts of Lombok.

The Paradox of Freedom: Jazz and Social Transformation in Pittsburgh during the 1960s
Colter Harper, University of Pittsburgh

This paper examines how the merger of the black and white musician's unions in Pittsburgh in 1965, and the riots following the assassination of Martin Luther King in 1968 brought about a paradox of freedom in African American communities and in jazz. The merger of the black and white unions (Local 471 and Local 60) as a result of the ALF-CIO desegregation policy led to the closing of the black musician union's club, a central point of congregation for touring and local artists. The merger also led to the exclusion of many African American musicians from receiving job contracts and pensions. Due to heightened racial tension after the riots of 1968, many patrons from outside the historically African American Hill District no longer attended nationally recognized black owned jazz venues such as the Crawford Grill, the Hurricane Bar, and the Lowendi Club. Paradoxically, desegregation, which promised freedom and liberation, led to social construction along the axis of race both in the social life of Pittsburgh communities and in jazz. The paper draws from interviews conducted with musicians and audience members who were active participants in the jazz scene of the Hill District in late 1960s. Select photos of the Hill District and its jazz venues, recently made available through the Teenie Harris Archive Project, serve as illustrative material for this paper.

The African Sound in Village Traditions, Highlife, and Jazz
Royal Hartigan, University of Massachusetts

I would like to propose an evening of music for the 2008 SEM International Conference at Wesleyan. Its theme is the path of traditional elements of Ewe and Asante song, instrumental music, and dance across continents and styles from traditional village music making through combined forms such as Highlife and Afro Beat to more experimental styles of African American music such as jazz. Through these presentations, I would like to honor the life of David McAllester, a seminal founder of Wesleyan's world music program and the Society for Ethnomusicology itself. The evening or series of music events would include a traditional concert of West African music, dance, and song, led by Abraham Kobena Adzenyah, the founder and current director of the University's African music program. Joining Kobena would be other Ghanaian master artists and alumni of the program. Adzenyah's ensemble Talking Drums would represent the Highlife/Afro Beats tradition, and my jazz ensemble Blood Drum Spirit would perform African-based jazz in the African American tradition with Professor Adzenyah as guest master artist.
"No More Real Life": Virtualizing Live Music Performances in Second Life

Trevor Harvey, Florida State University

Ictus Belford is a popular singer-songwriter who performs live concerts within a virtual world called Second Life. In his song, "No More Real Life," he addresses the sensation of a virtual existence and relates his experiences while engaging in computer-mediated relationships. Ictus Belford is, in fact, an avatar, a computer-generated digital agent that represents him in Second Life. He is the "real-world" musician, Steve Bedingford. As Steve sings and plays guitar in front of his desktop computer, his performance is streamed live over the Internet to a specific venue in Second Life, where he is represented on stage by his avatar, Ictus. The audience, consisting of others’ avatars, listen to and interact with Ictus, his music, and each other in synchronous time. In this paper, I will present an ethnographic account of live music events within Second Life, specifically detailing performances pertaining to the extension of social presence into virtual spaces. Internet-based musicians within virtual communities frequently address the technological mediation of shared musical and social experiences, as demonstrated by "No More Real Life" and other songs, including Rich DeSoto’s love song, "Avatar Girl." Through this study of Second Life sociality within musical performances, I investigate the meaningful sociomusical experiences that are developing in virtual social spaces, generated by the dynamic relationships between live music and "cartoon" musicians, social immediacy and computer-mediated communication, "real life" and Second Life.

Intercultural Music Transmission in the History of New Zealand Brass Bands

David Hebert, Sibelius Academy/Boston University

Brass bands from the tiny nation of New Zealand boast a surprisingly robust reputation, with national band contests that are nearly as old as in Britain, acclaimed ensembles that frequently receive awards at international competitions, and even unique hybrid band traditions among its communities of Maori and Pacific Islanders. This paper offers the first multicultural history of brass bands in New Zealand, highlighting the themes of post-coloniality and cross-cultural interaction. Taking inspiration from Trevor Herbert’s notion of "social histories", the narrative explores the musical and social consequences of specific events, and examines their repercussions within the themes of place and musical identity in band repertoire. Such events include an exchange of trumpets in the first known contact between Maori and Europeans (1642), the arrival of the first British military band (1845), the establishment of the first band competition in New Zealand (1880), the introduction and popularization of Salvation Army bands (1883), the role of Maori and British collaboration in the first Kiwi band tour to Europe (1903), the emergence of Maori Ratana brass bands (1924), the integration of bands into the nation’s public school system (1930-1960), the flourishing of the National Band of New Zealand and its attainment of major international awards (1978), and the establishment and popularization of hybrid band traditions among New Zealand’s migrant Tongan and Samoan communities (1990s). An awareness of this background enables us to better understand the development of what Stokes calls “localized sound worlds” in the context of New Zealand.

"Yeah, yeah, this is what ya call da real music": Intercultural Aesthetics in Afro-Ukrainian Hip-Hop

Adriana Helbig, University of Illinois at Urbana-Champaign

Migrant workers and students from Africa have contributed greatly to the development of a vibrant urban hip-hop scene in the eastern Ukrainian city of Kharkiv. The scene functions as an economic marker of cultural consumption and a political marker of intercultural exchange. Increased accessibility to recording and sampling technology in the last five years has given rise to a growing number of small, professional studios run by young entrepreneurs who sign hip-hop musicians to their labels. Though the studios are not able to produce large quantities of CDs for sale, they sponsor a wide range of hip-hop parties at which artists signed to their labels work as DJs, African and Afro-Ukrainian musicians among them. The network of parties, recording studios, and hip-hop shops throughout the city allow for relatively quick dissemination of new music and facilitate the social integration of musicians of African descent. This paper offers an analysis of how hip-hop aesthetics are created and negotiated by local studio producers, young audiences, and musicians. Language choice, lyrics, group size, sampled sounds, and melodic construction serve as forays into an emerging intercultural dialogue couched in discourses regarding the social and sonic values of “African”, “Ukrainian”, “Russian”, and “American” musical aesthetics. A technology-driven groove appears as a central site for negotiating what makes “real music”.

Creative Agency in the Mountains: the Zacán Artistic Festival of the Purhépecha People, Mexico

Ruth Hellier-Tinoco, University of Winchester, UK

In October each year the Artistic Festival of the Purhépecha People takes place in the Purhépecha highland town of Zacán, Michoacán, Mexico. The Festival was initiated in 1971 by Purhépecha professionals returning to the region who saw the need to rescue and revive local traditions for the young people of the region. In the early years the festival attracted people from the surrounding Purhépecha villages; by 1998 non-Purhépecha folkloric ensembles were participating; and in 2005 one thousand performers took part, with an audience of top politicians, dignitaries, national and international visitors and media representatives. It would seem that the Zacán Festival has become just another folkloric, globalized event, in which the Purhépecha people are again being incorporated into both national and global networks.
Contemporary performances in Mexican folkloric and touristic festival contexts have their foundations in the late nineteenth century and in the nation-building post-revolutionary years of the 1920s, when local performance and ritual practices of certain indigenous peoples were placed on stages in theatricalized settings. Many of the same icons and performances generated and promoted through the hegemonic processes of the state machinery are on stage in Zacán. Questions therefore arise concerning the extent to which Purhépecha creative agency and the notion of carving out an autonomous space and identity are possible within the tightly controlled frames of reference of such “folkloric” performances. In this paper I will explore issues concerning the apparent dichotomy of re-appropriating and displaying well-known referents in a global market place.

Festivals and the Politics of Identity in Latin America II: Multiculturalism, Ethnicity, and the Struggle to Define the Regional/National
Ruth Hellier-Tinoco, University of Winchester, UK

In recent decades, the formally constituted “festival” has emerged as a key site for musical performance and the expression of regional and national identities throughout Latin America and its diaspora. Such festivals are, of course, hardly new. As explored in several of the papers here, officially sanctioned, institutionally organized, and commercially promoted festivals have existed for many decades in certain Latin American countries, often with the explicit aim of promoting national unity through the selective presentation, and at times the outright creation, of purportedly “national” styles of music and dance. While nationalist tropes and anxieties remain a crucial element of Latin American festival culture(s), they also now share the stage, literally and figuratively, with a host of other influences and concerns: the rise of ethnic identity-based social movements, particularly among indigenous and Afro-Latin populations, for whom the festival has become a crucial resource for performatively defining identities in contradistinction to notions of nationalist homogeneity; the embrace of multiculturalism in some locales as a response to such movements and in belated recognition of the pluricultural reality of nearly all Latin American states; the transnational tourist gaze, spurred by the ever-increasing industry dedicated to cultural tourism; and more. Papers in this second session of a double panel, drawing on case studies from Mexico, the Chilean diaspora, Trinidad, and Panama, examine the politics of representation and identity in "multicultural" or "multi-regional" festivals, marked by the presence of multiple performing groups offering competing discourses of regional and/or national identity.

Music from Turkey in the "Diaspora"
Ursula Hemetek, institute for folk music research and ethnomusicology

Music making of immigrant communities from Turkey in Western European countries as well as in the USA tends to be overlooked in a double sense: by the dominant societies - being a minority phenomenon -, and by the country of origin - being not "original" enough. Very few scholars have been dealing with it, although it seems to be a very lively musical scene, representing a considerable number of inhabitants of the respective European countries. The three case studies from Germany, Austria and the USA will focus on music making of immigrants from Turkey, highlighting different aspects. Whereas in the European approaches integration of immigrants via music making plays an important role, and is discussed on the grounds of the concept of embeddedness using examples of the second generation, the US-approach raises important issues like the negotiation of habitus in a small Turkish speaking community through practices that fall somewhere between dichotomies like self and other, inside and outside. By comparing the European and the US-situation this panel will contribute to a “transatlantic dialogue” in showing differences in the socio-political framework of immigration and its influence on music making.

Cultural Persuasion or Cultural Invasion: The Politics of American Popular Musics in the Contemporary Middle East
Farzaneh Hemmasi, Columbia University

American popular musics are as ubiquitous in the Middle East as they are in most of the world, a fact made possible by the global reach of markets, social networks and communications technologies. But what are the processes by which these "foreign" aesthetics and products are indigenized and inscribed into local practice, or are restricted in their cultural integration? How do various and often conflicting meanings accrue, or how are they rejected? The papers in this panel address these questions by focusing on American popular musics in the Middle East, where “banal transnationalism” (Aksoy & Robbins) can take on a decidedly politicized tone. Popular musics emanating from the West and especially the United States can inflame anti-imperial attitudes in a double sense: by both official and lay discourses in the region. Yet these musics may also be incorporated into local practices and identifications, facilitating both cultural reproduction and transformation. For many individuals in contemporary Yemen, their encounter with American-produced pop by radio may yield only limited reactions in a social and economic context that allows little purchase on the fundamental presumptions behind this heavily marketed cultural category. Iranian rock musicians, who access Western music via media despite governmental efforts at isolation, are drawn into ongoing discourses of generational change and Western dominance in the region. And in Morocco, conflicted feelings about the incursion of overseas cultural forms and ideas...
show up as a theme in locally produced musics which themselves appropriate elements from some of those same outside cultural systems.

**Between Iraq and a Hard Place: Iranian Youth, American Popular Music and the Perils of Representation**  
Farzaneh Hemmasi, Columbia University

In the spring of 2006, the Iranian rock band Kiosk released a music video on YouTube called “Eshq-e Sor'at” or “Love of Speed” that soon became one of the most-viewed Iranian videos on the site. Using Persian lyrics, English subtitles and filmed images from Tehran cataloging the social ills and contradictions facing contemporary Iran, and drawing on an American blues and rock aesthetic, members of Kiosk purported to present their personal opinions, musical tastes and nothing more. But the burden of representation has encroached on Kiosk as it has on many Iranian rock bands, whose stylistic proclivities and critical commentaries are frequently taken by Western and diasporic audiences as evidence that Iranian governmental policies are ineffectual and that “Westernized” Iranian youth are the key to a much needed socio-cultural transformation. This burden is all the heavier when taken with purported American governmental desires for Iranian regime change, ongoing military conflicts in Iraq and Afghanistan, and the delicate dance of those who may simultaneously reject Western intervention and still be dissatisfied with their government at home, but whose transnationally circulating musical products are incorporated into originally unintended movements and meanings. Through the example of Kiosk, the paper addresses the manipulations and meanings of musical style, lyrical content and visual imagery in the context of Iranian musicians working in genres associated with the West. The paper also discusses the implications of media — especially satellite television and the internet — in facilitating and complicating the scope of Iranian popular musics and their global reception.

**The EVIA Digital Archive Project Workshop: New Resources for Teaching, Research, Archiving and Fieldwork**  
Clara Henderson, EVIA Digital Archive Project

After seven years of development, content in the EVIA Digital Archive Project is now ready for public availability. Growing out of grave concerns for field video preservation and a need for better scholarly tools, this joint project of Indiana University and the University of Michigan began building a digital preservation and access system for unedited ethnographic field video in 2001. The 35 scholars who have thus far recorded and deposited video in the archive have extensively annotated their materials at the event, scene, and action level. Collection annotations are subsequently peer-reviewed and copy-edited. While the availability of online video of interest to ethnomusicologists has increased dramatically in the last few years, the EVIA Digital Archive Project is unique in the high quality of the delivered video stream, the extent of the accompanying documentation, its adherence to library standards, and the preservation practices that underlie the entire process. This workshop will discuss the latest developments of the project, ways in which it can be used in teaching and research, and how scholars and other archives can become involved with the project. An especially important part of the workshop will be a discussion of how software developed for the project can be used in the field as a way to organize your research, facilitate feedback discussions, and seamlessly integrate your field practices with an archiving workflow.

**Religious and Musical Expressions of the Ga in Their Quest for Spiritual Perfection**  
Clarence Henry, The Henry Center for Multicultural Education & Global Research

This paper is based on recent field research that I conducted in Accra, Ghana. In this paper I examine how the Ga people that are affiliated with the Lakpa shrine use music and dance as religious and musical expressions and communal solidarity. Part of my discussion will focus on how music is used symbolically to detail both positive and negative socio-cultural and socio-political experiences shared by the community. For example in my presentation I will explain how “hoot” songs are sung by the community in commemoration of migration, famine, and survival from Benin and Nigeria and finally to Ghana during the 1500s and how these songs continue to function as a vehicle for appeasing the major deities worshipped in the Lakpa shrine. Many of the songs that are sung in the Ga community can be described as a type of “sacred play” that also combines special choreography. Part of my presentation will also focus on the inter-relationship between music, spiritual perfection, and how the locals participate in special ceremonies by mimicking choreographic movements to express to the deities a sense of unity and solidarity. This paper will be highlighted with a slide and visual presentation from my field research of religious and musical expressions offered to the spirits by the Ga people.

**L’anima nostra che sa le canzoni: Musical Improvisation in Theory and Practice at Siena’s Palio**  
Anna Hersey, University of Miami

Twice each summer, the citizens of Siena, Italy gather in its central piazza to witness a ninety-second horse race called the “Palio.” In his 1903 tourist guide to Siena, William Heywood wrote, “He who has not seen [the Palio] does not know Siena.” Indeed, the Palio is a public demonstration of the cultural essence of Siena. Although some of these traditions go as far back as the thirteenth century, descriptions of the Palio as a mere “re-enactment” fail to recognize its significance and relevance to the modern sensibilities. Music plays an integral part in the Palio events in the form of folk songs, anthems, and ceremonial music, but its role was not fully explored by Dundes and Falassi in their otherwise exhaustive anthropological study of the Palio. In this paper I explore how musical improvisation in particular is used to define contrade (rival city factions) identity, and how the high value placed on improvisation reflects a desire by the senesi to express the “present-ness” of the Palio, an event which is otherwise intensely bound to a sense of temporal heritage.
"African Underground: Democracy in Dakar" - a documentary film screening and panel discussion about hip-hop, youth and social change in Senegal

Benjamin Herson, Nomadic Wax

African Underground: Democracy in Dakar is a groundbreaking documentary film about hip-hop youth and politics in Dakar, Senegal. The film follows rappers, DJs, journalists, professors and people on the street at the time before during and after the controversial 2007 presidential election in Senegal and examines hip-hop's role on the political process. Originally shot as a seven part documentary mini-series released via the Internet - the documentary bridges the gap between hip-hop activism, video journalism and documentary film and explores the role of youth and musical activism on the political process. To watch the documentary shorts from the film please visit: http://www.democracyindakar.com

Preserve the Old while Creating the New: Cross-cultural Fusion as Collaborative Ethnography in a South Korean Percussion Genre

Nathan Hesselink, University of British Columbia

The proverb pōpko ch’angshin (preserve the old while creating the new) has served as an inspiration and rallying call for many artists in the South Korean new music world. Within the urban traditional percussion genre of samul nori, such efforts can be characterized as cross-culturally based, fusing traditional Korean rhythmic cycles and structures with Western popular melodic idioms and instrumentation (previously jazz and hip-hop). Wishing to build upon these precedents, in this paper I will outline my own experiences with composing for a samul nori fusion project based on fieldwork conducted the summer of 2006 with a little-studied Korean rural percussion troupe and my own personal background in and knowledge of rock music. While the novelty of this fusion was certainly part of my motivation, as the project progressed I became more and more interested in ascertaining the aesthetic responses of my Korean teachers and mentors as a kind of critical counterpoint. Understanding composition to be yet another vehicle for knowledge and cross-cultural understanding, and inspired by recent efforts in collaborative ethnography that highlight dialogue and interaction at every stage of the ethnographic/compositional process, I sought to integrate performance, composition, and reflexive analysis from the outset of this work through to its end. I will argue that taking into account native criticism in such a manner provides an additional means by which to critically, openly, and ethically engage those with whom we study and work.

YouTube as a Duelling Ground: Creative Forms of Resistance to Government-Constructed Singaporean National Identity

Sheau-Kang Hew, University of Oklahoma

Since the mid 1980s, Singapore’s Ministry of Information and the Arts has commissioned a new national song each year to be featured as the theme song at the National Day Parade in August. In the lead-up to National Day, the media is bombarded with patriotic national songs. Simultaneously, the National Art Council of Singapore sponsors the “Sing Singapore” campaign several months in advance to encourage Singaporeans to sing and perform these songs. Mirroring the government’s efforts to construct a “neutral” identity suitable for a multiethnic nation, the national songs, with their electronic synthesizer-generated instrumentation, predictable verse-chorus form, 4/4 meter, and eight-measure phrasings, clearly follow the Western pop song formula. While the musical sound is unmistakably Western, the lyrics and the video images that accompany the song project an idealized vision of life in Singapore, featuring images of people from different generations and ethnicities interacting harmoniously in a contemporary and immaculate landscape. Such propaganda has inspired a long tradition of resistance, demonstrated by individual Singaporeans writing new satire texts to existing national songs. However, the dissemination of these satirical songs often has been limited to localized populations. In this paper, I examine the posting of these national songs on YouTube. I argue that the dissemination of these songs on YouTube, a non-government-controlled media, while on one hand distributing these propaganda messages to a wider audience, also provides a new ideological battleground for Singaporeans to contest a government-constructed, hegemonic version of their national identity.

"Toraja people do not have a word for love": Popular song, emotion, and economic development in Eastern Indonesia

Andy Hicken, University of Wisconsin-Madison

Most pop songs are about love. Yet why love, more accurately, romantic love, is the obsessive lyrical subject of popular music has received surprisingly little attention in ethnomusicology. Scholars who have seriously studied romantic love generally view it as a culturally and historically bounded phenomenon. If romantic love is non-universal generally, yet nearly universal in popular song, then the question arises: is there some necessary connection between romantic love and popular music? This paper discusses the recent emergence of romantic love songs in the popular music of Toraja, a region in Eastern Indonesia in which the author did long term fieldwork. In Toraja, public expression of romantic love is a decidedly new thing, and the lyrical and musical discourses of love in recent Toraja songs often translate those of national, Indonesian-language songs. Nonetheless, Toraja people are not adopting romantic love songs passively; their adoption is (in the words of Lila Abu-Lughod) the aggregate of "multiple, shifting, and competing statements with practical effects." Locally, romantic love songs raise fears of cultural loss among some critics, but for others the "endangered" culture is not worth saving. Some Toraja people, I argue, compose and listen to romantic love songs in part because they idealize love-marriage, critiquing traditional arranged marriage and, by implication, the economic obligations of children in the exchange-based local economy. As Toraja songs move lyrically toward individualism, they also delve into the melodic, harmonic, and timbral depiction of extreme emotional experience, suggesting a ferment of musical, emotional, and economic change.
Virtuosity To Be Sold Abroad: John McLaughlin’s ‘Floating Point,’ Fusion, and the ‘New’ India

Niko Higgins, Columbia University

The 1970’s Indian/jazz fusion band Shakti is currently accepted among south Indian musicians and audiences as the progenitor for the present-day practice of Karnatic ‘fusion’ in Chennai, south India. In April 2007, several Indian jazz, film, and ‘classical’ musicians assembled in Chennai to record a new album led by the Shakti guitarist, John McLaughlin. The recording features a different Hindustani or Karnatic ‘classical’ musician in each track. In this paper I show how Indian ‘classical’ musicians reconfigure the elitist dominance of ‘classical’ music by playing a kind of classical/popular fusion that features their improvisational virtuosity. In this context, their virtuosity identifies them as much with ‘classical’ professionalism as entrepreneurial savvy. Drawing from my own participation in this five-day recording session as well as over a year of ethnographic research on Karnatic fusion in Chennai, I describe how McLaughlin, the musicians, and the studio engineers combined Indian classicalism with Western jazz for the global mass music industry. I use images and sound excerpts from the sessions to reveal some of the complex ways that Indian musicians challenge the autonomy of Indian classical music within contemporary Indian culture. I conclude by addressing how the power inequalities of the sessions, intersected by race, gender, nationality, class, caste, and celebrity-status, index certain freedoms and anxieties relevant to India’s recent economic prosperity.

Talking Yazoo in Kalamazoo: Voices in the performance and construction of blues identities in a contemporary musical community

Jonathan Hill, Western Michigan University

In this paper I examine the use of language and stylistic qualities in the vocal performance of blues music and identities in a musical community located in Kalamazoo, Michigan. The lyrical content, accents, and stylistics in these blues performances often imitate recordings made by blues musicians from different time periods and regions in America (e.g. the African American sharecropping communities in the Mississippi Delta and/or post WWII Chicago blues communities). I explore how local musicians in contemporary Kalamazoo embody these borrowed vernaculars in ways that recontextualize them. The majority of the performers in the Kalamazoo blues scene are local people who identify as white and middle-class. The experiences that they sing about and the style in which they perform enact a contradictory socio-cultural persona that can be described as working-class, poor, and African-American. In discussing the dynamics of the construction of this African-American blues persona by local white musicians, I apply Bakhtin’s notion of heteroglossia and more recent work on the voice in speech and song (e.g. Fox, Samuels). I show how commodification of recorded African American vernaculars, speech, and music sends these once sociologically-specific cultural forms into very different circuits where, despite their commodification, they index very different kinds of local authenticity. Consequently, the performance of blues identities in Kalamazoo may be viewed as products of reinterpreted experiences, vernaculars, and music stylistics, which have been accessed through the consumption of recorded music.

Intra-Asian Classical Crossover: Japanese hardware (instruments) & Indian software (raga)

T M (Tim) Hoffman, Keio University

Though Japanese and Chinese languages and musics are visibly related, relativity between Japan and India in the more significant principles and application of phonetics, grammar, syntax, and technique is remarkable. Japanese poetic forms are well suited to Indian vocal styles such as khyal and thumri, and Japanese instruments shakuhachi and koto to modal Indian music - applying the compatible Indian ‘software’ (raga/tala) to Japanese hardware. Trained by late Living National Treasure of shakuhachi and others during 26 years in Japan, the presenter has during seven years under a master vocalist completed in India’s premier music academy the five-year Visharad degree in Hindustani classical vocal and (with Indian government permission) used shakuhachi to complete the Visharad for bansuri. Presentation of classical and contemporary Japanese poetry in Indian vocal music, in conjunction with highly respected artists of both, has also been well-received in top venues and nationwide broadcasts throughout South Asia and Japan, as well as universities. Furthermore, during the past two years as Senior Performing and Creative Artist Fellow of American Institute of Indian Studies, he has pioneered use of koto with heretofore unexplored playing styles, now lauded as “THE most versatile instrument for Indian classical music.” These “intra-Asian classical crossover” initiatives have earned the title “Sangeet Acharya” and various honors from the Indian government, media organizations, and others, and leading roles in Japanese government-sponsored projects. The SEM presentation would highlight musico-linguistic relationships through theoretical explanations and performance, and reflect upon broader issues in regional co-research and co-performance.

A Great Man Has Gone Out: The Funeral of Ghanaian Xylophonist Kakraba Lobi

Brian Hogan, University of California, Los Angeles

On Friday July 20th, 2007 Kakraba Lobi (a.k.a. Tijan Siinyiri) a remarkable musician and educator, as well as the foremost exponent of the Lobi funeral xylophone tradition, passed away at Ridge Hospital in Accra, setting in motion an unforgettable series of events. In life, Kakraba Lobi's contribution to African music remains unmistakable, as he introduced Lobi music and culture to the rest of the world through international tours and teaching appointments at the foremost research institutions for African music. In
death, Kakra Lobi inspired an elaborate funeral ceremony stretching from Ghana’s urban center of Accra, to his remote village of Saru in the northwest of Ghana. These funeral observances were an occasion for the most respected xylophonists to pay homage to this master and facilitate his passage into the ancestral domain. They were also interestingly permeated with discussions about who will rise to take the place of this renowned artist, both as a master xylophonist, and international culture-bearer wielding considerable economic power. In this presentation, I remember Kakra Lobi by sharing my documentation of the extraordinary performances from his funeral. I also introduce several younger xylophonists, who each bring their unique experiences to bear on the maintenance and development of this musical culture. By interfacing several biographical studies of individual artists, I begin to piece together a representation of Lobi musical culture anchored in the specifics of personal experience, yet supported through a constellation of interrelated perspectives.

Children of the World in Harmony: Performing National Identities in an International Context
Lauren Holmes, Yale University

International choir festivals are events at which national identity is constantly being performed, both onstage and off. The physical proximity of the singers and the short time span that are typical of these festivals create temporary worlds in which participants construct multiple individual, group, and ethnic identities that interact with the complex issues of nationalism and representation. Music acts as the mechanism by which all of the participants are brought together and also as their primary means of setting themselves apart. This paper is a case study of the 16th annual Children of the World in Harmony Festival, which took place in Hanoi and Hong Kong in 2007. This non-competitive festival featured approximately twenty choirs and other performing ensembles, representing China, Mexico, Mongolia, the U.S.A., Venezuela, and Vietnam. In this study, I explore the ways music was used to both create and remove boundaries between individuals, groups, and ideas of nations. The festival was explicitly intended to promote international peace, and implicitly intended to celebrate cultural diversity. This led to an underlying tension between attempting to unify the groups and attempting to differentiate them. This tension was mirrored musically by the prevalence of pieces from the Western canon, reflecting a shared stylistic model that gave the groups an underlying unity from which to diverge. Differences in repertoire, costuming, movement, and vocal production allowed choirs to both act as representatives of their nations and to present their nationality as only one of many facets of their group identity.

Golden Melody Award: Genre Categorization and Institutionalization of "Ethnic Music" in Taiwan
Hsin-Wen Hsu, Indiana University Bloomington

The Golden Melody Award organized by the Taiwan Governmental Information Office (GIO) is one of the biggest music contests in the Asia Pacific region. In 2003, GIO claimed that "the music creativity and performance of all minorities in Taiwan need to be concerned." Thus it canceled the original Best Dialect Singer prize, and added separate categories of Best Singer Prize for musicians singing in different languages, including Mandarin, Taiwanese, Hakka, and Aboriginal languages, respectively. In 2005, GIO further added separate categories of Best Record Prizes for them. While the intention to do so was to promote music of minorities, such as Hakka and Aboriginal peoples, some musicians did not approve it. Lin Sheng-hsiang, the winner of both Best Hakka Singer and Best Hakka Record in 2007, refused to accept his awards on stage. He said that his music is borderless and this award should have had nothing to do with ethnicity or language, only about music. He argued that current categories could not benefit minorities, but only marginalize them and their music. Lin’s action caused debate. While some approved his idea, others criticized that he has benefited from these prizes and should not kick away the ladder for others. The diverse opinions foreground the necessity to reflect how genre categorization has shaped and been shaped by people’s musical and social practices. To deal with this question, I discuss how music-making in Taiwan has been influenced by the "ethnic music" genres used in Golden Melody Award. In addition, I analyze the dynamic process in which these "ethnic music" genres have been forged and re-forged with the interplay of diverse social powers. Finally, I reflect the constructive quality of genre categorization and its implications for the institutionalization of "ethnic music" in Taiwan.

Taiwanese America Meets Taiwan Through Independent Rock Music Performances
Wendy Hsu, University of Virginia

Asian American independent rock musicians are building grassroots connections with musicians in Asia through transnational exchanges of live music performances on tour. Crossing national boundaries in performance, these socio-musical linkages lead to unexpected aesthetic and ethnic collusions between Asia and Asian America. With an Asian American perspective, this case study examines the transnational contact between Taiwanese-American-led New-Jersey-based progressive instrumental rock band Hsu-nami and Taiwanese black metal band Chthonic. Hsu-nami and Chthonic both create a bicultural musical context to express their identification with Asia in their respective grassroots scenes domestically and abroad. Both bands feature the traditional Chinese two-string instrument erhu as a sonic signifier of “Asia” fusing Chinese folk music with elements of European-American rock.
subgenres. Hsu-nami's imagery from Tibetan Buddhism, and Chthonic references Taiwanese Taoist folk practices as a way to explicitly state the ideologies of their music. In this paper, I focus on two particular moments in which these two bands contact one another in live performance settings: Hsu-nami’s opening performance for Chthonic in New York City and the guest appearance of Chthonic’s erhu player with Hsu-nami on their tour in Taiwan. Particularly, I address the musical and performative ways in which Hsu-nami confronts the politics of Taiwanese nationalism associated with Chthonic. I contextualize my close reading within the political relations between Taiwan and the United States, including the inflamed issue of Taiwanese independence that dominates public discourses in Taiwan and in the Taiwanese American community in New York.

Divine Ecstasy in Rhythm & Tone: Some Sonorous Details in the Music of Nusrat Fateh Ali Khan
Brian Hulse, College of William and Mary

There is a tension between traditional, Western scholarly approaches to Sufi music, Sufi philosophy, and Mysticism in general and the approaches knowledge espoused in those traditions and philosophies. Generally, scholarly knowledge is ‘about’ things, while mystical knowledge is in the experience of things themselves. In this paper, I consider musical, sonorous details of music by the (late) great Sufi singer Nusrat Fateh Ali Khan, taking as a point of departure the idea that the sonorous intensities, qualities, rhythms, and dynamics of Khan’s music present knowledge directly to experience while nevertheless providing information useful to scholars. In particular I am interested in those moments of maximal intensity - or ecstasy - where NFAK is at his expressive and intensive zenith. In these moments the line between musical intensity and mystical ecstasy can seem most transparent.

Music of the other: Observations on transcriptions of Western military music from the late Edo Period
Justin Hunter, University of Arkansas

A remarkable musico-communicative event occurred in pre-Meiji, mid nineteenth-century Japan (Epstein: 1994). Nearly 14 years before the arrival of the famed Commodore Perry and the Americans, ground breaking Japanese “musicologists” transcribed several Dutch military tunes into a device that would literally reinvent Western notation in Japan. This device, a hybrid score/notation based on the Japanese vernacular of written reference and oral transmission of music, enabled the Japanese “musicologists” to learn, understand, and teach Western military music in terms fitting for a world of oral tradition and aged customs. At a time when Japanese clan leaders were vying for superiority and clout with the Shogunate, these hybrid score-notations spread, sparking the creation and development of koteki-tai, “flute and drum bands” in many of the more prominent clans. The kotek-tai would continue to employ these transcription tools for practical purposes up until the arrival of the British bandmaster John William Fenton 1869, reaching their pinnacle however in 1865 in the Eikoku kotekifu, “English drum and flute score.” This last score, the focus of my paper, represents a final step in writing and communicating the music of the other in the systems of their own style, before shifting to Western five-line notation in Japan.

Country Noise, City Spaces: Rereading the Organology of Dominican Merengue Tipico
Sydney Hutchinson, New York University

In the Dominican Republic, the sounds of the button accordion and the güira (metal scraper) used to play merengue típico have at various points been considered more noise than music. If noise is a threat or contestation of power, then these instruments have indeed been seen as a threat to the survival of Dominican culture. At the time of the accordion’s arrival during the 1870s, the threat that sparked urban, upper-class polemics against the accordion was that of the lower classes usurping power and disrupting city centers. In the 1970s, when rural migrants again entered the city of Santiago, debate over the noisy accordion, merengue típico, and those who play it resurfaced. Because musical instruments are not “mere” objects but bearers of meanings that arise through their interactions with people, this paper endeavors to uncover the social and cultural meanings of the accordion and the güira. Merengue típico, while still considered a rural music, is now produced primarily in the cities of Santiago and New York. By being out-of-place or between places, the music has become a site for social and spatial contestation related to ideas about noise and order, which are made audible through these instruments. A comparison of historical sources on accordion and güira performance combined with an analysis of the spaces in which típico is played today shows the role these instruments and their rural “noise” play in today’s cities.

Mbira Making Demonstration
Kevin Hylton, Gwenyambira Productions

Presenting a lecture demonstration on mbira making focusing on one popular class from Africa: the Nyungwe-Nyungwe of Zimbabwe and related instruments. Using techniques learned from years of building and materials that are easy to find (any good hardware store), we will demonstrate and describe in detail various approaches to building the instrument. Mbira making can be therapeutic with an added incentive of a functional end product. The form / function dialogue crosses over into sculpture, which we will also examine. We will demonstrate each step toward building an instrument while participants are encouraged to look closely, ask questions and try some of the steps. While there will not be time to complete an instrument, the intent is for everyone to walk out with an understanding of the technique, enough so they can build their own, or be willing to try. Dumisani Maraire, the late Zimbabwean mbira master who first inspired Americans to learn about the instrument and the music, used to say the “mbira player builds his own instrument”. Few students of mbira music learn to build instruments at all, missing a vital step toward insuring continuation of a valuable art form. This workshop is devoted to passing it on.
Decolonizing Education in Kenya: A Case Study of the Secondary School Music Curriculum

Everett Igobwa, York University, Canada; Daystar University, Kenya

At all levels of education, curricular focus in Kenya over-emphasizes Western knowledge which is not always adaptable to the Kenyan context. This epistemological imbalance can be corrected by drawing knowledge from traditional Kenyan education systems. Over forty distinct ethnic groups exist in Kenya, with diverse cultural practices preserved through kinship systems, and orality as the dominant mode of transmission for traditional arts and sciences. Documentation is required in order to facilitate the integration of traditional Kenyan knowledge into the education system. This paper discusses music education in Kenya and encompasses three general areas: (1) the effects of colonialism on contemporary music education; (2) recent attempts made to "Kenyanize" the music curriculum; and (3) the challenges of incorporating Kenyan instruments into the mainstream curriculum. I examine the music curriculum at the secondary school level in Kenya so as to explore the hegemony of curriculum imbalance. The government's assessment of the music curriculum in 1984 made recommendations to correct the imbalance but has been hampered by numerous factors, among them being: lack of teachers and difficulty in synthesizing two disparate pedagogical approaches to music—the Western and so-called traditional African. I propose a framework through which the education system can involve local communities, and traditional music exponents in producing knowledge for dissemination through the academic institutions. The framework will guide the integration of indigenous and locally produced knowledge into the curriculum, and designed in such a way as to be easily adaptable to each community.

From “Praise Chorus” to “Worship Music”: The Politics of Musical Naming within US Evangelical Contemporary Worship

Monique Ingalls, Middle Tennessee State University

"Contemporary worship music," a repertory of corporate worship songs set to recent popular musical styles, has become a vital and vibrant part of US evangelical religious practice. Though the broad category "contemporary worship" is often used to refer to this forty-year-old repertory, a close examination of evangelical discourse about contemporary worship from the late 1960s to the present reveals a distinct succession of genre terms. Jocelyn Guilbault and Line Grenier (1997) have argued persuasively that music labels are strategic devices used to signify ideas and issues beyond—yet indexed by—musical practice. Following Guilbault and Grenier, I propose that an investigation of these naming practices reveals significant changes within the political, ideological, and cultural fields of US evangelicalism. This paper explores the shifting musical labels of contemporary worship and their meanings by focusing on the roughly chronologically progression from "praise chorus" to "praise and worship" to "worship music." Using field research and evangelical publications on worship, I show how the renaming practices reflect multilevel negotiations of denominational theologies and the impinging influence of the commercial sphere. Analyzing the politics of naming within the evangelical corporate worship repertory illustrates how changing musical labels index the dynamic negotiations of musical and spiritual practice, highlighting important shifts in evangelical spirituality and providing a musical way to narrate recent evangelical religious history.

Reading History, Performing Carib: The Santa Rosa Festival and Politics of Amerindian Identity in Trinidad

Amelia Ingram, Wesleyan University

The syncretism of Spanish and Amerindian culture in the Caribbean began with the “savage encounter” of tribal groups named by Columbus as “Caribales” (or man eaters) (Cudjoe 2003). The nomenclature quickly transformed to designate specifically the Carib tribe (and more broadly the Carib/bean region). Amerindian resistance quickly transformed to issues of land, culture, and community rights across the region. In Trinidad, defining oneself as Carib means to resist current binary constructions of ethnicity (either Indo or Afro) that frame many aspects of national politics and culture. This challenge is most visibly formulated through the performance of the yearly Santa Rosa Festival, held in central town of Arima. The Santa Rosa Festival, organized by the Santa Rosa Carib Community (SRC) and the Santa Rosa Catholic Church, reenacts the union of the Spanish Catholic and Amerindian community, named after Santa Rosa de Lima, the first canonized saint of the Americas. Parang, a Spanish-Creole string band music, is performed during the festival by local community members and appropriated as a manifestation of Carib culture. In this paper I will discuss the preservation and recent revitalization of Amerindian identity in Trinidad via the Santa Rosa festival as a reenactment of ethnic resistance and a modern construction of what it means to be “Amerindian” in Trinidad today.

“Representing the Ruhrpott”: Hip-hop, migrant youths, and the story of a struggling German city

Margaret Jackson, Troy University

It has been nearly fifty years since the first trains delivered young migrant workers to the industrial towns of Germany’s Ruhr Valley to fuel that country’s post-World War II economic recovery. Recruited by the German government, these Anatolian and southern European temporary laborers, or Gastarbeiter, became long term residents with extensive work, family, and social networks throughout the country. While Germany has struggled to develop effective policies to integrate its immigrant populations, three factors have sharpened public scrutiny of Gastarbeiter descendants: poor high school standardized test scores that expose a gulf between German and non-German literacy levels; possible Turkish entrance into the European Union; fear of...
Islamic radicalism; and an economic downturn following German reunification and subsequent repatriation of ethnic Germans scattered throughout the former Soviet bloc. In this climate, immigrant youths are often demonized as threats to German cultural stability. This paper examines the ways Turkish and Greek youths in Duisburg, the heart of the industrial "Ruhrpott," use hip-hop culture to claim identities that are urban, working class, and defiantly non-German. Members of the emerging third generation make it clear that the transience of their grandparents' lives has been replaced with clearly defined axes of identity construction shaped by family, youth aid organizations, Islam, the German educational system, economics, and by a palpable identification with global hip-hop culture. These young people use hip-hop to articulate a strong sense of regional pride, stake claims for local status, and to express fears over deterioration of the city they call "home."

Music and Procession in Public Festival Spaces: The Case of Mahashivratri in India

Nazir Ali-Jairazbhoy, University of California, Los Angeles

The annual Mahashivratri festival celebrating the marriage of God Shiva and Parvati is held all over India. At these festivals there are two arenas of activity, which we refer to as Temple Space and Public Space. This paper shall examine our video shot in 1995 in Junagadh, Gujarat and concerns the latter, hypothesizing that it is the Public Space activities that draw hundreds of thousands of devotees to this festival. As the camera roves down the fairgrounds, we see peddlers and hawkers selling trinkets, religious objects and books, as well as wandering mendicants singing devotional songs. Inside tents are more sophisticated performances that include complex poetic recitations (carani git) and devotional songs (bhajans) with virtuosic twirling of hand cymbals. Under large canopies, sadhus instruct passersby, practice difficult yogic postures and play ceremonial musical instruments. The camera then proceeds to the climax of the festival, a night procession of naga sadhus - naked ascetics - some coming from remote parts of the country, showing off their martial arts skills and entertaining the throngs seated in special stands. They are accompanied by a marching brass band playing devotional songs, while others join in dancing and playing drums. The sadhus perform antics while heading towards the Mrigi Kund, a bathing tank in which they all immerse, cleansing themselves before returning to their normal lives of austerity - except, it is said, for three who disappear in the tank to the land of their dreams.

"That's how you make it Jewish": Discourses of Jewish Music in Tzadik's Radical Jewish Culture series

Jeff Janeczko, University of California, Los Angeles

This paper examines how the notion of Jewish music operates as discourse amongst artists who have recorded for the Radical Jewish Culture recording series on the record label Tzadik. Described as "Jewish music beyond klezmer: adventurous recordings bringing Jewish identity and culture into the 21st century," this series comprises recordings in musical styles ranging from relatively straightforward classical and jazz, to klezmer, folk, and world music, to highly avant-garde free-improvisation and experimental music. Aside from a predilection for hybridizing different musical styles, there are few musical characteristics common to these 120 recordings. Following lines of thinking about genre worked out by Robert Walser and J. Martin Daughtry, I consider how the notion of Jewish music as a genre operates discursively - as both the medium and outcome of discursive processes - amongst artists represented on the Radical Jewish Culture series. Based on interviews with over thirty of the series' artists conducted in 2006 and 2007, as well as musical analysis, I look at how these artists distinguish (or do not distinguish) between Jewish and non-Jewish music, and at how their artistic output both emerges from and shapes the very idea of Jewish music. Building on Philip Bohlman's work, I argue that the concept of "Jewish music" is socially constructed within particular historical and cultural moments. To understand this particular moment, I consider how the discourses of Jewish music in Tzadik's Radical Jewish Culture series relate to important issues in the field of contemporary Jewish cultural studies, namely diaspora, assimilation, and identity.

Prameny/Sources: Local “World Music” in Moravia

Jesse Johnston, University of Michigan

The phrase "world music" has recently appeared on recordings of cimbalom musicians in Moravia (Czech Republic). Many of these recordings are available only for local audiences at folklore festivals and concerts. The term’s success as a marketing phrase is linked to increasing Europeanization and emerging entrepreneurialism in the last decade related to economic and social changes following the end of Communism and the country’s accession to the European Union. I argue that Moravian musicians are largely reinforcing local cultural identities by contextualizing vibrant, intimately local elements within a purportedly global musical space. This interpretive study is largely based on performances of, recordings by, and interviews with the Brno-based Moravian group Cimbal Classic. The band is led by cimbalom player Dalibor Strunc. On the 2000 album Prameny [Sources], Štrunc classifies the music as both “Eastern European folk” and “crossover.” He describes the band’s music as a "new, independent stream" combining classical music, Irish folk music, jazz, bluegrass, and Moravian folk songs. Also combined are diverse instruments such as tarogáato, oboe, banjo, didjeridu, and cimbalom. Moravian reviewers have characterized Cimbal Classic as a "non-traditionally conceptualized cimbalom band," an ensemble iconic of local Moravian folklore performance. Thus, by putting locally recognizable instruments and forms into less familiar settings, the band presents world music with a distinctly local flavor to local audiences. This is less an attempt to (re)define the local or

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break into global markets than a repositioning of "Moravian folk" as a valid local identity within a new global imaginary.

Gender and Genre Onstage: Changing perceptions and participations of women musicians in Tunisia
Alyson Jones, University of Michigan

Based on ethnographic research conducted in Tunisia, this paper traces changing perceptions and participations of women musicians from the early twentieth century to today. Because of state reforms pertaining to women's rights, national culture, and education, increasingly higher numbers of women now attend music schools. Yet there is still a small percentage of women instrumentalists performing with mixed-gender Arab music ensembles. Focusing on the experiences of women violinists, who tend to play Western music rather than Arab music, I question how and why women's participation in music is limited to playing certain instruments and music genres. I argue that these disparities persist not only due to constraints such as social opinion and family demands, as studied by Jones (1987) and Lengel (1995), but also due to the workings of the Tunisian music education system and national cultural policies concerning the preservation of the Tunisian musical heritage (at-turath / le patrimoine). At the same time, I investigate why more and more musicians are choosing to participate in all-women's ensembles. Many of these ensembles perform at sex-segregated wedding celebrations, as well as in high-profile festival concerts and international tours. Combining gender and performance theory with musical analysis, I examine how gender, genre, and national culture intersect onstage at such performances. I propose that contemporary women musicians' performances in festival concerts and at private, sex-segregated celebrations both promote and resist nationalist ideologies concerning Tunisian music and women's participation in the public sphere.

Music and Indigeneity in Baptist and Pentecostal Congregations in Cochabamba, Bolivia
Eric Jones, University of Illinois Urbana-Champaign

Some Baptist congregations in Cochabamba, Bolivia encourage forms of indigenous expression, including Quechua language services, hymn-sings, and Quechua Christian music competitions. In all of these cases, indigenous language, dress, and music are central to these churches' Quechua language ministries. Many Pentecostal churches in Cochabamba, however, actively discourage such forms of indigenous expression. In the local Pentecostal movement, indigenous music and dance are viewed as pagan practices with no rightful place in church activities, and the Quechua language itself is often criticized for its perceived links to rural unchristian indigenous customs. I compare two churches in downtown Cochabamba, Bolivia - Iglesia Bautista Calama and Cristo Viene - in order to understand the ways in which musical practices of each church reveal their corresponding religious movement's dominant discourses of indigeneity.

Time to Break Away: Altered States of Consciousness as Medical Intervention in the Skiffle Bunch Steel Orchestra of San Fernando, Trinidad
Jeffrey Jones, Florida State University

The ability to experience "bacchanal," "free-up," "let go," or "break away" is a central component of Trinidadian carnival festivity. As a musical/cultural complex, breaking away is about achieving an altered state of consciousness and experiencing corollary feelings of euphoria, communitas, transcendence, and in some cases analgesia. While a familiar trope in popular discourse, the visceral experience of this phenomenon has received cursory treatment in scholarly accounts of Trinidadian carnival music. In this paper, I address this lacuna through an ethnographic examination of breaking away as a type of medical intervention utilized by members of the Skiffle Bunch Steel Orchestra in San Fernando, Trinidad. I approach the subject from a phenomenological perspective, sharing observations made by Skiffle Bunch members and relating them to my own "lived experience" [i.e., erlebnis] as a musical participant in the group. While doing so I take notice of commonalities between characteristics, expectations, and outcomes of the experience, grounding these observations through analysis of musical structures and processes as well as ethnothography. In positioning this discussion relative to the critical apparatus of medical ethnomusicology and recent theories of trance consciousness, I clear intellectual space for understanding the break away phenomenon through experience-near and biomedical frameworks simultaneously; an interpretive position that has significant implications for the scholarly study of carnival musics and the relationships among music, culture, health, and healing.

All These Poses, Such Beautiful Poses: Articulations of Queer Masculinity in the Music of Rufus Wainwright
Matt Jones, University of Virginia

Between the late 19th Century and the early 1980s, untold numbers of homosexual men migrated to urban centers across Europe and North America. Emboldened by the anonymity of city life, which allows for personal experimentation and expression, urban gay communities gradually synthesized politics, art, and sexuality into urban gay masculinities. Some historians/critics, including Moe Meyer, Richard Burton, Martin Levine, and Chris Moore, have identified several archetypes for these various approaches to gay masculinity. The AIDS epidemic tragically attenuated many of these subversive gay artistic-sexual practices in the 1980s. In this paper, I introduce singer-composer Rufus Wainwright as a reinvigorating force for urban gay identities in the 21st Century. Wainwright's 2002 album, Poses, is the
cumulative result of his penchant for pastiche, eschewal of traditional musical boundaries, and self-described hedonism. By using specific musical gestures to reference historical archetypes of urban, gay masculinity, the music of Poses represents Wainwright’s direct engagement with the politics of identity and challenges dominant constructions of (homo)sexuality and masculinity in popular music. Drawing from a vast lexicon of musical styles, he assembles an idiosyncratic persona. He ignores several decades of pop with an “utter lack of machismo [and] a freedom that comes to outsiders disinterested in meeting the requirements of the dreary status quo” (Walters 1998). Though analysis of musical and lyrical characteristics of Poses, I establish a relationship between Wainwright’s musical persona and four historical modes of urban gay masculinity: the 19th Century English Dandy, the French flaneur, the 20th Century gay bohemian, and the “Clone.”Walters, Barry. “Rufus Wainwright.” The Advocate (12 May 1998).

**Identity, Status and Performance Practice in the Ritual of British Band Contesting**

*Richard Jones, University of Huddersfield*

This paper on band competitions in Britain emerges from both my doctoral thesis on the Brighouse and Rastrick Brass Band (2007) and my own previous experience within the banding tradition as a performer and composer. Encountering the ethnomusicological literature, I explored issues, that as a performer, I had previously taken for granted, one of which concerns the ritual-like manner of band contests. These contests play an important role in the calendar of most British based bands and provide a focal point towards which they dedicate a large amount of their rehearsal time and effort. In this paper I shall introduce aspects that define band and individual participation in these events, including issues relating to history, location, prestige and status, which combine to create the particular nature of the contest. I will also explain how these influences and processes, though constructed through mutual participation in the same ritual, differ by means of pathways of experience and relative positions within the band. These issues make the contest itself a locus defined by differentiation and distinction. To give a single instance, bands contrast in colour and insignia which establish and proclaim both membership values and what Bourdieu defined as a “sense of investment” (1993:64), hence the comments made by players in regard to behaviour: “Remember who you are and who you play for!”

**“Breathing New Life into Our Old Songs”: The Use of Archival Resources in the Creation of Contemporary Sami Music.**

*Richard Jones-Bamman, Eastern Connecticut State University*

Sami joik has undergone a series of changes since the middle of the 20th century, when it re-emerged in public performances after nearly a century of silence. What began as a virtual renaissance of the genre in the late 1960s, gradually settled into a more circumspect approach to resituating this vocal music in a variety of contexts, ranging from traditional unaccompanied performance practice to any number of syncretic styles. The latter typically consisted of simply interpolating joiks into existing popular music genres, most often with the joik functioning as a rousing chorus. More recently, however, several young Sami artists have worked with non-Sami musicians, seeking to fashion a more collaborative melding of joik with different instrumental combinations, preserving the character of joik, but greatly expanding its musical potential for all audiences, regardless of ethnic background. This paper will examine this trend through the work of Trio Moivi, a group comprising a joik singer, a jazz bassist, and an electric guitarist. What sets this ensemble apart from their contemporaries is an explicit mission to rejuvenate joik repertoires from regions of Samiland that have heretofore remained essentially silent or overlooked, a goal that is really only achievable by relying on archival materials for inspiration. With information derived from interviews with all of the musicians, and having served as an occasional guest artist with the group, I will examine their creative processes, from choosing specific joiks, to crafting the arrangements that contribute to their unique ensemble sound.

**Being Sneaky in the Field: The Ethics of Recording Surreptitiously**

*Ryan Jordan, The Ohio State University*

The standard view in the ethnomusicological community is that in making field recordings, getting the permission of the subjects is of utmost importance. However, it is not clear why there should be such a prohibition on secretive recording practices. In this paper, I argue that the reluctance to make surreptitious field recordings wrongly piggybacks on general concerns about the exploitation of non-Western musical practices for the benefit of Western commercial music. The morality of misappropriating musical cultures for Western musical gain and the morality of secretly recording musical practices for academic gains do not stand or fall together. Regardless of whatever claims we may want to make about the morality of Paul Simon, the Deep Forest Project, et al., I argue that it is permissible (though not obligatory) to make field recordings surreptitiously. There are, of course, unique concerns with regards to secretive field recordings—the risk of losing carefully garnered trust, the potential violation of religious and cultural beliefs—but these concerns govern what you ought to do with the field recordings, not whether they should be made in the first place. Getting the permission of the subjects may determine whether recordings can be posted on the internet, reproduced with textbooks, or widely disseminated in other ways, but simply recording the practice should not require the permission of the subjects. I argue that the value of archiving musical practices, especially those that are in risk of dying out, outweighs the potential drawbacks of making secret field recordings.
The Hidden Transcripts of Sacred Song in a South African Coloured Community
Marie Jorritsma, University of South Africa

A common stereotype of those classified as 'coloured' by the apartheid regime was that, because of their 'mixed' racial heritage, they had no authentic racial or cultural identity and history. These negative terms contributed to a construction of this social category as an absent, silent entity. Contemporary written sources typically convey coloured people's ethnic identity, cultural history and musical heritage as similarly lacking. My paper contributes a counter-narrative to this lingering stereotype by examining how the musical performance of coloured community members around the town of Graaff-Reinet reveals the history of encounters between various peoples in this region. My fieldwork research on the church hymns and choruses reveals that sacred song dates back over two centuries in this community. It is also a combination of disparate musical and cultural sources, including Khoisan and Xhosa indigenous practices, mission Christianity and British and Dutch colonial influences. Using James Scott's theory of 'hidden transcripts', I argue that the oral/aural history of church music in this region is embedded and archived in its sound. I begin by outlining Scott's theory and its application to this case study. I then explore the various origins of this religious music and describe how these origins combine to form the particular sound of congregational singing in this community. The significance of this work lies in the importance of listening to the sonic manifestations of history, especially in the music of previously marginalized peoples.

Sensory Geometry for the Buddha Name Chant in Chinese Pure Land Daily Service
Alan Kagan, University of Minnesota

A critical moment in the Chinese Mahayana "Pure Land" daily morning and evening service is the Buddha "Name Chant" (nien-fo). Unlike the other liturgical sections it is not textually based on sutra, poetic praises, rules of behavior, etc. It is a simple musical repetitive calling on the name of the Amitabha Buddha. This is in itself the core theological premise of Pure Land Buddhism, salvation and rebirth in Amitabha's Western Paradise through the transference of this Buddha's overflowing merit. The practice of singing nien-fo and hearing its percussion patterns combines with other sensory reception forms to further distinguish it. It pairs with an olfactory response to incense, and the motor sensation of circumambulating around the service hall in gradual accelerated motion. This "circulating" activity provides my melodic analysis with a matching imagery, demonstrating that the vocal pattern is itself an analogy for spiritual circularity. The research was conducted in monastic and laity institutions in Hong Kong and Taiwan.

"Health to you, Marko, with your Bouzouki!": Spoken Interaction among Musicians in Historic Recordings of Greek Urban and Rural Musics
Michael Kaloyanides, University of New Haven

Historic recordings of Greek music from the early twentieth century document a remarkable variety of tsakismata, interjections or interpolations common to the performances of Greek song forms. As noted by Sam Chianis in his monograph Folk Songs of Mantinea, Greece, the tsakismata (sing. tsakisma) in rural Greece's table songs, songs of the road, wedding songs, laments, and dance songs commonly take the form of short, extra-lyrical, sung exclamatory phrases or words such as more (you!), kale (good friend), mannam (mother), and aide (come on!). Urban Greek traditions such as rembetika and Smyrneika also employ tsakismata. The impact of tsakismata is so significant that the most celebrated of the Smyrneika song forms, the amanes, takes its name from its characteristic tsakisma: aman ( alas!). The pervasiveness of these tsakismata--not only the traditional short sung examples, but also spoken interjections ranging from a single word, to short exchanges between musicians, to 20-second-long dialogues between musicians or between a musician and an audience member--in Greek music recorded in Greece, Constantinople, and the United States during the first half of the twentieth century testifies to their importance to the traditions. In this paper I will examine the use and function of these tsakismata in contextualizing the recordings' shellac soundscape and defining and validating the identity and status of performer, audience, and musical genre.

The Coming of the Americans: Ambivalence and Acculturation in Moroccan
Brian Karl, Columbia University

While far from the first and only outside cultural influence on musical production and musical reception in Morocco, American ideas, styles, products, and technologies have had an increasing presence since it was noted -- including in Moroccan song -- in the first half of 20th century, following the military invasion of U.S. Navy in World War II. The attitudes of musical practitioners in response to this impact have ranged on a continuum from willful resistance to knowing embrace. These have included to reaction of would-be cultural conservatives in “classical” genres to those of indigenous Moroccan hip-hop artists. In between are the less conscious or ideologically explicit incorporations by artists and fans in a range of othergenres, many of which are subsumed under the meta-genre title ofchaabi i.e., “popular”.The means and channels for these cross-cultural encounters are multiple and various, and they include tourism, migration, real estate speculation, and media proliferation, but for all the transnational character of both the globalized interactions and the ambivalent perception of number of developing genres, the cultural products that result are still understood as
locally, regionally and/or nationally significant. Conversely, without the idea of “nation,” or of the “local,” nothing can even be said to be transnational or translocal. That the status and meaning of these “mixed” genres themselves can vary is sign of a conflictual relationship or perhaps only a rearguard action in a continuing series of confrontations with colonialism and modernity and a shifting geo-political order.

How Changes in Cosmological, Religious and Socio-Political Thought Transformed the Female Song-Dance Phô in West Aceh
Margaret Kartomi, Monash University

Before Islam became dominant on Aceh’s west coast, cosmological beliefs combined ancestor and nature spirit veneration with strains of Savaite-Buddhist cosmology. A female lament tradition developed, the main genre of which was called phô. As described in an 18th century court epic, it was a dirge song-dance, performed with body percussion while circling a corpse. Then, according to an 1890s Dutch source, it was transformed into a flirtatious female dance, performed on the last few days of a week-long funeral. As monotheistic belief came into force in the 1920s, Wahabbi-influenced ulama (religious leaders) banned phô and other funereal arts, seeing death as a matter of God’s will that one may not question, and because they disapproved of women singing or dancing in front of men. Artists transformed phô again in the late 1920s to express a moral legend about improper sexual relations, shame and slander, thus enabling the form to remain an outlet for female artistic expression. 1930s-style phô was transformed a third time in the 1970s for government and commercial circles: standardized, shortened, and with the witty song-repartee section removed. Combining the disciplines of ethnomusicology, history and feminist theory, this paper shows how phô’s transformations mirror socio-historical change.

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Imagining blackness: alternative perspectives in the music of Brazilian blocos afro
Krista Kateneva, The University of Texas at Austin

In the 1970s, inspired by the ideologies of North American black movements and the domestic resurgence of black political activism, new carnivalesque parading groups, called blocos afro, entered the Brazilian political and cultural landscape with an affirmation of blackness as an oppositional category to white domination. Standing up to a society that swept all racial problems under the carpet of smooth color continuum, mulatto escape hatch (Degler, 1971) and racial democracy (Freyre, 1933), most blocos afro agreed on an alternative interpretation of the political situation and conformed to a coherent musical style; one that looked to an ancient and idealized Africa as a source for racial identity. With the passing of time, however, the musical styles of specific blocos began to develop in considerably different directions, suggesting much more diversified interpretations of blackness. In this paper, I trace the musical transformations of blocos Ilê Aiyê, Olodum and Ara Ketu, three initially similar groups with now highly distinct styles, and discuss how their changing musical language allows us to understand their approach to blackness and black politics. Going beyond the explicit political statements of these groups, already discussed by several ethnomusicologists and anthropologists (Crok, Guerreiro, Godi), I seek to include what is implicit in the music they produce. I argue that in a time when Brazil struggles to define its racial situation and establish a universally applicable affirmative action legislation, black communities express through their musical practices several simultaneously valid understandings of blackness.

Psychobilly: Nostalgia through Subculture
Kim Kattari, University of Texas at Austin

In his classic 1979 monograph “Subculture: The Meaning of Style,” Dick Hebdige demonstrated how punks appropriated objects from mainstream culture, such as safety pins and leather jackets, to create symbols of deviation that exemplified their displacement from the majority society. Psychobilly, a
musical hybrid of 1950s American rockabilly and 1970s British punk, is similarly associated with a conspicuous fashion style, labeled by some as "Mutant Rockabilly," that contributes to the subcultural identity of performers and spectators alike. Psychobilly simultaneously rejects contemporary mainstream fashion while nostalgically rekindling subcultural styles from earlier decades. Based on ethnographic fieldwork and media portrayals, this paper demonstrates how psychobilies have appropriated symbols from rockabilly, punk, and horror genres to create a unique pastiche that spans over fifty years of fashion and music. Furthermore, I argue that the popularity of psychobilly within recent years is directly linked to its conscious and overt appeal to nostalgia for the 1950s. Reflecting disillusionment with the postmodern crisis of identity, psychobilly fans are drawn to the imagined idea of the 1950s decade when gender, race, and class values are believed to have been clearly defined. In essence, psychobilly concerts become a way for fans to act out a historical fantasy, musically and stylistically. Since psychobilly has received little academic attention, this paper contextualizes the emergence of psychobilly as a direct response to post-modernity and explores the ways in which this unique genre reflects a nostalgia for previous eras.

The Bhatkhande Effect: Rupture and Continuity in the Sitar of Lucknow
Max Katz, University of California, Santa Barbara

In her controversial book, historian Janaki Bakhle (2005) argues that in her book, historian Janaki Bakhle (2005) argues that celebrated music reformer V.N. Bhatkhande (1860-1936) was central to a politically motivated reinvention of the Hindustani music tradition: as Hindustani music was transformed from a family-based tradition to a national-institutional one, hereditary Muslim musicians were marginalized, while middle-class Hindu musicians prevailed. Several critical reviews, including one by Stephen Slawek in Ethnomusicology (Fall 2007), reflect the intensity of the debate Bakhle's work has inspired. Based on 12 months of recent fieldwork in Lucknow and Delhi, India, my paper joins this debate through a focus on the Bhatkhande Music Institute of Lucknow, and its effect on the sitar tradition of the legendary city. Established in 1926 by Bhatkhande himself, the Institute initially employed as instructors several Muslim professional sitarists, or ustads, who represented a specifically Lucknow-based performance style. After more than 80 years, the Institute is still thriving, but what has happened to the descendants of these musicians? Does their sitar tradition even exist in the city today? Through interviews with contemporaries, family members, and students of Lucknow's late sitar ustads, and also with current sitar instructors at the Institute, my paper examines the politics of rupture and continuity in the city's sitar tradition today. Ultimately, I answer Bakhle's claims of nationalism and exclusionism with an argument for the multiple and conflicting effects of the Institute: while it co-opted and undermined the tradition of the ustads, it simultaneously enabled them to plant the seeds for a new, still-flourishing sitar tradition of Lucknow.

Challenge of the Contemporary Argentine Malambista: Confronting Globalization and Tradition
Mitsuko Kawabata, University of Miami

The malambo, the most representative dance of Argentina, has long been associated with the gaucho (or native horseman of the plains). Two gauchos originally performed the dance as a strenuous competitive contest in rural areas. Since the turn of the nineteenth century, this dance was heard at circuses and festivals and its customs were recreated in local schools. Through this process, the malambo arose as a national style, associated with the gaucho's masculinity and national independence. Despite the strong connection of the malambo with Argentine nationalism, no serious study exists that focuses on its performance practices or its relation to identity construction. Early scholars, who witnessed rural performances of the dance, have explored its history and choreography, but their studies sorely lack in socio-cultural analysis. Even today, ethnomusicologists still fail to focus on this national expressive form. My paper will examine how malambo performers (or malambistas) face the contradictory tension between globalization and tradition. This research is based on my January 2008 fieldwork at the National Malambo Festival in Laborde, Argentina and on research in national archives and theatres. I will analyze how local theatrical performers represented and remodeled the past gaucho ideal. Additionally, I will show how those participating in the Festival revised their sense of national tradition. Combining ethnographic study with archival research allows me to probe deeper into the dilemma between maintaining this traditional figure in contemporary myth and negotiating new Argentine positions associated with multi-hyphenated identities.

Bands and the Performance of Place 1
Charles Keil, SUNY Buffalo (Emeritus)

Bands structured around western wind instruments are among the most widespread instrumental ensembles around the world, and yet, up until recently, they have received only the slightest ethnomusicalogical attention. Quite probably bands have been avoided as a research topic within ethnomusicology because they are seen to lack links to "traditional" musical spheres, given their associations with the military rather than a peasantry. Among historical musicologists the band world has also been marginalized, since, unlike orchestras, these ensembles are not seen to be sustained by the quality of the music they perform, but rather by their function within the spheres in which they operate, namely parades, processions, street fairs, sports events, and other such popular outdoor affairs. This panel explores the significance of common wind band performance contexts to the ways that
these groups construct identities that contribute to a sense of place. For instance, in Great Britain, brass bands establish local identity through their participation in amateur band contests. In the case of both New Orleans and Northern Ireland, bands literally demarcate geographical boundaries instrumental to identity formation in the communities where they perform. In the case of New Orleans, these community parades inform the “New Orleans-ness” showcased in commercial venues where many brass bands now perform. These papers offer rich interpretive frameworks for understanding how the performance contexts for wind bands, with their emphasis on communal participation and movement through space, contribute to musical constructions of place.

Echoes: continuity and change amongst the psaltes of the Patriarchal church of Constantinople

Alexander Khalil, University of San Diego, California

The word “echo” may seem less than evocative. One might imagine that a study of “echoes” would involve a musicological effort to re-imagine past tradition through the detection of musical fragments accidentally preserved in oral tradition. Rather than that, I would describe echoes as resonances that accumulate within a particular space, thus creating an environment of constant recontextualization. Community can be one such space, similarly reflecting, transmitting, and shaping echoes. In this paper, I explore the significance of such resonances among the last remaining handful of psaltes (chanters) of the Patriarchal church of Constantinople, in Istanbul, Turkey. The starting point of my study is an investigation into their realizations of neumatic scores. I demonstrate that the seemingly oblique relationship between the written melody and its aural realization as chant is caused by the fact that, along with the written neumes, the psaltes are engaged in a complex interaction with a host of remembered realizations. I theorize that they experience the musical score as a palimpsest as they perceive multiple layers of remembered melodies clustered around the written line. I then develop this theory to include the concept of historical time in which their community is the anchor of the palimpsest. Thus, the psaltes of the Patriarchal church do not feel historical time as a linear continuum but rather experience it as imminent in layers of resonances that they negotiate throughout their lives. This study provides a rare glimpse into the source of affect and meaning in formulaic musical traditions.

Banter and Bricolage at the Burial Chamber: The Dueling Fakir in Sufi Bangladesh

Bertie Kidula, University of Chicago

Boyāṭi-s are a loose collective of Sufi musicians who engage in a stylized and competitive stage battle, commonly known as bicār gān, in certain regions of the Bangladesh countryside. Both researcher and bard, boyāṭi-s are torchbearers of an extensive storytelling tradition strongly linked to the streams of folk theater and performance poetry that have served the distinctive purpose of didactic entertainment in Bengal. The open-ended format of the bicār gān genre has further allowed for its remarkable robustness in various milieus - through the eras of increased literacy, genocide and nationhood, and the transglobal movement of Bangladeshi citizens. Accordingly, bicār gān sustains an expanding palette of binary debate topics from both secular and religious rhetoric, as well as in the demographics of its constituent performers who come from increasingly divergent musical realms. As a venue, such performances are curiously fashioned as devotional programs at obscure mausoleums, buildings that serve the interests of both boyāṭi artists as contracted musicians and of shrine committees that promote the mausoleums as sites of local culture. The sundry and intermittent critiques by audience members at bicār gān events are also stylized reactions to the performance, which further emphasize the spectacle of the event as a casual, running narration on the social and philosophical heritage of the Bengali Muslim.

Strange bedfellows: Aliens and constituents in the ritual musicking of the Logooli.

Jean Ngoya Kidula, University of Georgia

Rites of passage with accompanying musics and song texts are pivotal loci for negotiating, establishing and confirming belonging. For the Logooli of Kenya, weddings have been the legitimate route towards embracing responsible cultural maturity in order to procreate a lawful physical lineage and perpetuate the spiritually invisible ancestry. While wedding services are conducted in political and religious association with Europeanization or Arabization, the core practices are rooted in Logooli ethos and aesthetics that both confound and affirm change. The process leading to the wedding day and ceremony abounded with historical and contemporary songs and music styles with competitive night “sings” commenced least a month before until the wedding day, lauding or denigrating the virtues of the prospective couple. The lyrics and musical styles were distinct when addressing the unique characteristics and prospects of each sex. In this paper, I explore notions of alienation and change in texts, tunes and behaviors related to the bride in this patrilineal patrilocal society in contrast to those of belonging and continuity as applied to the groom. I seek to demonstrate how these texts, tunes and behaviors shaped gender roles, expectations and cosmologies in Logooli society. I further provide a reading on the distortion of gender outlooks due to colonial and post-colonial social and economic orders that eventually led to homogeneity of previously distinct song lyrics and music styles, and the adoption of one collective singing group in urban space.
Korean Military Band Musicians: Harbingers of New Musical Practices
Heejin Kim, University of Illinois at Urbana-Champaign

This presentation explores the significance for Korean music history of the activities of Korean military band musicians during the Korean War and after the armistice in the 1950s. Military bands in Korea and elsewhere have been relatively overlooked by ethnomusicologists, despite their significance. Previous research in this area has been limited due to difficulties in obtaining access to information barricaded within the arena of national defense and a tendency to separate the military realm from ordinary life. However, military bands, due to their close relationship to the political power system and their place in the lives of people drawn from broad spectrum of society, substantially influence musical practices and transformations, and much can be gained by studying them. Based on the results of my interviews and archival research, I argue that these bands exerted a great influence on the development of Korean music in general. This presentation will show how Korean military band musicians in the 1950s - who were situated within the political power system and witnessed the socio-politico-cultural changes during the war period in closer proximity than any other groups of musicians - heralded new popular music styles, participated in the enhancement of institutionalized nationalism in music, and contributed to the growth of Western classical music resources in Korea. I will discuss three representative Korean military band musicians and their activities during the Korean War period in the 1950s, exploring their legacies for Korean music and the implications of these legacies for future research.

Harmonic Convergence: Finding Meanings in the Five-String Banjo
Jonathan King, Columbia University

Recent ethnomusicological work has emphasized the emergent-- and socially determined-- nature of musical meanings, and has destabilized the concept of music as an analyzable “object.” This paper uses a musical instrument, the five-string banjo, as a stable object of study, arguing that a musical instrument is a physical, yet semantically-flexible, signifier that can inspire, enable, and embody the complex and often contradictory discourse documented in such recent ethnographies. The banjo itself a crystallization of social meanings each with its own history. Over the past century and a half, the banjo has been associated with tropes of whiteness and blackness, rurality and urbanity, ignorance and sophistication, and with virtuosi and incompetents. This complex multivalence results in a potentially productive constellation of imbricated meanings that allows for extremely creative use of the banjo in varied musical performance. Through the articulation and redeployment of musical utterances through banjo performance, sociomusical meanings are added, resonances reinforced, or implications dampened by players and listeners. This musical behavior is significantly affected by the physical nature of the instrument itself. This paper considers how the its iconography, construction, and physical modification of the banjo constrains and conditions the meanings that ring alongside the banjo in performance. Through dialogic analyses of both general organological features and of specific banjos designed and played by local performers (especially in rural and urban New York), this paper shows how apparent “constraints” of organological physicality can work as nodes of signifying resonance, through which musical and other meanings emerge.

Music from Turkey in Germany
Dorit Klebe, UdK Berlin

Among the Turkish community in Germany - the largest immigrant group of Turkish origin living outside Turkey since their immigration in 1961 – a parallel music world has developed. It is mostly unknown and overlooked by and independent from the music world of the hegemonic society – with some regional exceptions. An extremely active music life includes nearly all the music genres as existing in their homeland. After the reunion of the “two Germanys” in 1990, under the pressure of social, political, economic and ethnic changes, the musical life of the Turkish community underwent a short period of decline, however increasing rapidly from the mid 1990ies onwards: private music conservatories and schools were founded, teaching Turkish music to young Turkish Germans (especially in Berlin), new music genres were created by Turkish German pop singers and Turkish-German-multiethihc Rap-groups. In addition, since the millennium turn, open air music festivals, like the “Turkish Day” in Berlin, were conceptualized to celebrate for and with the whole population, however with a conflicting resonance among the hegemonic society and even among themselves. It is the chance for us ethnomusicologists to witness these developments, to intensify research and documentation already begun by very few of us. On the other hand, the application of the acquired knowledge has to be focussed, to take the role as a transmitter, a mediator and to encourage the members of the Turkish community to become an active part of these new fields of profession.

Medical Ethnomusicology, Music, and Spirituality: Unity in Diversity Approaches to Social Transformation, Healing, and Health
Benjamin Koen, Florida State University

As a new field of integrative research and applied practice, defined in part by a “beyond disciplines” orientation, Medical Ethnomusicology uniquely explores music and sound across the biological, psychological, social, emotional, and spiritual domains of human life that frame and inform our experiences of illness, disease, health, and healing. The power of music and related practices to create health and healing at the individual, communal, and societal levels is not only linked to these core domains, but is intimately interwoven with the ever present and multifaceted frame of culture. Often where meaning lies,
culture is a key factor that can support, create, or inhibit efficacy of virtually any intervention, treatment, or practice. This panel highlights the intersection of music and spirituality within broader dynamics of health and healing, where a diversity of considerations and approaches, oriented toward creating unity, wholeness, and well-structured environments, serves to strengthen efficacy. Specifically, panelists explore the following: the integration of globalized health now practiced by THETA (Traditional and Modern Health Practitioners Together Against AIDS), an organization of traditional healers in Uganda developed in collaboration with Doctors Without Borders; rituals of spiritual identity that serve many functions among the Garifuna of Central America, including familial and social healing; the essential role that junba songs, dances, and ecology play in transforming the health crisis that Indigenous Australians face; an innovative approach to the world music classroom with inherent potential to provide what we term "cultural healing;" and the role of integrative knowledge and ethnomusicology in healing racism.

Creating Ethnic Sound: Music of the Korean Minority Composers in China  
Sunhee Koo, University of Hawaii at Manoa

From the late 19th century and throughout the first half of the 20th century, about 2 million Koreans migrated to China and settled primarily in the Northeastern region that borders Russia and North Korea. Since the establishment of the People's Republic of China (PRC), these Koreans were named Chaoxianzu and recognized as one of China's ethnic minorities. Protected under the PRC's minority nationality policy, Chaoxianzu have not only maintained Korean language and customs but have also developed a cultural identity that is unique to Koreans in the PRC. From the early 1950s, inspired by the socialist discourse of cultural modernization, Chaoxianzu musicians have modified Korean traditional instruments to be compatible with Western counterparts in regards to acoustics and physical shapes. Chaoxianzu musicians have arranged traditional repertoires and have created new vocal and instrumental pieces to suit the emerging cultural aesthetics and social ideology of their community. Focusing on instrumental works by contemporary Chaoxianzu composers, I show how diasporic Korean identity is constructed and expressed. While some Chaoxianzu composers incorporate well-known Korean tunes to vividly mark their ethnicity, others convey it rather vaguely by attributing certain intervals and rhythms to Korean ethnicity. With musical and ethnographic data collected in China, I examine how individual Chaoxianzu composers interject their own projection of ethnicity into their compositions. I argue that the diasporic Korean context in China is a discursive space for Chaoxianzu to shape and articulate their hybrid identities of being Chinese, Korean, and Chaoxianzu.

New Perspectives in Southeastern European Popular Music and Jazz  
Plamena Kourtova, Florida State University

The Balkans have often been cast as a region of technological and cultural backwardness, disconnected from Western popular culture, musical developments, and media dynamics. However, the regions' changing political arena, economy, media, and views about local identities in relation to North America allude to a reconceptualization of this dynamic toward aesthetics of collaboration, pan-Balkanism, and cosmopolitanism. This panel explores various manifestations of cultural cross-pollination between the Balkans and North America within three recent musical sites. Ian MacMillen looks at discourses of free speech rhetoric and neo-Nazi spectacle in the performances of Croatian rocker Marko Perkovic "Thompson." His concerts in the United States and nationalist speeches in Croatian churches have raised the ire of several groups, and sparked a cross-cultural debate of music and rights. Ryan McCormack frames cosmopolitanism, subjectivity, and modern "magic" within Paradox Trio's collaboration with Bulgarian kaval player Theodosii Spassov on the 2005 album Gambit. This paper considers whether jazz collaborations can be coded as anti-exoticist endeavors between modern, cosmopolitan selves. Finally, Plamena Kourtova explores issues of mimesis, alterity, and identity in Nevena Tconeova’s 2007 performance of Dolly Parton’s "I Will Always Love You" on the Bulgarian program Music Idol. The song arrangement’s plurality of local and pop styles, and its subsequent Youtube popularity, suggests an Othering of Westernness and an inversion of a traditional dialectic. Through these perspectives we hope to readdress the exoticist notions of Balkan popular culture and musics and extrapolate more nuanced meanings within the frameworks of politics, identity, nationalism, and cosmopolitanism.

Plamena Kourtova, Florida State University

On June 7, 2007 BTV (Bulgarian Television) aired the grand finale to the first season of Music Idol, the Bulgarian version of the successful British pop music competition Pop Idol. The two finalists were asked to perform three different songs one of which was to be a reinterpretation of an American pop song with an alternative arrangement. The twenty-year-old contestant Nevena Tconeova presented her version of Dolly Parton’s “I Will Always Love You" in its original English language, mimicking the more familiar Whitney Houston rendition of the song, but accompanied by the Berkovitca Brass Band. Infused with folkloric vocal melisma and characteristic rhythms of Balkan Roma brass band, Nevena’s performance drew over two million Bulgarian viewers, won their vote, and became the first Bulgarian Idol. Conceived as a parody, Nevena’s winning performance became an instant Youtube hit, fostering both reactions of national embarrassment and cultural pride for “making fun” of an American pop hit. Building upon ideas of mimesis and alterity, this paper
examines the way Nevena’s “I Will Always Love You” embodies the broader contradictions and growing capitalist consciousness of the popular music and media world of post-Communist Bulgaria. I elaborate on the ways this performance contextualizes simultaneous processes of the fetish for imitation and ideas of difference. I insist that while the spectacle of imitation creates a closer interaction with a historically fetishized Western Other, it also renders a specific control over it and articulates the larger politics of cultural identity in contemporary Bulgaria.

Images of Ritual Life and Cultural Identity in the Music and Video Productions of Akhu Choedrag, a Monk of Kumbum Monastery
Jonathan Kramer, North Carolina State University

Akhu Choedrag is a Tibetan Buddhist (Gelugpa) monk who is also a media producer and something of a Tibetan pop icon. In his cell at Qinghai Province’s Kumbum Monastery (established 1436), he has a sound and editing studio that enables him to produce materials for the VCDs upon which his reputation and fame rest. Akhu Choedrag simultaneously lives in a world of cell phones, shades, digital media production, religious ritual, patronage and ethnic pride. His VCDs, available throughout the Tibetan cultural region, conflate original songs based on religious and folk materials played out over synthesized accompaniment tracks and pop rhythms, with images of the Tibetan landscape and ritual life. This presentation will discus the career and work of this remarkable artist who has managed to negotiate an incredibly thin line between religion and celebrity played out in one of the world’s most problematic and complex cultural regions. Akhu Choedrag is particularly adept at using ritual songs and images to both convey and conceal messages of Tibetan unity and cultural identity both through, and under the cloak of, religious tropes.

Alaska’s Festival of Native Arts: A Balance Between Musical Innovation and Tradition
Paul Krejci, University of Alaska Fairbanks

Since the Festival of Native Arts was first held on the University of Alaska Fairbanks campus in late winter 1974, musicians, dancers, and artisans representing the primary Alaskan indigenous groups have gathered annually to share their culture heritage in a public three-day event. It officially formed in response to a reawakening of Native pride and traditions following the passage of the Alaska Native Claims Settlement Act in 1971. The festival has grown to include Alaskan groups from the Inupiaq, Yup’ik, Unangan, Alutiiq, Athabascan, Tlingit, Haida, Tsimshian cultural areas, as well as out-of-state performers. The way these groups represent themselves demonstrates a variety of innovations within the bounds of traditional culture. In our poster session, we will describe innovation and tradition within this vibrant indigenous musical scene. Focusing on Alaskan Native cultural expressions as framed by the festival, we will describe how the groups bring in new ideas as they renegotiate their identities. Artistic experimentation includes the mixing of forms and styles from neighboring indigenous groups, southern powwow culture, and popular Western-derived music including rock, hip hop, and fiddling. At the same time, rediscovered local songs, dances, languages, crafts, and regalia are noticeably returning to active use after a period of cultural dormancy and repression. The poster session requires hanging space for documentation about the festival (photos, posters, written descriptions) and a table for laptop computer audio-visual displays. The computer displays, accessible via headphones, will include a series of video vignettes highlighting festival interviews and performances.

Exploiting the Tension between the Transnational and National Spheres in Korean Hip-hop
Donna Kwon, University of Kentucky, School of Music

Since the emergence of Seo Taiji and the Boys in the early 1990s, many Korean hip-hop and pop groups have sought to create cultural continuity in their work by drawing from explicitly Korean sources. This trend has persisted in the work of One Sun, Drunken Tiger, and MC Sniper, and even samulnori drumming master Kim Duk-Soo has recently collaborated with Korean B-boys, DJs, and rappers. I argue that this intentional engagement with Korean elements is a distinguishing characteristic of Korean hip-hop and illustrates a strong desire to maintain a national flow in the music, even with the continuing influence of pan-regional and transnational sounds and forces. First, I identify the challenges that Korean artists have faced in adapting Korean expressive elements to hip-hop, including differences in language, socio-cultural attitudes, rhythmic patterns, melodies, timbres, and movement styles. I will then analyze how Korean artists have struggled to articulate and exploit potential areas of compatibility and tension between the "transnational" and "national" spheres: reconciling hip-hop beats with Korean rhythmic cycles (changdan), distorted guitars with the sound of a wailing taepyengso, synthesized sounds with the delicate, flexible timbre of the kayagum, and the rich rhyming flow of American rap with a language that features a fundamentally different grammatical structure and poetic style. I will also discuss other Korean sources including the use of vernacular phrases and melodies drawn from folksongs, the indexing of earlier Korean popular genres, and sampling from Korean film scores. My intention is to provide a more nuanced view of the ways in which artists exploit the tensions between contrasting expressive elements to project varying national, regional and transnational sensibilities and identities.
Yo soy la plena borinqueña: Angel Luis Torruellas and the internationalization of his plena ajibarada
Benjamin Lapidus, John Jay College of Criminal Justice, CUNY

Scholars often point to the proletarian and “sung-newspaper” qualities of plena, since it frequently appears during labor demonstrations involving Puerto Ricans and its lyrics have traditionally reported daily occurrences. Recently, the genre is enjoying a popularity that it has not had in roughly fifty years. Angel Luis Torruellas is a prolific plena composer and performer who has taken the plena beyond its traditional lyrical and musical confines over the last sixty years. His musical and lyrical innovations have been overlooked by those who write historical narratives of the plena, despite the fact that he has more than 125 recordings to his name and numerous compositions that have been recorded by artists in a variety of genres and countries. After years of living and performing throughout the Americas, Torruellas recently returned to Puerto Rico. He is sometimes featured as a guest performer with international touring groups, such as Plena Libre and William Cepeda, that have recorded modern arrangements of his songs. Although he enjoys the sobriquet “king of the plena,” he remains celebrated mostly by pleneros at plenazos (local informal plena gatherings) and fans from beyond the island of Puerto Rico. Why has he remained somewhat obscure in Puerto Rico and who has benefited from his innovations? Through analyses of interviews, lyrics, and transcriptions of musical performances, this paper will illuminate his innovative contributions to plena and examine his role within the broader genre culture of plena.

Tracing the Steps of the Haitian Mérinque: Contredanse Transformations in Haiti
Michael Largey, Michigan State University

As a genre that is most often traced to the contredanse of the 18th century, mérinque has a long history that gives it cultural weight in discussions of Haitian culture. At the same time, mérinque’s links to other Caribbean dance genres, namely Dominican merengue, Cuban habanera and danzón, and Puerto Rican danza, undermine efforts on the part of Haitian mérinque chroniclers to posit an uniquely Haitian identity for the popular couple dance. Despite efforts on the part of Haitian writers to enshrine the mérinque as the “national dance of Haiti”, the mérinque has remained a classificatory “problem” for analysts of Haitian culture, precisely because it shares so many characteristics with other Caribbean dance forms. This paper will trace three themes that are deeply intertwined with the development of the mérinque from the late 19th to the mid 20th century. By tracing the historiography of the mérinque in Haitian music sources, I hope to shed light on how Haitian audiences have worked out complex social and political issues through dance music. The three issues I will trace are the ways in which mérinque has been used to comment on social class divisions in Haiti, debates about African and European cultural influence in Haiti, and the political conflicts between Haiti and the Dominican Republic.

Almost forgotten genre: Cantonese pop songs of 1960s Hong Kong
Frederick Lau, University of Hawaii at Manoa

Since its inception, the term cantopop has been used to refer to a body of Western style pop songs with Cantonese lyrics popularized among the baby boom generation of colonial Hong Kong. Most historical accounts of cantopop locate its beginning in the 1970s by singers like Sam Hui who has been credited for setting the trend for the development of cantopop. This paper situates cantopop in a larger trajectory by focusing on an overlooked transitional Hong Kong pop music genre known as “yueyu liuxing gequ” or Cantonese popular music as the precursor to cantopop. Emerging against his earlier performing persona in imitating the Beatles and Elvis, Sam Hui’s early cantopop gained wide popularity among both more traditional and Westernized local audiences because his songs were about everyday life of the commoners and written in the vernacular language. In this paper, I suggest that this practice and thus the origin of cantopop owes much to “yueyu liuxing gequ” performed by 1960s singer-actors such as Tang Kee-chan and Cheng Kuan-min. Despite their enormous commercial success and popularity at the time, these songs were considered a passing fad and marginal to the historical narrative of Hong Kong pop music. I argue the devaluation of their contribution to cantopop was a result of class distinction and cultural identity issues in colonial Hong Kong at the time when local Cantonese cultural expression were considered low class and unsophisticated in the burgeoning Anglo-centric cosmopolitan cultural milieu of colonial Hong Kong.

“My Gift, My Trade”: Negotiating Commerce in Canadian Gospel Music
Mark Laver, University of Toronto

Intersections between commercial concerns and Gospel music have historically been fraught with contention: numerous Gospel musicians have famously incited enormous controversy by performing Gospel music in secular venues, or by performing secular music. The reason for this controversy is twofold: firstly, Church communities have traditionally believed that when Gospel music is removed from its religious context, it loses its religious significance; secondly, there is a similarly widespread feeling that musical talent is a gift from God, and should therefore be used for worship alone, not for individual financial gain. Based on fieldwork at Toronto’s Kingsway Community Life Centre (a non-denominational, predominantly black church) together with ethnographic interviews with a variety of Toronto Gospel musicians, worship leaders and church community members, in this paper I examine how this historical polemic comes into play in contemporary Canada, a topic heretofore unexplored in ethnomusicological scholarship. I draw on the

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work of Jerma A. Jackson, who posits three positions prevalent among participants in the Gospel scene vis à vis commercial concerns: 1) commerce as antithetical to ministry; 2) commerce as a means of disseminating the ministerial message; 3) commercialization as indexical of the growing secularization of the ministry (Jackson 2004). I argue that while most musicians discursively advocate Jackson's second position, their praxis suggests a fourth position, wherein music is a multivalent phenomenon, simultaneously serving three functions that seem contradictory when considered in terms of the historical polemic: an act of worship, a means of artistic expression, and a commercial craft.

The Ancient Asian Harp
Bo Lawergren, Hunter College and the Graduate Center of CUNY

We propose to present the history of angular harps and play replicas of this ancient instrument. Vertical and horizontal angular harps were invented in Mesopotamia around 1900 BCE and the former existed continuously until about 1700 CE. From Mesopotamia they quickly spread to Iran but took much longer to reach Egypt (500 years) and Greece (1500 years). During the Late Assyrian Empire (850-650 BCE) horizontal angular harps became an essential ingredient of state cult. From there they spread to the western border of China where a considerable number (dated 500 BCE) recently have been excavated. A millennium later, vertical harps reached China (550 CE), Korea, and Japan (750 CE) via the Silk Road. Buddhist sacred texts, written far west of China, promised that western instruments such as the angular harp would play in the Buddhist Paradise, and this peaked Chinese interest. Many Tang dynasty images and poems describe the noble form of harps and praise their delicate sound. Nevertheless, harps disappeared from China around 1100 and from Japan 900. The Muslim faith, which reached Iran in the seventh century, also embraced angular harps. Many were drawn on Islamic manuscripts, and Islamic writers praised them. But shortly before 1700 they died out in the Islamic world too. Some of the ancient music they could have played is known, such as Tang dynasty tunes and Iranian music from 1300 CE. These and other relevant tunes will be played.

The Cultural Relativism of Henry Cowell: A Closer Look
Ethan Lechner, University of North Carolina at Chapel Hill

It has been observed more than once in the musicological literature that Henry Cowell was an early cultural relativist, meaning that he advocated an understanding of musical value as variable to cultural context. What has not yet been observed is that specific nature of Cowell's cultural relativism was in two respects the very antithesis of what is today commonly conceived of as relativism. First, his views on the variability of musical values were founded upon and limited by principles that he conceived of as scientific and absolute, in other words, relative to culture. He presented these views in detail in his treatises and (unpublished), and they are also referred to in piecemeal fashion throughout his many published articles. Second, he conceived of all the musics of the world as representative of different stages along a single line of historical development, a view that is commonly referred to as cultural evolutionism. Today, it is often remarked that the historical rise of cultural relativism in the early to mid twentieth century represented a rejection of cultural evolutionism, but in Cowell's case the two were aspects of a single, coherent viewpoint on music and difference. They, along with his scientific theories, were mutually supporting.

Music and Cultural Policy in the Age of Neoliberal Multiculturalism
Javier Leon, Indiana University

During the first part of the twenty-first century, issues of multiculturalism, indigenous and minority rights, and cultural heritage have become increasingly important when it comes to the development and implementation of international, regional and local cultural policies. Much of the impetus for these policies stem from the recognition that, in an increasingly free market economy, all voices have not been created equal and steps need to be taken in order to give those who are more marginal the ability to better voice and assert the needs of their communities. In this context, various forms of cultural expression, particularly music and dance, can become powerful resources, capable of giving those who know how to invoke them an effective source of economic development. At the same time, however, access to these resources are often mediated through a variety of interests including those of international and State bureaucracies, local and private cultural agencies, corporate sponsors, etc. This panel proposes to focus on the challenges surrounding the implementation of such cultural policies and examine the degree to which these often “top down” initiatives have an effect on local music making. The first paper provides a historical overview of how the issue of empowerment has been dealt with in the international policymaking arena. The second and third papers examine the often contradictory way in which these policies are enacted at the local level. Our final case study deals with the perspective of local musicians and the strategies they develop to engage with these policies.

From the cajón to “Condor pasa”: Cultural patrimony and Peruvian cultural policy
Javier León, Indiana University

In recent years Peru passed a series of laws and decrees designed to ratify and implement the UNESCO’s Convention for the Safeguarding of Intangible Cultural Heritage (2003). The adoption of the convention has been part of a larger restructuring of the Peruvian National Institute of Culture (INC) that reflects changing attitudes regarding the role of cultural policy and a desire to find ways to empower local indigenous and minority community groups. This
new approach has been conceived as a partnership where local communities have the responsibility to identify and safeguard their own cultural heritage or patrimony while the INC acts in a support capacity, promoting some of these traditions in the national arena and serving as a mediators in those instances in which a community feels that one of their forms cultural expression has been distorted or misappropriated. This paper will analyze some of the recent declarations of local forms music and dance expression as national cultural patrimony based on the intangible cultural heritage model. My main interest is to assess the impact that such declarations have had on local music making and musicians’ ability to bring more attention to the needs of their community. Despite the best of intentions, this new model has been of limited effectiveness given that, in Peru’s current neoliberal climate, cultural patrimony is often synonymous with economic development thus privileging those individuals and forms of musical expression that are most accessible and relevant to the primarily urban middle and upper class sectors of Peruvian society.

‘Flowers of Persian Song and Music,’ The Golha Radio Programs
Jane Lewisohn, School of Oriental and African Studies

This presentation examines the ‘Flowers of Persian Song and Music’ (golha) radio programs broadcast during the mid-20th century on Iran National Radio. These programs—over 1,500 of which the author has collected and deposited in the British Library—constitute an unrivaled encyclopedia of classical Persian music and poetry, which not only preserved and fostered the future development of Persian classical music, but also introduced to the general public over 250 poets from the ancients to the moderns, at a time when there was an Illiteracy rate of 80% in Iran. The seminal role of these programs in recording and preserving some of the most important songs, compositions, and performances of the first half on the 20th century at the dawn of modernity in Iran will be explained and explored in this talk. Illustrated by visual and audio examples from the Golha programs.

Musical Advocacy: Can One Person Make a Difference?
David Locke, Tufts University

We hear about endangered species in the news, and sometimes even endangered languages, but endangered musical traditions quietly become extinct every year. Can one person make a difference? In this panel, individuals who have put considerable energy into supporting a specific musical tradition share what they have done, and how they did it. The panelists are engaged with a different regions in Africa -- Shona music in Zimbabwe, Ewe and Dagomba music in Ghana, and Malinke music in Guinea -- but the patterns of their advocacy have relevance to other parts of the world. Although each panelist’s engagement with African music has taken them on a different path in life -- one teaches mbira for a non-profit, one is a professor of ethnomusicology, and one runs an independent drumming school -- “giving back” is a shared value that informs their work. Each panelist will discuss critical issues that have impact on their efforts to make African performance arts sustainable in the contemporary world.

Giving-Back by Supporting Traditional Experts
David Locke, Tufts University

Ethnomusicologists work closely with born-in-the-tradition experts. The scholar’s success depends on the quality of the insider expert’s local knowledge. From doctoral field research to tenure book, ethnomusicologists benefit from what they gain from their in-country associates. Feeling a sense of indebtedness, recognizing an ethical obligation, motivated by basic human kindness, and knowing the satisfaction of philanthropy many ethnomusicologists strive to “give back.” In my own case, advocacy has shaped my work on traditional performing arts and culture in the Dagomba and Ewe traditions of West Africa. Giving-back can take many forms. This paper reports on an approach to advocacy that centers on empowering expert traditional musicians. The approach includes:—Scholarship that encourages participation in the music-making activities of the local teacher.—Opportunities for the expert to travel and work in the First World.—Relationships between institutions like semester abroad programs.—Cultural tourism to locally-run centers that teach traditional arts. The presentation will include demonstration of a recently launched website about Dagomba dance-drumming designed to mediate the knowledge of Abubakari Lunna for online users (http://dagomba.uit.tufts.edu). By reflexively interpreting a mode of giving-back that includes fundamental decisions about the nature of one’s scholarship and teaching, this paper argues that an empowering ethic of applied ethnomusicology can inform the core of one’s academic activities.

Bifocality and the jazz musics of Ahmed Abdul-Malik and Al McKibbon
Mark Lomanno, University of Texas at Austin

Recent scholarship has effectively problematized the primacy of the American (U.S.) jazz canon outside national boundaries, where reception and imitative performance often involve shifting social, political and cultural meanings. Among local audiences and musicians, one way in which these meanings are created is by interpreting the concepts of “American” and “African American” identity within U.S. jazz. These interpretations, in dialogue with similar associations of nationalism, cosmopolitanism, and modernism, form the basis for local jazz aesthetics. Inasmuch as jazz outside the United States is expressed by many narratives, the idea of a single narrative model for U.S. jazz has also been critiqued—due in part to contestations of the recent Ken Burns documentary Jazz. Although centering the U.S. jazz canon has allowed for the inclusion of forgotten personalities, a core-periphery model, in
which these rescued musicians are “Othered,” persists among both intra- and international jazz communities. By exploring bifocal approaches employed by two of U.S. jazz music’s most revered bassist “sidemen,” Ahmed Abdul-Malik and Al McKibbon, this paper provides historical precedence for the transnationality espoused in current jazz discourse and a critique of models that relegate interaction with extra-canonical musical forms to the periphery. Both Abdul-Malik and McKibbon served as accompanists for many “canonical” American recordings, while nurturing affinities for musics distinctly foreign to this canon, as evidenced in their recordings as bandleaders. Incorporating both contemporary and current critical reception of these works, I will examine how bimusicality, national and cultural affiliations, and performative intentionality create multiple musico-cultural meanings in these recordings.

Music and Procession in Public Festival Spaces: The Case of Mahashivratri in India

Ann Lucas, University of California, Los Angeles

The annual Mahashivratri festival celebrating the marriage of God Shiva and Parvati is held all over India. At these festivals there are two arenas of activity, which we refer to as Temple Space and Public Space. This paper shall examine our video shot in 1995 in Junagadh, Gujarat and concerns the latter, hypothesizing that it is the Public Space activities that draw hundreds of thousands of devotees to this festival. As the camera roves down the fairgrounds, we see peddlers and hawkers selling trinkets, religious objects and books, as well as wandering mendicants singing devotional songs. Inside tents are more sophisticated performances that include complex poetic recitations (carani git) and devotional songs (bhajans) with virtuosic twirling of hand cymbals. Under large canopies, sadhus instruct passersby, practice difficult yogic postures and play ceremonial musical instruments. The camera then proceeds to the climax of the festival, a night procession of naga sadhus - naked ascetics - some coming from remote parts of the country, showing off their martial arts skills and entertaining the throngs seated in special stands. They are accompanied by a marching brass band playing devotional songs, while others join in dancing and playing drums. The sadhus perform antics while heading towards the Mrigir Kund, a bathing tank in which they all immerse, cleansing themselves before returning to their normal lives of austerity - except, it is said, for three who disappear in the tank to the land of their dreams.

Cross-cultural Conflict and Reconciliation in the Opera Nixon in China

Yauwen Ludden, University of Kentucky

Nixon in China is an unusual opera in many ways. It is the only opera ever written about people who were still alive at the time of its production. The opera depicts a significant world-event and addresses sensitive international and historical issues. It is both Adams's and Goodman's first and best known opera, and also the most successful, hotly debated, and widely performed operas of the twentieth century. In spite of this, very little research has been conducted on this opera. Nixon in China takes place during Nixon's historic peace-making visit to China in 1972, a vital step towards reconciliation and normalization of the Sino-American relationship. By examining the opera's content under social, political and historical context and tracing the musical and dramatic syntax used to portray “us” and the “other” in East-West perspectives, the paper reveals that the fundamental factors that contributed to the opera's success are the maintenance of historical integrity, structural balance to establish opposites and contrasts, and techniques that suit the dignity of the theme and characters, and that allow space for the plot to unfold. In particular, the opera represents the rupture and subsequent rapprochement of Sino-American relations through the interplay of the six main characters. The American opera Nixon in China exhibits a deep understanding of Chinese culture, history, and politics as well as a spirit of compromise. What the opera really seems to be advocating is that the real peace and security is based on mutual respect among people and countries.

What Diversity Gets Done: Music and Policy After Multiculturalism

Morgan Luker, Columbia University

Diversity has emerged as a key discourse of international policymaking following the neoliberal turn, with multiculturalism posited as the paradigmatic “solution” to the “problem” of difference for “newly” heterogeneous states. The difference that multiculturalism transforms into diversity is almost always taken to be an ethnic and/or racial difference, but diversity need not be taken as “cultural” in this particular way. Indeed, a collective argument against subjecting the cultural industries to the application of free trade agreements has been framed as a matter of “protecting” and “promoting” cultural diversity, that is, variety in media content outside of any ethnic/racial concerns. But even when emptied of these connotations, diversity remains a powerfully transformative discourse, turning everyday cultural “things”—musical practices—into key “resources” for postindustrial economic development—intangible heritage, the cultural industries, cultural tourism, etc. In this paper, I examine how the productive potential of diversity was discovered by policymakers in Buenos Aires, Argentina following the 2001 Argentine economic crisis. I show how diversity-driven cultural policies both extend the reach of state authority and accommodate at least some demands of previously silenced groups; how they enmesh the activities of cultural actors in a web of interdependence that may be more flexible than previous configurations, but only in that those who are winners and those who are losers are not as readily identifiable as such. I argue that while clearly “top down,” these policies are not just hegemonic impositions from above, and therefore cannot be accounted for by theories of domination and resistance.
Contesting Genre in Indonesia and on the World Stage
Brent Luvaas, University of California, Los Angeles

Long a focus of debate among scholars of folklore and literature, genre has emerged as a central analytical category in popular music studies. Music genres, as this recent work has demonstrated, are never simply sets of formal conventions, but result from a complex interplay of economic strategies, power relations, and discourses of musical purity, imagined audiences, and underlying ethical principles. These genre ideologies in turn shape listeners’ judgments of aesthetic value and authenticity. Like any other musical universe, Indonesia is home to numerous competing genres, themselves continuously contested, revised, and re-imagined through the innovative practices of musicians, producers, and consumers. The proposed panel investigates distinct genres in the Indonesian musicscape, from gamelan to electronica. The first paper discusses representations of dangdut and its controversial status as the national music of Indonesia. The second presentation evaluates the concept of hybridity and its usefulness when theorizing new genres emerging from Java and Sulawesi. The third paper examines the careers of two musicians, a contemporary gamelan composer and a sound installation artist, and their efforts at “worlding” their respective genres, building a global scene from the ground up. The final paper investigates Indonesian “indie pop” bands and their efforts to de-localize their sound and image, to enter the international music market without the baggage of ethnicity, region, and nation. Each study draws on ethnographic research to examine the struggles of musicians to transcend or redraw the boundaries of genre and to position their work within both the national arena and the international music industry.

“The Dislocation of Indonesian Indie Pop”
Brent Luvaas, University of California, Los Angeles

Ethnomusicologists often read the localization or hybridization of musical forms as a kind of default mode of resistance against the forces of global capitalism, a means through which marginalized ethnic groups maintain regional distinctiveness in the face of a developing transnational order. But then what are we to make of acts like Mocca and the Upstairs, Indonesian “indie” groups who consciously de-localize their music, who seem to go out of their way, in fact, to avoid any references to who they are or where they come from? In this paper, I argue that Indonesian “indie pop,” a self-consciously anti-mainstream genre drawing from a diverse range of international influences, constitutes a set of strategic practices of aesthetic deterritorialization. I draw from a year’s worth of fieldwork and interviews with self-labeled “indie” bands to chronicle the performative tactics through which such groups attempt to liberate themselves from their marginal position in international pop culture. Such bands, I demonstrate, assemble sounds from a variety of international genres, while distancing themselves from forms of expression associated with their own ethnic identities, governmental nation-building efforts, and the hegemonic categorical schema of the international music industry. They are part of a new wave of Indonesian musicians stepping onto the global stage on their own terms and insisting on being taken seriously as international, not just Indonesian, artists. In the process, they have made indie music into a powerful tool for self-reinvention, challenging imposed notions of locality with emergent forms of transnational participation.

Title: ‘Songs of Erin’: Voice and Harping in the Twentieth Century
Helen Lyons, University College, Dublin

In 1952 the Irish harp was heard once more in Ireland, having been practically silent for over one hundred years. The harp had been preserved in Catholic convent schools, played and taught by nuns to their students. Loreto Abbey, Rathfarnham and Dominican College, Sion Hill (both in Dublin), were the two most important institutions for harping in the early to mid-twentieth century. Three harpists, Mary O’Hara, Kathleen Watkins and Deirdre Ni Fhlionn performed in London in 1952 to promote Irish tourism. These three singers subsequently built their careers on a particular style of singing to harp accompaniment. The song texts generally depicted an idyllic Ireland, much at odds with the rapidly changing society of the 1950s and 1960s. While large-scale urbanisation was underway, the harpists were singing of maidens at the spinning wheel. They represented a stereotypical image of the ‘Irish colleen’, reminiscent of Eamonn DeValera’s ‘comely maidens’. Moreover, the twentieth century harp became almost exclusively associated with females, as opposed to the male-dominated tradition from the middle ages to the eighteenth century. This paper will trace the development of the singing and harping combination from the 1950s to the 1980s (when it began to decline in popularity), assessing the gender and musical implications on both the harping and broader Irish music traditions.

“Scaling an Ocean of Sound”: Worlding Music in Yogyakarta
René Lysloff, University of California, Riverside

The globalization concept often assumes a kind of inevitable hegemony of the global. The implied narrative is how the local (a community or individual) embraces, resists, or otherwise negotiates the global. However, there is another possible narrative: one in which the local, instead of the being the end point of global circulation, is a starting point. This presentation tells the story of two Javanese contemporary artists that have injected themselves and their ideas into the larger global music scene: Sapto Raharjo, a renowned contemporary gamelan composer, and Venzha, an electronic sound installation artist. On the one hand, Sapto is in his early fifties and has strong ties to rock music and the Javanese gamelan tradition. His project for more than twenty years has been to make the gamelan a viable, worldwide musical genre. Venzha, on the other hand, is relatively young (in his early thirties) and has strong roots in dance club music. Instead of trying to globalize a local music, he wants to bring the world hi-tech musical avant-gardism to Yogyakarta (the putative center of Javanese traditional culture) and build a distinctly local
electronic music scene. Indeed, both Sapto and Venzha aspire to make Yogyakarta an important node in the larger global network of contemporary music. Both, however, belong to two distinct musical communities vying for prominence in the international music scene. This presentation discusses how these very different artists are working the Yogyakarta music scene even as they maintain loyalties to their locale.

Women and their Work: Social Relations, Musical Production, and Agency among Contemporary North Indian Courtesans
Anelia Maciszewski, Independent Scholar

As part of my project of advocating for marginalized women musicians in North India through active support of the Benares-based NGO Guria Sansthan, my efforts to empower members of this diffuse community, I propose to explore the relationship between musical production, subsistence, and female agency. I examine where and how several individuals from lower socioeconomic rungs of the itawaif/i community with whom I have interacted over the years make music and earn a living. My ethnographic methodology is advocacy; my approach that of a cultural broker working over time in multiple sites. I recurrently step into my associates’ everyday lives to dialogue with them and other members of their community, as well as to observe and participate in their rehearsals and performances. Thus, I seek to gain understanding of the relations and means of production that enable their musical work. My exploration includes documentation of these individuals’ performance contexts and patrons, property ownership, and kinship ties, with a focus on current and future issues that practicing professionals face. Upholding individuals’ dignity, I also explore sexual relations and reproduction as a crucial space that distinguishes these women from their male counterparts. Finally, in an effort to connect multiple, diverse constituencies, I address my ongoing brokering among the tawaif community in India and mainstream as well as elite communities in North America and India. The proposed presentation documents my investigation of the existence and sustainability of present day courtesans’ agency, on various levels, as they face the increasing pressures of a globalized economy.

Hope in Uganda: An Instance of Music in HIV/AIDS Education
Emily MacKinnon, University of British Columbia

The great burden of the worldwide AIDS epidemic borne by Sub-Saharan Africa is exacerbated by the ineffectiveness of HIV/AIDS education. It has been found, however, that music can overcome the cultural barriers that have constrained educational activities. Building on the existing body of academic work discussing the role of music in Ugandan HIV/AIDS education, I will examine the manifestation of high-level themes in an AIDS education performance by one community-based organization (CBO). The Africa Community Technical Service, a Canadian, Christian mission organization, supports the Twinematsiko People Living with HIV/AIDS drama group, known informally as the Hope CBO. Working from video footage of a Hope CBO performance in Bugamba, Uganda in March 2007, and a translated transcript of that event, I will discuss the interplay of the following major themes in this specific incidence: the underlying role of religion and its conflict with prevention messages; the participation of music in the social process of creating memory; the participation and empowerment of women; the colloquial language of AIDS that is reaffirmed in song texts; and the extensive social effects of the disease. These themes will highlight how Hope CBO’s music has contributed to the successes of Uganda’s HIV/AIDS prevention campaign, despite the country’s geographic location in the centre of the epidemic.

 Croatian Hard Rock, Musical Patriotism, and Debates over Free Speech between Eastern Europe and North America
Ian MacMillen, University of Pennsylvania

On June 30th, 2007, Croatian rocker Marko Perkoviæ performed in Zagreb for an estimated 40,000 fans, many of whom bore emblems of the World War II era pro-Nazi Ustaše party and greeted him with Nazi salutes. Although Croatian politicians have brushed off these actions as merely the antics of rebellious youth, international organizations such as the Simon Wiesenthal Center and the Anti-Defamation League have called for censorship of such displays as well as of the musicians themselves. Perkoviæ, a vehement patriot better known by his stage name Thompson (after the machine gun), claims that he does not encourage neo-Nazism and that his patriotism does not reflect sympathies with Ustaše but harkens back to an earlier era of Croatian nationalism. Outrage at Thompson’s concerts has only increased, however, as he has recently toured in North America, and his appearances at Croatian churches has involved leaders of the Catholic Church in debates over free speech, nationalism, and the implications of Croatia’s military past for a transnational present. In this paper I analyze the emerging discourses on such matters and demonstrate that those involved have privileged an evidentiary body of spoken, sung, and written words over other aspects of Thompson’s performances. Based on fieldwork in Croatia and the United States and attendance at concerts, I argue that spectacle, theatricality, and musical style inform such discourses but that free speech rhetoric has limited their expression in debate. I conclude by considering the implications of this for reporters and scholars as musical advocates.
“Parallel Stories. Resignification of Pre-Columbian Icons in Ricardo Castro’s Atzimba and the Teatro Nacional in Post-Revolutionary Mexico”
Alejandro Madrid, University of Illinois at Chicago

This paper explores the post-revolutionary reception of two monuments that symbolized Porfirian culture in Mexico: Ricardo Castro’s opera Atzimba (1900) and the Teatro Nacional. The essay focuses on the changing attitudes towards “Indianness” in relation to nationality and modernity experienced by Mexican intellectuals in the 1920s and 1930s. In order to understand this change in reception I compare the indigenous elements in Atzimba with those that appear in the architectural style of the Teatro Nacional. The parallel histories of these two monuments make them ideal objects for a comparative study. By tackling the contradictions that informed the changes in their reception, I intend to trace the ideological continuities and discontinuities in the construction and social negotiation of the Mexican post-revolutionary nationalist discourse. This changing reception made the opera and the theater into symbols of an “unmemorable” past and a “radiant” revolutionary future respectively. Taking as point of departure the 1928 production of Atzimba at the Teatro Nacional, this paper shows that the invention of an indigenous myth of origin in Mexico did not start with the revolution but was rather a constant preoccupation of 19th-century artists and intellectuals. I suggest that the acceptance of the Teatro Nacional (known today as Palacio de Bellas Artes) and the rejection of Atzimba as part of the post-revolutionary cultural heritage are directly proportional to the possibility of using and re-signifying icons of 19th-century indianismo according to the new indigenista ideology that came to dominate Mexican politics in the 1930s.

Sound Business: Music Matters in Contemporary Urban Political Economies
Jelani Mahiri, University of California, Santa Cruz

Sound business is not always financially sound; the practice of putting music to work entails an attunement to the subtleties of everyday human interactions and is always inflected by other material, social, and ideological factors. While the music industry clearly comprises a significant portion of the business of sounds, this panel opens up discussions on the alternative economies of faith, sentiments, and livelihood defined beyond material success. Based on ethnographic studies in Osaka, Japan to Harare, Zimbabwe, Los Angeles, CA to Sao Luis, Brazil, we examine the various so-called “informal economies” that shape the entrepreneurial endeavors of contemporary urban musical practitioners. Taking into account the political economies inherently embedded within such efforts as a point of entry, the four papers investigate how urban actors assemble relations of reciprocity and affective bonds across city-scapes -- constantly shifting terrains of encounter marked not only by the circulation of money but also by cross-cutting networks of social exchange. Here, informality is not conceived of as a lack of access or as outside the “formal” economy, but rather highlights the heterogeneity of social collaborations and services even as they are contingent on macroeconomic considerations. Furthermore, while these discursive categories (i.e. formal vs. informal) are often mapped onto polarized spatial categories (i.e. “mainstream” vs. “ghetto” or street life), musical practices sound out their entanglements. Through the ethnographic analyses of concrete socio-musical practices involved in the sound businesses examined, we attempt to listen in on the lived spatial resonances of everyday urban performances.

Shifting Economies of Play: Cultural Production, Historical Transformation, and the Politics of Aesthetics in Bumba-Meu-Boi, a Brazilian Musical Drama
Jelani Mahiri, University of California, Santa Cruz

Bumba-meu-boi is a musical drama performed throughout Brazil that incorporates music, dance, and costuming with dramatic performances. This paper examines the transformations—economic, ideological, aesthetic and performative—that have taken place in bumba-meu-boi celebrations in Maranhão, Brazil, as the field of cultural production and consumption has shifted from a primarily community based orientation toward a folklore-tourism model in more recent years. In particular, I examine how participants negotiate aesthetic, economic and social concerns through understandings of devotion, excellence, authenticity, and brincadeira or play. An underlying theoretical question explores how forms of cultural capital produced outside of institutions like schools may be converted into economic capital and how this articulates with changing fields of cultural production and shifting political economies in the city of São Luís, Maranhão. After a brief historical overview, I analyze changes in the production of songs, music, costumes, and performances as they relate to stylistic choices amongst groups, rural-to-urban migration, and multiple aesthetic expectations from sponsors including state tourist agencies, hotels, and community members. Responses by bumba-meu-boi performers to many of these changes highlight various tensions between the pleasures of play and the constraints of formalization—in terms of groups’ economic structure, aesthetic activities, and the elimination of certain components of performances. Yet, participants’ negotiations of content and form, business and play, I argue, offers a productive arena for examining how music, song, and dance are made to work in the multivalent economies of contemporary bumba-meu-boi performance practices.
Recovering From a Void: Indigeniety and Music in Post Genocidal Cambodia
Stephen Mamula, Rhode Island College

This is an ethnomusicology of the Khmer people of Cambodia. It concerns their reindigenation, their culturally embodied, reconnection to a place through music following years of war both civil and with the Vietnamese, massive bombing attacks by the USA, and most destructively, state control by the ruthless Khmer Rouge government. During the period of 1975-1979 and under leadership of Saloth Sar, a.k.a. "Pol Pot," the Khmer Rouge purged over two million of its citizens including ninety percent of the country’s musicians and dancers. Such horrific events and the thirty-year period since the Khmer Rouge defeat by the Vietnamese in 1979 produce variously pertinent questions. Most basically, how is indigeniety "that unique, moment-to-moment, historically informed experience of culture-in-place" restored following decades of war, massive genocide, and ecological devastation? Specifically, what practices/processes of musical indigeniety - the experience of musical culture-in-place - are being regenerated, maintained, and passed down, and particularly, how so viewing the great void of surviving music-tradition bearers? How do mediated cultural experiences facilitated by newly accessible technologies of television, CD, VCD, radio and Internet, merge with directly human experiences that are oral, proximic, kinesic, sensorial and interactive - to restore and regenerate these processes? What is the impact of a vigorous market economy and the resulting dynamics of tourism, urban gentrification and displacement, on the embodiment of place, on the experience of belongingness? Fieldwork was carried out in Phnom Phen, Battambang, and Siem Reap Cambodia during the summers of 2004, 2005, and 2006.

The Shadow of Western Influence: The Impact of Western Practice on Musical Composition, Theory, Education, and Performance in Japan and Korea
Noriko Manabe, CUNY Graduate Center/International Research Center for Japanese Studies

Cultural dialogue with the West has historically required complex negotiations and rationalizations for other traditions, even for a non-colony. In the 1880s, the Japanese Ministry of Education made the conscious decision to adopt Western music, rather than traditional Japanese music, in schools. This decision has had far-reaching consequences in musical life not only in Japan, whose citizens are more likely to be familiar with Beethoven than bunraku, but also in Korea, where the Japanese had imposed its system of musical education in the early 20th century. Our panel explores the ramifications of taking Western music as the primary canon on the composing, theorizing, teaching, and performing of music—both traditional and Western—in Japan and Korea. With the introduction of school songs, Japanese composers and lyricists were challenged to fit the language to a new musical style; as explained by our first speaker, a technique accommodating to the language evolved over the ensuing decades and has persisted into contemporary times. The shadow of Western thought is also observed in traditional music, where the idea of the tetrahord, now regarded as fundamental to traditional Japanese melody, was mentioned by European observers as akin to ancient Greek music over 50 years before Koizumi’s groundbreaking work. The recent introduction of traditional Japanese music in the school system is explored by our third speaker, who examines the political motivation of the new policy and the processes and philosophies involved in its incorporation. Our final speaker addresses the persistence of traditional Korean elements, such as rhythmic cycles and melodies, in Korean hip-hop and their use by artists to project varying identities. We hence call attention to the multiple repercussions of accepting a foreign canon.

The Evolution of Japanese Songwriting in Western Genres
Noriko Manabe, CUNY Graduate Center/International Research Center for Japanese Studies

Since Japan was opened to Western influence in the late 19th century, the Japanese have adopted many Western musical genres, prompting The Rough Guide to World Music to deride this music as “watered-down Western pop set to Japanese lyrics.” Contrary to such dismissal, Japanese composers have had to theorize and adapt in composing music in Western genres precisely because of the differences in the Japanese language. While stress accents in European languages define meter and rhythm, Japanese lacks such accents; with syllables spoken evenly, rhythms can become repetitive. Furthermore, Japanese contains pitch accents; if the melody veers from them, the words can become unintelligible. Traditional Japanese song incorporates these factors through melisma, heterophony, and free rhythm, which are often not compatible with Western genres. Hence, the Japanese engaged in a learning process to set texts syllabically in metered music. This paper outlines this evolution of Japanese songwriting in Western idioms through analyses of the text-music interrelationship and of the theoretical essays of the day. Early translations of “Amazing Grace” and “Auld Lang Syne” (1881) preserved phrasing and used the 7-5 or 8-6 syllable scheme of Japanese poetry but were not sensitive to accent placement—an aspect improved upon by Taki (“Kôjo no tsuki,” 1901). Yamada (1922) noted the importance of pitch accents in melody, whose significance in traditional Japanese song was confirmed by Kanematsu (1938) and Kindaiichi (1943); meanwhile, Takahashi (1932) developed theories on Japanese language and rhythm. By the 1930s, Japanese text-setting technique had settled into a pattern that persisted into 1950s enka and 1970s rock. My study will demonstrate these continuities in style from traditional to Western-style musics over several decades.
Chowtal International: Bhojpuri Folksong of Mirzapur (India), the Caribbean, and Fiji

Peter Manuel, John Jay College and CUNY Graduate Center

Chowtal (cautil) is a folksong genre of the Bhojpuri region of North India, sung by groups of amateurs during the vernal Holi (Phagwa) season. More properly, chowtal is an umbrella term for a set of sub-genres (such as kabir, dhamari, ullamra, and chowtal per se) sung in a standardized format of animated call-and-response antiphony, accompanied by dholak and possibly other instruments, following a conventional set of shifts of meter and tempo. Chowtal and related genres are still performed in India’s Bhojpuri region, although they are regarded as being in a state of decline. By contrast, chowtal thrives vigorously in the Bhojpuri diaspora, especially among Indo-Caribbeans, Indo-Punjians, and their secondary diasporic communities in the USA and elsewhere. This paper, based on fieldwork in India, the Caribbean, and New York, and (briefly) among Indo-Punjians in California, presents comparative perspectives on the form, status, and social meaning of chowtal among these three extended communities. Their study reveals striking conformances and continuities of musical style and structure, despite the minimal sorts of contact between the diasporic groups and the ancestral Bhojpuri homeland in the last ninety years since indentureship programs ceased. However, a multi-site perspective also highlights differences—in form, socio-musical meaning, and other parameters—which shed light on the dynamics of these diasporas and suggest broader implications for musical diaspora studies in general.

The Changing Nature of Polysemics, Portability, and Proxemics in the Construction of Alevi/Village Bektashi Rituals and Ritual Space: Past and Present

Irene Markoff, York University

Until the latter half of the twentieth century, the longstanding politics effecting the clandestine nature of Alevi and Bektashi communal rituals resulted in a marked physical separation from the dervish lodges (tekeler) and saints’ shrines (türbler) that functioned actively as cult centers for Shi’ite—related, heterodox Muslims in the Ottoman Empire, Republican Turkey, and regions within the Balkans. The use of private homes (cemeviler) created a social intimacy where extended families and fellow villagers gathered for weekly informal (muhabbet) and annual formal assemblies (ayin-i-cem) officiated by holy men (dedeler) that embodied Alevi/Bektashi beliefs and traditions transmitted through visual symbols, prayers, sung mystical poetry (deyip, nefes) accompanied by the sacred folk lute (bağlama) and sacred movement (semah). Based on case examples from urban and rural Turkey and rural Bulgaria, this paper will illustrate the effects of the lifting of atheistic policies in post-socialist Bulgaria and the revitalization of Alevi/Bektashi traditions in Turkey on rituals and ritual space. In both Turkey and Bulgaria, the open use of traditional sacred architectural spaces and the recreation of traditional settings through new structures has been conditioned by government agencies and policies and promoted by Alevi/Bektashi associations and foundations. Despite these developments, there is evidence of changes in the social-kinetic, symbolic resonances of the rituals. This is due to their removal from more exclusive contexts and induction into the public arena where folklorization, standardization, and homogenization of the elements of Alevi/Bektashi traditions and rituals practices is becoming a reality. Audio-visual materials will accompany the presentation.

YouTube: The Sites and Sounds of Viral Video

Wayne Marshall, Brandeis University

In their 2003 volume, Lysloff and Gay argue that grappling with technoculture represents a central challenge for 21st century ethnomusicology. In the spirit of the conference theme, this panel foregrounds intersections between music, culture, and technology by focusing on the popular online video site, YouTube. While ethnomusicologists have increasingly turned to YouTube for examples of musical performance, few scholars have addressed it as a platform for new forms of musical representation and practice. From homemade dance videos to musical satire, archival curiosities to remixes, YouTube is home to a complex nexus of sounds, images, and discourses, one in which home computers and video cameras are clearly imbricated in larger musico-technological and socio-cultural exchanges. This panel appraises YouTube - both the videos it features and the site itself - as a problematical object of ethnomusicological inquiry, where the professional and amateur, the corporate and independent, the everyday and extraordinary cohabit. Rather than positing YouTube as a utopia of resistant expression, we consider how viral music videos are always already entrenched in asymmetrical distributions of power, raising questions about contemporary performances of race, gender, class, and sexuality. Among other questions, we seek to address the following: How might self-produced, peer-to-peer circulated videos constitute new forms of musical expression and performance? What methodological approaches are best suited for such objects of study? Raising these concerns, we hope to enliven debate about the role music and video play in contemporary digital culture.

Music, Dance, and Research on the YouTubosphere

Wayne Marshall, Brandeis University

By one recent estimate, YouTube consumed as much bandwidth in 2007 as the entire Internet in 2000. That’s a staggering figure, but what should be of special interest to ethnomusicologists is that so much of this activity is suffused with music. Indeed, the most viewed videos on YouTube are, far and away, musically mediated. Regional and (trans)national dance crazes have
proliferated thanks to the site, and it might be said that YouTube bears witness to more individual and collective musical activity than any other single repository. It perhaps goes without saying that music drives video culture. But in a moment when it may be more accurate to measure a song’s popularity by its personalized instances on YouTube, we might well ask: Is music culture being driven by video? What are the implications of this shift? With regard to impact on musical practice, what are the prevailing modes of representation (of self and other) on YouTube? As researchers, how do we navigate the inherent technological barriers, multimedia dimensions, intensely mediated identities, sophomoric comment threads, and privacy issues? Might YouTube users’ self-representation practices provide any models? Do avatars cast shadows in the field? Considering several examples, with particular reference to rise of do-it-yourself dance videos, this paper considers various implications of the advent of online video for music scholarship and music culture.

The Pandemonium of the Pandemoniacs: Searching for the U.S. Navy Steel Band
Andrew Martin, Inver Hills Community College

Prior to WWII the US Navy, eager to secure the Atlantic seafort, built and/or occupied several bases throughout the Caribbean. Often to the chagrin of island inhabitants, American sailors in Trinidad and Puerto Rico adapted to island culture and life. For Rear Admiral Daniel V. Gallery, who like many Americans was entranced by Harry Belafonte’s 1956 iCalypsoi album, this meant starting (with help from Pete Seeger) a Trinidad-style-Steel Band comprised of naval musicians at his base in Puerto Rico in 1957. Known as the Pandemoniacs, the United States Navy Steel Band was an immediate success, and toured the United States extensively with performances at the White House and on national variety shows including Ed Sullivan in 1958 and 1959. The Pandemoniacs, who moved to New Orleans in 1972 and disbanded in 1999, brought the music, dance (limbo), essentially the cultural capital of the Caribbean to the fore of the American populous. Their specific legacy is extremely influential to the growth and development of other steelbands in the United States. Remarkably, despite some 20,000 performances worldwide, the Pandemoniacs have flown under the radar, and until my research little was known about the ensemble. The genesis of this paper is a periodized history of the Pandemoniacs with an effort made to contextualize the Pandemoniacs influence within the overarching narrative of the American steelband movement. The global impact of the Pandemoniacs is historically and culturally rich, and a discussion of issues such as cultural appropriation and remade traditions is crucial to my argument.

Advocating and Theorizing Musicians’ Agency in South Asia: Strategies, Sites, and Unequal Relations in Musical Production
Kaley Mason, University of Chicago

This panel responds to calls for ethnomusicologists to confront material conditions facing music specialists on the Indian Subcontinent. The aim is to explore how theoretical tools can engage research on performance practices and musical innovation with concerns for the economic wellbeing and social status of musicians. Coalescing around the concept of musical agency, the papers draw from regionally specific case studies within a common South Asian musical and cultural frame of reference. The musical agents whose lived experience and artistry we bring into focus include hereditary women performers or courtesans (tawaif) in North India and Dalit musicians working in cinematic song industries in the South. How does control over the venue of performance influence the capacity of musicians from these backgrounds to shape the terms for plying their craft? Can the distribution of musical agency in a performance economy be traced to particular social relationships between people who have variable access to locations of influence over the creative process? What can mode of production and social capital theory contribute to a growing concern for musicians’ social status and prospects for social mobility? At what point does theorizing become a springboard for advocacy? The approaches in this panel engage these questions using a wide range of methods, from ethnohistory, to applied ethnomusicology, and even virtual ethnography. At issue is the role of scholarship in representing and influencing the changing contours of a politics of dignity in musicians’ struggles to overcome gender, class, and caste inequalities.

Producing Cinematic Songs: Musical Agency, Innovation, and Social Capital in a South Indian Film Industry
Kaley Mason, University of Chicago

The most popular category of music in the Indian state of Kerala is the Malayalam film song. Affectionately known as Alluwood, the Malayalam film industry incorporates song and dance sequences to extend and intensify narratives on screen. This paper problematizes the musical agency of the producers behind this music by asking how musicians from marginalized communities gain access to positions of influence over the creative process, and by considering how their specific skill sets and socio-cultural backgrounds contribute to musical innovation. Music directors and playback singers have typically come from the ranks of artists with strong ties to South Indian classical music. Accordingly, dominant film song styles have emphasized classically trained voices, raga-inspired melodies, and light instrumental accompaniment. With the release of music director Jassie Gift’s 2004 hit song, “Lajjavatiye,” however, a new musical eclecticism challenged classical conventions. Gift gave less prominence to the voice, explored wider timbral variety, and adopted a rhythmically driven style that appealed to younger
generations while provoking disdain from those who feared the demise of a golden age of cinematic songs. Some critics pointed to Gift’s low-status Dalit Christian identity in attempts to discredit his creativity as musically inferior. Drawing from ethnographic experience, media sources, and analysis of his music, I engage two complementary social capital theories to show how marginalized musicians are potentially empowered to intervene in dominant musical sensibilities. The paper also demonstrates how regional industries outside the Hindi-speaking world of Bollywood are informed by distinctive creative agencies and social histories.

Wyclef Jean’s Redemption Song: Religion and Transnational Migration in Haitian Hip Hop
Elizabeth McAlister, Wesleyan University

Wyclef Jean—the Haitian Hip-Hop superstar whose album (with The Fugees) “The Score” was the top-selling Hip Hop album of all time—was raised the son of an evangelical pastor in the Nazarene Church in Haiti. He began his musical career as choir director for his father’s church, and his music continues to be inflected with religious sensibilities, both Christian Evangelical and Rastafari. Wyclef also draws heavily on the Caribbean Carnival tradition, and occasionally on the musical codes of the parading Haitian Rara street bands, but he eschews Afro-Creole Vodou music. This paper discusses the religious elements in Wyclef Jean’s music and positions him in both Haitian and U.S. pop music history as a transnational artist speaking on multiple registers to various audiences. This work draws on ethnographic fieldwork in Haitian musical communities, conversations with Wyclef Jean, and methods and theories from religious studies and popular culture studies.

Kaval-politan Jazz: Cosmopolitan Selfhood, Collaboration, and Modern 'Magic' in Paradox Trio's Gambit
Ryan McCormack, University of Texas at Austin

In 2005, New York-based jazz group Paradox Trio released their fourth album, entitled Gambit. Though their previous three efforts melded the various pan-Balkan and jazz interests of the group’s members (saxophonist Matt Darriau, guitarist Brad Shepik, cellist Rufus Cappadocia, and Seido Salifoski on dumbek), Gambit added the stylings of renown Bulgarian kaval player Theodosii Spassov as collaborator and special guest. Given Spassov’s use of a traditional Bulgarian instrument and his reputation within the world music recording industry, as well as the fact that three of the four members of Paradox are from North America, it becomes rather easy to cast Spassov’s contributions to the album within exoticist terms. This paper uses Gambit as a site to reconceptualize the primordial exoticism of cross-cultural collaboration within jazz as something modern and distinct instead. I propose that Spassov is seen by the members of Paradox Trio not as a signifier of the exotic, but as a fellow improviser and cosmopolitan, whose engagement with jazz outlines a uniquely modernist aesthetic selfhood shared by the other musicians. Furthermore, I posit that this sort of collaboration is unique to jazz because the exotic, which is folded into the sublime essence of a musician’s aesthetic selfhood, is tempered by a prescriptive fascination with virtuosity and style inherent in practices such as listening, transcription, and formal training. The relationship between these various elements forms into a modernist sense of “magic” that relegates the status of the exotic signifier to secondary status.

Music of the Rwandan Genocide: Three Songs by Simon Bikindi
Jason McCoy, Florida State University

Throughout the early 1990s, Simon Bikindi was widely regarded as Rwanda’s most popular musician. Utilizing both popular and traditional musical styles, he composed patriotic songs and choreographed accompanying dances that related Rwanda’s culture and history, focusing especially on the nation’s independence from Tutsi monarchial and Belgian colonial rule. Three of his songs, “Twasazareye ngoma ya cyami” (“We bade farewell to the monarchy”), “Bene sebahinzi” (“Children of the father of farmers”), and “Nanga abahutu” (“I hate the Hutu”), are believed to have played a significant role in inciting the 1994 genocide. For this, he presently stands trial for crimes against humanity at the International Criminal Tribunal for Rwanda in Arusha, Tanzania, the first musician to face such charges since the German conductor, Wilhelm Furtwängler, was tried at Nuremberg as a Nazi conspirator. In this paper, I will present the musical and textual contents of these three songs. Drawing on studies in ethnopoetics as well as information gleaned from fieldwork interviews conducted both in Rwanda and among Rwandan refugees resettled in the United States, I will focus on two themes of kinship and historical memory to show how and why these songs were effective in galvanizing certain segments of the Hutu population to take up arms against Tutsis as well as other Hutus who dissented from the genocide campaign.

Geographies of the Body: Music, Violence, and Manhood in Palestine
David A. McDonald, Bowling Green State University

This paper examines the dialogic relationship between violence, performance, and the attainment and enactment of masculinity among Palestinian male youths in Israel, Jordan, and the occupied territories. Focusing specifically on the aesthetics of resistance and artistic performances of violence and victimization, this paper resituates the pervasive culture of beatings, torture, and harassment directed at Palestinian male youths as a fundamental means of conceptualizing gendered constructions of the male self. Throughout the Palestinian resistance movement engagement with occupation forces in the form of ritualized beatings, arrest, interrogation, and other practices of violence are seen as rites of passage from adolescence into manhood. These
engagements are intended to inscribe colonial power directly onto the bodies of the subaltern, creating a more pliant subordinate population, terrorized into silence. However, among Palestinians interpretations of such experiences are transformed into sites of symbolic agency and resistance to the occupation. In short, through violence and victimization, boys become men. In this paper I argue that the Palestinian interpretive transformation from subordination to empowerment, is enabled through a pervasive anesthetics of sacrifice and victimization embodied in music, musical performance, and other popular media. It is within the intersections of ritualized performance, music, violence, and the bodily inscription of power, that masculinity and manhood are defined and performed under occupation.

Swinging the Classics: Hazel Scott and Hollywood's Racial-Musical Matrix
Kristin McGee, University of Groningen

By age four, piano prodigy Hazel Scott exhibited a tendency to absorb countervailing musical influences. Scott’s early indoctrination into the double worlds of conservatory classicism and black popular theatrical music facilitated her codification of musical styles conceptualized as heavily gendered and racially distinct. Her subsequent and widely publicized 1930s’ appearances at New York’s integrated Café Society provided Scott with a model she would incorporate into her life-long professional career. Moreover, during the 1940s, Scott’s film appearances dramatically contrasted with prior Hollywood depictions of black female musicality as she became the first black female jazz musician to play herself, as an elegantly attired and innovative improvising soloist. Scott’s early profession career, and in particular her radical proclivity for “swinging the classics,” entailed a practice whereby blurring proscribed racial and gendered musical boundaries paralleled Scott’s unheralded physical mobility in the entertainment world. By comparing Scott’s mass mediated filmed performances with reviews by white jazz critics and black journalists, I suggest that Scott’s insistence upon respectable, individualistic self-representation, her prolific incorporation of both classical and jazz idioms and her particularly physical performance style transgressed normative performative behavior, upsetting both middle class African American and purist white jazz sensibilities.

Local Experiments: Decentering the Global Avant-Garde
Andrew McGraw, University of Richmond

The tendency of avant-garde composers to eschew existing conventions has in many cases been accompanied by the conceit of moving beyond the culturally specific towards the universal. Schoenberg freed music from tonality. Varýse and Xenakis sought a "higher form of universality" by emulating natural processes. Cage wanted to let sounds be sounds. While this lineage gained international heirs the label avant-garde was adopted by and/or foisted upon musics at various degrees of remove from the Western art music tradition. Some, like the tinkering with circuitry of the Sonic Arts Union, the field of non-idiomatic improvisation (as Derek Bailey has named it), and the sound exploration of certain Indonesian composers, also demonstrates universalist leanings, albeit less absolute and Eurological. Other Indonesian composers, like those involved in latter incarnations of the Afrological jazz tradition, are driven to innovate while retaining a paramount concern with cultural memory and specificity. Others at even further remove seem attracted to the label avant-garde and practices associated with it largely because of their cosmopolitan cachet, but are involved in processes of reevaluation which recall the function of the Western avant-garde. Bringing together recent research on experimental musics from around the world, this panel contributes to a decentered and global view of avant-garde musical expression. Is avant-gardism a coherent ideology whose followers differ in their degree of allegiance? Or are there multiple avant-gardes, and if so, what do they have to do with one another? What does it mean for these expressions to share the label "avant-garde"?

Decentering the Non-Western Avant-Garde: Experimental Folk Sounds from Asia
Andrew McGraw, University of Richmond

This paper compares the self-described avant-garde musics of four non-Western contemporary music ensembles/composers from Bali, the Philippines, Thailand and Kazakhstan. Through this comparison I investigate the many, and sometimes contradictory, meanings of “avant-garde” in global and local settings. Little of this music is structurally reminiscent of the Western “high-art” avant-garde and only tenuous connections to the “now-global Cagean experimental movement” are evident. Composers and performers in these scenes are more fluent in oral folk forms than with Western genres, thus distancing them from the literate, Western conservatory-based praxis of composers linked through such networks as the Asian Composers League. These artists work within the fluid, ill-defined, experimental space between neo-traditional, popular and “world music” forms. While they share few sonic similarities, certain aesthetic, functional and strategic links connect them to each other and distinguish them as a group from the Western avant-garde. Most importantly, each of these ensembles/composers attempts to appeal to two different audiences simultaneously: local lay audiences and Western and local cosmopolitan connoisseurs of world and new music. As a result, ensembles in this group are caught between a need to answer local pressures to appear both modern and respectful of tradition while simultaneously fulfilling Western expectations of what new, but “authentically non Western” music should sound like. However, these musics are also often a site of reevaluation in which aesthetic priorities, notions of authenticity and group identity are refigured—a play of alternate possibilities which recalls the function, if not the materials, of the Western avant-garde.
From Mambo to Salsa: Dancing Across Generational Divides

Juliet McMains, University of Washington

Since the 1970s, the term “salsa” has been employed to promote Latin dance music, much of it previously called “mambo,” to a younger generation of Latinos. Since the 1990s, the term has also been widely used in the formation of an international dance industry. While the debate about whether or not salsa and mambo are distinct musical genres has been waged in the music literature, little has been written about corresponding dance distinctions. I will compare New York mambo dancers who learned Latin dance in the 1950s with salsa dancers who learned Latin dance from salsa academies from the 1990s onward. In an attempt to try to promote understanding across this generational divide, I will demonstrate that the evolution of Latin dance from mambo to salsa enabled both progress and decay. I will interrogate not only the formal differences in the dances, but also the different uses the two communities make of them. In addition, I will draw out many unrecognized parallels between the two communities. For example, new media (television/internet) played an important role in disseminating each form, dancers in both communities have always argued about how to relate to the music’s rhythm, and the stage version of each diverged from the social style in similar ways. Evidence will be drawn from ethnographic study in the distinctly different dance venues these two groups frequent today, my own 10 years in the salsa dance industry, and over fifty oral histories conducted with mambo and salsa dancers.

The Icaros of Neo-Traditional Peruvian Shamanism in Western Locales

Nicholas Menache, Graduate Center-CUNY

A handful of researchers have explored the Amazonian shamanic healing ceremonies that make use of the psychotropic vine Banisteriopsis caapi, better known by the Quechua term ayahuasca (“vine of the souls”). Along with the medicine, brewed in a tea, sacred songs called icaros are used by shamans to communicate with the spirits of an animate universe. The combination provokes visions to heal physical and psychological ills, perform divination, and combat (or carry out) acts of sorcery. This autochthonous practice has become increasingly prevalent among mestizo urban shamans and, notably, several syncretic Brazilian religious organizations that use ayahuasca as a sacrament. Most recently, cosmopolitan shamans have been traveling to the United States and Europe to perform underground ceremonies for seekers of an alternative to the Western medical model of wellness. My aim in this paper is to highlight the role and function of icaros in this context. I have been working with several healers from the Amazonian border town of Pucallpa, Peru who travel biannually to the United States. In the new cultural and social sphere represented by this convergence, neither Amazonian nor typically American, I hope to better understand the practice and efficacy of this healing modality, and particularly the role of music therein. My research will incorporate direct experience, interviews with the shamans and participants, and analysis of original and archival field recordings.

Beyond Singing in Uzbek: Nationalizing Estrada in Uzbekistan

Tanya Merchant, University of California, Santa Cruz

Since the fall of the Soviet Union in 1991, estrada (popular music) has been a prominent arena for the promulgation of national identity in Central Asia. Although the genre of estrada came to Uzbekistan via Soviet interpretations of global popular musical styles, in the era of independence it is simultaneously nationally-focused and transnationally-influenced. Uzbek estrada has a basis in Western harmony and has audible influences from Russian and European pop musics as well as those from South Asia, Turkey, and the Arab World. Despite being commonly labeled “national” by listeners, audience members, and the press, Uzbek estrada often sounds quite similar to the popular music of other regions and countries. How then can it be distinguished as specific to the Uzbek nation? Are there “national” elements in this music beyond the prevalent use of Uzbek language and the visual display of “traditional” instruments? In both live and mediated performances, it is possible to see a vocabulary of commonly-used “national” and “traditional” images, sounds, and discourses within Uzbek estrada. By examining music videos, recordings, and interviews taken with musicians during seventeen months of fieldwork in Tashkent, I seek to clarify what comprises the “national” aspects of musical performance and the processes by which they gain meaning as national symbols. Focusing on estrada within a variety of contexts, including the media, educational institutions, and weddings, this paper begins to unpack the concept and practice of tradition as it supports nationally-identified popular music in Uzbekistan.

Modernization, Identity, Media, and the Music of Iran and the Caucasus

Tanya Merchant, University of California, Santa Cruz

This panel presents a diverse range of papers examining music and modernity in Iran and the Caucasus. The address questions of aesthetics, gender, tradition, and the influence of Western genres like opera and jazz in musical practices in Iran and Azerbaijan. The first paper by Piruz Partow discusses the importance of the Persian Tar within the conception of Shirin Navazi, or "sweet playing" in Persian Classical music and its comparison to "cool jazz" as an improvisational form. The second paper by Jane Lewisohn examines the repertoire of the Golha radio programs, focusing on the "Flowers of Persian Song and Music" and their importance in promulgating Persian music and literature in the early 20th century. Third, "Rebels Women, and Minorities: The Surprising Faces of Azerbaijan's National Folklore," by Anna Oldfield Senarslan focuses on issues of gender and minority identities and the ashq
traditions common in northern Iran and Azerbaijan. The final paper, "Opera Composed into the Social History of Modern Azerbaijan," by Inna Naroditskaya, discusses two Azeri operas: Leili and Majnun and Natavan, which span one hundred years of opera in Azerbaijan.

**Indonesian Experimentalisms and the Cartography of Aesthetic Authority**  
*Christopher Miller, Wesleyan University*

The eclectic profile of Indonesian creative musical activity—designated by the term musik kontemporer drives and confounds attempts at definition. But among a chaotic mixing of conventions are exemplary practices which invite the label experimental. Though suggesting links to a “now-global Cageian experimental movement,” closer inspection raises a host of qualifications. The happening art of certain Javanese villagers has a seed that can be traced circuitously to Cage, but is shaped by soil in which art never was so separate from life. The Western-oriented composers taught by the senior figure Slamet Abdul Sjukur after his fourteen years in Paris share with him a practical experimentalism, as the underdeveloped state of European classical music in Indonesia precludes a rigorous high modernism. Traditionally-based composers at the arts academy in Solo, spurred to innovate by director Gendhono Humardani and the notions of autonomous art he abstracted from Western philosophy, developed a practice of sound exploration which is otherwise independent of Western experimentalism, having more to do with the social relationships in traditional Indonesian musics and an Indonesian sensitivity to sound. In this paper, I connect these portraits to a map of musik kontemporer concerned less with particular stylistic distinctions and more with the sources and distribution of authority for aesthetic positions and practices. The prestige of the now international but still predominantly Euro-American avant-garde is limited by the paucity of transnational connections for Western-oriented composers, while the nativist cosmopolitanism of traditionally-based composers resonates with official cultural policy and is reinforced by foreign acclaim.

**The Virtual and the Visceral: Mediated Musicalities**  
*Kiri Miller, Brown University*

This panel explores the wide-ranging discourses about the nature of genuine musicality and authentic performance that are arising from interactions in virtual public spheres and technologically-mediated performance forums. First, a paper on the Guitar Hero and Rock Band videogames explores players’ concepts of musical creativity, originality, and performance virtuosity as they are developed through individual gameplay and group discussion on web-based gamer forums and YouTube. Next, a paper on the Hawaiian music website Taropatch.net addresses competing definitional principles for virtual communities and shows how Taropatch participants are recontextualizing Hawaiian music for a global audience. Finally, a paper on real-time musical performances in the virtual world of Second Life discusses the perceived value of liveness and social immediacy in virtual social environments. Taken as a group, these papers offer complementary perspectives on the development of musical communities, aesthetic categories, standards of authenticity, and performance norms in emergent “technoculture” contexts.

**Virtual Virtuosity: Guitar Hero and Schizophonic Performance**  
*Kiri Miller, Brown University*

Music-oriented videogames like Guitar Hero and Rock Band are generating new modes of engagement with popular music repertoires. Players use instrument-shaped controllers to play along with classic and contemporary rock songs, generating appreciative feedback from a virtual crowd. In the course of their gameplay, they encounter and assess game designers’ conceptions of rock’s canonical repertoire, aesthetic norms, performance conventions, and symbolic value. But what does pressing buttons in time with a pre-recorded soundtrack have to do with music-making? This paper investigates these games’ implicit models of musical creativity, their sometimes-sincere/sometimes-ironic constructions of rock heroism, and their players’ ideas about authentic musicality. Guitar Hero and Rock Band inspire physically virtuosic, visually engaging performances; they lend themselves to public competition and are played in venues far removed from the isolated living room of the stereotypical gamer. Players often “practice” at home and “perform” in public (or on YouTube). Advanced players gather online to share tips for mastering the fingerwork for complicated musical passages. Nevertheless, many players are reluctant to identify their gameplay performances as “musical” or “creative”. Drawing on ethnographic research -- including interviews with players and game designers, a web-based qualitative survey, and the exploration of web-based player communities such as ScoreHero.com -- I discuss players’ concepts of musicality, creativity, and public/private performance as they are developed through Guitar Hero and Rock Band gameplay and game-related discourse. I also address media reception of these games, particularly debates over whether they encourage or discourage the acquisition of “real” musical skills.

**Overlooked and Under the Radar: Musical Journeymen and -women**  
*Rebecca Miller, Hampshire College*

A dominant trope in music historiography has been the "great man" narrative, a paradigm that privileges charismatic, trend-setting groups or individuals who ostensibly forward the "evolution" of musical expression and who typically garner a lion’s share of critical acclaim, mass media attention, and monetary remuneration. Ethnographies such as Ruth Finnegan’s The Hidden Musicians (1989), Crafts, Cavicchi and Keil’s My Music (1993), and Harris Berger’s Metal, Rock, & Jazz (1999) have challenged this paradigm by...
exploring and revealing the networks of musical practitioners, promoters, advocates, and fans who make up the rank-and-file of local music scenes. Similarly, in drawing from a diverse group of music cultures including journeyman performers in late 19th century America, the current jazz community in New York City, local professional players in Salvador Brazil, and blues revivalists who play zydeco in the San Francisco Bay Area, this panel employs a demographically democratic and multi-disciplinary perspective that recognizes the viewpoints, roles, and contributions of a range of participants in musical practices. We demonstrate ways that music researchers of divergent interests can reconsider and reevaluate the roles of the overlooked but not-so-silent majority who often slip under the radar of critical scholarship.

The Strange and Terrible Saga of the Japanese Tetrachord
Richard Miller, University of Wisconsin - Madison

Descriptions of Japanese traditional music often make use of a concept known as the tetrachord. This concept, at its simplest nothing more than a troika of pitches encompassing a perfect fourth used to create scales, is typically credited to postwar Japanese ethnomusicologist Koizumi Fumio. Koizumi famously argued that, when put into practice in Japanese traditional music, the tetrachord was not used to construct the scales underlying Japanese melodies, but was used directly to construct those melodies, making Japanese music unusual in its lack of a meaningful role for scales. Since his initial work in 1958, the tetrachord has been largely accepted as inherent to Japanese musical practice, and has come to embody the uniqueness of Japanese melody, much as the notion of ma embodies the uniqueness of Japanese rhythm. However, as this paper will demonstrate, far from being a 20th century discovery of long-standing Japanese musical practice, the tetrachord was first suggested by European observers of Japanese music in the 19th century, then taken up by Japanese educators, and from there disseminated among traditional musicians, who were then able to demonstrate it for 20th century ethnomusicologists. Each time a new group took up the notion, the tetrachord was reinterpreted, translated (in the Kuhnian sense) from one incommensurable language to another. Nevertheless, the tetrachord may actually describe Japanese melodic practices rather well—a final irony in the history of traditional Japanese music scholarship.

Re-Mediating Voice and Place in an Oklahoma Music Scene
Amanda Minks, University of Oklahoma

Appropriation works in multiple directions and at multiple scales in cross-cutting circuits of mediation, re-mediation, and performance. This paper examines the performance of singer-guitarist Mike Hosty, who appropriates the voices of television news broadcasters in central Oklahoma and weaves them into sung/spoken narratives that construct regional senses of place. Using multiple microphones and sound equipment that modulate the timbre of his voice, Hosty re-conditions regional voices in an imaginative frame that plays on class difference, regional geography, and off-color humor. The discourse of TV meteorologists tracking tornados is a central object of parody, bringing to light the role of natural disasters in creating mediated communities that cut across all social groups. In his weekly show at a college-town bar, Hosty's performance is co-constructed by long-time fans who crowd the stage and dialogically perform key refrains, interjections, and physical movements in seemingly choreographed unity. Hosty's tight, polished recordings of his blues and rockabilly songs lack the multivocality of his trademark performances, which keep his audience coming back for “live re-mediation.” Drawing on Bakhtinian conceptions of voice and cultural-geographic conceptions of place, ethnographic and formal analyses illustrate the centrality of re-mediation in collective performance that creates transcendent emotional and social experiences.

Gamelan Cudamani US Tour of Odalan Bali
Judy Mitoma, University of California, Los Angeles

In the fifty years since John Coast’s Dancers of Bali tour, most tourist performances in Bali as well as most international tours repeat a pattern of repertoire and presentational style. In 1996 Gamelan Cudamani was established in Pengosekan Bali to support the religious and cultural life of the village; however, it was also created as a response to the negative effects of the tourist industry. This young group of musicians aspired to high technical and artistic standards, they also had dreams of touring abroad. In 2004 Cudamani asked a self imposed question, “If we perform the program that international audiences expect on tour, aren't we just performing a tourist program abroad?” Thus they launched a one-year creative and spiritual project that resulted in the 2005/2007 USA tour-Odalan Bali. An Odalan is a ceremony that marks a temple’s 210 day lunar anniversary. All the members of Cudamani belong to a several temples through descent or residence. Odalans are the most pervasive religious activity on the island and the primary context in which Cudamani performs. To perform at a ceremony it is considered a “nayah” or offering— it is as tangible as food, flowers, incense, and prayers. While there is no compensation for their performance, members believe that their work contributes to the harmony and balance between the three worlds - the divine, the human and the natural. In this panel, the artistic directors Gamelan Cudamani and Emiko Susilo will comment on the cultural, artistic, and collective process of creating this production. This included extensive consultation with composers, choreographers, priests, community members, cultural leaders and government officials.
Phenomenology of Finland-Swedish Musical Lives  
*Pirkko Moisala, Helsinki University*

Everyday musicking is still today - despite some notable exceptions (such as Crafts, Cavicchi & Keil, DeNora, Finnegan, and Diamond) - one of the musical "traditions" much overlooked by ethnomusicologists. The proposed paper will introduce an ongoing study focusing on various musickings within the Swedish-speaking minority (appr. 6 percent of the total population) in Finland. The research material consists mainly of written and, in parts, interviewed "musical life stories". The position of Finland-Swedish culture as a special minority in Finland and central dimensions of Finland-Swedish musicking will be introduced. The emphasis of the paper lies on the methodological issues regarding the study of written life stories of "everymen and -women" and on the application of phenomenological approach in their analysis. Some preliminary results as well as questions raised by the phenomenological method will also be discussed.

Irish Music in the 21st Century: Oral Tradition in a Media Age  
*Mick Moloney, New York University*

Ireland has undergone a number of massive cultural shifts in the past century: the political nation has been formed and more recently has joined the European Union; the population has moved from rural to urban settings and abroad, and the "Celtic Tiger" has reinvented the country's economy, employment and industry. At the same time, Ireland's oral musical traditions have witnessed systemic changes in musical presentation and reception and a widespread incorporation of aspects of postmodern life previously alien to traditional musicians. Despite this embrace of the modern, the core of the tradition continues to adhere to ancient oral transmission systems and to strive for authenticity and historic continuity. This odd duality reflects a new conceptualization of the music in which technologic mediation is not in opposition to traditional systems. Due in part to this mindset, traditional music has been increasingly vital to Irish national and international identity, even as the nation is at the cutting edge of postmodernism. This panel will use the Irish example as a vehicle through which to discuss oral musical traditions in highly mediated societies.

De-centering "jazz"  
*Ingrid Monson, Harvard University*

With varying approaches and subject areas, our papers seek to de-center dominant discourses about jazz as a genre, as a universally applicable set of social and musical practices, and a common group of meanings ascribed to those practices. First, ethnographic accounts of jazz production and reception in Argentina and Estonia show the ways that mainstream U.S. jazz's practices and meanings are flexible and adaptable enough to spawn innumerable locally specific and unique jazz-influenced microcultures in the U.S. and abroad. Although musical meanings are not necessarily immanent in the sound/text, socially constructed local meanings mapped onto jazz intersect with notions of nation, race, and identity in very different ways. Furthermore, rather than jazz recordings being mere texts or objects, they have inspired new musical practices that extend far beyond mimesis. Thus, rather than consisting of a fixed genre, "jazz" accrues local meanings that engender new practices and subjectivities. However, any one set of locally determined practices does not necessarily preclude the presence of multiple or even contradictory ethnic, social, and political identities. Finally, a subject-centered approach to some of the musicians operating in the dominant canonical sphere (U.S.-based, African American "straight-ahead" collaborators with such figures as Dizzy Gillespie and Thelonious Monk)suggests that even here, musical practice and aesthetics indicate transnational and transcultural movements and imaginings as an integral, yet markedly unacknowledged, part of its core.

Eclecticism as Creative and Symbolic Expression of Situation  
*Anna Morcom, Royal Holloway University of London*

Hindi film songs, especially when we imagine their impact in an India of the 1940s and 1950s, can be seen as involving particularly free forms of experimentation with global and Indian styles, an aesthetic of eclecticism. (Arnold 1991)In this paper, I argue that in addition to this clear taste for the new, the exotic and the different in film songs, the eclectic use of styles is inextricably tied to the visual, dramatic and narrative elements of Hindi cinema. With reference to the production process of Hindi film songs and audio-visual-narrative analysis of song sequences, I argue that choices regarding the use of music in Hindi film songs have to be at least justified by the song situation and larger narrative context (according to conventions), and in many cases, there are reasons relating to the cinematic context why something 'different' has to happen in certain songs or in certain sections of songs. As one music director said, "film songs are the director's conception of the situation". In this paper, I aim to examine some of the ways in which this conception of the situation is expressed through musical and cultural codes involving the eclectic use of styles. I argue that if we are to make sense of Hindi film songs, including their eclectic nature, they must be studied in...
context, which consists of not just Indian society and culture at large but also the Hindi film, both the ‘real’ and the ‘reel’ worlds.

Musical Performance, Identity, and Nostalgia in Two Contemporary Thai Films
Pamela Moro, Willamette University

This paper examines musical performance in two contemporary Thai films, "The Overture" (2004) and "Transistor Love Spell" (2001), both of which focus upon musicians of extraordinary ability and propel their stories through depictions of music-making. The paper treats each film as a short case study, to include an analytical synopsis, the history and social circumstances of the relevant forms of music, and the film's production and reception in Thailand. I approach these two films as texts about music and music-making in Thai society today. Each film draws upon attitudes towards its respective form of music, court-tradition music and commercial country pop, to explore themes of place, time, performers, and patrons in ways that are varyingly sentimental, nationalistic, and didactic. As in many recent Thai films, nostalgia and critical examination of the past are important in each movie. Work is based on research in Thailand in 2007, and draws upon conversations with musicians and film buffs, internet responses to the films, and emerging scholarship on Thai cinema. In a wider framework, this paper raises questions about the filmed representation of musical performance. Much literature on film music and music in films focuses upon the use of music in movies (i.e. soundtracks), while little work has addressed the cinematic representation of music. Because the examples considered here use on-screen, real-time musical performance to tell their stories, they help us consider what cinema can do, and does do, in representing humans making music.

Rock Band and the Birth of Ludomusicology
Roger Moseley, University of Chicago

This paper addresses the intricate relationship between the input methods and rule sets of music-based video games and the cultural factors that inform and surround them (the means by which musical practices can be represented and interpreted through the medium, and the geographical and socio-economic contexts that frame such practices). My immediate goal is to show how music-based video games resonate with pre-existing musical traditions and histories as they intersect with aspects of notation, performance, interpretation, listening, and analysis. In broader terms, I aim to establish new perspectives on how music engages with the interactive possibilities offered by video games: this nascent field of inquiry might be defined and mapped under the rubric of 'ludomusicology' (from the Latin ludus, 'game'). To illustrate the potential of ludomusicology I turn to Rock Band, a video game released in 2007 that purports to leave the conventional world (and the corresponding social stigma) of video games behind by offering the ultimate in rock-star verisimilitude. Up to four people play the game via peripherals in the form of a microphone, guitars, and a drum kit. But the game's devil-may-care aesthetic masks its adherence to a raft of conventions, from the canon of classic rock (exemplified by the soundtrack, which features half a century of rock's greatest hits) to the sociology of parlor music (represented by the bourgeois living-room setting in which the game is typically played) and even the ideology of chamber music (suggested by the game's emphasis on the collaborative reproduction of enshrined musical texts with the greatest possible fidelity). By recognizing both the innovative and the traditional elements within Rock Band, I hope to carve out a new discursive space for music-based video games while locating them within pre-existing frameworks.

What Makes it National?: Popular Music and National Movements in the Middle East and Central Asia
Guilnard Moufarrej, University of California, Santa Cruz

This panel examines popular music’s connection to nationalist movements throughout Central Asia and the Middle East. It focuses on the question of how musics that sound decidedly transnational or international are used to support notions of national identity. All the popular musics covered in the panel have a basis in Western harmony and are based on Euro-American popular musical standards. How then, do they gain a differentiated national identity? The first paper concerns the roles of transnational musical styles in creating and redefining national resistance of the Uyghur Turkic minorities in northwest China. The second paper examines nationalist popular music in post-Soviet Uzbekistan. The final paper focuses on the important connection between music and language in Lebanese hard rock and heavy metal. The diverse ways that popular music from Lebanon, the Xinjiang region of China, and Uzbekistan are ascribed national qualities applies not only to the manner in which music is produced and marketed, but also to how it is received by audiences. Each panelist’s work draws connections between mediated institutions and the individuals that navigate them in order to produce, perform, and consume these national musics.

Politics of Resistance and Struggle in the Protest Songs of Lebanese Singer Gassan Rahbani
Guilnard Moufarrej, California State University, Sacramento

Since the early 1990s, Lebanese singer-songwriter Gassan Rahbani has been producing popular songs that address current political and social issues in Lebanon. A descendant of pioneers of Lebanese popular music, and a founder of hard rock in Lebanon and the Middle East, he spent the first ten years of his career composing and singing this genre. In the 1990s, the “fake peace” imposed on Lebanon motivated him to express his dismay in the local language in addition of English while he expounded musical styles ranging from ethno-pop to hard rock and heavy metal. This paper examines the role of
music and language in offering an accessible form of communication and expressing feelings of resistance and resentment among community members. I argue that whereas in Gassan’s songs the local language (Lebanese) was necessary to reach a wider audience, the use of Western-derived musical styles, especially hard rock and heavy metal, was instrumental in conveying political messages and social criticisms, as Gassan himself notes: “Heavy metal reminds me of war. . . . The drums are like the cannons, and the raps are like the sound of chaos.” Furthermore, in referring to political science scholar Mark Mattern’s delineation of confrontational, deliberative, and pragmatic forms of “acting in concert” (a metaphor he devised to refer to community-based political action through music), I aim to show how the political action in Gassan’s protest music is typically cast in the confrontational practices of struggle, resistance, and opposition.

Trailing Images: Hula and Theater Advertising in Hawai‘i
Jane Moulin, University of Hawai‘i

Over 1000 times daily since 1987, the Hawaiian movie theatre chain Consolidated Amusement projects a well-known trailer before each feature screening. Reaching into time, canoe-paddlers and hula dancers emerge from the darkness to assume command of the screen. They travel by sea and descend a rocky coastline to the sounds of ancient chant, firmly anchoring the image to an island world. Their torch-lit dance is powerful and riveting, but the final seconds have little to do with Hawaiian movement or chant. Rather, focus moves to a petroglyph representation of the Consolidated logo. Long a site of commodification, it is not surprising to find hula encapsulated here as imaging the entertainment industry. Hula, however, also possesses a strong history of encoding music and dance as resistance, pointing to theories of counter-hegemonic practice, identification and perhaps disidentification as possible leads to interpreting this one minute of cultural reflection. Using interviews, public surveys, and analysis of the images created and the use of specific music, I argue that this trailer is not only a channeling device of the entertainment industry but one that functions at multiple sites of cultural purpose. I explore producer intent and the reactions of counter-publics who interpret the work through different eyes. Finally, viewing the moving image as a vehicle for shifting meaning, I analyze why this particular trailer and its content continue to have the emotional power to impact audiences, even those who have viewed it repeatedly for twenty-one years as the longest running trailer in Hawai‘i’s history.

Towards a Socially Just Paradigm for Fieldwork in the United States
Carol Muller, University of Pennsylvania

This forum uses graduate student experiences generated out of an Ethnomusicology Field Methods seminar at the University of Pennsylvania to explore ways in which field research might begin to address inequities of power, access, and modes of representation common in ethnomusicological research and publication. The ongoing project is situated at Quba Institute, an “indigenous” i.e., historically African American, Islamic independent school and masjid in Penn’s immediate neighborhood. Music is central to this community. Quba’s founder, a jazz saxophonist, converted to Islam when he heard the sound of Qur’anic recitation; the school encourages its student to selectively engage with popular culture; and women are prominent in teaching Qur’anic recitation to followers (see http://ccat.sas.upenn.edu/music/westphillymusic) Short presentations by graduate and Quba students will include: an overview of the Quba-Penn partnership; discussion of high school student views about faith, popular culture, and the struggle and desire to articulate their voices; and the challenge of fairly representing these Muslim women when feminist and African American social theory portrays them in often negative terms i.e., do we just leave those theories at the door of the masjid and allow the women to speak for themselves? We will discuss ways in which both sides negotiate learning, teaching, and the production and representation of knowledge about Quba (and Penn)! The goal of the forum is to generate lively conversation about the mechanics, ethics, possible solutions, and challenges involved in such forms of research and representation in ethnomusicology.

Reclamation and Reinscription: Authenticating Huasteco Identity in Music and Dance by Mestiza and Indigenous Performers
Kim Carter Muñoz, University of Washington

The use of histories and repertoire from the Huasteca region of Mexico determine how intersectionalities manipulate the construction and perception of authenticity in performance. In this paper I bring to light how mestiza and indigenous performers reference erased and excluded historic performers and community repertoires to open a performance space denied to them by mestizo hegemony. In this space, performers reveal contested identities when they highlight, deny or sever links between indigenous sones de costumbre and mestizo sones huastecos. The erasure and reclamation of historic female musicians and the presence of contemporary female performers expose contrasting concepts of masculinity and femininity inside and outside the Huasteca region. The spotlighting or fading-out of indigenous performers' identities in son huasteco reveal competing constructions of mestizo and indigenous identity that complicate hegemonic representations of the Huasteco genre. The reclamation and reinscription of female and male danzas de costumbre by performers in ballets folkloricos and at community celebrations communicate notions of mestizo and indigenous identity and how these identities are related to their own. Pertaining to the politics of representation, the stakes are high. These performances define who is perceived to authentically perform genres and roles to represent the Huasteca. The use of histories and repertoire can empower performers and communities to authentically represent their identities and traditions. Yet, because of
unequal gender and ethnic power relations, it can also perpetuate disjunctions between those performing and those performed in staged folklore.

**Opera Composed into the Social History of Modern Azerbaijan**

*Inna Naroditskaya, Northwestern University*

The paper focuses on two Azerbaijani operas – Leili and Majnun by Uzeyir Hajibeyov (1907) and Natavan by Vasif Adigozal (2003) – that mark a hundred-year time span and identify two specific moments in the development and transformation of Azerbaijani self-awareness as a nation. Leili and Majnun, the first Muslim and first Azerbaijani opera, is also adulated as an experimental fusion of mugham (native improvised musical tradition) and European theater and as the beginning of the Azerbaijani composing school. The opera, created in the midst of the first oil boom and predating the revolution by a decade, invokes a legend found throughout the East. Signifying the cosmopolitan atmosphere of the rapidly Westernized Baku (capital), Leili and Majnun – built on Sufi symbolism and Azerbaijani regional relatedness to Arabic, Tukic, and Persian imagery – attained an iconic stature in twentieth-century Azerbaijani cultural history. Natavan portraying a nineteenth-century princess and beloved Azerbaijani poetess marks both Azerbaijan’s defeat in a recent territorial conflict and the beginning of the second decade of its independence. An encounter in Adigozal’s opera between Natavan and her French fellow writer Alexander Dumas suggests the possibility of a new early twenty-first century Azerbaijani-West paradigm. The libretti, musical language, and the interplay of improvised and composed elements in two operas are seen as agency of complex socio-historical processes.

**Politics and Aesthetics Beyond Dualism: Brazilian Popular Music in the Sixties and the Subject of Signifying Practice**

*Alvaro Neder, Ifry Instituto Federal de Educaacao, Ciencia e Tecnologia*

In 1964, a right-wing military coup imposed a dictatorship in Brazil. This same decade was characterized by transnational counter-cultural movements which put under criticism traditional leftist politics. These upheavals shaped two influential Brazilian musical and cultural movements, MPB and Tropicalia. Their meanings are usually defined in oppositional terms. MPB songs represented an ideal of resistance against the dictatorship, and the international powers associated with it. Thus, MPB is often portrayed as a conservative and nationalistic movement. Conversely, the Tropicalista composers made use of all of MPB’s forbidden icons with the very aim of provoking scandal among the nationalists. Their music juxtaposed national and transnational genres (with an emphasis on rock music and the electric guitar), and they used stardom to challenge MPB’s ideas of authenticity. However, these neat categorizations were challenged by a specific problem I encountered in my research: that of listeners who identified with both musical practices in the 1960s. My ethnomusicological research with leftist student militants confirmed that 1960s Brazilian popular song had an important role in the constitution of plural identities. I illustrate these new subjectivities in this paper by examining the militants’ simultaneous identification with MPB and Tropicalia, embracing both nationalist and transnationalist, countercultural ideals. Thus, my paper is an original reading of Brazilian culture in the 1960s, and it shows that the subjects of Tropicalia and MPB held complex subjectivations. In doing, my work contributes to the understanding of subtleties that have been hidden by thick layers of dualistic political and aesthetic ideologies.

**Georgia United by Song: New Approaches to Composing with Folk Music Material**

*Lauren Ninoshvili, Columbia University*

Since the collapse of the USSR, the irredentist claims of two autonomous regions within Georgia have resulted in violent conflict and threatened the country’s territorial integrity. Recently, Kosova’s declaration of independence from Serbia provoked many to ask whether a precedent has been set for international recognition of the de facto independence of the autonomous region of Abkhazia. This paper considers the efforts of a small number of folk-experimental music ensembles to (re-)unite historical Georgia symbolically through song, by combining distinct elements of multiple regional styles in their original compositions. Unlike most Soviet-era folk song arrangements, which combined multiple regional musical styles in a medley format, these ensembles’ compositions layer markers of diverse regional styles to create a more organic whole. Here, an original composition may feature a rhythmic figure characteristic of one region, an instrumental pattern from another, a vocal melody from a third, etc. At the same time, however, markedly non-Georgian elements (heavy use of guitar, rock grooves) also feature significantly in this music. This approach to traditional musical revival stands in stark contrast to official, institutionally-based traditional polyphony revival projects, which seek to purge local traditions of every trace of non-local influence. Still, as I argue in this paper, the Georgia-united-by-song perspective and the more purist perspective are in effect two sides of the same cultural-nationalist project. Both approaches reveal an anxiety about the continued salience of a single Georgian national identity in the face of internal fracture and the ever-increasing incursions of non-native cultural influence.

**White Noise/Black Noise: Examining Race in Mountain Music**

*Jennie Nokes, University of California, Riverside*

Music has long served as a reflecting pool for American attitudes about race and stereotype. While scholars have discussed the use of music as a signifier of race in popular culture, these studies frequently emphasize blackness. As a result, country music is often interpreted as a signifier of whiteness in opposition to blackness. However, “hillbillies” never fit into a socially acceptable construction of dominant whiteness, and social theorists throughout the nineteenth and twentieth centuries borrowed racialized discourses to describe mountain culture, marking the hillbilly as “unwhite” in an attempt to grapple with their difference. Stereotypes of African American
and mountain music are both rooted in nineteenth- and early twentieth-century racism. In this paper, I explore overlaps between African American and “hillbilly” musical culture in the twentieth century. I suggest that an examination of the term “hillbilly” (and the associated stereotypes) through the lens of race can give perspective on the narrow construction of country music as unproblematically white. Exploring the connective threads between black and white musical culture will also provide a rich, theoretical framework through which to study mountain musics. Further, I propose that a re-examination of music and racialized stereotype at the beginning of the twentieth century can in turn provide a framework for the consideration of reclaimed stereotypes at the turn of the twenty-first century.

**Appropriation and Re-mediation**
*David Novak, Columbia University*

As media becomes increasingly dominant in the experience of music, producers and audiences alike have begun to develop new techniques of appropriation that reframe circulating media forms in new practices of everyday representation and consumption. Appropriation has emerged as a creative technique of “re-mediation” that mobilizes distance, irony, and the effects of class and cultural difference, resituate the products of mass media within the divergent public spheres they intersect and help to create. This transformative “re-mediation” cuts across boundaries between “media” and “the media,” conjointing spaces of circulation and centralization, creators and audiences, originals and replications. In this panel, we consider how different contexts of appropriation come to articulate specific social relationships with social and musical reality are “re-mediated” within the divergent public spheres they intersect and help to create. This transformative “re-mediation” cuts across boundaries between “media” and “the media,” conjointing spaces of circulation and centralization, creators and audiences, originals and replications. In this panel, we consider how different contexts of appropriation come to articulate specific social relationships with the imbalances and affinities performed in media consumption.

**Piano Music of Africa and the African Diaspora**
*William Chapman Nyaho, Independent Concert Pianist*

The piano has become an effective mode of expression for composers of the African Diaspora to write art music that reflects their culture. Our ever-increasing multicultural environment calls for the need to add these works to the canon of art music. As I indicated in Honolulu 2006, I am publishing, in conjunction with Oxford University Press, a five-volume anthology of piano music that deals specifically with composers writing in a wide range of compositional styles such as incorporating indigenous musical traditions from Africa to the application of more modern and popular styles of music in the African Diaspora. The books are titled Piano Music of Africa and the African Diaspora. These works represented show an excellent cross-section of art musical pieces that have every amount of quality and excellence, in comparison to western art music. Initial response to the first two volumes has been tremendous among piano teachers in the UK and US. Furthermore, South Africa is adopting this music in their graded examinations. Some composers involved in this anthology are Halim El Dabh (Egypt), Ali Osman (Sudan) Joshua Uzoigweand Christian Onyeji (Nigeria), Kwabena J H Nketia, Gyimah Labi (Ghana), IsakRoux, Bongani Ndonana (South Africa), Eleanor Alberga (Jamaica), Coderidge-Taylor Perkins and Florence Price (USA).Today I aim to perform excerpts from these volumes, discuss the research process and organization of this compilation, highlight some stylistic trends that characterize the various compositions, and address some challenges that classically-trained concert pianists and teachers may encounter while performing these pieces.
The Slits: Punk Rock, Innovation, and Gender  
*Jason Oakes, The Cooper Union*

In the discourse around punk rock, the genre has often been lauded for introducing the concept of DIY or Do-It-Yourself. Working from this notion of inspired amateurism, individuals who consider themselves part of the genre culture have historically negotiated a complex relationship with the notion of innovation. In contrasting punk rock against progressive rock with its ideal of pushing music “forward,” punk musicians and audiences have often taken pride in an anti-innovatory stance—e.g., recycling the same three chords and familiar riffs between songs. However, many punk and post-punk musicians have expanded the sonic parameters of rock in ways that are labeled innovations. I will consider how the concept of innovation inhabits a centrally-important and often-contradictory space in the genre culture of punk by focusing on one particular band: The Slits. The Slits were widely heralded as one of the first and most influential “all-girl” punk bands in the UK. With their use of polyrhythms, flexible tempos, dub reggae inspiration, experimental singing style, and atypical song structures, they were alternately praised and criticized for not sounding like a typical punk band, or for not sounding musically “competent.” Despite their central position in the early London punk scene and their apparent influence on other musicians, the Slits are largely overlooked in punk historiographies that do not focus on “women in rock.” In considering why this may be, I will focus on how discourses of “innovation” are closely bound up with other discourses inside (and outside) the genre culture related to gender.

*Tierra Improvisada: Jazz Strategies and Jazz Subjectivities in Argentine Folk and “Projection” Tango Repertoire*  
*Michael O’Brien, University of Texas at Austin*

Argentina has had a local jazz scene since the 1930s, enjoying visits from North American and European artists and producing an increasingly prevalent number of local bands and soloists from the 1950s onward. But with few exceptions until recent years, these musicians developed a local jazz that essentially replicated North American models, involving little dialogue or overlap with local popular urban genres such as tango or modern “projection” folklore. This paper explores a recent trend of Argentine musicians who do attempt to bridge this gap, adopting techniques and expressive means from the bebop and post-bop jazz traditions in radical re-readings and re-significations of local popular repertoire. I will explore the ways in which these musicians create musical, historical and aesthetic narratives that break from essentializing notions of Argentine jazz as fundamentally replicating North American models without challenging them. Instead, these musicians draw selectively from both jazz’s repertory of musical approaches (particularly those involving harmonic strategies and improvisation) and historical narratives (particularly those that emphasize the anti-commercial, politically engaged positions of some bebop and post-bop musicians) creating new genre-crossing musical aesthetics. Many of these musicians eschew the “jazz” label (as well as “tango” and “folklore”), a discursive strategy with consequences that are personal, political, and economic. Abandoning these genre labels and their attendant expectations of musical aesthetics and social spaces allows them to develop freer and more flexible musical subjectivities perhaps, but their critical and popular reception seems to suggest that such moves are incomplete and not without cost.

*Trance Training: The Ensaio in Candomblé Initiation Ritual*  
*Kathleen O’Connor, University of Texas at El Paso*

This paper concerns the ensaio in Bahian Candomblé and the politics of trance. The ensaio, or “rehearsal,” is a ritual performed over several days to prepare pre-initiates for the initiation process. The purpose is to teach pre-initiates to se entregar, deliver themselves to their orixá and embody the divinity in the trance experience. The ability to enter trance and embody the orixá is the most important responsibility of an initiate in Candomblé, but it does not always come easily and can initially be quite terrifying. The ensaio itself is a powerful ritual involving music, dance, and the concerted efforts of a group of elders to break the pre-initiate’s hold on his or her primary consciousness, and separate the body from the mind so as to reconstitute the initiate as a portadora do orixá, bearer of the orixá. The ensaio begins as a rehearsal of the xiré, a set of songs and dances for the orixá performed in a specific order, featured in public possession performances. During the song for Ossanha, the orixá of plants, herbs and medicine, specific dance moves aimed to throw pre-initiates off-balance open the way for consciousness to be altered and for the body to learn specific cues that enable initiates to invoke the trance state in the appropriate ritual context. The success or failure of initiatives to deliver themselves to trance in the ritual context is a politically charged subject in the politics of Candomblé, rendering the ensaio a socially loaded component of the initiation process.

*Ethnographic Advocacy and the Performance of Public Health in Africa*  
*Austin Okigbo, Indiana University, Bloomington*

Gregory Barz in his most recent work on Uganda employs his professional scholarship to join those involved in the fight against HIV/AIDS in Uganda in partnership in the battle, but also to help their voices to be heard. In so doing, he has brings a dimension to the discipline in what could be considered ethnographic advocacy. Musical ethnography and writing that tows this nexus of representation is one that advocates for and embraces local contexts and systems of meaning as the bedrock of theoretical discourse and methodological approach. A few other ethnomusicologists (John McCall, for example) have attempted this form of ethnography, and advocated against confining the indigenous practices, thoughts and philosophies of the subjects we study to mere data. In this panel, the presenters will look at the issues of theory and methodology that draw from local contexts through heuristic (solution-based), public health-focused musical ethnographies. Panelists use case studies from South Africa and Ghana to illustrate how musical performances and organizations can offer local responses to local problems. These papers together argue that theories and methods of musical ethnography must be
grounded in indigenous systems of meaning. In so doing, two levels of advocacy are enabled: partnering with our research communities to tell their stories in ways that are recognizable to them; and raising "awareness of the tradition [local system]" to the outside audience in order to spur action.

**Song and Community in a South African Zulu HIV/AIDS Struggle: Drawing Theory from Local Context in an HIV/AIDS Discourse**

*Austin Okigbo, Indiana University, Bloomington*

The Zulu sense of community is expressed in the concept of ubuntu. Ubuntu delineates the inter-subjective configuration of human persons as a mode of existence. The Zulus practice ubuntu as a way of living; they also theorize it as social philosophy. A theoretical bent drawn from this social philosophy, forces a methodological approach that demands researching with Africans rather than research on Africans. Researching with Africans entails appreciating and framing questions in line with local systems of meaning. Problems are defined and prioritized according to people's needs, and subjects become co-participants in the research process. I conducted twelve-month ethnographic studies with Siphithemba, a HIV/AIDS choir in Durban South Africa. In this research, I employed a heuristic ethnographic approach to understanding the use of choral music in individual and collective struggles with HIV/AIDS, by allowing my research to amplify the voice(s) of the people within the HIV/AIDS discourse. As they struggle individually with the virus, Siphithemba members provide support to one another within and outside the contexts of musical performance. They function as a family as they deal with the exigencies of the virus ranging from sickness, social stigma, and joblessness. In this paper, I explore the theorization of ubuntu as a way to contextualize and deepen understanding of the socio-cultural issues related HIV/AIDS. I argue that proper analysis of the HIV/AIDS situation must be grounded on this philosophy, so that solutions can be offered in line with local responses that often draw upon indigenous knowledge and socio-cultural systems.

**Rebels, Women, and Minorities: The Surprising Faces of Azerbaijan's National Folklore**

*Anna Oldfield, University of Wisconsin - Madison*

This audio-visual presentation explores the role of "ashiq" minstrel arts in historical and contemporary Azerbaijan. An oral narrative genre that combines poetry and epic recitation with music, the art was forged when Turkic bardic traditions fused with Iranian romance and Caucasian musical folklore in the 15th-16th centuries. The tradition has persisted to this day as a genre of professional folklore which transmits the oral literature of the past while continuously creating new original works. Although the Azeri ashiq tradition of Northern Iran has been documented, the local variants in Azerbaijan, as well as their unique development during the 20th century, have as yet been little explored. Although accepted as Azerbaijan's founding national tradition, today the genre is now seen as outdated and associated with the state sponsored folklore of Soviet rule. However, a closer look at the tradition reveals it to be much more complex. This presentation will explore this complexity, discussing the role of the genre in Soviet and post-Soviet Azerbaijan; as a force of resistance, as a vehicle of expression for women, and as an expression of transnational identities, and as the voice of rural and refugee populations. This research is based on two years of fieldwork in Azerbaijan and ongoing work with Azeri ashiqs and archives. Sources include original audio and video recordings, interviews, participant observation, and a host of written and recorded materials.

**Celestial Voices: Agency, Sanctuary and Outburst in Religious Choral Performance in Nigeria**

*Olabode Omojola, Mount Holyoke College/Five Colleges*

The significance of African religious spaces as a medium for gaining spiritual healing and social empowerment has attracted the attention of ethnomusicologists. The works of Muller (1999) and Friedson (1996), two of the many studies that have explored this phenomenon, readily come to mind in this regard. In both of these cases, musical performance, in its most inclusive form, plays a critical role in the process of transforming physical space and reconstituting the human body to achieve healing or to help restore the agency of marginalized members of the society. This proposal examines musical performances that are associated with the Celestial Church of Christ, one of Nigeria's largest Africanist churches. In particular, I shall focus on selected performances by the model choir of the church, the Celestial Church of Christ Central Choir (CCCCC). The performances of CCCCC are considered critical to the realization of one important objective of this church, which is to provide sanctuary and support for the "poor and the needy." In this paper, I will analyze how choral performance constitutes an outlet for self-expression and a regenerative experience for people who struggle to cope with the economic and social challenge of surviving in Lagos, Nigeria's commercial capital. This study should generate further insights into the ways in which religious activities, relying significantly on the medium of music and dance, function as an empowering and a transformative experience for people at the margins of society.

**The Òbú-Anyiyà in Ògwú Àmàlà Ensemble: The Living Dancing Among the Living Dead**

*Marie Agatha Ozhah, University of Pittsburgh*

It is common knowledge that the success of any musical event depends to a large extent on good leadership. In order to acquire the skills to assume this position, performers such as instrumentalists, singers, and dancers are required to pass through recruitment and training processes. In some African cultures, kinship and hereditary pre-determine the role of instrumentalists, singers, and dancers in musical ensembles. Often, in such instances, those in leadership roles receive procedural training to prepare them for executing such roles. The case is different in Ògwú Àmàlà, a women's dance genre, from

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Ogbaruland in southern Nigeria. The genre enacts the culture of the Ogbaru through dance, a culturally symbolic and indispensable element in Êgwù Àmàlà. Thus, the role of theóbú-ànyị́ị́a, literally, the horse-tail bearer also the lead-dancer, is of paramount importance. However, it is not enough to be the best dancer in the group in order to assume the role of a lead-dancer. The choice of who performs this vital role is made by the ancestors whose bodies are buried inofía ọma (burial ground) but whose spirits are believed to be alive. The main thrust of this paper lies in exploring the process and selection of theóbú-ànyị́ị́a as well as delineating her role in the ensemble. Focusing on Êgwù Àmàlà dance genre, I will examine the implications of why and how this dance performance is used as a medium for expounding on Ogbaru concept of spirituality, belief system and cultural mores.

When East Meets West: Walt Disney World, Authenticity, and the Reification of Kumidaiko
Benjamin Pachter, University of Pittsburgh

Every day, the kumidaiko group Matsuriza performs for up to 25,000 people at the Epcot theme park in Walt Disney World in Orlando, FL. Constantly introducing the art form to new audiences, Matsuriza’s presence in Epcot is a continuation of taiko’s role in the United States as a representative of Japanese culture. However, this role has affected the way in which audiences view kumidaiko, which in turn has affected the way in which it is performed. In this paper, I shall argue that a division has arisen between kumidaiko as a musical art form, where it is constantly evolving, and kumidaiko as a representative of Japanese culture, where it has come to be seen as a static, unchanging object. Audiences have come to have certain expectations about what kumidaiko is and how it is performed when it serves as a cultural representative. This reification has been reinforced by the discourse used to describe taiko in these situations, where the emphasis is on Japan’s past and kumidaiko’s relation to it. Because of this reification, groups like Matsuriza must change their performance practices when they serve as representatives of Japanese culture so that they will appear authentic to the audience. When audience expectations are not met, as was the case at an October 2007 concert in Pittsburgh entitled ‘East Meets West,’ the degree to which kumidaiko has become reified in the mind of the audience reveals itself.

Performing Music/Performing Musician: Cooperation, Competition, and Professional Identities in the Popular Music Scenes of Salvador, Brazil.
Jeff Packman, University of Toronto

This presentation considers a vital but under theorized type of musical interaction—professional networking—among a group of overlooked musicians, performers who earn their livings making music in local venues. Drawing on two years of fieldwork in Salvador, Brazil, I explore how the cultural politics of musical values inform the processes of living from music in a city that is musically rich but economically poor. I argue that building and maintaining a career as a musical performer is contingent on more than the mastery of instruments and repertoire. Rather, professional musicians must master what I call “working to work”—the many activities that create the conditions of possibility for music (and money) to be made. Owing to the volatility of local music markets and the frequency of low pay, musicians in Salvador commonly piece together their income by juggling a variety of musical projects. In addition to testing their musicianship by demanding tremendous flexibility, this approach to musical work also creates competition between people who are ultimately dependent on one another. In order to prevail over this apparent contradiction, working players engage in a delicate dance of musical multitasking. This includes not only the performance of a variety of musical sounds, but also the nurturing of a distinct identity as a capable professional musician—a process that is often at odds with classed and racialized notions of social identity and the practicalities of surviving as a performer.

Kerala, the Cradle of Christianity in South Asia: The Cultural Interface of Liturgy, Music, and Spirituality
Joseph Palackal, Christian Musicological Society of India

Kerala, the Cradle of Christianity in South Asia: The Cultural Interface of Liturgy, Music, and Spirituality Film Abstract The six million Christians in Kerala, on the southwest coast of India, follow a variety of liturgical and musical traditions some of which date back to the early Christian era. This 35-minute film explores the historical embeddedness of these traditions that came about as a result of the region’s commercial, cultural, and religious interactions with the Middle East and Europe. The narrative follows the events that led to the introduction of the Chaldean, Antiochene, Roman Catholic, Anglican, and other liturgies along with the musical styles associated with them. Over the centuries, these styles have become an integral part of the musical mosaic of Kerala. A renewed attempt in the recent past to interpret Christianity in Indian terms has contributed to adaptations of semi-classical and bhajan styles of music into Christian worship. Produced in 2008 in collaboration with the Christian Musicological Society of India, the film documents excerpts from the current practice of chants in East Syriac, West Syriac, Latin, Sanskrit, English, and Malayalam. The film also showcases a unique performance context in which Hindu instrumental ensembles share space in a church festival, indicating the extent of religious harmony that exists in the region; the festival includes several ritual elements that the Portuguese missionaries introduced in the sixteenth century. Drawing attention to the lesser known aspects of the religious, musical, and linguistic complexity of the region, the film presents Kerala as a potential field for inquiries in an emerging area of scholarship on Christian music in India.
Renewing Identities in the Afro-Mexican Musical Traditions of the Costa Chica
Raquel Paraíso, University of Wisconsin-Madison

Since the 1990s, reconsiderations of the contributions that certain social groups have had upon the construction of the economic, social and cultural processes of Mexico have been attaining more relevance. Several initiatives have helped to reconsider the contributions of Africans in Mexican cultural and musical processes in particular. Since music is a powerful cultural force in which identities are built, affirmed or reconstructed, it can be used in social or political contexts to construct or maintain specific identities. At the turn of the 21st century, new studies into Afro-Mexican communities, and a reaffirmation of African influenced traditions are taking place. Consequently, redefinitions of identities are surfacing as a way to recover historic memory through music and other cultural expressions. Re-appropriations of certain musical traditions (e.g. sones de artesa or danza de los diablos) issuing those traditions as symbols of African identity, rather than Mexican, are taking place as well. At present, a recurring theme of identity, self-identification and ascription permeates socio-cultural contexts in the Costa Chica. If we look at the concept of ethnicity as something continually produced and reproduced by certain actors, the dichotomy between self-identification and ascription itself becomes a component in the quest for the group’s identity. This paper deals with the reconstruction of identities in the Costa Chica of Guerrero and Oaxaca, analyzing the use of certain musical expressions as markers of identity, while reflecting on the key role that reconstructed musical traditions have in the quest for a contemporary identity as Afro-Mexican.

Shirin Navazi
Piruz Partow, Brooklyn Music School

Shirin Navazi or “sweet playing” is a term oft ened to describe a more lucid and tranquil style of playing most prolific in Persian Classical music before the 1979 Islamic Revolution in Iran. In this paper I will use the Persian Tar as the main component in defining, analyzing, and giving historical context of Shirin Navazi as well as contrasting other styles of tar playing commonly heard before the Radio Iran heyday and after the Islamic Revolution. Given the importance of improvisation in Classical Persian music, I’ll begin by contrasting Shirin Navazi with other styles of tar playing found in similar contexts. Secondly, I will compare Shirin Navazi with the post-war emergence of “cool jazz” and show how cool jazz’s relationship to other jazz styles such as “bebop” and “hard-bop” is similar to the relationship of Shirin Navazi to other tar playing styles; clearly demarcating Shirin Navazi as a specific playing style. This study will use audio and video samples of performances as well as video interviews of masters of the Persian Tar, such as Hamid Motébassem, to demonstrate the stylistic traits of this playing method and define the stark differences evident in other tar playing styles in Persian music. Technique, performance practice, repertoire, and even the instrument itself characterize the individual players of Shirin Navazi. The improvisational aspect of Shirin Navazi distinguishes its role in Classical Persian music similar to the role of “cool jazz” in the history of Western jazz.

Spanish Popular Music During the Late Franco Dictatorship (1965-1975)
Daniel Party, Saint Mary’s College

Compared to the oft-studied formational years of Franco’s regime (1940s) or the transition to democracy following the dictator’s death in 1975, the late Franco period has received scant attention from historians and social scientists. This period of the 1960s, known as “el desarrollo,” was one of vertiginous social change, resulting from extraordinary economic growth, an aggressive campaign that boosted tourism, the massive emigration of working-class Spanish people to central Europe, and a relaxation in the repressive measures of the regime. The cultural transformation Spain experienced during this period was often described with words such as “destape” or “apertura,” indicating a new degree of openness to foreign popular culture. For the first time in its modern history Spain seemed to be culturally in sync with the first world. This paper focuses on “canción ligera” (lite song), a genre of cosmopolitan popular music that emerged during the late Franco years. Known for its purposefully apolitical lyrics and lush orchestral accompaniment, “canción ligera” was best exemplified by singers such as Raphael, Julio Iglesias and Mari Trini. In this paper, I consider how “canción ligera” might provide an alternative understanding of this transformative period in Spanish culture, one that goes beyond the traditional focus on protest song and its impact on the transition to democracy. To understand the place of “canción ligera” in the cultural and political context of 1960s Spain, I will combine historical and musical analysis with information gained from interviews carried out in Madrid with former fans.

Exotic and Familiar: Musical and Spiritual Recontextualizations
Marc Perlman, Brown University

As people variously navigate the world of global cultural interchange and movement, recombining cultural material to fit ever-changing experience, as scholars we need to refine both our theoretical and our close-reading tools for understanding these processes and their highly charged attendant meanings (political, social, spiritual). The case studies in this panel move in this analytical and ethnographic direction by examining how performers creatively forge identities by working with that which is familiar and ostensibly “rooted,” combined with the exotic, foreign, or ostensibly new. Each paper looks at a particular music-cultural context through participatory field research: A neopagan group in Virginia creates an idea of “ancient” practice within an intensely modern context; klezmer musicians carve an aesthetically complex, multicultural, contemporary idea of what it can mean to be a Jew; and Asian American rock performers use traditional instruments in radically new ways.
in part to subvert stereotypes, and connect directly with Taiwanese musicians on tour. All three of these studies emphasize a creative threshold balanced between (at least) two conceptual and musical worlds, performers (re)birthing themselves by performing unique combinations of antiquity and modernity.

**The Paradox of Empowerment: Traditional Music Between Stewardship and Ownership**
*Marc Perlman, Brown University*

Empowerment—at least when practiced by rational-bureaucratic states—is not a gift, but a contract which may impose conditions on the agent to be empowered. This is true of two international attempts to empower traditional music: the UNESCO initiatives to “safeguard intangible cultural heritage,” and the World Intellectual Property Organization-sponsored negotiations toward a convention to recognize property rights in traditional cultural expressions. I present a historical sketch and analysis of both initiatives, which I consider under the contrasting rubrics of “stewardship” and “ownership.” While the stewardship approach has borne fruit in an international convention (2003), the ownership approach has yet to yield a binding international legal instrument. In both cases, traditions are empowered only conditionally. On the formal level, the UNESCO convention recognizes only traditions that are consistent with human rights, and dictates a process of State consultation with local communities. Informally, “safeguarding” actions by State bureaucracies tend to favor individuals with connections to navigate such bureaucracies, who are not necessarily the most authoritative tradition-bearers. The ownership approach sets its own conditions. For example, there must be some procedure for dealing with traditions that are common to two or more States. In 1973 Bolivia called for an international committee of experts to assign ownership rights in such cases, but this has not been adopted. The problem of shared traditions remains unsolved, and powerful states trying to block any binding treaty point to it when arguing their case.

**Dancing in Opposition: Muchongoyo, Emotion, and the Politics of Performance in Southeastern Zimbabwe**
*Tony Perman, University of Illinois, Urbana-Champaign*

Every Sunday, the local opposition leader and former MP (Member of Parliament) of Chipinge South hosts a muchongoyo dance-drums competition at his bar in rural Zimbabwe. The dance becomes a form of communal celebration and safe defiance in an environment of economic collapse and political repression. Participants flaunt their loyalty to the opposition ZANU-Ndonga party, throw money at the teams representing them on stage to recognize their skill, and celebrate their political and regional identity only feet away from the empty rival bar owned by a Mugabe loyalist, the current MP of the ruling party, ZANU-PF. By addressing the semiotics of emotion in this politically charged atmosphere, I connect the specific steps and gestures of muchongoyo dancing to the complex emotional environment of fear, pride, celebration, and anger in contemporary Zimbabwe and show how the simple performance of a local dance can affect the possibilities and politics of an entire community. Performances such as these muchongoyo competitions are intimately connected to the emotional experiences of their participants. An ethnomusicologically grounded understanding of music and emotion is central to contexts such as this. Ethnomusicology has an important contribution to make regarding the performance of emotional experience just as other disciplines emphasize the language or physiology of emotion. By addressing the sounds and movements of the dance, exploring the meaning of their semiotic connections, and addressing the effect and affect of the dance, I explain how the ethnomusicology of emotion is central to the political, musical, and emotional experience of contemporary Zimbabweans.

**Compositions, Copyright Law, and Creative Commons: Between Creativity and Economic Benefits of Music**
*Alex Perullo, Bryant University*

Copyright laws were initially established to “promote the progress of science and the useful art.” By being granted temporary control of their original works, artists, authors, and composers could financially benefit from their creations which would thereby encourage them to produce other subsequent works. Over the past few years, however, several scholars have argued that intellectual property rights have become more focused on the financial benefits of copyrights rather than on the ability of these laws to encourage and promote creativity. Since companies invest heavily in the production and distribution of original works, they seek to financially benefit from those works for as long as possible. This approach, according to some, stifles creativity within arts communities. In response, a group of artists and scholars have proposed a creative commons where works are presented to the public without the restrictions or limitations typically incurred in copyright legislations. These works can be copied, downloaded, sampled, and altered thereby encouraging new ways of hearing and appreciating music. Others argue that fair use should gain more prominence, particularly in education, where stringent copyright laws often hinder the ability of educators to adequately teach their subjects. Yet, do fair use, the creative commons, and other methods benefit overall creativity in music, education or other areas? If so, how should people (scholars, artists, etc.) be thinking about and working with commercially made music? This roundtable will debate the tensions between creativity and economic benefits of music. The panel will present case studies in several contexts that illustrate the tension over music as a public repository of knowledge that can be collectively accessed and the need for companies and artists to benefit financially from their original creations.
**Experimenting and Experiencing: New Traditional Music Compositions**

Porpprapit Phoasavadi, Chulalongkorn University

This paper aims to present the process of creating a new traditional music composition in contemporary Bangkok by Virat Songkroh. In 2003, he wrote a new solo piece for a Thai three-stringed zither (Jakhay). Producing several recordings of Thai traditional music and belonging to one of the most prestigious schools known as Sanohduriyang, Virat is an innovative and experimental in that he conforms to traditional convention. At the same time, he also attempts to explore the boundary of tradition. Taking Virat's new composition as a case study to understand the present situation of new traditional music compositions in contemporary Bangkok, the author will survey recent compositions composed by Thai traditional musicians after the year 2000 with specific attention to new solo pieces. The author will then discuss how the boundary of traditional music was redefined by new compositions. With regards to Virat's new composition called Nok Kamin(Robin), the author will demonstrate how Virat explores a new rhythmic concept by applying an improvisational technique called loy changwa to a probkai rhythmic cycle. This innovation results in new playing techniques, melodic formula, and rhythmic concepts. The author will give a brief introduction to theoretical background of Thai traditional music and present the compositional concept which were experimented by Virat Songkroh. Afterwards, the author will give a six-minute-solo performance on Nok Kamin for Jakhay and present different opinions on this composition emerging from interviews with traditional musicians in contemporary Bangkok.

**Gwoka festival: representation of a musical tradition**

Marie-Hélène Pichette, Université de Montréal

Gwoka is one of numerous musical traditions in Guadeloupe. Originating in the time of slavery, it is today a very popular musical expression on the island. In short, gwoka music consists of singing and dancing accompanied by rhythms played on a gwoka drum. For a long time, it was mainly performed at lèwò, "the evening during which this genre is performed" (Guilhaut 1998: 874), until the creation of the Gwoka festival in 1988. The festival's main goal, as the founder of the event says, "was to show that it was possible to create an entire cultural event around a music that had been marginalized for too long" (Cotellon 2007: personal interview). During our latest fieldwork, we noticed that the conception of what gwoka music should be depended on who was talking, be they musician, scholar, member of the audience. Everyone seemed to have a slightly different perception of how gwoka music should be presented. This triggered our curiosity. Considering the variety of opinions about this musical tradition, how does the organizing committee choose to portray gwoka music at the festival? Is it possible to develop a consensus on the representation of gwoka music? This paper intends to focus on the Gwoka festival and, more precisely, on how gwoka music is represented through this event. Can a festival truly represent a tradition or is there inevitably an element of change that intervenes in such a performance? (Titon 1999)

**Experimental Subjects: Women in the New York Avant-Gardes**

Benjamin Piekut, University of Southampton

The four papers gathered on this panel disrupt the prevailing tendency in experimental music scholarship to concentrate on the work of male composers in the Western canon at the expense of many other voices involved in avant-garde socio-musical formations. Inspired by recent literature that moves beyond musicological concerns and into transnational and ethnographic approaches to the avant-garde, we are particularly interested in how women from different socioeconomic, ethnic, and national backgrounds negotiated the terrain of New York's avant-garde scenes in the 1960s, 70s, and 80s. The artists under discussion - choreographer Pearl Primus, composer Brenda Hutchinson, composer/vocalist Joan La Barbara, and cellist Charlotte Moorman - were each positioned differently in structures of race, power, and authorship. In what ways did Primus translate her ethnographic work on Liberian dance into her own choreography in the 1960s, and how were these encounters themselves framed by her subject position as a straight, "Afro-Caribbean," yet marked as "African-American" woman? How does Hutchinson use the notion of "aural ethnography" to make a claim on "real life" in one 1982 recording, and how is her ethnographic approach complicated in its moment of reception? How has La Barbara redefined the category of performer to emphasize her own generative role as a vocalist? Finally, what did Charlotte Moorman do in her performative reading of a piece by John Cage to earn the composer's enduring disapproval, and what does this tell us about the covert values of canonical experimentalism? These papers employ a variety of critical methodologies and approaches to engage conversations in anthropology, postcolonial studies, music history, and performance studies.

**Murder by Cello: John Cage meets Charlotte Moorman**

Benjamin Piekut, Columbia University

The cellist and performance artist Charlotte Moorman (1933-1991) was one of the most important organizing forces of the post-Cage downtown experimental scene in New York City, and her catalytic role in galvanizing the avant-garde in the 1960s and 70s has been thusfar overlooked. The composition with which she was most closely associated was John Cage's "26' 1.1499‖ for a String Player, an indeterminate work that became in the hands of Moorman and her collaborator, Korean-born composer Nam June Paik, a register of the most important themes of its time: flower power, the women's movement, black nationalism, the Vietnam war, consumer culture, US imperialism, the sexual revolution, rock 'n' roll, free speech, and Watergate. Cage was not an admirer of her interpretation, and, in a 1967 letter, referred to this work as "the one..."
Charlotte Moorman has been murdering all along.” By examining Moorman’s heavily annotated copy of the score, as well as other non-textual documents of her performances during this period, this paper seeks to show what Cage thought was so “wrong” about Moorman’s version of the piece. This example suggests that in the wild arena of the 1960s avant-garde, some experiments went in a direction that was at odds with more orthodox, Cagean concerns. The difference seems to have turned on bodies—specifically, the explicit presence of female and non-white bodies, and the emerging socio-political constituencies they represented.

The Architectonics of the Senator National Cultural Extravaganza of Uganda
David Pier, Graduate Center of the City University of New York (CUNY)

The Senator National Cultural Extravaganza is an annual traditional music and dance competition held in towns all over Uganda. It is sponsored by Uganda Breweries, which aims to promote its Senator brand of bottled beer in the countryside where most drinkers still consume locally made alcohol. Unlike the events of the national Schools competition, which are typically held indoors and cost money to attend, events of the Senator competition are designed to lure in and involve the general public. In addition to traditional dance performances, there are parades, prize giveaways, drinking contests, and late-night disco dances. This paper focuses on the spatial architectures of Senator events, as I observed them over the course of the 2006 competition. Various boundaries were maintained by force or other means, to set aside significant spaces for performers, audience members (ordinary and V. I. P.), and judges. These boundaries were occasionally allowed to collapse or become porous, allowing for symbolic transgressions. Overall, a rich set of spaces was generated for “musical constructions of place” on multiple analogous levels: mythological, domestic, social, and personal. Places to be constructed included: the mythological places of tradition depicted in “traditional folk dances” and “traditional folk songs”; the social places of towns, regions, and the Ugandan nation as a whole (the festival’s slogan was “Discover Our Land”); and social/domestic places based on gender and age set distinctions.

Pitfalls in the Study of Music and Violence
Joshua D. Pilzer, Columbia University

More and more scholars in recent years are focusing on music as a part of processes of violence, traumatic memory, and attempts to counter and reckon with violence. Yet the way towards an ethnomusicology of violence seems to be rife with potholes. Music scholars run the risk of fetishizing violence at the expense of those who suffer its consequences. Within the confines of this new exoticism, whole categories of experience may fall from the purview of music and violence studies. More familiar forms of violence, such as domestic abuse are often neglected, as are women’s experiences of sexual violence and war, and the complex mass-mediated circuits of music and violence that are constitutive and generative conditions of practices of violence and cultural production. On the flipside of the fetishization of music and violence, scholarly

projects might decay into facile redemptive narratives of music’s ability to withstand, evade or heal in the face of violence. However, in the critical appraisal of such redemptive narratives, music scholars risk failing to understand their importance to those who live with violence and traumatic memories. Scholars also run the risk of retraumatizing those whom they work with; and they tread a difficult if compelling line between scholarship and advocacy. In this roundtable, each presenter addresses a constellation of concerns arising from her or his scholarly work. Each of these pitfalls also presents an opportunity to move beyond the limitations and essentialisms of the emerging field towards a more compelling study of music and violence.

Politics of Musical Style in Chile’s “14th” Region: Copihue Chile and Pittsburgh’s 52nd Annual Folk Festival
Emily Pinkerton, University of Pittsburgh

Diverse musical styles characterized Chilean soundsapes throughout the final years of the military regime and the nation’s transition to democracy. Among these expressions today, folk music retains a heightened emotional and symbolic charge in urban performance. Canonized forms of folklore and marginalized musical genres compete for recognition in public arenas, bringing with them the representative baggage of earlier discourses on politics, class, ethnicity and nationalism in which they have been invoked. Andean and Pan-Latin American allusions to Nueva Canción, for example, are fused with leftist activism and appeals for radical social change in the late 1960s and early 1970s. In a related fashion, it is difficult to divorce much música típica—elegantly harmonized interpretations of rural repertoire originating in the late 1920s—from its dominance of the media during Pinochet’s dictatorship. As the bicentennial celebration of Independence approaches, there is a movement to forge a discourse of national identity that encompasses both the complexity and dissonance within Chile’s social, political and economic spectrums: a cultural conversation that extends beyond borders to include the “14th region” of Chilean living abroad (Montecinos 2003). This paper will describe the stylistic debates that arise in Copihue Chile, a music and dance ensemble that unites Chileans of distinct social and political backgrounds in southwestern Pennsylvania. As they prepare for Pittsburgh’s 52nd Annual Folk Festival, rehearsals become spaces for negotiating sonic symbols of the past and crafting a musical identity that is acceptable to all members.

Musical Time, Movement, and Interaction in Afro-Dominican Religious Performance
Daniel Piper, Brown University

Musical performance can be understood as a kinesthetic art in that the production and reception of humanly organized sound nearly always involves humanly organized motion. In this paper I analyze the kinesthetic dimensions
of musical interaction in Afro-Dominican religious performance, focusing on literal and figurative experiences of directed motion and contact between sacred objects, persons, and sounds at the micro and macro temporal levels of performance. Dominican palos de atabales and accompanied salves are often literally music in motion in that they play an important role in religious pilgrimages and processions. Yet, movement and its metaphors appear to also have significance in Dominican trance and spirit possession, instrumental techniques, musician interaction, improvisation, and other aspects of performance. To theorize these Dominican materials, I approach musical performance as a specialized mode of interaction, with distinct ways of organizing our temporal and spatial experiences and reframing relationships between movement and sound.

Creating Ombak: Tuning a Balinese Gamelan Gong Kebyar
Jane Piper Clendinning, Florida State University

The tuning of a Balinese gamelan gong kebyar is a relatively rare event over its long lifetime: after the initial tuning as it is created, subsequent tunings are needed at increasingly long intervals as the internal crystalline structure within the bronze keys and gong chimes slowly stabilizes, aided by the playing (striking) of the instruments. This sixty-minute digital video documents the tuning of a gamelan gong kebyar at a major American university in 2007. In it, an internationally-known American gamelan tuner, assisted by several university students, demonstrates how the gamelan is tuned, and describes the characteristics of Balinese scales, paired tuning, and octave treatment. Viewers can see and hear the shaping of the sound as the tuner grinds down the bars and the pot-shaped reyong, then checks each against the other parts of the instrument. The tuner demonstrates the creation of ombak ("waves") between paired tones that produce the gamelan's characteristic shimmering sound, and the effect of the resonators in amplifying and sustaining the fundamental tone of each bronze key. After showing how each part of the instrument is disassembled and tuned, there are step-by-step instructions for reassembly of the components, as well as maintenance and repairs. The DVD is formatted to play straight through with the steps of the tuning process shown in order, but also has separate sections where the viewer can select individual short segments for pedagogical purposes or as an audio-visual resource for gamelan repair.

Pay to Play: Economies of Live Performance in Japan
Lorraine Plourde, Columbia University

A musician in Tokyo once remarked to me that it was cheaper in Japan to perform quiet, experimental music than rock music. This paper lingers on the implications of that statement, and focuses on Tokyo's divergent live performance venues. The standard venues for popular music in Japan are known as "live houses," in which the performers rent the space and rarely earn a profit. The live house system, which has been the standard model for live performance for roughly thirty years, operates on a quota-based system (noruma), in which musicians must pay to rent the space and are charged for seats lost. Many experimental or avant-garde performance spaces and galleries however, situate themselves in opposition to the live-house rental system, and often reject the noruma system completely, by offering listeners a radically different experience than that of live-house concert-goers seeking a momentary escape from the repetitions of everyday urban life in Tokyo. As I will show, the notion of live music as entertainment, as seen in live houses, for the casual, fleeting listener is contrasted both spatially and discursively with the staging of sound and discourse at such experimental performance spaces. This paper examines performance spaces that explicitly position themselves outside of the live-house system. In so doing, I will explore the economic possibilities and limitations of experimental music performance in Tokyo. Amidst a lingering post-bubble recessionary economy, avant-garde musical patronage is now solely provided by a small, though avid listening public with little outside financial support or patronage.

Facing “this tempest that blows in our direction:” Preservation Through Innovation in 19th and Early 20th-Century Egyptian Music
Tess Popper, University of California Santa Barbara

Facing "this tempest that blows in our direction:" Preservation Through Innovation in 19th and Early 20th-Century Egyptian Music In the 1930s, an Egyptian music scholar warned his readers of "this tempest" whose "winds of innovation" had been altering the nature of traditional Arab art music since the early 19th century. Under the impact of European colonialism in the Middle East, intense ideological discourse grew out of an imposed interface between the two cultures; one of the most contentious issues regarding this confrontation concerned the nature of western-type modernity and its potential adaptation within Middle Eastern societies. Aspects of this "East-West encounter" come together in a unique manner at the 1932 Cairo Congress of Music. Supported by the Egyptian government and attended by prominent European music scholars, the Congress provided a forum for the hosting Arab representatives seeking guidance for reviving their musical heritage through Western "scientific" methods. In this paper I examine the cultural and political environment in Egypt that prompted Arab intellectuals to appeal to their colonizers for assistance in renovating their musical heritage as a perceived requisite for entry into the modern world. After providing a brief overview of the Congress, I discuss Western influences on specific Arab musicological features. I also present conflicting examples of fear and attraction for Western-inspired innovation in music, during a period when Egyptians were engaging with new concepts of national identity. I conclude with observations on this ongoing discourse of balancing preservation with innovation in present-day Egypt.
In Entangled Objects, Nick Thomas writes that "objects are not what they were made to be, but what they have become": both subjects and objects are constituted in and through their relationship to each other. This panel explores a number of mutually-constitutive relationships between objects - in this case, instruments - and humans exploring how these relationships can lead towards a rethinking of musical production and control. If ethno/musicological methodologies generally privilege humans and the music they produce, and organological methodologies assign radical primacy to instruments as objects, our approach presents the relationship between human and instrument as the minimal unit of analysis. Our first panelist places assumptions about the embodied dimension of performance under question by asserting that by vocalizing compositions, tablas from North India can be played without being touched at all. Moving to a more distanced frame, our second panelist reflects on musical instruments as instruments used to construct and contest social hierarchies by exploring the ways in which the musical instruments of Dominican merengue týpico embody ideas about noise and order, thus playing a role in urban social and spatial conflicts since the nineteenth century. Our final panelist addresses "instruments of listening" such as noise meters and their multiple, ever-shifting deployments in New York City in order to analyze theorizations of listening at the level of bureaucracy. Each of these papers probes the relationship between humans and instruments but addresses that interaction at different levels of intimacy; whether it be hands-off interaction, symbolic encounters, or surveillance.

Ooooooohhh Campione! RAWK and the internet construction of football supporter identity through song

Benjamin Power, University of California, San Diego

The advent of internet fan forums has led to significant changes in the cultural lives of football supporters locally and globally. Where in the past traditional local supporters were largely separated from distant fan/consumers, the internet has facilitated regular communication between such groups, resulting in the development of geographically diverse online fan communities. These communities have brought about significant change in the way identity is constructed and tradition is passed on amongst supporters, and have forced boundaries between fans to be redefined and new hierarchies to be formed and negotiated. This paper investigates these behaviours by exploring the composition of a song by online members of the Liverpool FC forum Red and White Kop. Employing music scholarship on identity, place and tradition, as well as work on the history and culture of football and Liverpool, I ethnographically follow the making of the song, the passing on of tradition to new fans, the discourse surrounding the process and the subsequent reflexive discussion of the song. I point out that the internet affords an unforeseen chance for traditional supporters, now online, to survive in the face of ferocious commodification of sport by providing them a conduit for direct influence on the modern fan/consumer. Finally, I conclude that in the process of mediating between the local and the global, such internet song building perpetuates, and also newly articulates, fan identity.

Abstracts

Instruments and Interfaces: Rethinking Musical Production and Control

Thomas Porcello, Vassar College

Unnoticed but Ubiquitous: the Work of Journeymen Musicians in Late-Nineteenth Century America

Katherine Preston, The College of William and Mary

Professional performing musicians in late nineteenth-century America—like many “gigging” musicians today—were versatile and multi-skilled. They regularly moved from one style of music to another, contributing to a variety of social and entertainment events as diverse as the theatre (straight drama, opera, musical theatre), dances, parades, picnics, concerts, athletic competitions, and steamboat excursions. This tendency of late-century professionals to wear a large number of musical “hats” confounds a commonplace assumption that different categories of musicians performed different types of music during this period. Some late-century individuals also travelled from place to place with a surprisingly regularly. The participation of these performers in a complex web of musical activity (both in and away from large East-Coast cities) likewise questions the assumption that professional musical performance was a characteristic primarily of large urban areas. Research into this wealth of musical activity furthermore suggests that Americans took this aspect of their culture for granted, for the work of journeymen musicians was literally “unremarkable”; the presence of musicians at social activities is rarely mentioned in contemporary newspaper accounts. Primary documents such as letters or gig books, however, help scholars to reconstruct a more accurate picture of the important role of music in the lives of late-century Americans. This survey of the work of journeyman musicians will include a brief examination of the variety of local musicians’ work in Washington, D. C. during the 1870s and 1880s as well as a discussion of the peripatetic activities of a single performer who worked in New York (and elsewhere) in the 1870s.

Demystifying the Popular: Towards an Ethnomusicology of Mainstream Commercial Music

David Pruett, Middle Tennessee State University

As a fieldwork-based discipline, ethnomusicology comprises numerous approaches to exploring musics of varying soundscapes. Fieldwork methodologies seem to equal the growing number of fieldwork opportunities available to ethnomusicologists, including those in popular music studies. Unfortunately, because of limited accessibility to major artists, the literature on mainstream popular music has been limited largely to analysis using secondary sources such as commercial recordings, television footage, and articles in newspapers or magazines. The result is a sense of "otherness" vis-à-vis the scholar and his/her distant commercial subject. This paper, part 2 of 2, demonstrates that these constraints no longer need to dominate popular music research. After having first addressed the question “Why?” in a presentation
at SEM in 2007, this paper examines "How?" in regards to conducting ethnomusicological research among current, mainstream commercial artists. Based upon my three-year study of several multi-platinum musicians in Nashville, including Gretchen Wilson and Big & Rich, this paper demystifies the context of mass-produced commercial music from an ethnomusicological perspective. I describe in detail how I adapted existing ethnomusicological methodologies to suit the modern commercial context. Examples include establishing contacts, creating networks, learning the "indigenous dialect," gaining inside access, and bartering services. I also address the broader implications of ethnomusicology's presence in popular music studies in an effort to show that, not only is fieldwork in the popular mainstream possible, but such research, heretofore dominated by the popular press, contributes much towards an ethnomusicology for the 21st century.

Festival production as advocacy and cultural critique: the case of South Africa's Klein Karoo National Arts Festival
Brett Pyper, NYU & Wits University, Johannesburg

The Klein Karoo National Arts Festival takes place in a semi-desert region of the hinterland of South Africa, and since being established in the immediate aftermath of apartheid, has become the country's most prominent festival of its kind. The lingua franca of this part of the country is Afrikaans, the creole that emerged from the confluence of various Dutch and North European colonial dialects with the maritime argot of Indian Ocean trade routes and the vernaculars of slaves from Southeast Asia and Madagascar, as well as indigenous South African peoples, before being appropriated as a vehicle for Afrikaner nationalism. By the late 20th century, Afrikaans was internationally associated with racist oppression, which has obscured recognition that the majority of mother-tongue speakers are people of color, and that Afrikaans is by several accounts the second most spoken language in the country among African communities. Against this background, the festival has become a platform for various communities renegotiating their relationship with the language in the post-apartheid context. This paper reflects on the possibilities and limitations of festival production as a mode of cultural inquiry, advocacy and critique, informed by my recent appointment as director of the festival. Heeding Kirshenblatt-Gimblett's admonition that festivals incline towards celebration and away from analysis, and situating my project at the interface of applied or advocacy ethnomusicology with heritage curating, I report in particular on a pilot festival project that attempts to articulate oral history, performance and heritage production so as to foster a reflexive public cultural practice.

On Theory in Ethnomusicology: Three Concepts
Michael Birenbaum Quintero, New York University

Historically, ethnomusicologists have long been preoccupied with our discipline's often fraught relationship with theory (Anonymous 1959; Herndon 1974; Lieberman 1977; Marshall 1972; Merriam 1975, 1981; Nettl 1975; Rice 1987). This preoccupation includes the necessary borrowing of theory from other fields in the social sciences and the humanities, the fundamental tension between abstract theoretical concepts and concrete ethnowhichographic knowledge(s) and practices, and the vexing question of theoretical translation across geographies. This panel identifies three theoretical concepts widely used in the recent history of the discipline - embodiment, musicizing, and soundscapes - in order to analyze their status as theory and their function in the production of specific kinds of ethnomusicological knowledge. Each of the presentations adopts a genealogical model to interrogate the concepts at hand, critiquing the history of their usages both within and without our discipline, before moving on to provide concrete examples of ways in which these theoretical concepts can be taken up to the benefit of ethnomusicological investigative practice. Our aim is not to police the ethnomusicological use of exogenous theories, but to show ways in which their application can position ethnomusicology as a contributor to theoretical debates both in our own localized sites of investigation and across the academic disciplines.

Rethinking "Musicking": Toward a Political Epistemology of "Music"
Michael Birenbaum Quintero, New York University

Christopher Smalls' notion of musicking, alongside Blacking's delineation of "process" from "product," makes the crucial differentiation between music as an object and as a set of activities, now a crucial distinction in ethno/musical thinking on issues ranging from genre to the body. However, this often celebrated distinction is not just about musical ontology; rather, its epistemic claims deeply implicate power in the construction of knowledge. Beyond using the idea of musicking to discuss how music is a practice, or even exposing what is lost when it is understood as an object, an epistemological perspective allows ethnomusicologists to examine how, why, and in whose interest "musicking" becomes "music," questions with clear political repercussions. The music/musicking distinction has been central to deconstructions of the ideologies of musical autonomy and disinterested aesthetics in historical musicology. However, it is also useful for understanding the processes of musical objectivization inherent in such traditionally ethnomusicological focuses as folklorization, commodification, and Westernization. These processes of objectification are highly contested, as variously positioned actors struggle to insert their own terms within them. This makes these objectifying processes an important site for interrogations into the political nature of musical meaning. This presentation aims to illustrate the possibilities of inquiry into processes by which musical practices...
Prisms of Past and Present: Explorations in Thumri
Regula Qureshi, University of Alberta

The North Indian performance genre called Thumri was once the quintessential art form of the hereditary female performers we now call courtesans. The Thumri these women rendered in the 1800s was an evocative combination of romantic lyrics, illustrative gestures, and characteristic ragas and tals. It is also said that, at the end of her song, the courtesan would rise to dance. History has dismantled this synthesis and today, thumri is either performed as a vocal genre (most often without gesture) or as a pantomimed Kathak dance sequence. Research has by and large followed this division, and although substantial work has been done on the poetic aspects (du Perron 2007), historical and musical perspectives (Manuel 1989), and social context (Rao 1990 and 1996), scholarship still seems to emphasize separation rather than the genre’s original unity. This panel will investigate not only how the musical, textual, and choreographic elements combined in the original courtesan dance-song, but more importantly how this historic synthesis still affects the vocal and dance genres in the present. By combining the skills learned through contemporary music and dance training with information from historical written sources and oral traditions, the presenters will explore ways in which the social history of thumri still affects the presentation and reception of the genre today.

A Venue of Her Own: Locating Agency in the Courtesan’s Salon
Regula Qureshi, University of Alberta

Since the 19th century itawaifi (north Indian courtesans) performed not only at feudal courts, but in their own dwelling, thus controlling both their music and their audiences. Unlike the male musicians who taught and accompanied them, these matrilineal women were able to raise their low status as a service professional by consorting with high status patrons, a materially productive if socially unstable arrangement. But after Independence, their flourishing public performances were silenced by the police closure of their salons and socially unstable arrangement. But after Independence, their flourishing public performances were silenced by the police closure of their salons and most of the women disappeared into poverty despite their artistry. I want to explore the issue of individual agency of tawaifi on the margins of a thoroughly patrilineal society. Focusing on the relations of musical production I ask under what social and musical conditions courtesans were able to creatively transcend social and gender boundaries and why were they nevertheless disabled from participating in the bourgeois reform of classical music, even though they had been the most prominent bearers of that art and the first to bring its performance into the public sphere. Rather than her artistry, was it the courtesan’s control over her performance venue that enabled her to exercise control over her musical production, thus ensuring her continued viability? I propose to adapt the mode of production concept to focus on the crucial site of the salon as the locus of female-controlled musical production and surplus appropriation—a site that patriarchy could not tolerate. The goal is to expand the horizon of a gender-focused approach toward supporting such artists.

Julie Raimondi, University of California, Los Angeles

When performing in “second line” parades, brass bands negotiate space and construct place by infusing important areas with musical meaning. During the second line season, parade participants follow routes that typically navigate the Tremé neighborhood and end in Congo Square. Congo Square is significant for Blacks because enslaved Africans under the Code Noir system were allowed to gather and play musical instruments here, including drums. Similarly, by second lining through the Tremé neighborhood, participants celebrate the oldest Black neighborhood in the United States, and the birthplace of many famous musicians. This paper incorporates the theories of Setha M. Low and Michel de Certeau, by exploring the agency of the brass band and the collective marginalized community to construct places against the limitations of spaces, and by showing how music can make this possible. The days of overt Jim Crow segregation may be over, but basic parade routes have not changed. The continuation of these routes partly reflects constraints of capital and city parade ordinances, but also serves as a platform for messages of protest and symbols of cultural pride that are formulated through the collective memory of the community. Brass bands therefore construct places through their parade routes, both with the spaces they inhabit, and with those they do not.

Singing Sacred Stones: Music, Spirituality, and Ecology in Europe’s Arctic Fringes
Tina Ramnarine, Royal Holloway, University of London

How are ecologies performed? From the joiks (songs) of pre-Christian Saami shamans documented in the earliest writings on the European Arctic to contemporary choral works, musical performance across the northern regions of the Nordic countries can be interpreted within a nexus of interconnected perspectives on knowledge and its production, healing, and the sacred dimensions of the environment. This paper focuses on the intertwining of ecology and spirituality in contemporary joik-based musical projects - including the ethical, rhetorical, and legal expressions of the joik singer Ánde Somby, eclectic genre choices in the choral projects of Frode Fjellheim and Ragnar Rasmussen, and exploration of human-animal-place boundaries by joik performers such as Valkeapää and Wimme. With reference both to
ethnographic materials from Norway, Sweden and Finland and to several compositions (including Stories from the North and Arctic Mass), this paper will explore the ecological politics of musical spiritualities. Turning to theoretical frameworks from comparative religious studies in the Finno-Ugric area, the paper aims to indicate the shamanic foundations of modern political and performance projects in the European Arctic. It will note the extent to which ecological and spiritual beliefs continue to underpin contemporary musical practice, and suggest the ways in which ethnomusicology speaks to environmental questions at the top of today’s global political agenda.

‘Jiggin’ It’ with the Ballykeel Loyal Sons of Ulster: The Pursuit of Happiness and the Meaning of Loyalty in an Ulster ‘Blood-and-Thunder’ Flute Band

Gordon Ramsey, Queens University

The Ballykeel flute band was formed in 1983 in a deprived working-class estate in Ballymena, Northern Ireland during a period of communal conflict and economic recession. The band played in the blood-and-thunder style which became popular during the 1970s, characterized by melodies played in unison from memory on marching band flutes, accompanied by heavy percussion and a flamboyant marching style which could border on improvised dance. In recent years, the band, whose members have no formal musical training, has sought fulfillment and recognition through the development of a musical style based not on the loyalist song tunes usually favored by blood-and-thunder bands, but on traditional dance melodies from Ireland, Scotland and North America. This style has brought the band success at competitive band parades and indoor “battle of the bands” events, and popularity with working-class loyalist audiences. The band’s willingness to innovate musically has made it one of the most influential and controversial within the blood-and-thunder scene. This paper will suggest that it is primarily in musicking that band members find satisfaction through “flow” experiences and the comradeship or “communitas” that these generate. The commitment to repeating such experiences entails a commitment to the socio-cultural world of loyalism in which they are brought forth. For band members then, loyalism is not an intellectually understood political program or philosophy, but an embodied way of life.

“A Rich, Velvet Voice”: The Legendary Past and Contentious Present of the Kazakh Kyl-kobyz

Megan Rancier, University of California, Los Angeles

The Kazakh kyl-kobyz is a bowed fiddle carved from a single block of wood, with two strings made from horsehairs. Its origins are attributed to the legendary figure Korkut-Ata, who ostensibly created the instrument in the 9th century A.D. as a way to ward off death. Shamanic healers called baksis later used the kyl-kobyz as a mediator between human and spirit worlds in the context of healing rituals. Although Korkut-Ata and the baksis have long since disappeared, the kyl-kobyz and its various repertoires have clearly retained their mythical and spiritual legacies in the consciousness of contemporary practitioners. The instrument also holds significant symbolic value for ethnic Kazakhs as a Kazakh “national instrument.” Although it is often contrasted (in vaguely unfavorable tones) with the more prominent Kazakh national instrument dombra, the kyl-kobyz represents aspects of Kazakh national identity through its historical and spiritual associations that the dombra does not possess and cannot duplicate. The kyl-kobyz also currently faces the problems of limited repertoire, and a noticeable tendency for younger performers to take up the “modernized” prima-kobyz, which was created during the Soviet Union for use in then-ubiquitous folk instrument orchestras. This paper will examine the kyl-kobyz in terms of its sound, repertoire, and history, drawing analytical conclusions about how these factors feed into the instrument’s symbolism as a national instrument, thus helping to define contemporary Kazakh national identity. Material will be drawn from 15 months of field research undertaken in Almaty, Kazakhstan (2006 and 2008) with numerous kyl-kobyz performers and teachers.

The Idea of Innovation: Three Case Studies

Evan Rapport, The New School

The idea of innovation is frequently imposed upon the activities of specific musicians, placing them in opposition to a static “tradition.” Even though, as an analytic construct, this opposition obscures the inherent dynamic qualities of traditions, it is also often strategically invoked by musicians and audiences themselves. In this panel, we examine how the idea of innovation functions as a special mode in relation to specific genre cultures and their “implications for how, where, and with whom people make and experience music” (Fabian Holt 2007:2). Through a comparison of innovatory artists associated with three different genre cultures—Roscoe Mitchell with jazz, The Slits with punk rock, and Angel Luis Torruellas with plena—we suggest that two of the most salient factors in making and experiencing music are how musical innovation is defined, and to what degree it is valued. In each of these three cases, we consider what forms of expression signify innovation, how being labeled an innovator may affect an artist’s reception, and how struggles over what constitutes innovation— and its symbolic and monetary value—reflect wider contests over the significance of particular musical styles.

Roscoe Mitchell: Innovations in Composition and Performance Strategies

Evan Rapport, Eugene Lang College and The New School for Jazz and Contemporary Music

Over the past four decades, Roscoe Mitchell (b. 1940), a founding member of the Art Ensemble of Chicago, has explored a remarkable array of
compositional techniques tied to individual performance styles and unique approaches to the ensemble. Much of his work deals explicitly with the composition as a continually regenerative world, resulting in reworkings and variations tied to specific musicians’ vocabularies, physical qualities such as breath and gesture, and the specific timbres of different sound sources. This approach not only informs his work in groups, but also provides a source for his endlessly evolving solo repertoire. Yet despite Mitchell’s catholic sensibilities, his proclivity for open-ended words such as “sound” to describe his music, and his involvement in venues ranging from concert halls to nightclubs, he is most often characterized as a jazz musician. This analysis of Mitchell’s compositional techniques, focusing on Nonaah (a centerpiece of Mitchell’s oeuvre, which exists in numerous versions), discusses how ideas of jazz and concert music as genres, in connection with Mitchell’s status as an innovator, affect the composition, performance, and interpretation of his works. Alternate ways of understanding Mitchell’s innovations are also suggested. His compositions can be situated in a wider context of American experimentation that crosses boundaries and categories, and at the same time, his music imaginatively interacts with particular aesthetics of jazz and concert music genre cultures, creating mystery and encouraging unanticipated experiences.

The Muslim Sisterhood: Transnational Feminism(s), and the Particularity of Indonesia
Anne Rasmussen, The College of William and Mary

Scholarship on women and gender in Southeast Asia generally promotes the view that “complementarity” and “equality” characterize the interaction between men and women in this region, especially when compared to the neighboring areas of South Asia, China, or the Muslim Arab World and Middle East. The involvement of women in the work, the rituals, and the popular expressions of Islam in Indonesia is a remarkable aspect of contemporary Southeast Asia that both underscores this view and suggests that Indonesian women occupy a special position in the transnational “Muslim Sisterhood.” Illustrated with images and video footage from ethnographic fieldwork in Indonesia, this presentation, evaluates the work of contemporary scholars of gender and Islam as it relates, or not, to the communities of Indonesian women I came to know. In an effort to work against the grain of unitary conclusions that promote understandings of “Global Islam,” I address culturally specific meanings and practices anchored in dynamic concepts of “tradition” and “modernity” that provide for a broad range of Indonesian women’s agency and activity – much of it seen and heard through religious performance.

Revisiting the Local Record Industry: the formation of digital collectives in Cameroon
Dennis Rathnaw, University of Texas at Austin

This paper examines tensions between the independently developing Cameroon recording industry and government cultural/media policy that has always overseen, and often neglected it. Recent scholarship in Cameroon has noted the increase in protest songs leading to the convergence of popular music and popular causes, without the possibility of political patronage. However I argue that it is the new media, and technologies such as personal digital recording and duplication that allow a generation of cultural practitioners a multiplicity of elective communities that no longer rely on factual belonging to state or ideology. Using the example of the newly formed co-operative Culture Mboa Collectif, I demonstrate a model for contemporary music that contaminates the present day domains of art and politics. Mboa have developed a union of musicians and technicians that for the first time in Cameroon own and oversee every aspect of production, from recording and design to distribution. This dynamic contests the government’s control and discourse of the music industry and its recent decline, as well as its tacit complicity with the pirate music market. The interaction between the recording industry and the political system that has previously controlled it shows how the conscious use of technology and media are ways of maximizing the possibilities that represent the sphere of music performance. Here I maintain it is the digitally savvy and media-enabled that play a leading role in information dissemination and mobilization in cultural, economic and political matters, leaving behind what is often called “the Cameroon of wait and see.”

To be or not to be (an Advocate)?: The challenging relationship between advocacy and research
Muriel Swijghuisen Reigersberg, Roehampton University, London, UK

This paper will examine the challenging relationship which exists between the role of an applied ethnomusicologist as advocate of racial and political equality and that of the reflexive scholar, and question to what extent these two roles are compatible. I will specifically draw my own work as choral facilitator in the Lutheran Australian Aboriginal community of Hopevale, Northern Queensland, where I helped organise public concerts for the Lutheran Aboriginal choir at various locations, including tourist resorts. Tourist resorts, with their diverse audiences, raised specific questions of Australian Indigenous representation through performance: What were audience expectations? How did these influence the performances? Were the Hopi-Aboriginal performers aware of audience expectations? Should my role as advocate include raising political awareness amongst the performers as well as my audience? If the role of advocate does include raising awareness, how can this be done when explaining Western ethnomusicology is
problematical and thus obtaining performer consent difficult? If political
awareness should be raised, how can it be done in a non-confrontational
manner so that both audience and performers benefit from tourist events? My
case-study will demonstrate how I answered the questions above
performatively. It will become apparent that during scholastically informed
advocacy and applied ethnomusicology, value judgements and instinct
sometimes have to be relied upon, both which are deemed unscholarly and are
not always welcomed by positivistic research boards. From my research
outcomes, however, it will become clear that this does not make applied
research and advocacy ineffectual at generating valid academic outputs.

Bands, the Performance of Place, and Communal Sentiment in Small-
Town Brazil
Suzel Reily, Queens University

Throughout Brazil wind bands have been a visible dimension of local, amateur
musical life, though, because they seem to lack the overt “hybrid” elements
that would link them to the symbols of “Brazilian-ness,” they have been
continuously overlooked within academia. As elsewhere, bands gained
popularity in Brazil because they can be heard in outdoor settings without
requiring amplification. Indeed, their primary performance venues in Brazil
are in such street events as religious processions, funerals, civic and military
parades, and a range of communal festivities. Each setting is marked by a
specific musical genre and repertoire, which aims to elicit and enhance the
sentiments associated with the event. This paper will focus upon the activities
of the wind band in the small former mining town of Campanha, Minas
Gerais, where the ensemble’s various repertoires and performance contexts
articulate placeness through a range of performance opportunities in both
religious and secular street events. The repertoires used, and the modes in
which they engage listeners, enhance communal sentiments of attachment to
locality. The sentiments elicited during religious events highlight the
community’s view of the town as a place of strong Catholic conviction and
moral standing, whilst the public secular events allow for a reaffirmation of
Campanha’s place as the historical cultural centre of the region. The band’s
performances, therefore, do not simply represent place, but rather construct
an atmosphere in which place is collectively and deeply experienced.

Marketing the Past vs. Playing in the Present at a Southern
California Bluegrass Festival
Jacob Rekedal, University of California, Riverside

This paper measures the marketing of an imagined past at a bluegrass
festival against the emphasis on collaborative music-making in the present in
the actual playing of bluegrass. Bluegrass music’s market-mediated
associations with the past at times produce historically and racially
incongruous versions of a bygone Americana. Conversely, in non-commercial,
community-oriented situations bluegrass fosters bonds, communication, and
lasting memories between musicians. Three case examples inform this study:
1) the Huck Finn Jubilee bluegrass festival in Victorville, California; 2)
campsites and workshop stages at this festival; and 3) a memorial picking
party held by a southern California bluegrass club honoring the life of one of
its members. The festival features a historically inaccurate marketing scheme
(conflating Huck Finn, of the 1870s, with bluegrass, of the 1940s), and
downplays the importance of African American-ness to both Huck and
bluegrass (Huck’s friend Jim is conspicuously absent). These elements prompt
my critique vis-à-vis the historical and racial imaginations in popular music,
and what Bohlman and Radano term the “discourse network of modernity.” To
emphasize the gap between these discourses and the music itself, I describe
the festival’s campsites and workshops, where musicians collaborate, socialize,
and focus on music in the present. Finally, in the memorial picking party
example friends musically revisit and celebrate a past defined by collaboration
and community, rather than by market-mediated discourses about race and
history. Through these examples, I contrast market-imposed racial and
historical imaginations, against bluegrass’s more constructive potential as a
recourse to community, memory and identity.

Seeing Music, Hearing Movies: The Afterlives of South Indian Film
Songs
Sindhumathi Revuluri, Harvard University

In much of Indian popular cinema, musical numbers act as key formal
elements and generate the bulk of the appeal that draws audiences to the
theater. Film songs then have rich afterlives on cassettes and CDs, as
ringtones, and on television, and are thus commonly accepted as the popular
music of contemporary India. However, because this music owes its existence
to the needs and conventions of popular film, the songs can be seen - and
heard - to retain connections to a visual medium, even in their post-filmic
lives. Their later reception is linked to the melodrama of their original context,
if not the specific film in which they appeared. While the visual culture of
Indian film and its accompanying music have each been considered
separately, the connection between the aural and the visual remains to be
explored fully. Soundtracks mediate narrative elements within film, but how
do the visual elements inform the music when experienced in its aural-only
form? Specifically, how do dance, star-power, and melodrama sound? In this
paper, I look at songs from contemporary south Indian movies, their
picturizations, and their reception. Because the songs are often thought to be
responsible for the emotive force of Indian films, I focus on the translation of
emotional impact that occurs between a visual and an aural-only existence. I
further consider the role of musical conventions and literacy in popular idioms
in the reception of film songs, post-picturization, with particular attention to
visual memory and imagination as heard through music.
Ethnomusicology as Discipline in Ethnographic Research on Music and Identity
Timothy Rice, University of California, Los Angeles

This paper examines the commonplace theme of music and identity in order to interrogate the nature of disciplinarity in ethnomusicology. A reading of the nearly twenty ethnographic articles on this theme published in Ethnomusicology during the last quarter century (1982-2007) reveals a picture of ethnomusicology that should trouble those who believe it to be an academic discipline. For example, none of these articles defines identity as a social or psychological category of analysis. None cites the literature on identity from disciplines that might be regarded as foundational for our field such as anthropology, sociology, psychology, or cultural studies. None outlines the general issues that particular ethnographies on this theme might address: where does identity come from; how many identities do we possess; how is identity created; who defines, institutionalizes, and controls identity; and what does music contribute to the construction and symbolization of identity. Finally, with one exception, none cites previous work in this corpus. While each of these articles is an idiographic gem, none of the authors try to string their work onto a disciplinary necklace. This paper, after providing specific instances of how the authors of these articles might have placed their research in a larger disciplinary context, concludes with reflections on what the absence of connections to a wider literature and to general questions about the nature of identity and social life implies about ethnomusicology as a discipline and about its potential to answer general questions about the relationship between music and identity.

“Representations of Indianness in Latin American Music”
Fernando Rios, Vassar College

This panel examines how urban Latin American musicians of non-indigenous cultural background strategically created, resignified and disseminated musical representations of Indianness. The individual papers, ranging in subject matter from elite art music to urban popular music, demonstrate how musical evocations of Indiannahness served various ends, which often had little to do with the primary concerns of rural indigenous peoples. The topic of this panel is an under-explored area in Latin Americanist ethnomusicology, especially when compared to the much larger body of work on the appropriation and folklorization of Afro-Latin American expressive practices. This panel hopes to encourage comparative discussion concerning the related yet different ways that Latin American artists have transformed indigenous and black musical traditions. Our discussant, an expert on Afro-Latin American music, will invite this comparative scholarly dialogue during the closing remarks. This panel also contributes to the recently growing sub-field of historical ethnomusicology.

“The Sad Indian Cries Through His Kena: Andean Folkloric-Popular Music, the Yaraví, and Indigenous Stereotyping in Bolivia, Argentina and France”
Fernando Rios, Vassar College

Since the colonial period, Andean indigenous people often have been misrepresented as inherently sad. This stereotype, constructed by cultural outsiders, has been disseminated through various means in the Andean countries, from newspaper articles and novels to primary school textbooks. In many of these writings, the (supposed) melancholy nature of Andean music has served as objective proof of indigenous emotional predispositions. My presentation not only dispels that erroneous conclusion but also interrogates how non-indigenous artists have perpetuated the sad Indian stereotype in the realm of Andean folkloric-popular music, the form of Andean music that is best known worldwide. This transnational style is played by poncho-clad 4-6 member groups known as conjuntos. Though often marketed as “music of the [pre-Columbian] Inca Empire,” Andean folkloric popular music first emerged in the 20th century. I argue that this musical style’s genesis and transnational diffusion was greatly facilitated by cosmopolitan receptiveness toward musical depictions of the sad Indian stereotype enacted through the yaravi genre. My paper elucidates how the yaravi (most likely of Peruvian origin)—portrayed as the musical embodiment of innate Andean sorrow—came to be standard repertoire among urban folkloric-popular groups in Argentina, Bolivia, Chile, and France. I focus on the transnational circulation of one particular yaravi, the emblematic Andean conjunto tune known as Dos Palomitas and/or Manchay Puito.

Festivals and the Politics of Identity in Latin America I: From the Local/Regional to the National/Transnational
Jonathan Ritter, UC Riverside

In recent decades, the formally-constituted “festival” has emerged as a key site for musical performance and the expression of regional and national identities throughout Latin America and its diaspora. Such festivals are, of course, hardly new. As explored in several of the papers here, officially sanctioned, institutionally organized, and commercially promoted festivals have existed for many decades in certain Latin American countries, often with the explicit aim of promoting national unity through the selective presentation, and at times the outright creation, of purportedly “national” styles of music and dance. While nationalist tropes and anxieties remain a crucial element of Latin American festival culture(s), they also now share the stage, literally and figuratively, with a host of other influences and concerns: the rise of ethnic identity-based social movements, particularly among indigenous and Afro-Latin populations, for whom the festival has become a crucial resource for performatively defining identities in contradistinction to notions of nationalist homogeneity; the embrace of multiculturalism in some locales as a response to
such movements and in belated recognition of the pluricultural reality of nearly all Latin American states; the transnational tourist gaze, spurred by the ever-increasing industry dedicated to cultural tourism; and more. Papers in this first session of a double panel, drawing on case studies from Mexico, Chile, Trinidad, and Peru, address the complex ways in which distinctly regional traditions exist in tandem and in tension with national(ist) discourses of identity via festival organization and performance.

The ‘Vencedores de Ayacucho’ Festival: Reclaiming a Regional Identity after the War in Peru
Jonathan Ritter, UC Riverside

At the height of the Shining Path conflict in Peru in the 1980s, and the consequent explosion of desplazado (internal displaced refugees) migration to Lima from the most affected regions of the southern highlands, Ayacuchan migrant associations in the capital city founded a Carnival festival dedicated to “keeping alive a genuinely Ayacuchan cultural identity.” Though similar in rhetoric and structure to many other migrant association festivals at the time, all with roots in early twentieth century populist initiatives tying “folklore” to projects of national integration and indigenismo, the extreme circumstances marking Ayacuchan desplazado life at the time lent a special urgency to its celebratory aims, particularly in light of a widespread association of “Ayacuchanos” with “terrorists” in the national imagination. Now celebrating its 21st year, and annually drawing a crowd of tens of thousands of spectators, the “Vencedores de Ayacucho” festival has moved beyond questions of cultural survival and how to erase the associative stain of terrorism, to broader goals that include creating a “cultural tourist product of national and international interest” and campaigning to have the festival itself declared “National Cultural Patrimony” of Peru. In this paper, I examine how changes in both the public discourse and the performative practices of the festival have narrated—and in fact partially constituted—a shift in Ayacuchan projections of regional identity, from marginalized victims to self-proclaimed protagonists in national narratives, even as that protagonism has been curtailed by the lingering ghosts of the violence and the limitations of the “folkloric” model itself.

Performing Diversity and Unity in Panamanian National Folk Festivals
Francesca Rivera, University of San Francisco

This paper examines the musical programming in folk festivals in Panama, with a focus on the specific techniques used by festival participants to affirm their inclusion in the national imaginary. Government agencies collaborate with non-profit and corporate entities to plan the annual nation-wide circuit of Panamanian folk festivals. These festivals inclusion of specific regional and ethno-racial groups’ music traditions—in addition to the long-standing support of rural mestizo traditions from the Azuero peninsula—is a relatively new phenomenon, inspired by the transfer of the Canal to Panamanian control in 1999. Today, organizers’ promotional discourse includes statements about presenting varied and diverse traditions while promoting the concept of national unity. However, even when consensus exists that the festival exists to present, promote, and preserve traditions that define “lo nuestro” (“that which is ours”) there remains a host of competing ideologies and motivations to create such a definition and to re-consider the historical dominance of Azuero’s musical traditions. In this paper, I bring together recent concepts in festival theory (Guss 2000 and Cantwell 1991) to consider the ways that culture is defined as much through the discourses surrounding festivals’ planning as well as the events and sounds that appear within a festival. I consider the ways that opening of spaces for new voices about musically defining the nation has affected the specific flow of musical programming in the many activities involved in these festivals: formal stage productions, parades, contests, social dances, artisanal activity, and informal socio-musical exchanges like impromptu jam sessions.

Una Forma de Pensar y de Sentir: Traditional Music, Intimate and Official, in Aisén, Chile
Gregory Robinson, University of Pennsylvania

For the entire hundred-year history of the region of Aisén, residents of this southern Chilean territory have made extensive use of Argentine-influenced cultural practices. Beginning in the mid-1980s, a group of Aiseninos began a campaign to frame these practices as regional traditions. The idea of tradition caught on quickly in Aisén, and soon the region developed a full-fledged traditionalist movement. By the mid-1990s, festivals had become primary sites for the advancement of traditionalism. Traditional festivals created a space in which everyday activities, such as the shearing of sheep, the milking of cows, and accordion music became regionalist identity statements. By creating and preaching an official discourse of traditionalism, festivals inscribed these practices with an added layer of meaning. At the same time, however, these practices maintained their quotidian meanings, as people still used them outside of festival contexts. Music for accordion and guitar became the most integral form of traditional culture, given its importance at festivals and the fact that most of the vanguard members of the traditionalist movement were musicians. The presentation of musical performances at traditional festivals changed how people thought about music in contexts beyond the festival grounds. Citing Michael Herzfeld’s Cultural Intimacy, this paper will interrogate the reciprocal influences of official discourse on traditional music in Aisén and individuals’ engagements with this repertoire in non-traditionalist settings.
Saying as Playing: The Recitation of Tabla Bols as an Alternate Mode of Performance
Allen Roda, New York University

By vocalizing onomatopoeic words with specific references to drum strokes, or bols, tabla players recite compositions—both verse, conversation, and performance. The ability to recite tabla compositions, a practice called riaz, is both contingent upon an intimate knowledge of the instrument, and a way of vocally expressing that knowledge. Riaz can also be understood as a conceptual mode of interacting with the (potentially absent) instrument. Drawing on my experience witnessing tabla performances and learning to play with various teachers and fellow students, I theorize the complex relationship that tabla players have with their instruments at both a physical and conceptual level and how the lines between these are blurred. In addition to demonstrating the various ways in which these vocalizations (bols) carry meaning—structurally in terms of an oral rhythmic notation, functionally in terms of performance context, or referentially through their phonological resemblance of lexical speech—I argue that their recitation constitutes an alternate mode of tabla performance and that these vocalizations are methods of demonstrating internalized and embodied knowledge. In their verbal invocation, tablas are present in the musicking practice, even if they are physically absent or untouched.

Judeo-Spanish music in the heart of the initiative of restitution of the tradition
Jessica Roda, Universite Paris Sorbonne/Universite de Montreal

In France, for several years, like many groups uprooted by the migrations, the Judeo-Spanish people have been in search of their identity. This search materializes through the restitution of language, poems, texts and especially music. In this last case, the initiative of restitution is carried by dint of the work of interpreters or composers. These interpreters and composers borrowed, arranged and created from the poems and traditional judeo-spanish melodies, mainly transcribed in the middle of the 20th century. Besides the preoccupation of memory for which some feel responsible, these interpreters and composers could not disavow a predisposition for innovation, inherent to their profession. Thus, the singularity of the artists who played Judeo-Spanish music became quite as important as the message of memory identity which this music and language is carrying. But how can the artistic performance of these interpreters and composers link with the concern for "authenticity", posed by the restitution of a musical and literary tradition? What are the performance parameters which determine whether the music is tradition or creation? We will try to answer these questions, by approaching the concepts of heritage, tradition, as well as the problems of authenticity and collective and individual memory in bond with the process of restitution and creation of the new Judeo-Spanish musical and linguistic practices.

Traditional Village Music and Social Status in Post-Soviet Russia: The Case of Krasny Zilim
Maria Roditeleva-Wibe, Central Washington University

Acquiring social status is an important and visible value in traditional Russian society. From czarist times to the modern Russian era, the state has conferred titles, medals, and other types of honors upon groups and individuals, giving them a state-supported claim to public recognition. One important avenue for gaining social status is through music, whether the musicians are well-known, such as Dmitri Shostakovich and Sviatoslav Richter, or whether they adhere to traditional village music. The use of music to acquire an enhanced social status recently played out in the village of Krasny Zilim, in the region of Bashkiria, which I first visited in 1982 to record the villagers' songs. For the singers, my interest in their music was a form of flattery that gave them a special status and which encouraged them to perform their songs for subsequent researchers. Because of their encounter with outsiders like myself, they eventually gained official recognition from the state by being asked to perform in festivals, concerts, and radio and television programs. Ultimately, in October 2007 they sang for Russian president Vladimir Putin in Ufa, capital of Bashkiria, where they met him and received his promise to raise retirement pensions for all Russians. My paper will discuss how Russian society enables the people of villages like Krasny Zilim to use their traditional music to create social status for themselves, elevating their place in society and preserving a form of music that might otherwise die out.

Gamelan Sekaten in Surakarta
Keith Rollinson, Resonance Media

While there are many western-trained ethnomusicologists schooled in traditional gamelan forms of central Java, there are few who have experienced the gamelan Sekaten—a form of gamelan only performed in three cities during the annual festivities surrounding the prophet Muhammed's birthday. My intent is to present two or three excerpts from our recently completed educational DVD "Gift of the Wali: the Gamelan Sekaten". Included shall be a 22 minute documentary, and 1-2 performance excerpts highlighting this two-cameraq registration of the gsmelan Sekaten in Surakarta, Central Java. Prof. Sumarsam—a leading, published exponent of Sekaten gamelan will co-chair this presentation, and co-conduct a Q & A session at the completion of the video presentation.

"Ethnomusiconomies in Mexico"
Brenda Romero, University of Colorado at Boulder

This panel addresses a need for study of the interface of music and economic conditions, specifically in Mexico, although there are ramifications for other...
areas. In particular, this roundtable will examine ways that promotion of traditional music might intersect with growth opportunities in trade. Can practices like tourism, festivalization, nationalization of traditions be better managed to serve regional populations and can ethnomusicologists contribute in some way? The book Cuentos Chinos by Argentine scholar Andres Oppenheimer focuses on questions surrounding the dearth of foreign investment in Latin America, raising questions for ethnomusicologists about the parallel dearth of internal investment in cultural traditions. Is there room for music scholars to help guide foreign investment strategies that would truly benefit local populations and local musical expressions? In addition, panelists will discuss how musicians and scholars address circumvent unfavorable economic conditions, and discuss whether they believe any of their practices could be advanced on a larger scale. Is there a way for our discipline to contribute to policy formation that is conducive to advancing local musical expressions? The roundtable includes distinguished founding ethnomusicologists Guillermo Contreras (appointed LAC Chair for 2009) and Gonzalo Camacho from Mexico City, Leonora Saavedra, Daniel Sheehy, and Janet Sturman, who proposed this topic.

Symposium on Music as a Means of Intercultural Dialogue
Brenda Romero, University of Colorado at Boulder

On November 26, 2007, a symposium under the auspices of UNESCO and Northeastern University (Boston) was held in Paris, focused on generating recommendations for local and international initiatives relevant to music. Indeed it was much more than that, as roughly fifty colleagues met each other and heard about each other’s initiatives in various parts of the world. The one-day event featured an opening plenary with various speeches; the main speaker was a prominent German conductor, Hugues Reiner, who in Eastern Europe was able to bring together musicians from cultures at war with one another to perform Beethoven. Three concurrent morning and three concurrent afternoon sessions followed the opening plenary, each one dealing with one of the following: the dynamics of music and cultural expressions; the impact of globalization on music as a domain of Intangible Heritage; or the question, "How does music further communication?" A concert followed that night, highlighting a composition by composer Anthony DeRitis, which included a string chamber orchestra on one side and a world instrument ensemble, performed by musicians of those cultures, on the other side of the stage. I provided my views on "How does music further communication?", highlighting the challenges of the symposium from an ethnomusicological perspective. In this presentation I will describe and comment on the symposium, as well as read my comments on that day. If accepted, Dr. Susan Asai and I would like to be on the same panel.

El Trovo Alpujarreño: Three Conflicts in Search of a Voice
Andrew Rosenfeld, Mount St. Mary’s University

The Alpujarran trovo, a type of poetic-musical improvisation between two contestents, emerged in the Sierra Nevada of Andalucía in the middle of the 19th century. It is deeply rooted in the experiences of the farmers and herdors of this region, as well as of the miners and migrant workers of Murcía and the coastal Campo de Dálías. Thanks to the excellent scholarship of, among others, Reynaldo Fernandez-Manzano of the Centro de Documentación Musical de Andalucía and Francisco Checa Olmos of the University of Almería, as well as the activities of the Asociación Cultural ABUXARRA, the work of generations of practitioners of this art continues to be sustained. This paper will approach the genre from the point of view of its emergence out of three basic conflicts generated by the social and cultural conditions: the conflict a) between the opposing artistic traditions of Europe and al-Andalus, b) between the spiritual and physical ties to the land and the impulse to seek a new life elsewhere, and finally, c) the conflict with time itself. This paper is part of the author’s ongoing study of the trovo and other musical genres from the region, the goal of which is to contribute to the ground work already laid by the above-mentioned scholars for bringing this fragile, threatened, and overlooked musical tradition to light.

“Redefining what a Jew means in this time”: An Exploration of the Contemporary Klezmer Movement
Joel Rubin, University of Virginia

As the movement formerly known as the “klezmer revival” enters its fourth decade, this paper will examine the various creative and aesthetic choices made by several generations of musicians as they attempt to push the music into the future and, at the same time, negotiate and reshape their multiple identities as Americans, Jews and musicians in a landscape of multi-musicality. In its initial phase, the repertoire and style of the klezmer revival was dominated by the music of the immigrant clarinetists Naftule Brandwein and Dave Tarras. Through ethnographic interviews with a cross-section of performers involved in the contemporary klezmer movement over the past thirty years, as well as an examination of their artistic output, I trace an aesthetic shift away from the influence of Brandwein and Tarras that has taken place over the past decade. In recent years, the emphasis has been looking at the same time toward the Eastern European past and the American (and transnational) future. The responses range from unearthing earlier and less known repertoires, to the creation of entirely new forms, representing extremes on a continuum of approaches that often combine aspects of both. A closer examination of these phenomena will enable us a deeper understanding of the processes of spiritual and cultural transformation and renewal taking place among the postwar generations of Jews in America. Ultimately, I argue, the involvement with klezmer music represents a “redefining what a Jew means in this time.”
Something the Old Folks Wanted
James Ruchala, Brown University

Old-time music and dance have a long history in the Piedmont and Appalachian regions of North Carolina. While Old-time stringband music has enjoyed a great nation-wide renaissance in the last thirty years, traditional dancing has been largely been abandoned in the communities where it once thrived. The dances that were once regular features at community centers and private homes are mostly gone, replaced by precision clogging at folk festivals and intricate representations of New England contra-dances in college towns. The community dance, by which I mean a regularly scheduled event featuring live music for dancing in the local tradition, is becoming a rarity. This paper will discuss two ongoing dances that counter this general regional trend. The Friday night dance at the Beulah Ruritan Hall near Mount Airy, North Carolina features a live local string band every week. The Alleghany Jubilee, in the mountain town of Sparta, North Carolina, is a dance hall that presents bands for dancing three nights a week all year round. How do these gatherings get started and how do they sustain themselves? What sort of music is played and preferred? What dances are done? Who dances, and why? What are the prospects for the future of community dances in the South?

From Culture as Theory to Culture as Practice: Musical Biography and Individual Creativity in 20th Century African Music Scholarship
Jesse Ruskin, University of California, Los Angeles

Over the last two decades, ethnomusicologists have begun to place individual musical experience at the locus of inquiry. African musicology, an overlapping yet partially distinct field of inquiry, prefigured this trend with the development of scholarly interest in individual musicians during the post-independence period of the 1960s and 1970s. During this era, many African musicologists maintained a focus on musical tradition and innovation as the product of individual artistry and creativity. In doing so, the tenor of scholarship shifted from the anthropological preoccupation with "culture" toward an emphasis on "cultural development." Recent work in ethnomusicology demonstrates a growing interest in the worldviews and creative practices of African composers, and their roles as international representatives and interpreters of cultural tradition. Inspired by J.H.K. Nketia's masterful historiographical works, this paper examines biographical writing in African music scholarship, situating it within wider African histories and intellectual trends. Phenomena such as government patronage, nationalist ideology, urbanization, and mass mediation have been widely explored in relation to the development of contemporary African music. This paper links such factors to the growth of biographical writing, and identifies the major contributions to this genre. I conclude with a discussion of the implications of biographical research for socially engaged and creatively inclined music scholarship in Africa.

Transcendence through Aesthetic Experience: Diving a Common Well-spring under Conflicting Haitian and African American Religious Systems
Rebecca Sager, Independent Scholar

This paper explores how focusing ethnographic analysis upon transcendence in human experience can provide a heuristic lens through which to understand shared aesthetic principles underlying what otherwise appear to be strictly bounded cultures within the African diaspora—such as between Black Gospel in Texas and Vodou in Haiti. I argue that conceptualizing a continuum of human expression as ranging between the predominant (but never mutually exclusive) functions of transcendence and basic communication allows ethnographers to identify shared values underlying domains often portrayed as opposing, like: intellect—emotion, mind—body, speech—song, sanctified—sinful, spiritual—material, self—other, and so on. Refocusing analyses upon transcendence as a significant quality of human cultural experience can also help researchers identify locally relevant criteria for discerning between African diasporic aesthetic traditions. This change of focus illuminates reasons for fluid membership and personal identification between antagonistic religious institutions, e.g., Haitian Vodou and evangelical Protestantism. I ground theoretical discussions in my ethnographic fieldwork concerning the performance aesthetics and meanings of Haitian Vodou and Black Gospel singing. I demonstrate how Vodou and Gospel both activate ideal social relations that worshippers consider essential for achieving not only collective spiritual goals but also individual experiences of transcendence. Performance analyses describe non-referential (e.g., the emotional, psychological, and physiological) as well as symbolic meanings of aesthetic expression as a means of exploring commonalities between individual experiences in each religion as well as commonalities in practitioners' behaviors even as local vocabularies might interdict, even demonize the other religion.

Strategies of Musical Production and Marketing in Vienna's Turkish Diaspora
Hande Saglam, Institute for Folk Music Research and Ethnomusicology

Approximately one third of the population of Vienna (Austria) have migration background. Today, about 70,000 people of Turkish origin live in Vienna (about 4% of the whole population of Vienna). For the past few decades, immigrant music cultures have become a very significant part of musical life in Vienna. Musicians from different origins produce and distribute their music which are embedded in co-ethnic, inter-ethnic as well as trans-national relations. As might be expected, attitudes towards music from the homeland
constitute one of the most important identification factors for the first, the second, and even the third generation of immigrants. However especially from the late 1990ies the second generation began to develop their own individual musical languages. These tendencies are mostly unknown and overlooked by the dominant societies. On the other hand the mainstream marketing possibilities and strategies of immigrant musicians from Turkey in Vienna are dependent on some “ethnic images” which are mostly given by the dominant societies. In this paper I will especially point out how the second and third generation deal with their “bicultural” identifications and their acceptance in the mainstream music market as individual musicians. Using the tools of urban ethnomusicology we can answer the question of how these cultural goods relate to traditional as well as international cultural forms.

The New Orleans Brass Band and the Accumulation of Authenticity
Matthew Sakakeeny, Tulane University

In New Orleans, the brass band ensemble has come to represent authentic blackness and authentic New Orleans-ness. The representational power of the brass band in the formation of a racialized and localized identity is the topic of this paper. I assess how the brass band accumulates authenticity in two performance contexts: community-based street parades, and “mock” parades staged at festivals and tourist conventions. Jazz funeral processions and second line parades are the site of origin for black brass band performance in New Orleans. In these street festivals, hundreds of parade participants march through predominantly black neighborhoods with their movement structured by the beat of the brass band. The way black music brings locals together, in an expression of collective pleasure, is a powerful symbol of authentic New Orleans-ness. Brass band musicians also perform “mock” parades in hotel lobbies, convention halls, and other sites far removed from the neighborhood parades. The way black music brings predominantly white people together, in an expression of collective pleasure, is another powerful symbol of authentic New Orleans-ness, with a complex relationship to the community-based parades. There are many factors that distinguish these contexts, including the performance site, the audience, the relationship between music and labor, and the ways audience members and performers are situated within racial hierarchies. But in each context, brass band music is intended to convey pleasure through participation, and this appears to be universally understood as an authentically “New Orleans” experience.

Mariachi Festivals in the United States: Commercialization and the Politics of Representation
Lauryn Salazar, University of California, Los Angeles

Festivals in the United States have performed an integral role in the transmission and dissemination of the mariachi musical tradition through student-oriented workshops and performances, as well as large-venue concerts featuring professional ensembles. Largely organized by nonprofit community groups that seek to promote cultural awareness and support social programs in their local communities, these festivals provide educational opportunities and cultivate a sense of Mexican-American cultural pride, while showcasing the music to a diverse audience. Under the surface, such events function to legitimize mariachi music, dispel negative stereotypes of Mexican-Americans, and offer an alternative means of combating domination, namely through symbolic resistance. In recent years, several mariachi festivals have grown from intimate, grass roots events into large-scale, commercial ventures. With this growth, the balance between fundraising and the social/educational goals has shifted, reflecting changes in attitudes of festival organizers. Through the examination of three particular festivals, I explore the intricate politics of representation in the planning and implementation of mariachi music. Of special interest will be issues of organizer qualification, accountability, musician agency, the inclusion of other genres, and the ramifications for the mariachi tradition globally.

Undergirding and Undermining Gender Ideologies through Musical Performance: The Politics of Representation
Boden Sandstrom, University of Maryland

Female musicians find themselves in a double-bind; culturally-defined gender roles may severely limit their access to segments of the musical worlds they occupy, yet these same musical worlds often demand their participation as women. The papers on this panel explore some of the myriad ways in which performers and their community makes use of the contradictions of this double-bind, both to conserve the status quo as well as to effect changes in gender ideologies. These papers explore the politics of representation for female singers who are not only marginalized for their gender, but also their ethnicity and race. The first paper examines how Roma, in particular Romani superstar, vocalist Esma Redzepova, maneuvered through the maze of Yugoslav politics and the non-Roma music industry to challenge stereotypes and to take control of representation through performance. The second paper explores the changing role of gypsy and non gypsy female flamenco guitarists and their challenge of exclusion from a tradition that is deeply valued. The final paper explores how the discourse of Otherness defined the reception of soprano Leontyne Price and contributed to the restricting of operatic voices of African American singers to their conventional roles. As a whole, the panel sheds light on the complex process of how gender ideologies change, or don’t, through musical performance, and also, how and whose representation intersects in this process.
Music and spirituality are at the nexus of the growing phenomenon of Sufism. Historically, Sufi music provides much of the inspiration for religious dissemination and spiritual conversion as well as shoring up the passions of the faithful. Analyzing aesthetics, representationality and function of Sufi performances in relation to changing religious contexts, however, are fraught with practical and musical concerns. As devotional performances take on new mediated forms, for example, they reach mass, uninitiated audiences who are likely spiritually unready to properly receive the message. At the heart of this issue lies the tension between experiencing the spiritual performance by devotees, where music is perceived and conceived as the core or essence of the Sufi being, and the discourse and representation surrounding Sufi spirituality from less initiated devotees and non-believers. The papers in this panel address a variety of issues surrounding the dichotomous nature of the spiritual performance in various Sufi and non-Sufi contexts, problematizing approaches to the analysis of musico-spiritual elements so crucial to successful devotion. Questions such as commodification, authenticity and identity are discussed in relation to maintenance of ancient ritual traditions as well as the adaptation and possible corruption the Sufi spiritual essence. How are spiritual identities, traditions and aesthetics created and negotiated through performative experiences? Papers are grounded in Turkish, Iranian, and South Asian Sufi traditions, and speak to intricate nuances of music, motion, gesture and modes of Sufi devotional expression in the US, Turkey, Pakistan and India in a range of performance contexts from Hindi film, Qawwali, ancient Mevlevi rites to newly created rituals.

Sublimating the Sufi?: Sonic Imaging of Qawwali in Hindi film

Natalie Sarrazin, SUNY College at Brockport

The Indian film industry has long incorporated Muslim characters, themes, histories and soundscapes into its stories. Musically, some of the more popular sonic aspects are borrowed from Sufi spiritual practices and from the Qawwali genre in particular. Celluloid representations of Qawwals and the inclusion of qawwali as a genre began with the 1944 film Zeenat. Qawwali gradually became incorporated as a regular feature in the Bollywood soundtrack over the next few decades, and is now entering a new phase of popularization with the emergence of “techno-qawwali.” Qawwali, however, is more than a musical genre. It is also a devotional practice described by Qureshi as “a method of worship...a means of spiritual advancement and...a feast for the soul” (Qureshi, 1995). How are issues of sacred and secular represented and reconciled? This paper will include an analysis of the distinctions and adaptations between traditional qawwali and filmi qawwali musical aesthetics, including timbral, architectural, and rhythmic elements as well as their overall picturizations, thematic sentiments and visual-musical representations. How are issues of religious and musical authenticity negotiated both musically and visually? Further discussion will focus on spiritual contexts and how the coextensive nature of religion and music found in traditional qawwali might be altered by the cinematic experience.
such uses of music to the fore, in order to encourage solutions that reflect local contexts, and draw upon indigenous forms.

“Yiddish and Hasidish: Teaching, Transmission, and the Institutionalization of the Affinity and the Heritage”
Amanda Scherbenake, Wesleyan University

In the late 1990s and early 2000s, Yiddish and klezmer musics began to inchoately take root in the ethnomusicological canon. Yet there is still a great deal of work to be done not only by way of compensatory scholarship, but also by way of unique contributions to ethnomusicological understanding and ideas that Yiddish musics may provide. Though the papers in this panel represent Yiddish musical practices in very divergent communities, they all converge around acts and institutions of transmission: musical, cultural, and linguistic. In more and less conventional settings - Hasidic girls' schools and camps, an international array of klezmer festivals, and on stage in performance - the musical practices discussed position transmission and teaching as central to ethnographic inquiry. This panel seeks to enrich ethnomusicology by broadening perspectives on heritage and affinity musics, expanding the borders of musical performance, and engaging with underexplored music cultures through the diversity of Yiddish musical communities.

“From the Catskills to the Carpathians: Authority and Authenticity in the Transmission of Klezmer”
Amanda Scherbenake, Wesleyan University

From New York to the Canadian mountains, from London to Kiev, klezmer institutes have sprung up all across North America and Europe since the founding of KlezKamp in 1985. Although many of these institutes share at least in part a common faculty and pedagogical structure, the transmission and institutionalization of Yiddish music has yet to be an inquirable focus for ethnomusicologists. This study takes its departure not as the klezmer field at large, but rather, from within the sites of klezmer transmission. Fieldwork was conducted by the author at KlezKanada (2006 and 2007), KlezFest London (2003 and 2004), Klezmer Wochen Weimar (2004), The Workman's Circle NY (2006), and at klezmer private lessons (2005 and 2006). Through a nuanced reading of Pierre Bourdieu's intellectual and institutional habitus and cultural and symbolic capitals, the structuring of instututes and other sites of klezmer transmission and the pedagogy itself are critically examined. This analysis aims to shed new light on issues of authority and authenticity within the klezmer revitalization as grounded by the concept of the "fokmmentsh"—the idealized model of an authentic Yiddish culture bearer. It is pertinent not only to the study of Yiddish and klezmer musics, but also in light of the increasing interest in the institutionalization of many affinity and heritage musics in recent years (see Laušević 2007).

Decoding the Song: Histogram-Based Paradigmatic and Syntagmatic Analysis of Melodic Formulae in Hungarian Laments, Torah Trope, Tenth Century Plainchant and Koran Recitation
Andrew Schloss, University of Victoria

Many chant scholars and ethnomusicologists have analyzed melodic formulas in examples of oral, semi-oral and notated chant. Attempting to identify such formulas scholars must consider a variety of conditions. How does the scholar identify such a formula? What are the main musical parameters used in identifying melodic formulas? How can melodic formulas overlap? Might formulas in an oral chant practice correspond to formulas in a notated or semi notated chant practices? Our current research employs Music Information Retrieval (MIR) algorithms to test the stability of melodic gestures and to test their functionality in regard to musical and textual syntax. Comparing the functionality of melodic formulas in oral, semi-oral and written chant traditions might also provide for better explanations as to the development of notation within plainchant. For this study the primary examples are taken from recordings of various interpretations of early plainchant, archival recordings of Eastern European and Sephardic (Iranian and Syrian) Torah trope and laments from Eastern Europe (Hungary and Rumania). These recorded examples were then compared to recorded examples from other chant traditions and will be analyzed in coordination with their notational equivalents. Employing MIR we are currently analyzing the pitch contour (a curve that tracks the fundamental frequency of the singer over time) on both a linear or logarithmic frequency scale but not in any kind of discrete quantization (like the notes of the equal temperament). The different views/resolutions/quantization of the same underlying pitch curve helps to highlight inherent characteristics in a given melodic gesture.

Teacher-Nexus-Teacher (TNT!): Creating and Sharing Global Music Resources for Classrooms and Communities
Amy Schriefer, Smithsonian Global Sound

With the increased desire for university faculty, K-12 teachers, and community educators to address diverse global music and cultures, how can ethnomusicologists encourage this trend by creating meaningful resources for easy classroom use? Hear teachers and distributors of educational content discuss effective teaching tools and how they are connecting them with local classrooms through textbook publishing, digital media, workshops, and more. Engage representatives of major national content providers, private and nonprofit, in a forward-thinking discussion of how to leverage interest and action in multicultural music education. Discover how Smithsonian Global Sound and Smithsonian Folkways music and video resources and Teacher-Nexus-Teacher group can be used to enrich outreach efforts. In pursuit of both the need and the opportunity for ethnomusicologists and ethnomusical
content to be aligned more closely with this expansion, participants will share successes and search for more impactful collaborative solutions.

Music and Foster Care in the Republic of Georgia
Brígita Sebald, University of California, Los Angeles

Human rights are a crucial issue in the Republic of Georgia, particularly in regards to orphans and homeless children. The country must maintain a good record to join international organizations like NATO and the European Union, but current institutions are increasingly inadequate for the number of children in need. Mamatsi Guli [Heart of the Brave], a private Georgian/Scottish organization, seeks to establish the country's first foster care program in a village a short distance from the capital city. Georgians have no cultural framework for taking in children outside their own family networks, so the organizers use traditional beliefs to make the process seem more customary. The children are conceptualized as guests in line with the Georgian value of good hospitality, and orphans and foster families alike are emotionally supported through a darbazi, a central building in traditional communities where people congregate to sing and perform rituals. Music is an integral part of the success of this foster program. Mamatsi Guli’s founders have used Georgian music as a therapeutic tool in previous projects in Scotland. In this case, though, not only will it help the orphans deal with emotional trauma, but they will also integrate more easily into the community if they participate with the village’s foster families as a unified group. Singing is a cornerstone of this program’s success because it provides tangible reinforcement for the imposed cultural framework for fostering.

Singing, Listening and Silence: Multi-Cultural Voicing and the Turkish State
Sonia Seeman, University of Texas, Austin

With the promise of EU accession, EU and NGO sponsored projects and civil society organizations in Turkey have been presenting cultural performances to underscore Turkey’s multi-cultural identity, focusing primarily on Roman (“Gypsy”) communities as a symbolic minority. New negotiations of identity are performed in cultural products and processes such as song texts, embodied dance performances, and academic works. The first section discusses self-presentation of Turkish identity as a mono-ethnic entity, upheld by state institutions and evident in the repertoire and stylistic selections of state-sponsored ensembles and critical writings. Against this backdrop, I compare market-driven changes towards pluralistic identity in the 1980s-1990s. The third section discusses recent developments since 2004 by focusing on how these larger political processes have reshaped Roman in-community music making and practices of communal self-presentation, which are now being recast as representing Turkish multiculturalism. This paper investigates the ways in which various cultural projects participate in the construction of new-as well as modifying pre-existent understandings of--gender and ethnicity, and traces the re-articulation of such re-presentations back into Turkish national identity. In so doing, I seek an enlarged yet critical understanding of “a variable construction of identity as both a methodological and normal prerequisite, if not a political goal” (Butler 1999). A critical interrogation of varied types of silencing (Spivak 1988) may set an ethical standard against which can be measured "managed multiculturalism" (Hale 2002), in order to propose paths towards an effective polyvocality in a politics of plurality (Arendt 2001).

The Ukrainian Bandura: a Metaphor of Freedom in Individual Expression and Collective Unity
Laurie Semmes, Appalachian State University

Contemporary, post-Orange Revolutionary Ukrainians identify the bandura as their national instrument. As a metaphor of freedom, it is derived from the lute-like kobza which was played by the Ukrainian Cossacks and subsequently became a ubiquitous icon in its association with the Cossack Maimai. The bandura's asymmetrical shape accommodates additional strings, resulting in a unique sound that resonates within Ukrainians in three predominant ways: 1) the kobzarstvo movement, whose performers adhere to the Kharkiv-style bandura constructed to closely resemble the kobza, and whose repertoire comprises the types of folk and historic songs associated with the blind kobzar of the late nineteenth century; 2) the conservatories, whose curricula include the chromatic Chernihivska and L'vivska banduras in the array of orchestral instrument options available for study, and have done so since the vogue of Westernization took place globally during the early twentieth century; and 3) the chorus, or kapelia, which thrives as a medium of Ukrainian national artistic representation and whose continued existence depends largely on the graduates of conservatory-level training. Derived from information obtained during my field trips to Ukraine in 1998 and 2005, this paper explores the performance activities of specific bandurists who represent the three approaches. It culminates in the discussion of the bandura conference held in Yalta, where the Soviet-style behavior of one organizer inspired all of the other participants to set aside their differences in the combined rejection of his involvement in future conferences, drawing strength from their unwavering dedication to the bandura in this demonstration of solidarity.

Cultural Patrimony as a Tourist Draw: Public and Private Sponsorship of Musicians in Arcoverde, Brazil, 1995-2005
Dan Sharp, The College of William and Mary

Between 1995 and 2005, several initiatives marked shifts in cultural policy affecting musicians in Northeast Brazil. The Ministry of Culture of the Brazilian state of Pernambuco moved from the Ministry of Education to the Ministry of Tourism, resulting in initiatives increasingly treating cultural
patrimony as a tourist draw. The Itaú bank sponsored the Rumos Itaú Cultural program, funding national tours and recording sessions for musicians 'strengthening the diverse characteristics of the Brazilian people.' UNESCO declared samba de roda from the Recôncavo region of Bahia to be an outstanding example of the intangible cultural heritage of humanity. These efforts to recognize culture bearers and promote tourism in the Northeast have converged upon musicians from the city of Arcoverde in the Pernambucan interior. This paper outlines the career trajectories of three musical groups from Arcoverde—Reisado das Carabas, Cordel do Fogo Encantado, and Samba de Coco Raízes de Arcoverde—as they navigate the public sphere and the private sector during this post-dictatorship emergence of neoliberal multiculturalist policies. I trace musicians' shifting alliances, including sponsorship from municipal and state government entities; state-run cultural foundations; the nationally-owned oil company Petrobras; Rumos Itaú Cultural; and the Pan-American Games. I argue that their movement away from paternalistic efforts to preserve their sounds, while emphasizing their status as culture bearers as a source of their appeal, attests to the instability of the commodification of marginal-turned-traditional music.

Aldine Kieffer, Southern Gospel, and Hillbilly Music: The Case of “The Grave on the Green Hillside"
Stephen Shearson, Middle Tennessee State University

Sources indicate that The Carter Family recorded "The Grave On The Green Hillside" in Camden, New Jersey, on February 14, 1929. According to Charles K. Wolfe: [block quote] The Grave On The Green Hillside had as its ultimate origin a shape-note songbook, where it is generally credited to Aldine S. Kieffer, from the 1880s. Kieffer, from the Shenandoah Valley area, was one of the real founders of the shape-note singing-school movement, and A. P. Carter would later rearrange and record other of his songs. This song also appeared in the 1904 James Vaughan book 'Perfect Praise,' widely known in the area.[end quote] With this one song, we have a significant intersection between Kieffer, the important but little-known nineteenth-century progenitor of southern sacred music; James D. Vaughan, often touted as "The Father of Southern Gospel Music"; and The Carter Family, one of the seminal forces in country music. In this presentation, I provide background to the Carter Family recording by explaining Kieffer's significance, putting the lyric of the song into the larger context of Kieffer's other poetry, discussing Kieffer's setting of the poem, and presenting the Carter Family recording anew. Research such as this demonstrates the deeper roots of southern gospel and the important early intersections between southern gospel and country music. It makes clear too that country music was built, in part, upon the earlier southern sacred-music traditions; not the reverse, as some claim.

Global Exoticism and Modernity: The Case of “Chinked-out” Music
W. Anthony Sheppard, Williams College

Central to Orientalism is the belief that exotic others remain stuck in an eternal past, quested from modernity. Appropriating elements of such exotic cultures has consistently allowed Western agents to proclaim their own modernity. Until recently, discourse on musical exoticism and globalization has focused primarily on how the West imagines, represents, and appropriates its others and on how music flows "from the West to the Rest." Yet exoticism is global and has operated throughout history, often in support of state-sponsored modernization programs. Just as examples of self- and intra-Asian exoticism unsettle our models of Orientalist appropriation and representation (Tony Mitchell), certain geo-cultural regions such as East Asia appear to be engaged in creating transnational musics more independently of the West. My focus is on examples of intra-Asian Orientalism and cultural flows, specifically on examples of Chinese-language popular music that appear to appropriate Peking opera and the musics of Chinese ethnic minorities and thereby lay claim to modernity. I will offer a comparative perspective by pointing to developments in Asian American popular music, (drawing on the work of Deborah Wong, Ellie Hisama, and Oliver Wang), and will also reveal the ways in which ethnomusicologists have shaped this music both directly and indirectly. To what extent do the Taiwanese-based musicians Wang Leehom, David Tao, and Jay Chou recapitulate western Orientalism in their music videos? To what extent do such musicians succeed in undermining Orientalism through parody and by reclaiming derogatory language in their creation of a "chinked-out" pop style?

Identifying Hindi Film Music: Re-Thinking Eclecticism
Bradley Shope, St. John’s University

This panel problematizes the notion of eclecticism in Hindi film music, especially with reference to the presence of Western or foreign content. Inadequate as an explanatory model, eclecticism has been defined by many scholars of Hindi film music via the modality of difference and demarcation, whereby foreign elements are essentialized as external and bordered. We propose that such distinguishing characteristics can be contested and reconfigured, situating the production of "foreign" elements in the domestic sphere, where multiple historical, social and technological domains are at play. As is the case in the development of any style of music, it is practically impossible to discuss such large musical communities or groups (such as "Indian," "foreign," or "Western") without coming to terms with the many vectors that constitute the included individuals. The papers in this panel address some of these vectors, highlighting that Hindi film music should perhaps be viewed more multidimensional than eclectical. Bradley Shope claims that Goan musicians offered the potential for film music producers to include jazz-tinged Bombay cabaret genres in their compositions. Gregory Booth
questions the common practice of ascribing musical credit for Western musical content to named "Indian" personalities, suggesting that much of the foreign character of film music comes from unnamed assistants and arrangers. Anna Morcom investigates eclecticism as deriving in part from cinematic/visual/narrative concerns rather than a simple desire to use "foreign" music, seeing much of the eclectic use of styles as creative and symbolic means of expressing cinematic situations.

The Bombay Cabaret: Access, Influence and Eclecticism(?), 1940s-1950s
Bradley Shope, St. John’s University

Popular discourse often assumes that much of the foreign content of early Hindi film songs came from a fixed gaze directed towards Hollywood. Less pervasive but equally as accepted is the notion that a pre-existing monolithic “Indian” aesthetic sensibility was altered in the face of a new Western musical hegemony. This paper problematizes such notions by situating the foreign content of early Hindi films in the domestic pubic sphere. I claim that Bombay cabarets were mobilized by film composers and directors as a key source of foreign sounds, and the popularity of cabaret-influenced film songs suggests that access to Western popular music was not necessarily only a matter of exposure to its distant sounds and images, but also an adaptation of many of the characteristics of live performance practices found in the public sector in Bombay. By situating the consumption of Western popular music in the domestic live dance hall and cabaret, I suggest that film music in India was a force that reduced foreign music to an inseparable component of a complex powerful whole. The West stood co-opted in the public sector which, as it turns out, was essential in its practical and successful use in film songs. Hoping to reformulate relations of dominance between the Bombay metropolis and the West, I seek to identify Western popular music as a marginal site of radical possibility.

Innovation and the Chinese Guzheng, 1942 to the Present
Ann Silverberg, Austin Peay State University

In his seminal lectures on art and literature given at Yan An in 1942, Mao Ze Dong called for a "distinctively mass-oriented traditional repertoire" that would "comb through the past in order to bring forth the new" and "make the past serve the present." Mao's Yan An talks implied an innovative approach to history and culture radically different from conservative Western historical approaches. The guzheng, one of China's ancient zithers, underwent modernization in the decades after the Yan An talks, as did many other Chinese arts. This study examines these changes and links them not only to sources in Party ideology but also to broader cultural and socio-economic trends. Rather than canonizing and preserving a static structure and repertory for the guzheng, changes to the instrument and its repertory have continued and many of these changes have been welcomed. The guzheng's physical structure and its manufacture have been modified and standardized, and a variant type of instrument, the "butterfly" zheng, has been developed. Performing technique has been greatly broadened to include new skills, and hundreds of new works have been added to the guzheng repertory. The popularity of the guzheng continues to rise as the prosperity of the Chinese grows individually and collectively; the instrument has become a marker of national pride, cultivation, and economic status. Although preservation and innovation are regarded as antagonistic concepts in the West, the modern guzheng and its music demonstrate the compatibility of these ideas in China.

Narrativity and Selfhood in Mayo-Yoreme Mortuary Rituals
Helena Simonett, Vanderbilt University

Drawing on indigenous theology and Paul Ricoeur's narrative theory, this paper analyzes the rituals of honoring the dead (responso) which the Mayo-Yoremem of northwestern Mexico perform eight days after a member of their community passes away, and again at the first anniversary of the departed. The community is invited to a nightlong celebration as a last obligation to commit the dead’s soul to God or Juyya Annia ("the natural world"), which ends in the early morning hours at the cemetery. The responso both explicates the temporal character of human experience and brings to expression an experience of Being (as exemplified in the pascola and deer dance). Not only is the fundamental human question of what Being means performed in the elaborate rituals, the very narrativity of the ritual actions reinforces the (historical) community in front of itself. The hypnotic repetition of short musical phrases in pascola music and the pulsation of the percussion instruments of the deer dance, in conjunction with sleeplessness and the consumption of caffeinated and sometimes alcoholic beverages, triggers a trance-like state of mind and facilitates the practitioners' entrance into the spiritual world, a world deeply rooted in pre-Contact cosmology, despite the rigorous attempts of the missionaries and the Catholic church to eradicate such beliefs. The community's performance of the responso is important for the re-establishment of relationships between humans and the supernaturals and between living persons and the ancestors. Since life/death of any individual is an experience tied to other individuals, I argue that a philosophical inquiry of selfhood (of the individual and the community) may help us reason about and make possible an understanding of the responso.

Musical Festivities: Constructing Place, Identity, and Spirituality in Public Settings
Mark Slobin, Wesleyan University

Celebrations and festivals held in public spaces are an important site of ethnomusicological inquiry. Music often plays an important role in festivities that are held outdoors, both in organized outdoor concert settings and in more amorphous settings such as processions and informal street performances. All
of these various types of musical festivities present a variety of different circumstances where music interacts with large public spaces, and large groups of people for reasons both explicitly and implicitly defined by the parameters of a larger event. These types of situations raise many questions about music’s role in defining public spaces, as well as its role in defining the parameters of the event and the identity of its participants. They also raise questions concerning music’s ability to both forward and contest the various ideological, spiritual and political frameworks that underlie any given celebration. This panel presents four different case studies on musical festivities in public spaces in order to examine how music defines the larger social landscape of the festivities and how music utilizes public space in the course of public celebrations in ways that both affirm and contest larger frameworks of identity, power and spirituality. In some cases, these papers examine music’s role in defining the parameters of urban landscapes and identity, while also examining music’s ability to utilize public space to question social hierarchies, and power relations. In other cases, these papers examine music’s role in utilizing public space to draw people into spiritual space and further various economic agendas.

For Ireland I Would Tell Her Name: Gendering Biography in Irish Traditional Music Studies
Tes Slominski, NYU

Julia Clifford (1914-1997) was one of only a handful of Irish women instrumentalists of her generation to play in public and to make commercial recordings. This scarcity of women musicians contrasts with the surprising number of women who appear in accounts of public music-making between 1890 and 1922, an era dominated by Ireland’s fight for nationhood and characterized by symbolic representations of women as “Mother Ireland”, a feminine personification of the land Irish patriots hoped to protect. After the formation of the Irish Free State in 1922, social and religious mores continued to encourage women to embody such idealized representations, and cultural policy removed music and dance from homes to dance halls. Only in the late 1970s did the number of publicly active women musicians increase, and today, despite a striking rise in women’s public participation, men still outnumber women in all areas of public instrumental music-making except, perhaps, in teaching. Between 1920 and 1980, the women who performed Irish traditional music in public were exceptional in both their participation and their musicianship. This paper explores some of the issues that arise where history, biography, and ethnography meet. By addressing the life experiences and music of one of these exceptional women, Julia Clifford, this paper asks two questions: first, what analytic tools can biography supply in telling the history of Irish women’s musical participation in the twentieth century? Further, how might the use of biography augment or even change our understanding of the music of this mid-century woman fiddler?

Ways We Learn From Each Other: Sharing Vocal Performance and Pedagogy Techniques Between World Music and Western Art Music
Wolodymyr Smishkewych, Indiana University

North American university music departments today are more and more likely to include the academic study of world music as a prerequisite for performance students. Choral ensembles program more music from (or based in) other cultures than a decade ago, and we can find dedicated performing ensembles—for example gamelan groups, Latin American music ensembles or "international" vocal ensembles—at many institutions. At the same time, many students of ethnomusicology and folklore are active in solo or ensemble performance. However, there is often a rift—symptomatic of the historical rift between the university music department and the ethnomusicology department—between the two groups of performing students in terms of aesthetics and (specifically as concerns this paper) in terms of the production of vocal sound in performance. One way in which this rift can be bridged is by approaching each discipline's pedagogy and performance using tools borrowed and in some cases adapted from the other. In this paper, I will use specific examples from the Central-Asian singing traditions of khöömei and the South Indian vocal percussion tradition of konnakol to address particular pedagogical issues within classical voice training, while also applying knowledge and experience drawn from vocal pedagogy, whose roots are in western art music, to the teaching of world singing traditions. The paper will explore how this cross-pollination of knowledge and techniques can benefit both disciplines. It will be of particular interest to world music ensemble and choral ensemble directors, as well as all teachers of singing whose students take part in or specialize in music from outside the Western art music canon.

Blacks, Irish, and the Antebellum Creole World of William Sidney Mount
Christopher Smith, Texas Tech School of Music

This paper examines the confluence of classes, races, economics, demographics, and diverse musical genres in Antebellum Manhattan that combined to create what W. T. Lhamon has dubbed "the First Atlantic Street Culture," the boundary-blurring, rural/urban liminal spaces of New York's streets, docks, marketplaces, and environs. It posits a role for the artworks of the Long Island vernacular and portrait painter William Sidney Mount (1807-68) in better understanding the specifically musical interactions of these diverse groups, especially Anglo-Celtic and African-American. It fills a gap in the existing literature on the roots of blackface minstrelsy, which has tended (sometimes masterfully) to emphasize cultural and sociological, rather than musical, analysis. In his art works, Mount, a violinist, musical inventor, dancer, and tune collector, who spent formative years in 1820s and '30s New York, is revealed to be a remarkably precise, reliable, and informative reporter upon just such musico-ludological data. Drawing on primary-source archives in Long Island and upstate New York, and upon iconographic analysis of Mount's paintings, I argue that the Afro-Celtic collaboration underlay the earliest roots...
of the creole synthesis of blackface minstrelsy, the earliest-and one of the most influential-of American popular music idioms.

Music, Mourning and Social Practice in a Mi’kmaq Community: Two Case Studies
Gordon E Smith, Queen’s University

In the Mi’kmaq community of Eskasoni on Cape Breton Island, Nova Scotia, the largest Mi’kmaq community in Atlantic Canada, ideas of soundscape are closely linked to ideas of landscape. Mi’kmaq land (known as Mi’kmaki or space of friendship) is understood by Mi’kmaq people as the place of Mi’kmaq experience. Landscape may be understood as being profoundly intertwined with Mi’kmaq history, lore, and relations. In this paper, I consider these themes through the lens of two case studies, namely the funerals of two elders who passed away recently in Eskasoni. Each funeral was held in Holy Family Roman Catholic Church, a pivotal site of spiritual affirmation and social interaction in the community. My experience of these funerals is through the recollections of family members and friends who were there, as well as the videos that were made of each funeral. Of note are the differences between the two funerals, each of which might be considered a kind of portrait of the individual, reflecting each person’s renown (one was known as a famous fiddler, and the other was known as a traditionalist, a chanter, and a dancer). Throughout, I explore how music is linked to religious liturgy, Mi’kmaq spirituality, and social practice. I also consider how video documentation of such events facilitates the kinds of identity affirmation and social interaction that are so vital in the community of Eskasoni.

Expressing Communal Cooperation in Trinidad and Tobago’s Panorama Competition
Hope Munro Smith, California State University Chico

One of the key events during Trinidad and Tobago’s annual Carnival is the island-wide steelband competition known as Panorama. Every year, over 100 steelbands, many of them based in low-income communities of the island, put on a musical spectacle that celebrates the national instrument. These steelbands depend on a vast amount of effort from their community and “fan base” to participate in Panorama, and the contemporary steelband movement could not survive without the many supporters who provide various kinds of assistance to the bands even if they do not “beat pan.” This paper discusses how Panorama is grounded in community-based activity and cooperation: how it represents both particular regions as well as the nation itself. It describes how the goals and ambitions of communities both agree and clash with the agenda of various government and commercial institutions that support and fund this annual festival.

“Yiddish Song Translation as Performance, Pedagogy, and Postvernacularity”
Shayn Smulyan, Brown University

Contemporary Yiddish singers are confronted with a peculiar dilemma: how to effectively perform in a language that most of their audience neither speaks nor understands yet is emotionally and culturally invested in. For many singers, performed translation is a primary strategy that allows them to operate in what Jeffery Shandler calls the postvernacular mode. In performance, this translation can be spoken or sung, pre-composed or improvised, part of a musical arrangement or separate from it, and conversational or poetic in style. The interweaving of languages adds a textural element to the song performance that has parallels in the Ashkenazic tradition of macaronic song and in traditional religious pedagogy. Coupled with gestural and musical performance strategies, song translation can be read as a deliberately aesthetic element of Yiddish song performance-practice, drawing on folklorists like Dell Hymes’s and Richard Bauman’s theories of performed verbal art. However, it can also be read as a kind of cultural-linguistic pedagogy, providing audiences necessary knowledge to engage with otherwise inaccessible song texts. Based on ethnographic interviews, field recordings, and commercial recordings, this paper examines the performance of translation as simultaneously artful and didactic modes of performance. Such an approach to performed translation complicates the well-entrenched dichotomy in translation studies between an artful, autonomous, textual translation on the one hand and a pragmatic, non-aesthetic, performed interpretation on the other.

Confronting the King: Music, Mobilization, and a March through Miami
Laura Emiko Soltis, Emory University

Where is the protest song today? This question is often accompanied by searches for provocative titles in popular music charts which ultimately fail to consider the significance of context and the content of performance. The more informed question, however, asks: what are the factors of performance which yield protest music to be politically effective? In this paper, I will discuss how the musicians of Son del Centro strategically utilize public space, performance, and a collective historical legacy to maximize the effectiveness of their political activism. For the members of Son del Centro, as well as the thousands of students, activists, and farm-workers marching behind them, the performance of the son jarocho serves a central role in organized demonstrations by re-claiming public space, maintaining group cohesion, and affirming a common heritage. Using personal interviews and video footage of a ten-mile march to the Burger King headquarters in November 2007, I will demonstrate how Son del Centro uses music to announce its presence in the Miami soundscape, involve audience participation, and invoke the legacy of
the 1970s Chicano movements. In particular, the son jarocho tradition contributes to the march’s political effectiveness, as its improvisational form lends itself to spontaneous creation of relevant lyrics and its instruments’ physical portability allows musicians to stage satirical theatrics. In these ways, Son del Centro’s public musical performance gives the participating activists persuasive political power and the means to assert the positive identity and dignity of tomato-pickers in America’s fields.

**“Gaelic Roots” and Irish-American Musical Community**  
**Sally Sommers-Smith, Boston University**

On October 16, 2005, a concert was held in Boston College’s Gasson Hall on the occasion of the fifteenth anniversary of the Boston College Fiddle Festival, featuring a number of outstanding Irish traditional musicians. There were a number of differences between this concert and the initial Boston College Fiddle Festival, including a variety of nationalities among musicians, and a radical shift in gender representation. More importantly, the 2005 concert marked the end of the Festival, as well as the incorporation of traditional Irish music into the larger Irish Studies program at Boston College. As a result, audience expectations and perceptions reflected a fundamental shift in the way Irish music was perceived in the United States. This paper will examine the two concerts, held fifteen years apart, and ask how the differences between the two performances are indicative of how the learning and reception of Irish traditional music have changed in North America during this interval.

**Discourses of Gender, Authenticity, and Identity in Regional Music of Greater Mexico**  
**Leticia Soto, University of California, Los Angeles**

Latin American scholars address the importance of folkloric traditions in maintaining cultural identity formed by processes in which music is an integral component. The ethnomusicological presentations in this panel address intersectionalities in musical communities of Mexico where the construction and re-construction of identities are in relation to nationalist processes of change. These discussions challenge hegemonies of mestizaje with cultural autonomy while addressing the tensions between gender and ethnic consciousness. The first paper explores the use of histories of performers and repertoire by Huastecan musicians and dancers. In this context, the negotiation of spaces for female, indigenous male and female musicians and dancers stake their claim to the performance space limited by nationalistic and gendered constructions of mestizaje. Focusing on gender, the second paper attempts to deconstruct the postcolonial representations of gender in mariachi performance. By interrogating nationalism images associated with mariachi, this paper examines the musical and social transformations resulting from recently increasing involvement of women. The third paper postulates a redefinition of identities to recover the gap in “historic memory.” While the dichotomy between self-identification and ascription provides a space for historical and contemporary interpretation and study, the paper delves into the re-appropriation of certain musical traditions and the identity attributes given to those traditions as symbols of a renovated Afro-Mexican identity. In this collective, these three papers unfold the discursive revisions of intersectionalities in Mexican musical practices and identity politics.

**Of Mimicry and Woman: Female Masculinities in Mariachi Performance**  
**Leticia Soto, University of California- Los Angeles**

The historicization of mariachi music as a male-dominated contemporary performance is a derivative of Spanish colonization, the influence of African slavery, the French attempt to colonize with the reign of emperor Maximillian, and US imperialism. This colonial ambivalence of mariachi performance turns the conditions of dominance into a site of intervention through the discourse of authenticity. Despite its ambivalent rural origins, male-dominated mariachi performance can be viewed as a non-ambivalent icon for Mexican masculinity as it was epitomized in Mexican films, album covers, and performances. I lean on the more specific issue of the production and reproduction of the colonial constructions femininity and masculinity and how this musically translates onto the mariachi performance stage. Exploring gender roles compels mariachi musicians to negotiate culturally gendered boundaries and induces a consciousness of female mariachi participation in a male-dominated mariachi performance. As a result of these changes, women challenge traditional gender hierarchy and ideas of machismo. I will present the unequal postcolonial power relationship between the female subject and masculine domination to depict ways in which women ambivalently mimic male masculinities that result in what I will address as a female masculinity. For this project, I attempt to deconstruct the postcolonial conceptions regarding access, entry, and participation of women in mariachi music to make the argument that female mariachis simultaneously challenge and reinforce the Mexican postcolonial construct of masculine domination and authenticity performing a female mimicry of male masculinity.

**Traditional Irish Music in the 21st Century: Networks, Technology, Tradition**  
**Scott Spencer, New York University**

Until the first half of the 20th Century, traditional Irish music had remained almost exclusively oral. With recent widespread incorporation of digital communications and music dispersal networks, Irish musicians now employ multiple forms of technology on a daily basis as they document and develop their artform and maintain links with other players and a greater conceptualization of the tradition. These lines of communication and means of
dissemination, though [post]modern and at odds with classic ideas of
traditional music, are essential to today's traditional musicians as they
discuss authenticity, negotiate regional style and repertoire, integrate with
their community, and develop the core of the tradition through ongoing
dialogue. Today's musicians are spread across the globe, and as their tradition
seems to have lost a central geographic anchor, much of their sense of
grounding and connection with ideas of traditionality and authenticity have
become reliant on these digital lines of communication, which have become
almost as vital as the information being passed. This study will therefore
approach traditional Irish musical traditions as amalgamations of many
individual experiences formed as a product of constant discussion within and
without the core of the tradition, mediated at times by multiple layers of
technology, yet always striving for historic continuity.

Opening Up Queer Musical Spaces
Henry Spiller, UC Davis

Ethnomusicologists routinely overlook queer music, in part because it is
difficult to determine where to look for it. In their New Grove article, Philip
Brett and Elizabeth Wood argue that situating gay and lesbian music involves
looking not only along "traditional modernist lines of emphasizing production"
by looking "in the notes themselves," but considering "both the audience and
particular venues" in which queer music emerges as well (Brett and Wood,
2008). This panel examines how people open up queer musical spaces through
the interplay of sonic and extramusical means. The first paper focuses on "the
notes themselves" by analyzing how Rufus Wainwright mobilizes a musical
lexicon of gay markers to construct a queer style. The next paper considers not
only "the notes," but the specifics of a performance context to understand how
the heteronormative theme of "(I Can't Get No) Satisfaction" is subverted in
P.J. Harvey's and Bjork's cover of the song. The third paper discusses how
music fans construct an imaginary queer space through the writing of fan
fiction in which their fantasies about rock music and musicians provide a base
upon which they can build their own identities. The final paper returns to the
(relatively) real world of post-Soviet gay discos to probe how engagement with
music in a particular environment enables homosexual Russian men to make
sense of their subject positions. As a whole, the panel provides a glimpse into
the complexity of the spaces in which queer music is made, and which make
Grove Music Online ed. L. Macy (Accessed 12 March 2008),

Of Mirrors and Frames. Thoughts on music and architecture through
the prism of ethnographic film-making: perspectives at the Iranian
Zurkhâneh
Federico Spinetti, University of Alberta

This paper draws upon my recent work in ethnographic film-making in order
to address Shi'a devotional music and martial arts in traditional Iranian
gymnasia (Zurkhâneh), with an emphasis on the relationship between musico-
athletic performance and architecture. The symbolic and kinetic correlations
of athletic exercises, drumming, singing of poetry and devotional experience
typical of Zurkhâneh practice relate importantly, I contend, to the built
environment of the Zurkhâneh. Firstly, I investigate the mirroring of socio-
religious symbols sounded and embodied in musico-athletic practice, and those
inbuilt visually and spatially in architecture. Further, construing architecture
as a frame for socio-communicative interaction, I consider it as an eminently
social space imbued with cultural meanings: the ways in which Zurkhâneh
practitioners inhabit architectural space encode and articulate hierarchies
based on seniority and spiritual authority, with the negotiation of "ownership"
of and "access" to specific spatial locations being integral to the social
significance of musico-athletic practice. In my discussion, I suggest
 correlations between architecture and film-making, elaborating on the
concepts of framing, perspective and construction. I further look at
ethnographic filming as situated in and actively engaging with socio-
architectural space, and address reflexively how it becomes constitutive of
socio-communicative interactions, rapport and the negotiation of spatial
locations in the field. Ethnomusicological literature on the Zurkhâneh is
rather thin. Besides addressing this gap, my paper engages domains that are
noticeably understudied (sports and architecture) and increasingly central
(film-making) in the discipline.

Randy Weston: Preserving African Roots through Jazz Composition
and Performance
Jason Squinobal, University of Pittsburgh

In this paper presentation I will investigate the social and cultural influences
that encouraged Randy Weston to integrate West African music into his jazz
composition and performance. In doing so, I will analyze Weston's
composition, Uhuru Afrika, to demonstrate the integration of African musical
elements into Weston's original jazz compositions. The cultural environment
in America from the time of the Harlem Renaissance through the Civil Rights
movement was such that African Americans sought to connect with their
African roots. Weston was greatly influenced by this period of time, due in
large part to his father's consistent efforts to instill the importance of his
African heritage. Weston's musical growth was a journey that began with
other peoples' perceptions of Africa and African music, but it culminated with
Weston's own experiences of Africa and his subsequent readjustment of his

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impression of African culture and music. As a result, he was able to gain a unique understanding of the music of his forefathers and he has continued to spread the ideas and images of the complex nature of African society and culture through his music. This examination depicts a fluid interaction of many different elements of African and African American culture that came together in a very specific way to shape Weston’s life and music. Although no other person has been influenced in exactly the same way that Weston has, his influences, experiences, and musical philosophy are similar to those of other jazz musicians who were active at this time.

Performing Race: Afro-Mexicans and Multiculturalism in Oaxaca’s Guelaguetza Festival
Alexander Stewart, University of Vermont

For several weeks each July, delegations chosen from around the southern Mexico state of Oaxaca come together in the Guelaguetza, one of the largest folkloric festivals in the Americas. Performing in a specially constructed stadium on a hilltop overlooking the capital city, each delegation proudly displays the colorful costumes, intricate choreography, and distinctive music of its region. Considered Mexico’s most ethnically diverse state with at least fifteen distinct indigenous groups, Oaxaca promotes the festival as an homenaje racial or celebration of ethnic and cultural pluralism. Despite this billing, one of the state’s most significant populations, Afro-Mexicans, has rarely participated. Reasons for their exclusion involve perception of the event as an indigenous and mestizo festival, the political organization of the state, marketing to tourists, and dress codes enforced by the powerful Committee of Authenticity. Some critics have argued somewhat disingenuously that the black pueblos’ emblematic performance, the Danza de los Diablos, is not a dance at all but a “ritual.” Ironically for a festival dedicated to respecting difference, aspects that most differentiate black costeño performance from that of their indigenous neighbors -- interaction with the audience, open sexuality, and improvisation in the music and choreography -- run counter to the festival’s aesthetics and policies. This paper examines several appearances of the delegation of Santa María Huazolotitlán in the contexts of the politics of multi-culturalism, tensions among municipal, state, and national governments, and movements to promote recognition of black culture in Mexico.

Voices, Bodies and Musical Commodities in the Nepali Folk Music Industry
Anna Stirr, Columbia University

Improvised dohori duets sung between young men and women have long been a way of negotiating love relationships and marriages within various castes and ethnic groups of Nepal’s Himalayan foothills. Dohori has recently become a commercial phenomenon, keeping Nepal’s cassette companies afloat, encouraging aspiring performers through competitions, and capturing a major share of Kathmandu’s nightlife with dohori restaurant-nightclubs. With these changes have come both accusations of degeneration and praises of new developments. Furthermore, the rise of dohori has prompted many to lobby for its canonization as national and/or specifically ethnic cultural heritage, that is, as art with a value beyond the realm of the market. Central to these debates is dohori’s history as a courtship practice—a way of exchanging bodies through an exchange of voices—as the possibility and moral significance of defining a price for both musical sound and performing bodies comes under scrutiny from multiple angles. I approach these debates by way of material culture studies (Myers et al. 2003), looking at the processes of objectification taking place as singing voices, performing bodies, musical sounds and their histories enter into new commercial markets and into the realm of cultural heritage and preservation. With particular attention to restaurant performers’ experiences of exchange, from sung couplets to dealings with record companies to patronage and prostitution, I shed light on their efforts to make a living through negotiating the different regimes of value from which dohori is marketed and evaluated.

Place, Space, and Advocacy: Comhaltas Ceoltóirí Éireann and the Geography of Irish Traditional Music in the Public Sphere
Lauren Weintraub Stoebel, City University of New York, Graduate Center

On the local level, Comhaltas Ceoltóirí Éireann (Association of Musicians of Ireland) is one of many thriving and influential traditional music organizations, but, unlike many other organizations, it also acts as a representative of or advocate for traditional music on a national and international level. The major message of this national-level advocacy is that while Comhaltas has made progress in its mission of preservation and promotion since it was founded in the 1950s, the Irish traditional arts are still under siege due to “increasing globalization, homogeneity, and threats to the rich heritage that distinguishes nations.” Comhaltas’ top-level response to these perceived threats has been divided between initiatives aimed at education and promotion on a national level and policies intended to reinforce community involvement at the local level. The bureaucratic structure of Comhaltas, however, creates a tension between the needs of the grass-roots, local branches and the central leadership’s larger philosophy of national advocacy. This paper looks at the implications of these tensions for several different ideas of community historically used in relation to Irish traditional music: international/diasporic, national, regional, and local. Specifically, I use ethnographic interviews and analysis of public discourse to examine geographic distinctions in advocating for arts funding, as well as the construction of facilities intended to promote and foster traditional music and dance. These physical spaces and publicly financed ideas about place and community have the potential to profoundly reinforce or shape public
conceptions of what “Irish traditional music” is or should be in the rapidly changing Ireland of the 21st century.

Where Rhythm and Melody Meet: Exploring Further Dimensions of African Music Through the Xylophone
Julie Strand, Wesleyan University / Tufts University

In theoretical studies of African music, discussions of pitch and melody are typically segregated from those pertaining to rhythm. A grand scholarly tradition celebrating the depth and complexity of African rhythm can trace its roots to the nascent era of ethnomusicology, while a separate body of scholarship is devoted to the plethora of melodic instrumental and vocal traditions practiced across the continent. A few scholars have contributed to both discourses, but even fewer have merged the two streams into one discussion of the rhythmic and melodic characteristics of a single African music tradition, exploring how the two facets interact within a broader theoretical perspective of the music. The African xylophone presents an ideal opportunity for such a discussion. Widely dispersed across the continent, the xylophone is arguably one of the most important, widespread, and versatile instruments in Sub-Saharan Africa. Yet African xylophones have been largely overshadowed by drums in discussions of rhythm, and by string and vocal traditions in discourses on pitch and melody. This paper presents African xylophone music as a unique opportunity to consider rhythm and pitch together, using the Sambla baan from Burkina Faso as a case study. Through this approach, modality merges with characteristics of periodicity and meter, multipart relationships develop another dimension when interlocking rhythms create resultant melodies, and a wider palette of pitches broadens the possibilities for musical iterations of language. African rhythm and melody help define one another when considered together, highlighting the xylophone as an iconic symbol of African musical aesthetics.

Experiencing Uncertainty in Malian Wasulu Hunters’ Music Performance and Hunting
Cullen Strawn, Indiana University

Hunters’ musicians from the Wasulu region of southern Mali espouse throughout their music philosophical notions of kunfè ko, or uncertainty, in human life by describing the world in flux as an encompassing reality to which all people are subject. Mande people and international scholars alike regard hunters, who cultivate a profound understanding of plant life, wild animals, and spiritual forces, as experts in uncertainty. Part of the work of hunters’ musicians indeed is to prepare hunters in accordance with Mande aesthetics of masculinity to expect, heighten, and manage considerable uncertainty in their lives. Musicians also practice hunting in order to improve the efficacy of their music performance, itself a heightened domain of uncertainty. Based on phenomenological ethnography conducted while an apprentice of hunters’ musicians in Mali, I explore in this paper several of the ways in which hunters and musicians poise themselves to experience kunfè ko within deeply interrelated processes of hunting and music performance.

Women and Music in Dagbon: Negotiation of tradition, gender, and artistic expression
Katharine Stuffelbeam, University of California Los Angeles

The Dagbamba people of Dagbon live in the Northern Region in Ghana West Africa. Dagbamba musicians have traditionally held a semi-professional status; drummers come from drum families, which have a special role as the keepers of their oral history. Subjects such as warrior music, fiddle music, praise drumming, and traditional dance, have been studied by ethnomusicologists David Locke, John Chernoff, and Jacqueline C. DjeDje. In the summer of 2006, I conducted a three-month fieldwork project in Tamale, a large city in Dagbon. I lived with a drumming family, and focused my fieldwork on a set of traditional women's songs. Gender dynamics, and issues of women's roles in society became increasingly interesting as I observed many women in the family compound and in the city, singing, talking, eating, cooking, and dancing. This paper explores Dagbamba women's artistic expression through music and dance, specifically by looking at a musical genre called Tora. Through the study of Tora, I will examine gender in traditional Dagbamba culture, and how music functions in the negotiation of cultural identity. Many questions are raised in this line of inquiry; How are women's roles changing in the modern context? Does musical knowledge affect the status or lives of women? What subjects do women's songs address? This paper aims to shed light on a previously ignored genre of music. With a deliberately female standpoint I hope to bring insight to the women's experience of music, song, and dance.

Islam, State, and Javanese Wayang Kulit and Gamelan
Sumarsam, Wesleyan University

Conflict between orthodox Islam and Islam syncretism occurred after the spread of Islam in Indonesia in the 16th century. In the 20th century, the continuing conflict is seen in two of the largest and prominent Islamic-cum-sociopolitical organizations, Muhammadiyah and Nahdlatul Ulama; each of them has different perspective toward local/traditional performing arts. The modern/reform Muhammadiyah, through its mission to purify Islam, considers traditional performing arts as an obstacle to Islam. The Nahdlatul Ulama, embracing a long tradition of syncretistic Java-Islam practices, supports the cultivation and development of traditional performing arts. However, dynamic debates occur within each of the organizations in locating the role of performing arts in the society. The issue became more complex when the “New Order” state actively exerts its influence on both religious and cultural sphere through its political maneuvering and cultural project.
Gamelan musicians and dhalang (puppeteers) of the shadow puppet theater (wayang kulit) have been responding to the complex religious and sociopolitical circumstances. The paper will show the ways in which these artists contextualize their performances to the complex world of contemporary Indonesia, bringing about the expansion of the content, meaning, and context of their arts.

Islam and Music in Indonesia (1)
Sumarsam, Wesleyan University

Since the early 1970s, Muslims in Indonesia have experienced an unprecedented religious revival facilitated by mass education, the growth of the middle-class, and the emergence of new forms of Islamic community and authority. The complex background, various influences, and diverse motivations of the past Islamization of Indonesia are the issues that again come to the fore. The Islamic revival resonates with Indonesian musical culture on a number of fronts: a long-standing argument on the views of Islam toward music resurfaces; the past and the present localized and hybridized Islamic music genres are debated for their appropriated performance context; and, the interest of the state in Islam and cultural production affects and creates dynamic discourses on the development of Indonesian music. We propose two panels to thoroughly explicate these issues. Three panelists in the first session will address Islamic views toward gender and morality in Indonesian music: (1) concerns the continuing appropriation of an older form of the female song-dance pho in West Aceh; (2) explores controversies surrounding dangdut (one of Indonesia's most popular hybrid music form partly inspired by Islamic music), including the debate on morality that centers on female singers' clothing, body movements, and song lyrics; and (3) investigates the role of Muslim women in cultural production as attaining "complementarity" and "equality" to the role of men.

Genre Problems: Musical Hybridxity in Indonesia
R. Anderson Sutton, University of Wisconsin--Madison

Despite the efforts of the music industry and the inclination of listeners to classify every musical instance by genre, music in Indonesia, as elsewhere, can be seen to fall in and out of genre categories. This paper addresses the problem of genre in defining and understanding Indonesian musical activity, with focus on the issue of hybridity. Genres and hybridity mobilize opposite forces. Genre wants to be conservative, stable, delimiting, and normative, with regard to such aspects as style, repertory, instrumentation, and context of performance and/or consumption. Hybridity is experimental, unstable, and open-ended, relying on the transgression of genre boundaries. Hybridity involves the intentional mixing of elements developed in separate semiotic worlds and whose mixture itself is readily perceivable. The result we would naturally identify as hybrid, but with the caveat that "hybrids" (noun) lose their quality as "hybrid" (adjective) over time as their mixed origins recede from view. Genres are combined to produce hybrids, which may stabilize into new genres and subsequently serve as sources for further hybrid combinations. Seeking a broad overview of genre and hybridity interactions, I draw on musical examples from Central Java and South Sulawesi, arguing that hybridity challenges and reshapes genre formations in a dynamic cultural discourse shaped by a range of economic, social, and aesthetic forces. Particular emphasis is given to South Sulawesi's sio pen mee koci, involving indigenous instruments in combinations inspired by the Western symphony orchestra, and Central Java's campur sari (lit. "mixed essence"), mixing gamelan instruments with keyboard synthesizer and electric guitars.

Songs for the Body: Tradition and Change in Maori Healing
Lauren Sweetman, University of Toronto

The Maori of New Zealand have a long and thriving healing tradition in which music and chant play a very important role. Healing occurs through touch and sound, as a complex system of prayers, chants, and songs are employed according to the body's genealogy: every body part has an origin, governing 'parent', reason for being, and Atua (God/Goddess). Though Maori healing has historically been practiced by and for Maori, New Zealand's current economic, social, and political climate has led Maori healers to seek an increasingly non- Maori clientele by appealing to pakeha (white) and tourist populations in New Zealand and/or traveling internationally. This globalization or determinization has created a shift not only in clientele, but also in praxis: younger generations now incorporate non-Maori musics such as Hip-Hop into healing practices, a versatility designed to attract today's technologically-savvy 'global' Maori youth where older, 'traditional' musics have failed to capture their attention and faith. Yet, these practices often abide by the same spiritual beliefs of embodiment that govern traditional healing. Stemming from fieldwork in New Zealand, this paper examines the interaction of 'traditional' Maori healing and spirituality with modern cultural processes, questioning how the 'traditional' is constructed and preserved in global arenas of knowledge and experience. I explore how healers express their Maori identity through music, and the often conflicting reasons why asserting their 'Maoriness' deeply matters, both to the healers themselves and the people who seek their help.

Decentering the South Asian Art Music Canon
Jim Sykes, University of Chicago

Studies of non-western musics considered 'art' or 'classical' have played a valuable role in ethnomusicologists' wider projects of exploring expressive practices worldwide, and of decentering the Western art music canon. Yet, such studies have also helped create a canon of non-Western art musics within ethnomusicology, and the work of ethnomusicologists has helped solidify such
Perhaps even more so than ethnicity or language, have played major roles in the constitution of musical genres on the island, musical genre, and ethnicity. In doing so, I argue that region and migration which ‘linguistic ideologies’ foster a facile association between language, musical genre, and ethnicity. In doing so, I argue that region and migration have played major roles in the constitution of musical genres on the island, perhaps even more so than ethnicity or language.

Sound and Sociality: On Cultural Geography, Musical Migration, and Multicultural History in Sri Lanka
Jim Sykes, University of Chicago

This paper merges ethnographic and sociological perspectives to reconsider the cultural geography of Sri Lanka. Based on eighteen months of fieldwork with musicians in the capital city, Colombo, and the war-torn, tsunami-stricken east, I combine local perspectives on musical communities with broader questions about movement, displacement, and multicultural history. My aim is to move beyond depictions of Sri Lankan musics that reproduce the ethnic separatism inherent in the island’s long-running ethnic conflict. Such perspectives would infer that, since Sinhala-speaking Buddhists form the majority in the west and south of the island and Tamil-speaking Hindus and Muslims form the majority in the north and east, their musics are isolated from one another and drawn along ethnic lines. While I acknowledge that communities have their unique musical traditions, and that mutual cultural properties may be resignified in local contexts, I argue such boundaries cannot be so firmly drawn, both within Sri Lanka’s music history and within contemporary musical practices. I draw on: histories of migration, urbanization, ethnonationalism, and current displacements due to war; musical practices involving multiple ethnic communities; and the manner in which ‘linguistic ideologies’ foster a facile association between language, musical genre, and ethnicity. In doing so, I argue that region and migration have played major roles in the constitution of musical genres on the island, perhaps even more so than ethnicity or language.

Tourists and Pilgrims, Concerts and Rituals: Fuzzy Boundaries between the Sacred and the Secular in Wutai Shan Buddhist Music
Beth Szczepanski, The Ohio State University

Does a tourist become a pilgrim when she offers incense to an image of a Buddha? Does a ritual become a concert when tourists crowd a temple hall to hear ritual music? In the holy Buddhist area of Wutai Shan, Shanxi Province China, visitors seamlessly combine the secular activity of sightseeing with sacred activities of pilgrimage, rendering clear delineation between the sacred and the secular unfeasible. Masses of visitors to Wutai Shan don the matching hats provided by tour operators and pile onto tour buses that make whirlwind tours of the area’s largest, most famous temples, taking snapshots, buying souvenirs and tasting local delicacies, but also offering prayers and incense to Buddha images in the temple halls they visit. Just as most visitors to Wutai Shan behave as both tourists and pilgrims, so too does the wind ensemble music performed by monks in some of the area’s monasteries play both sacred and secular roles. Musician(monk)s perform during donor-sponsored rituals and, in recent years, in concerts for tourists. At first glance it appears that the former type of performance is a sacred act in service to pilgrims while the latter is a secular commercial activity. I observed, however, that during rituals, tourist/pilgrims fill the monastery halls to enjoy the music, while during concerts many audience members make religious offerings. This paper explores how sacred and secular concerns interweave in various performance contexts for monastic wind music at Wutai Shan, bringing secular elements to ritual performances and making tourist concerts sacred.

Messages of American Indian Resistance, Protest, and Political Activism in Music at the 2007 GrassRoots Festival: Featuring Keith Secola and Blackfire
Susan Taffe, Cornell University

Music is a vehicle by which Native American musicians are informing their audiences about significant issues impacting American Indian communities. Through fieldwork conducted at the Finger Lakes GrassRoots Festival in Upstate New York, an annual event that features a variety of musical genres over four days in July, I interviewed the six Native American music groups that perform there. Featured in this presentation will be Blackfire and Keith Secola, Native American musicians whose activism encompasses protection of Native sovereignty, decolonization, and the need for unity amongst all people. Through personal interviews with the bands, this paper explores how these messages are conveyed to a primarily non-Native audience and how effective this transmission is. Also examined is music’s functionality as a bridge over epistemological differences to help facilitate communication on complex Native American issues with the audience. Further, the performances’ ability to simultaneously educate and reaffirm the Native performer and listeners’ investment in protecting their indigenous rights is also discussed. While some
listeners may engage in a call to action for resistance against colonialism, the federal government, and historical injustices by the Bureau of Indian Affairs and United States Federal Government, on a fundamental level, the myth of the "disappearing Indian" is dispelled for listeners of all ages and backgrounds. Reaching to the field of American Indian studies, this paper contextualizes the music at hand within the broader scope of Native American culture, history, and federal Indian law to create a holistic perspective that enriches our ethnomusicological understanding of it.

**Liminality at Play: Pilgrimage and Musical Improvisation in the Dominican Republic**
Angelina Tallaj, The Graduate Center

Every August 10th, about 800,000 pilgrims begin a five-day pilgrimage across rural countryside to the Basilica of the Virgin of Altgracia in Higüey, Dominican Republic. Pilgrims walk, talk, play games, and most of all sing. There are three types of music present at the pilgrimage: salves, palos, and tonadas de toro. In this paper, I will study some aspects of the music making and ritual demonstrating the role that music (and especially improvisation) plays in the social, political, and devotional aspects of this pilgrimage, especially in its relation to the liminal state that pilgrims occupy. Improvisation is both a way of connecting to their life outside the pilgrimage and a way of competing with their outside life, a form of resistance and a break away from their reality. Improvisation can amplify the strangeness of the situation and new setting. The music, through its form and improvisation, is continually in flux and malleable to every singer and situation. This tension between form and improvisation reflects the complex relationship of ritual and religion to the culture and society and the constant negotiation of the individual within controlling social structures. The music represents the dialectical relationship between the individual's subjective state and the communal order; it is both personal and collective. My paper will use my own first hand experience and original music transcription to discuss these musical and cultural negotiations.

**Sounds of the Human World: Globalising New Buddhist Music as an Expressin of Spirituality**
Hwee-San Tan, University College Dublin

Liturgical singing plays an intrinsic role in Chinese Buddhist rituals to enhance the religious community's spirituality and religiosity. The musical style of the various liturgies is believed to have changed minimally for several centuries, and whatever music might have been added in recent centuries is stylistically of a piece with, and thus indistinguishable from, its predecessors. However, the early 20th-century Buddhist reform movement led by the eminent monk Taixu brought new developments to Chinese Buddhism and its music. As part of this reform, new Buddhist songs in a more contemporaneous style were composed to unite lay and monastic Buddhists and to serve as a didactic and proselytising tool. Taixu's reform and the song movement, curtailed on the mainland under communism, are being perpetuated in Taiwan by Xingyun, the founder of the largest order in Taiwan. Since the 1950s, Xing Yun has been encouraging the growth of the Buddhist song movement, culminating in the worldwide Buddhist song competition, “Sounds of the Human World”, launched in 2003. In this last, believers and non-believers, professional musicians and amateurs from various parts of the world vie in composing and performing new songs in the spirit of Humanistic Buddhism. This paper will explore the phenomenon of the new Buddhist song movement from Taixu to Xing Yun. By examining Sounds of the Human World, I will discuss how this song movement has affected traditional liturgy and the meanings it afford to the religious community concerned.

**Un-rapping the MDA Rap Video: Hip-Hop, kitsch and the State in Singapore**
Shzr Ee Tan, School of Oriental and African Studies, University of London

Hip Hop and rap in the city-state of Singapore have come to be re-signified as Western musical genres valued for their associations with modernity and "cool-ness", rather than their origins in the class struggles of Afro-American inner-city inhabitants. This has been the case in a recent internet controversy involving a music video produced by the Media Development Authority (MDA), or the state watchdog for print, film, music and web publications. Starring senior administrators in the civil service, otherwise uninitiated in performance contexts of the genre, the video articulates literal declarations of state media policy using rap as a medium. The result, produced by a private firm for in-house consumption but eventually making its way to Youtube, has drawn criticism and praise from Singaporeans and the international internet community for its doubly decontextualised values. Layered re-interpretations of the music video have been claimed by various camps: That the civil-servant singers could not rap; that this was propaganda gone "wrong"; that apparently bad rapping was an unintended tribute to kitsch and thus worthy of celebration; that rap had lost its "cool" factor in Singapore where the changing trends of popular culture had rendered it out of date; that the co-option of such "dated-ness" was retro trend presciently adopted by the state as the "new old". The original MDA rap video has also spawned spoof and re-cut versions, for which a rhetorical question has often been begged of its creators: How does one make a parody of a performance that has become an unintended parody? In this case study of a paper, the interactions between music, the moving image, propaganda and kitsch will be explored in relation to ideas about musical context, re-signification, "dated-ness", aesthetics of the "bad" and re-creativity on the Internet.

**Making a Difference – Treading Lightly**
Alan Tauber, Independent Scholar

"Giving back" happens after one receives something profound. The melodic art of djembe drumming has affected me deeply, changing me as a human being. My love of the music of the Malinke has inspired me to introduce djembe enthusiasts to Africans and their culture. I have helped create ways to support people in Guinea. In this paper I will discuss "doing advocacy" from my vantage point.I live bi-culturally. I am married to a Guinean woman and her family. My teacher, Famoudou Konate, has led me inside the rhythms and ceremonies of Guinea. Through this rich experience my outlook has become...
"African" to some extent, which improves my ability to mediate between cultures. I have created The DrumConnection as a framework for teaching and cultural exchange. The organization sponsors performances, classes, and imports drums made with spirit. I also have established The Guinea Fund to help in times of crisis. Our group sends 100% of profits from drum sales and benefit concerts to people in Guinea. In 2008 the DrumConnection plans its first group trip to Guinea, which will bring money to the local people. But who gains from these cultural exchanges? What is the impact in Guinea? I believe the United States wins. Money is tricky. Through our advocacy, one family may suddenly become relatively affluent and throw off the balance of a community. I share first aid with Africans but they heal my soul. We want to tread lightly.

**Instrumental Anxiety and Bureaucratic Theories of Listening**

*Ben Tausig, New York University*

Among the difficulties of regulating sound is the subjectivity of listening, a longstanding bane to the science of acoustics and a well chronicled issue in ethnomusicology. City governments, in recent attempts to improve noise regulation, have relied on commonly calibrated instruments of hearing—noise meters—in order to standardize enforcement. But many recent noise codes, including New York City’s latest, move in another direction. While outlining acceptable decibel levels for different sources at different times of day with far more specificity than ever before, New York has nevertheless vested city representatives with the authority to deem sounds "plainly audible," shifting surveillance from machine to (individual) ear. A close textual reading of the code, including an analysis of the expertise mobilized for its crafting, is juxtaposed with ethnographies of enforcement under the "plainly audible" standard, revealing what is in essence a theory of listening conceived at the level of bureaucracy. This theorization, I argue, has been shaped by an anxiety over the political instability of instruments. Finally, in the practice (rather than the rhetoric) of noise abatement, there is not only incommensurability between black and white musical culture, and the tactics of racial and social rearticulation enacted therein. Together, these studies suggest a revised reading of race and the American past as they are remembered, performed, and inscribed through old-time and bluegrass musics.

**The Ninth Life of the Banjo: Black Banjo as a Revival Within a Revival**

*Barbara Taylor, University of California, Santa Barbara*

Until roughly the 1830s the banjo in North America was an African American instrument; over the next century, through complex processes of appropriation and representation, mediation and commodification, occlusion and rearticulation, the 5-string banjo came to be widely understood as a signifier of rural, working class, southern white culture. Today the 5-string banjo is a key constituent of the sound and mythos of the old-time string band revival; within this community it is fairly common knowledge that the banjo originated in Africa, yet the idea of a contemporary Black banjo player remains startling and anomalous. In this paper I discuss the recent initiative to put the Black banjo player back on the map of the American imagination by, among other moves, reviving Black stringband music within the old-time music community. Key moments in this initiative were the creation of the Black Banjo Then and Now list-serv in 2004, the 2005 Black Banjo Then and Now Gathering, and the resulting formation of two Black stringbands: The Carolina Chocolate Drops and Sankofa Strings. Using data from my fieldwork over the last three years I outline the discourses of historical recuperation, authenticity, and musical ownership circulating in the Black Banjo and wider Old-Time music communities. I employ the work of Soblin (1983, 1992), Rosenberg (1993), and Livingston (1999) to elucidate this latest chapter in the banjo’s ongoing accretions of racial representations and articulations of African-American co-creation of country and mountain musics and the racialized positioning of the hillbilly as a white “other” within the marketing and development of the country music industry. In light of this liminal (and limited) placement of mountain musics along the spectrum of race, contemporary old-time and bluegrass musical communities attempt to recuperate, refigure, and gain control of these racialized identities through the reenactment of cultural memory, and discourses of authenticity, reclamation, and revivalism. This panel explores nineteenth and twentieth century constructions of race within the context of twenty-first century musical communities. Examining a range of communities, from Southern California to Central Appalachia, the presenters discuss negotiations of race, history, memory, and meaning in contemporary musical practice: through the juxtaposition of a racially and historically imagined (musical) past with the lived memories of contemporary bluegrass musicians; through an examination of the reappropriation and revival of Black string band heritage by African American musicians; and through an exploration of the relationship between black and white musical culture, and the tactics of racial and social reclamation enacted therein. Together, these studies suggest a revised reading of race and the American past as they are remembered, performed, and inscribed through old-time and bluegrass musics.
identity embedded in the “utopian aspirations” of the black Atlantic’s “politics of transfiguration” (Gilroy 1993: 37).

Cultural Capital Today
Timothy Taylor, University of California, Los Angeles

Pierre Bourdieu’s concept of “cultural capital” has become one of the most commonly used theoretical terms of the last couple of decades. Yet, despite Bourdieu’s nuanced conception of the term, it is often employed as though cultural capital is static, indexically linked to high cultural. This paper explores and clarifies the term, and argues that in the decades since Distinction was published in 1979, the commercial values embedded in all aspects of popular culture have begun to eclipse those contained in high culture. “Cultural capital” has become much more volatile, attached to individuals who might not know much of the fine arts but who are instead knowledgeable about the hip and cool, which are much more likely to confer cultural capital than in the past. Examples of this shift will be drawn from a large-scale project on the production of advertising music. With the decline of radio as the most important medium for launching new popular musical groups, advertising industry workers have come to view themselves, with some justification, as the most influential arbiters of taste in American culture, more important than universities and public and private arts institutions. The self-consciously hip tastes of advertising industry workers mean that underground musics of various kinds are more likely to be used to sell the kinds of expensive goods that classical music had purveyed in the past.

Ikari Taiko Group and Buraku Identity in Osaka, Japan
Yoshitaka Terada, National Museum of Ethnology

This paper is a preliminary report of the relationship between performing arts and the Buraku community, the Japan’s largest and ethnically indistinguishable minority. Burakumin (people of the Buraku community) have worked as animal meat processors, tanners, and grave diggers, professions all considered impure, degrading or filthy. Buraku communities are found all over Japan, but concentrated in its western and southern regions. Osaka is one such place in western Japan where drum making has been an important means of subsistence for its Buraku community. I will first describe the history of the region as a major center of drum production and the nature of discrimination against drum makers. I will then discuss the sociopolitical environments in which youngsters of the Buraku community in Osaka formed Ikari and started playing drums in the 1980s. Ikari ("anger") uses performing arts as a means to achieve human rights agendas, in sharp contrast to the majority of wadaiko groups that are recreational in orientation, amateur or professional. Inspired by Ikari’s success, wadaiko groups were established in many other Buraku communities in western Japan, providing them a venue to affirm their Buraku identity and new awareness of their own history. In this paper, I will explore the roles of performing arts for minority groups’ struggle for human rights by cross-examining the motivations of Ikari group and the history of the region with its sedimented memory of discrimination and prejudice.

The Grain of the Ventriloquist: Listening to Fito Paez in Cuban Popular Song
Susan Thomas, University of Georgia

Cuban singer-songwriters who came of age in the late 1980s and 1990s routinely include Argentine rock en español artist Fito Paez among their musical influences, citing Paez’ fusion of local musics with an international pop/rock sound and his capacity for making Spanish lyrics sound convincing in a rock environment. Rarely, however, do they mention his voice. This is all the more remarkable since one of the most notable aspects of Cuban pop/rock music produced during the 1990’s is the absolutely indelible imprint of Paez’ voice. An examination of recordings and live performances shows that core elements of Paez’s voice, the spread, open e’s and o’s, the flattened palette that gave his “a” vowels their unmistakably bright and slightly nasal quality, and the sob-like decay caused by the closing of the glottis, became central to the "voluptuousness of meaning" (Barthes 1977) in Cuban music making in the 1990s. During a time of relative isolation, Cuban musicians engaged in an international performative dialogue that went beyond the appropriation of instrumental stylistic features and included the widespread use of vocal techniques, timbres, and articulations drawn from non-Cuban artists such as Paez. Using recordings and extensive interviews I show that musicians ventriloquized Paez’ sound to negotiate their own positions as international artists. This approach complicates current scholarship on the spread of rock music in Latin America by questioning the meanings conveyed by vocal performance practices and suggests that globalization be viewed as an embodied process as well as a material and stylistic one.

Bringing ILAM into the 21st Century: implications of IP agreements and copyright law for audio-visual archives
Diane Thram, International Library of African Music

Sound and audio-visual archives that house historical documents such as sound recordings, still images and films are faced with difficult decisions and costly imperatives concerning preservation, accessibility and dissemination of their holdings. They are furthermore increasingly required to find ways to market their archived materials due to the lack of institutional support and realities of the constant need to obtain ‘soft’ funding for the on-going costs of staffing, day-to-day operations and maintenance. This paper examines implications of making ILAM’s archive accessible through the internet for educational and research use only versus e-commerce marketing, and the
possible compatibility of the two options. Attention to ethics and the realities of trying to determine legitimate ownership of ILAM’s archived materials are considered in relation to recommendations of the World Intellectual Property Organization (WIPO) and the Copyright Act, Performers Act, and Patent Act of South Africa and the 2008 “Bill on the Protection of Indigenous Knowledge Systems Using the Intellectual Property System” presently before the South African Parliament. The debate over commercial value vs scholarly value is considered in view of the need to generate adequate funds to cover staffing and operational costs and realities of burgeoning production of on-line sound and audio-video archives throughout the world. Benefit sharing agreements will be discussed as an option for archives to deal with legal regulations and moral obligations while maintaining a financially viable institution.

Beyond Advocacy
Jeff Titon, Brown University

We are now beyond the point where ethnomusicologists need to justify advocacy on behalf of the musical communities we work with. It is not a matter of whether to advocate but how to influence cultural policy. What are the best (and worst) kinds of advocacy practices? What problems do advocates face with their various constituencies, and how may they resolve them? How does advocacy relate to scholarship? What are the differences between collaboration, partnership, and advocacy? How may we theorize action beyond advocacy? Based on her experiences in Bosnia, Erica Haskell discusses how ethnomusicologists may influence musical interventions meant to resolve political conflicts. Drawing from his research into the music and social organization of a Muslim/Jewish/Christian fair trade coffee cooperative in Uganda, Jeffrey Summit suggests some questions to help clarify goals and maintain scholarly and ethical integrity when we engage in advocacy. Maureen Loughran presents a mode of research and scholarship in which activism is the main operating principle and objectivity is considered to be an unattainable and potentially irresponsible stance. Aaron Fox describes his work with an “open source” model for repatriating Native American music through advocacy, dialogue, and negotiation. Jeff Todd Titon discusses advocacy and the operation of the law of unintended consequences among the music culture of Old Regular Baptists of Kentucky. In the open discussion that follows, panelists and audience will go beyond advocacy to debate its efficacy both within the discipline of ethnomusicology and in society at large.

Authenticity, Hybridity, and Cultural Identity in Folk Musics of the Maritimes
Peter Toner, St. Thomas University

How are globalized, mass-mediated musical forms made meaningful at the local level? How do they enable the construction of a sense of local cultural identity? This session will examine these and other pressing issues for ethnomusicology in relation to a variety of “folk” music forms in the Maritime Provinces of Canada. In the Maritimes it is possible to identify Irish, Scottish, and other cultural identities, but these are not neatly packaged alongside discretely Irish, Scottish, Acadian, or other musical styles. Rather, various “ethnic” musical traditions are combined, and are cross-cut by other globalized and mass-mediated musical genres, including country, bluegrass, and folk music. There is no question that individuals and groups use music to enact particular local cultural identities and to create a sense of community, but the relationship between “local” and “global” musical forms is a problematic one. The papers in this session will probe into this relationship to consider the role of broadcast media, the music industry, music festivals, and other forms of cultural production in the identity politics of the shifting musical soundscapes of the Maritimes.

“Authentic” Identities and Hybrid Musics among the Irish in New Brunswick
Peter Toner, St. Thomas University

For decades in ethnomusicology, cultures were viewed as bounded, relatively discrete wholes, but this interpretive position has gradually eroded as scholars have come to terms with the impact of globalization on societies around the world. In ethnomusicological studies of “world music”, musical hybridity—the blending of musical traditions—is an important focus of attention as postcolonial musical forms enter the global musical marketplace, and it is so pervasive that some scholars posit that “hybridity is the new authenticity”. Nonetheless, musical hybridity continues to coexist with discourses of authenticity, and finds unique forms of expression among New Brunswickers of Irish descent. Irish music has had an important influence on musical practices; however, in New Brunswick’s profoundly intercultural environment, Irish musical forms were combined and recombined with Acadian, Scottish, New England, and other musical influences to produce hybridized forms, now known as “Celtic”, “Maritime” or simply “folk”. This musical hybridity, however, exists in a state of dynamic tension with popular discourses about “authentic” Irish, Scottish, Cape Breton, or other cultural identities. Musicians and audiences retain a sense of their “authentic” cultural identities, but often must rely upon hybridized musical forms to enact those identities. Thus, a Miramichi kitchen party, a New England-style contra dance, an Ulster-Scots-style square dance, and an Irish pub session all draw upon similar musical repertoires and styles to enact identities that are imagined as distinctive. This paper considers the construction of Irish cultural identities in New Brunswick and their relationship to Irish-influenced, but nonetheless hybridized, musical forms.
Revolution = Innovation + Experimentation? Tasks and Roles of the Chinese Zither Reform Committee during the Chinese Cultural Revolution
Tsau-huang Tsai, Chinese University of Hong Kong

The Chinese Cultural Revolution is thought to have had great impact on the development of traditional performing arts in modern China, much of it negative. Nevertheless, despite its significance, few researchers have documented the situation or analysed the Cultural Revolution's historical impact on China's modern music. This paper primarily focuses on the tasks and role of the Chinese Zither Reform Committee which was set up by the central government during this period, drawing on my informal interviews with people involved in it, and those affected by it. With specific reference to the Chinese seven-stringed zither qin, the paper provides illustrations of actions taken by the Reform Committee that were once regarded as innovative and experimental, such as remodelling or improving instruments, composing new repertory, instrumentalising the arias of Peking opera, modernising old notation, and expanding the performance context. A critical examination of these activities will reveal the extent to which these innovations complemented the intentions of party leaders in the process of the Chinese Cultural Revolution. I shall also discuss how these reforms, undertaken as part of the political propaganda of the Chinese Cultural Revolution, impacted on contemporary qin activities across Taiwan strait. The paper is an important step in investigating the relationship between the Cultural Revolution and traditional Chinese music, such as the qin, and also examines what sort of musical innovations and experimental changes might have been regarded as 'revolutionary' by players and politicians.

Proletarian Dreams and Bourgeois Fantasies: Musical Telenovelas and the Mediation of Subjectivity in Contemporary Lima
Joshua Tucker, University of Texas

Of late, Peru's mass media have been concerned to tap a burgeoning market of Andean consumers. Increasingly, these efforts involve re-mediating existing elements of Andean popular culture, appropriating and filtering it in ways that harmonize with "mainstream" Peruvian esthetics. One outstanding manifestation has been the broadcast of several telenovelas (soap operas) chronicling the lives of musical artists popular among the Andean working classes. Drawing upon the life stories of performers, and the themes of their songs, serials such as Dina Paucar: Fighting for a Dream have been presented as an overdue gesture of social inclusion for Lima's Andean majority.

However, in narrativizing the experiences of working-class performers, these programs create a new reading of their subjects, emphasizing uplifting values of hard work and persistence in overcoming oppression. Such sentiments contrast starkly with the songs of the artists in question, which have been decried for wallowing in misery, celebrating bodily pleasures, encouraging fatalism in the face of hardship, condoning substance abuse, and other purportedly antisocial sentiments. Another reading might therefore position these programs as efforts to control the terms upon which the Andean working class enters the public sphere, suppressing specific modes of pleasure, and encouraging identification with bourgeois narratives of respectability. In this paper, I explore these attempts to fashion Andean proletarians into distinct kinds of consuming subjects. However, I will also attend to the way that viewers resist such subjective re-mediation, via acts of reception that resituate the meanings of these programs, in terms derived from migrant experience itself.

Olympic Performances: Mass-mediated and Participatory Displays of China
Sue Tuohy, Indiana

Like most national states, the Chinese government has enlisted the arts to represent people and place in international events such as the Olympics. The Beijing Olympics already have generated live and mass-mediated preparatory events on a scale that surpasses Olympian. This paper analyzes patterns in musical and cultural performances, mediated and live, leading up to and during the 2008 Olympics. I focus on the intertextual relations created between events and interpretive discourse. These mass mediated and participatory events are patterned on prior events, from previous Olympic Games to China's hosting of international games. China has much experience with mass events and with contests over the ideologies and principles for selection of who, what, and where should represent "China." The Beijing Olympics are like a grand movie, with multiple soundtracks, that intends to bring in the world as extras in its plot. Cultural and entertainment ceremonies and anticipatory advertisements are coordinated by a well known film director. Zhang Yimou began work four years ago with the closing ceremonies of the Athens Olympics and promotional video. Since then, China has hosted competitions for theme songs, and the most well known Chinese music stars have performed them. Venues such as the Olympic Music Park have been created. The avowed goal behind these events is to create a "harmonious, humanistic, and festive Olympic Environment" and to realize the theme "I participate, I contribute, and I enjoy." A team of choreographers, specialists in electronic media and pyrotechnics, and event planners, with estimates ranging up to 30,000 others will produce the Olympic ceremonies. An entire industry has been created to and the population of an entire nation enlisted to realize "the dream."

Darshan: Spiritual Aspect of Hindustani Music
Michiko Urita, University of Washington

Hindustani music is not categorized as religious music; however, inter-religious symbols and sentiments are intertwined with the music. The Hindu
devotional symbol of Radha-Krishna is a central motif of song texts. The lyrics of the compositions are in praise of not only Hindu gods and goddesses but also Allah and Sufi saints. The notion of Nada-Brahman (Sound-God) is shared by both Hindu and Muslim musicians and audiences. It is common to see that Muslim musicians sing in praise of Siva, a Hindu god, with Hindu accompanists on the same stage. Hindustani music is a rare site where both musicians and audiences share trans-religious devotional or spiritual experiences beyond religious boundaries. To survey these innermost feelings, I will conceptualize darshan based on cross-disciplinary research on darshan including Gayatri Chatterjee from Film Studies and my interviews with Hindustani musicians. Darshan is a Sanskrit term, denoting sight of the divine. For Hindus, active viewing of the divine is prominent way of apprehending it. I will apply the redefined darshan—spiritual experiences of being immersed into the sacred through hearing, seeing, and other senses beyond Hindu connotations—to investigate musicians and audiences’ aesthetic feelings during their immersion in music-making and listening. Despite the importance of the hearing in Indian culture, no term exists for that, and distinct phenomenon of the hearing in Hindustani music is understudied. The application of darshan will illustrate how musicians and audiences do darshan of raga in a spiritual realm. Darshan has its roots in Indian culture and is deeply embedded in music.

Displacing the ‘Western’ in ‘Western Art Music’

Eric Usner, University of Chicago

Drawing upon fieldwork, each panelist shows how in different contexts what is commonly construed as “Western art music” (WAM) is being de-centered by its practitioners and consider the corresponding disciplinary implications. Participantly observing from anthropology, the first paper examines ethnomusicology’s apparent disciplinary elision of postcolonial critiques through work on composers in international contemporary music competitions. The second paper also wonders about the omission of certain practices of WAM from Western music scholarship and history, pointing towards. Both look to understand the myopia of Western music scholarship towards the non-Western practices of art music. The last paper also considers questions of the places from which WAM’s history is narrated, listening to how musicicking in present day Vienna localize this practice. By paying attention to the particular, each paper implicitly de-centers the “Western-ness” of the practice, while also implicitly evidencing ideas of the universal in this global musical practice.

Maintaining the Center: Western Art Music as a Viennese Cultural Practice

Eric Usner, New York University

Vienna has long been perceived as the cradle and center of Western art music or “classical music.” Mozart’s famed declaration to his father, “for my craft, there’s no better place in the world,” still rings true among those that people this practice today—be they performers, composers, students, audiences, scholars, or tourists. Discourses about the purpose and place of this tradition embody a range of contradictory and competing uses and meanings at once local, national, cultural, economic, and universal. The Vienna Philharmonic seeks to paradoxically universalize, particularize, and make exclusive “their” music, asserting a cultural property claim. The state’s cultural policy and tourist industry’s marketing cohere to bolster a regional and global perception of Western art music as Austria’s premiere cultural good—for both national identity and private and public economic gain. The recently ended Mozart Year encouraged new takes on the notion of Western art music as “universal,” de-centering a normative subjectivity, its “Western-ness”—by commissioning almost exclusively artists from the “non-Western” world. Drawing upon fieldwork in the “City of Music,” I’ll explore how the place(s) and pursuant meanings of art music embodied within its practices in Vienna offer us a way to map and understand this music’s possible meanings in the new century.

Poetics and Performance: The Intersection of Text and Music in Thumri

Hans Utter, The Ohio State University

The Indian light classical genre of thumri gained prominence in Lucknow during the reign of Wajid Ali Shah (1822-87), but has roots in earlier musical forms. The song text of thumri is important both thematically and as a palate for improvisation; the sonic and semantic content of the lyrics are equally important. Unlike genres such as khyal and dhruwad, thumri’s song texts are intimate and generally in the first-person. The overall mood of a performance is designated by the song-text, which is then amplified and personalized by the performer. The semantic content of thumri expresses the themes of love and longing, often double-coded as both erotic and spiritual. This textual ambiguity is a by-product of Thumri’s long association with courtesans, which has been a source of controversy. This paper will examine the relationship between poetry and musical expression in thumri, wherein the textual content becomes a fluid signifier depending on the context created by vocalist’s emotional expression. During thumri improvisations various techniques of embellishment are employed to change the expressive resonance of the text. These techniques include bol-bant which situates the words in various rhythmical frameworks, and bol-banav which employs differing melodic interpretations of phrases and words to evoke subtle emotional nuances. A
range of embellishments, including zamzama, khatka, murkri, and meend are essential in bringing forth the multiplex layers of meaning implicit or explicit within the song text. The interaction of text and musical expressions are the ground of thumri’s expressive potentiality.

“Themes and Genres in Contemporary Hasidic Women’s Song”
Asya Vaisman, Harvard University

Contrary to popular misperception, Yiddish, the 1000-year-old language of Eastern-European Jewry, is the mode of expression not only of Holocaust survivors, aging comedians, and academics, but also of hundreds of thousands of people in thriving, vibrant Hasidic communities across the world. One of the most popular creative outlets for Hasidim is vocal music. While the music of Hasidic men has been collected, published, and analyzed to an extent, virtually nothing is known about the songs of Hasidic women. Because of a religious law called Kol B’Isha, women are not able to sing or perform in the presence of men, as their voices are considered to be sensually attractive. Thus, Hasidic women also do not commercially record their singing, lest men acquire and hear the recordings. Information about Hasidic women’s music can only be obtained through fieldwork and visits to all-girls schools and camps, where most of the songs are taught. Almost no literature currently exists on this subject, with the exception of Ruth Rosenfelder’s unpublished dissertation on Satmar and Lubavitch women’s music in London and Ellen Koskoff’s work on non-Yiddish Lubavitch music in the United States. This paper analyzes the themes and genres of 120 Hasidic women’s Yiddish songs that I have collected in New York, Jerusalem, Antwerp, and London, and provides a closer analysis of several of the songs. These songs shed light on the values of Hasidic women and their role in their society, contributing to this heretofore underexplored area in the field of ethnomusicology.

Acoustic Differences in Instrument Construction and Performance Practices among Musical Traditions Reveal and Guide Different Aesthetic Attitudes towards Timbre
Pantelis Vassilakis, DePaul University

The presentation will combine acoustical, instrument construction, and performance practice analyses of pieces within three musical contexts (Indian tambura accompaniments, Middle Eastern mijwiz improvisations, and Bosnian gnga songs), in an effort to reveal underlying aesthetic approaches to timbre in general and to one of timbre’s dimensions, aural roughness, in particular. As previously argued, musical aesthetic judgments are culture dependent, based on how each musical tradition chooses to interpret and value contextual, functional, performance, formal, and aural aspects of musical pieces. Timbre, or sound color, constitutes an important aural aspect of music, one that musical aesthetic judgments are often based on. This is evidenced in the elaborate instrument construction techniques and performance practices devoted to the exploration of timbre variations, across musical traditions. Intercultural differences, regarding the meanings and emotions associated with a given timbre, often go hand in hand with intra-cultural consistency of timbre interpretation, reflecting a given musical tradition’s standard understanding and evaluation of sound color. Close examination of musical instrument construction and performance practices, accompanied by acoustical analyses of the relevant sound signals, can reveal the types of musical timbres and timbre variation degrees a given tradition is after, providing insights on the relationship between timbre and a tradition’s musical aesthetic values. The sophisticated ways devised, within the musical contexts addressed in this presentation, to produce and manipulate aural roughness will be contrasted to the limited opportunities for such explorations afforded within western art musical contexts, paralleled by equally contrasting aesthetic attitudes towards aural roughness’s meaning and value.

Reinterpreting the socialist-realist image of Slovak folklore: The ethnomusicology of the film Rodná zem
Jadranka Vazanova, The City University of New York, RILM International Center

The first Slovak color movie Rodná zem (The native country; dir. Josef Mach, 1953) is a dance-musical film about searching for talented traditional musicians, singers, and dancers from Slovak villages, and on engaging them in a newly created professional folk music ensemble. Along the lines of the aesthetics of socialist realism of the 1950s, this film was a celebration of Slovak folklore in its service to socialist ideals. Although the individual stories of the main protagonists are fiction, the film’s representation of the building of a professional folk ensemble in a postwar socialist country reflects some issues that were germane to the process of transforming village performance practices to the domain of staged folklore. Two semantic layers can be identified in the socialist-realist character of the movie: (1) an ideologically determined, celebratory image of Slovakia as a country of singing and dancing builders of socialism, and (2) a valuable ethnographic representation of the situation in Slovak traditional performance practices in the 1950s. The latter includes such issues as village people’s negative attitudes toward professional music making, the status of Romani musicians as professionals in the context of village performance and in the new professional folk ensemble, and traditional roles of women in the patriarchal social and cultural context. My analysis focuses on the ethnological vs. the ideological representation of these issues in the movie, and touches on the film’s reception since the 1950s.

The Regal, Stately, and Enchanting African American Voice
Jenni Veitch-Olson, University of Wisconsin, Madison

From the San Francisco Opera in 1957 to the New York Metropolitan Opera in 1961 and all of the major opera companies in between, critics hailed Leontyne
Price’s debut performances as Verdi’s tragic heroine Aida as “thoroughly regal,” “stately,” and “enchanting.” At the time of her retirement in 1985, writers used the exact same words to describe the American African prima donna assoluta. My presentation asks why is Price regal, stately, and enchanting? What do these adjectives mean when applied to a black female operatic voice? How do these reoccurring characterizations mark her voice as in opposition to the prevailing opera singer? Interested in muddying disciplinary boundaries, I incorporate music-biographic research on blacks in Western art music by Rosalyn Story (1993) and Elizabeth Hadley (2007); studies of Western opera traditions by Carolyn Abbate (2004) and Roger Parker (2006); histories of American-ness and blackness by Ronald Radano (2003) and Naomi Andre (2006); and theoretical approaches to musical performance by Fred Moten (2003) and Richard Middleton (2006). From this seemingly disparate scholarly backdrop, I reveal how the discourse surrounding Price’s musical performance is fraught with reified gendered, racialized, and sexualized tropes of Otherness. In particular, I argue that this use of “regal,” “stately,” and “enchanting” ultimately restricts any theorization of operatic voice to the static binaries of weak feminine/strong masculine, blackness/whiteness, and sexually conventional/sexually deviant.

**Modes of Mystic Motion: The Aesthetics of Movement in Devotional Music for Mevlana Jelaleddin Rumi**  
Vicente Vicente, The Chinese University of Hong Kong

From the nomadic lifestyles of Bedouins and Gypsies to the sacred pilgrimage of hajj, movement plays a fundamental role in Middle Eastern and Islamic culture, informing many aspects of daily life and serving as a principal aesthetic element in all regional art forms, particularly music and dance. This paper investigates the various ways in which the concept of motion is articulated in one of the most iconic musical forms of the region, the ritual music honoring Mevlana Jelaleddin Rumi, the celebrated thirteenth century Sufi saint and poet. Concentrating on the connectivity between movement, ritual, and music, I explore the social, theological, and kinesthetic forms of movement that have shaped the sacred musical liturgy of the Mevlevi Order of Turkey, which today remains the best known assembly of Rumi devotees. Beginning with a brief consideration of the element of movement in the life and teachings of Mevlana Rumi, my discussion investigates the role of pilgrimage and tourism in the Mevlevi tradition before analyzing the spiritual significance of gesture and rhythmic and melodic modulation. I conclude the paper by drawing parallels between musical and social forms of motion, effectively demonstrating the cohesiveness of the aesthetic system within the music culture.

**Dance, Gesture, and Song: Finding Thumri in Kathak**  
Margaret Walker, Queen’s University, Kingston

In nineteenth-century North India, thumri was an evocative song genre performed by the hereditary female artists we often call courtesans. The performance practice of courtesan dance-song in the past consisted of a synthesis of poetry, music, and movement wherein the female performer would illustrate the song’s lyrics with gestures and often rise at the end to dance. By the mid-twentieth century, various political and social forces had contributed to dismantle the dance-song, resulting in disembodied vocal styles and pantomimed dance items most often performed separately from each other. Through an examination of descriptions and illustrations of court dance in several nineteenth-century treatises including Sarmaya-i Ishrat, Ma‘dan-al Musiqi, and Bani combined with procedural knowledge of North Indian dance, this paper will explore the question of choreography in thumri in historic perspective and examine how this material from the past continues to be presented in today’s Kathak dance. Maintaining the repertoire of courtesan dance-song in Kathak while often denying its origins has been a process of choreographic compromises and created traditions that reflect ongoing issues of class, sex, and gender.

**'Dangdut Is the Best': Popular Music, Genre Ideology, and the Middle Class**  
Jeremy Wallach, Bowling Green State University

Dangdut’s hotly contested status as the national music of Indonesia has long been a feature of debates over the appropriate content of a modern Indonesian culture. This paper examines recent representations of dangdut music in the Indonesian commercial mass media, in particular the song and video clip for “Dangdut Is the Music of My Country” (Project Pop, 2003) and the film “Suddenly, Dangdut” (dir. Rudy Soedjarwo, 2006) from the standpoint of an ethnomusicology of popular music genres. I argue that these productions dramatize dangdut’s genre ideology, elements of which I encountered repeatedly during my fieldwork in Jakarta and other cities in Java, by positing a uniquely close relationship between dangdut music and the Indonesian people. Through analyzing the aforementioned song and film and the enthusiastic responses they each received in both their home country and in diasporic Indonesian communities, this presentation explores the cultural place of dangdut in the post-Soeharto era and assesses whether this particular genre, an ambitious amalgamation of international sounds ranging from Indian film song to Anglo-American hard rock to Jamaican reggae (with a smattering of indigenous Malay and Indonesian folk musics) loved by tens of millions of impoverished rakyat kecil (little people) while simultaneously passionately disdained by members of the Indonesian elite and middle class, will ever come to officially represent the Indonesian nation to itself and to the outside world.
Morality and its Discontents: Islam and Dangdut in Indonesia
Andrew Weintraub, University of Pittsburgh

Fundamentalist Islamic groups in Indonesia have historically denounced singers, songs, performance practices, and genres (among other performing arts) for their alleged displays of pornography and eroticism. Recent proposals for an anti-pornography law (RUU APP, 2006), and the call for a fatwa against popular singer Inul Daratista (2003), are just two recent examples in which music has been the focal point of conservative Islamic disapprobation. Dangdut, one of Indonesia’s most popular music and dance genres, has had a stormy relationship with conservative Islam since the genre’s inception in the early 1970s. However, dangdut’s music, texts, and discourse have been defined by Islam in various ways. In this paper, I will trace the relationship between Islam and dangdut by examining the following three areas: (1) the roots of dangdut in vocal styles associated with Islamic chant (pengajian) as well as Islam-related genres (gambus); (2) the tremendous influence of dangdut innovator Rhoma Irama, whose lyrics, stage persona, and public statements advocate dangdut as a forum for communicating Islamic messages (dakwah); and (3) contemporary debates about pornography and eroticism that have targeted dangdut and its singers. Because of its articulation with Islamic-related genres, as well as its association with erotic dancing, dangdut has become a privileged site for understanding debates about morality in contemporary Indonesia. My analysis is based on fieldwork in Indonesia (2005-06), archival research, and interviews with musicians, producers, and audiences.

Cultural Heritage and Musical Intertextuality of “Jiangjun Ling” in Wong Fei Hung Films
Po-wei Weng, Wesleyan University

My paper examines musical intertextuality and cultural representation in the use of the piece “Jiangjun Ling” (General’s Commands) in Wong Fei Hung films. These films make up the most prolific Hong Kong kung-fu movie series, which are based on, partly or entirely, fictional stories about Wong Fei Hung (1847-1924) and have included over one hundred films and TV dramas. “Jiangjun Ling” is a well-known instrumental gupai (“labeled melodies”) that originated in 18th century China, and has been adopted by many musical and theatrical genres. The music conveys multiple cultural meanings, which facilitates the cinematic construction of the main character, Wong Fei Hung, as a regional and then a national hero. In this paper, I focus on Tsui Hark’s Once Upon a Time in China series (six films, 1991-1997), along with examples excerpted from other films and TV dramas, examining how cultural meaning is inscribed through rearrangement and musical inter-referencing. I begin with a sketch of “Jiangjun Ling,” its connection to Chinese traditional performance genres, and how, as a vital component of filmic narrative, it creates heroic, invincible, and fighting-the-“others” imaginations. Subsequently, I lay out the cultural values and ideals that the films have appropriated from Chinese literature and performance genres. Finally, I examine how the piece, through adaptations, placement, and manipulation, provokes in viewers an imaginary national pride and invents a legend of Chinese self encountering the foreign other.

On Your Skin: F*** the USA and the Ethnography within Music Protest
Jesse Samba Wheeler, University of California, Los Angeles

This poster session is designed to encourage a dialogue around unruly ethnographic experiences, especially where the music is intended to cause or express discomfort, or the musicians with whom the ethnographer works stand opposed to something the former represents. When we meet others in research, we inevitably share something of ourselves. But when the arena is one of volatile protest, the dynamics may not follow the model ethnographic encounters of participant-observer. I will talk about my research and music-making in the punk and hardcore community of Brazil and the anti-imperialist protest whose emblem is the song "Fuck the USA!". High emotional stakes confuse any facile self vs. other equation.

Trevor Wiggins, University College Falmouth, Dartington College of Arts

Synecdochal approaches to cultural narratives are commonly accepted as necessary. Colonial and national imperatives for unity have also promoted the presentation of unified cultures. With time and budget constraints, researchers must limit themselves to selective categories or time periods, whether engaged in surveys or case studies. This selectivity can privilege and popularize a portion of extant, active, and inactive genres or performance styles of groups. This panel will argue that attention to these ‘other’ traditions will refine and promote a more accurate scholarly representation of not only the richness and diversity of the peoples’ repertories, but also the ways in which we frame these societies. The discussion will seek to widen the perspective, considering the extent to which this “overlooking” is specific to (West) Africa or more widely applicable. Daniel Avorgbedor will consider “overlooked” performance traditions among the Anlo-Ewe with focus on Tsina (Yewe subgenre), akofade/asafo, and those which are recontextualized and employed in contemporary independent churches. Jill Flanders Crosby will examine the Arará traditions of the Matanzas Province, Cuba, that evolved from the influence of the Ewe and Fon people as a result of the slave trade. Gavin Webb will look at the evolution of Ga folk music which has had a marked impact on popular and neo-traditional music genres in Ghana. Trevor Wiggins will consider the Dagara area of north-west Ghana, where there is no clear division between different Dagara groups or their close neighbors, the Lobi. Frank Denyer, as discussant, will formally respond.
The Vodou Kase (Drum Break) as Moment and Means of Transcendence: Explorations in New York Temples and Dance Classes
Lois Wilcken, La Troupe Makandal/City Lore

Dichotomies and Cartesian-style dualities embedded in theory and methodology undermine a potentially nuanced understanding of transcendence through music. The split between sacred and profane is a case in point. Scholars tend to assume that trance- and possession-like behaviors associated with music indicate a sacred framework. This study begins with the Pat Hall Dance and Movement Class, which meets Saturday afternoons at the Mark Morris studios in Downtown Brooklyn, New York City, and attracts approximately 60 devotees, some professional dancers and other amateurs. On her web site, instructor Pat Hall describes her classes as “an environment and dance community that nurtures, heals, renews, and inspires the body and spirit through the joy of dance.” Ms. Hall frequently engages the ensemble of Vodou master drummer Frisher Augustin to accompany classes. Focusing inquiry on the Vodou drum break—kase, a pattern strongly associated with spirit possession in Vodou—I compare episodes of transcendence that occur in Ms. Hall’s class during the musicians’ performances of the break with possessions that occur in Vodou rites during acoustically similar if not identical performances that I documented previously. Conclusions derive from ethnographic documentation of classes, interviews with the instructor and selected students, and participation in classes as both musician and dance student. I argue that various experiences of transcendence in the class occupy points on a continuum, that the same may be true in the temple, and that an area of overlap may pertain. These statements challenge the sacred/profane divide and bring nuance to notions of music and spirituality.

Place, Performance, and Community in Irish Music
Sean Williams, Evergreen State College

This panel addresses the many ways that place and geography have shaped the performance of Irish music and the different types of communities and relationships formed in dialog with the music of Ireland. A building, a home, a landscape, a border, an “imagined” place, a shifting or transitory space - all can shape how individuals and communities conceptualize and perform their music. These papers examine how the spaces of musical performance and community in Irish music have been shaped by regional, national, and diasporic identifications, as well as by experiences of emigration, travel, and conflict. The panel also problematizes these more typical geographies of musical experience by discussing the ways in which simple definitions such as “regional style,” “nationalist organization,” or “immigrant/diasporic identity” often fail to capture the nuanced experiences of individuals in specific spaces or landscapes.

Performing Masculinity in Ireland and the United States
Sean Williams, Evergreen State College

Joe Heaney was a traditional Irish singer whose circumstances brought him from the village to the city, and later to the United States. In Ireland, gender divisions occurred along labor lines; in accordance with community norms, physical strength (gaisce) was the esteemed measure of a man. While gaisce originally referred to armed combat, the term came to be applied to any outstanding physical or linguistic acts, so that heroic descriptions and songs of valorous deeds were also considered gaisce. Musical ability carried important symbolic capital; those who sang well showed their physical strength in a sublimated display of skill. The 19th century broadside ballad “Morrissey and the Russian Sailor” is emblematic of gaisce; it tells the story of a prizefight in which an Irishman defeats a Russian. The song celebrates the physical strength and endurance of the Irishman against highly unfavorable odds. Such a portrayal of ethnic victory epitomizes values of gaisce, but also contributes to and problematizes the Irish-American stereotype of the “Fighting Irish.” This portrayal of Irishness was one that upwardly-mobile Irish-Americans wished to cast off, yet its frequent performances during the Cold War underscored powerful tensions. This recitation of great deeds follows a much older Irish pattern in which the word is more important than the deed, and the powerful are made more so by their celebration in song. This presentation will focus attention on the politicization of masculinity, using one man and one song to reveal the performance of masculinity across two cultures.

“Western Art Music in Uganda: A Music of the Other?”
Suzanne Wint, University of Chicago

Non-Africans uniformly express to me their surprise at not only the quality of Kampala’s Western classical music scene, but even the fact of its mere existence. Despite a 130-year history, the Ugandan practice of Western art music has garnered very little attention outside Uganda. Indeed, the practice of Western art music in Sub-Saharan Africa generally has received attention in music studies only from ethnomusicologist-composers born in Africa (e.g. Euba, Uzoigwe, Omojola, Dor, Sadoh). Treatment north of the Sahara would suggest the racialization of Western art music into a sound of whiteness. Fieldwork in Uganda in 2006-07 yields a very different view. Drawing on interviews, questionnaires and participant-observation with Western classical performing groups and music schools in Kampala, I consider the continuing encounters between “Europe” (the West) and Uganda through Western classical music. Originally introduced through Christian missionaries from Europe, this music is now being taught to European diplomats, NGO workers and their children by Ugandan-trained, Ugandan performers of Western classical music. Operas by Mozart or Nicolai use Ugandan dress and props, telling stories very familiar to the Ugandan audience. Entries in Western
common practice style represent Uganda in the search for the East African Community Anthem. “Expatriate” non-Africans play supporting roles in Kampala’s classical scene, but for Ugandans, Western classical music is clearly their own.

Chayankupaq—“So that the Sound Arrives”; Spirit Essence that Manifests in a Singing Technique in Q’eros, Peru
Holly Wissler, Florida State University

The people of the Quechua community of Q’eros in southern Peru sing in such a way that is recognized by their neighbors, even one valley over, as “uniquely Q’eros.” In the past, their unusual music and traditional “Inka” ways earned them the label of “brujo” amongst nearby Andean people. Due to their centuries-old exploitation of three ecological zones on the eastern watershed of the Andes, they have been self-sufficient in ways other Andean groups have not. Therefore, their degree of acculturation has been less, which has fostered the maintenance of ancient Andean customs and awareness of their own ethnic identity. This “Q’eros-ness” is heard in their musical production. In singing, they use a vocal technique which they call "aysariykuy", "to pull" in the indigenous Quechua language. The "pulling" of the sound is the sending out of their own life force through breath (samay) to connect with the spirit world around them, particularly the Apu (mountain spirits) and Pacha Mama (mother earth). This paper explores the animal fertility rituals in Q’eros, and how fundamental Andean concepts such as animu (spirit) and samay (animating essence) work together in communication with the powerful deities who determine life quality, and how these concepts manifest in a unique vocal technique and singing style.

Symbolic and Social Power: The Gnawa in Morocco
Christopher Witulski, University of Florida

The Moroccan state and its population conceptualize artistic and religious performances based on their own (or inherited) judgments. Thus they construct, maintain, and reproduce a web of convergent meanings and identities taken as “Moroccan.” This paper examines the transformations in Gnawa musical culture as its increased exposure in national and international arenas highlights its place as one particularly visible strand of this web. Through the continuous historical commodification of the sounds in market squares and festivals the performative stages change. This, subsequently, allows for a flexibility of meaning as musicians and producers strip away those aspects of Gnawa tradition that hinder popular acceptance and marketing. These range from syncretism, deemed unacceptable throughout other parts of the nation, to the Islamic subject matter and character, unappealing to European and American audiences. I will investigate the emergence and acceptance of an "official" Gnawa identity linked to state-sponsored events and international popular music industry. Here, I look to discern whether national and international interests have commodified Gnawa music to the extent that it now exists as a separate reified and idealized form. With Moroccan racial discourse privileging Arab/Berber continuity, how effectively does this provocative musical symbol provide for its topic, the Gnawa? Has commodification transformed the representation of a localized identity into a national or cosmopolitan one? This paper will explore connections between music and society, between performance and reality, and between the Gnawa and their countrymen. It will illuminate the ways in which a nation of ethnic variation is able to navigate the contradictions held within hybridity, and the ways in which a people can and do work to improve their lives and those of their families.

Retuning Nationalism: Popular Music and Uyghur Identities in Northwest China
Chuen Fung Wong, Macalester College

Studies of popular music in de-/nationalizing societies have attempted to understand how stylistic genres locally identified as popular have organized specific cultural experiences and distinctive structures of feeling in de-/nationalization processes. Following this line of inquiry, this paper examines how the popular music of a Central Asian society is deeply engaged in its bid for cultural and political sovereignty. It concerns the young yet extremely vibrant popular music industry of the Uyghur—a group of Turkic Muslims in northwest China where they are unwillingly one of the fifty-five recognized minorities. Indebted to myriad Middle Eastern and Central Asian influences, Uyghur pop assumes a variety of vaguely defined styles—from folksy ethno-pop to hard-rock and hip-hop—speaking to the fragmented Uyghur subjectivity in contemporary China. Based on fieldwork among musicians, producers, and cyber-communities, this paper looks at Uyghur pop as a venue where nationalistic sentiments are not simply forged and evoked, but also complicated and contested by the incessant demand for musica exotica by the well-off, albeit much-detested, Chinese tourists and consumers. Examples are drawn from several phenomenal pop singers—particularly the legendary Abdulla Abduréhim—to demonstrate how Uyghur pop has worked to redraw national boundaries and redefine cultural resistance. Not only did old bifurcations—Uyghur/Chinese, traditional/popular, and indigenous/foreign—cease to constitute musical creativity and prescribe stylistic changes; hybridized styles also evaded critiques of cultural in-/authenticity and survived stern censorship, refashioning a more nuanced yet less untroubled embodiment of nationalistic feelings.

President's Roundtable 2008: SEM and American Imperialism
Deborah Wong, University of California - Riverside

SEM has a troubled relationship with its international identity. The vast majority of our annual meetings are held in the U.S. and our chapters are all in the U.S. as well. The membership survey done in 2002 revealed that approximately 73.6% of our membership at that time lived in the U.S. Non-American members sometimes feel that the annual meetings are a bit aggressively focused on American graduate students searching for American academic positions. Yet many (American) SEM members are passionately committed to the international character of SEM. A proposal to rename it "the American Society for Ethnomusicology," informally put forward by then-
President Tim Rice in 2004, met with instant and fervent opposition from both American and non-American members for a host of reasons. The 2007 ballot for SEM officers contained a remarkable number of non-American candidates, presumably because the nominating committee made a point to look beyond the majority American membership. But SEM also has a long history of denying the many ways that it is profoundly and blindly American. Non-American members sometimes see American ethnomusicologists as overly focused on cultural theory and question how this plays out when the SEM program committee makes decisions about paper acceptances for the annual conference. What’s considered good or cutting-edge work is deeply shaped by intellectual agendas that are local, regional, and national. The panelists will address the ways that American imperialism shapes SEM. From intellectual hegemony to the socioeconomic/military complex of an imperial U.S. that has very real effects, how could SEM address these tensions more pro-actively? How might SEM better address its Americaness in an anti-imperial manner? Are we camouflage this mostly American society as an all-encompassing international body? How might we model a different kind of American presence that reaches across nationalist ideologies while actively interrogating its own provincial character? In short, this panel calls for a critical pedagogy of anti-nationalist response. Panelists will explore a critical and reflexive anti-nationalism that acknowledges the tensions built into the core values of SEM as a site of critical humanism.


Aja Wood, University of Michigan

Prior to its independence, Ghana existed under European control for over 480 years. Renowned musicologist and composer J.H. Kwabena Nketia questions idiomatic traits and the extent they play in newly composed music during this very period in some of his notable work. This paper seeks to expand upon these ideas while also considering political, cultural, and social factors surrounding such a significant change in both Ghanaian and African Diasporic history. As Robert Elliot Fox notes, the African Diaspora and construction of its identity are situated exactly between routes and roots. Ghana serves as a significant location within the African Diaspora, as one of the last destinations for captives, prior to being brutality transported to the Americas. This African nation thus represents both route and root. During the extraordinary time of Ghana’s liberation, much change occurred as Dr. Kwame Nkrumah, with his party, removed British power to become the first president of Ghana. Nkrumah was also one of the most influential Pan-Africanists of the 20th century. There was a shift not only in politics, but also in cultural aesthetics, national, and diasporic identity. I propose that music, performers, composers, and scholars are impacted by and impact the social process and discourse surrounding major paradigm shifts in society. Therefore, I will examine the scholarship, and music of J. H. Kwabena Nketia together with known Ghanaian musical traditions to explore the intersection of music, scholarship, national identity, and discourse surrounding this historically significant time within the Diaspora.


Jessica Wood, Duke University

As an idealized emblem of European heritage, the harpsichord occupied the imaginations of many upper and middle class white New Englanders during the 1960s and 70s. Many U.S. magazines and newspapers of the period fetishized the harpsichord as a tangible form of endangered, pre-Revolution cultural memory, a link to learned and luxurious human origins. Within media-savvy Northeastern harpsichord communities, builders draw on ideas of elevated social class and cultural purity in their appraisals of various building approaches; they developed these ideas in critiques of “hybrid” designs, “crude” acoustics, and synthetic materials of mass-produced, lower-cost harpsichords. Additionally, some Boston-area builders revived Old World imperialist lingo to assess modern replicas; for example, the term “Chinese copy” designated instruments slavishly mimicking superficial aspects of antiques. Drawing on interviews, correspondence archives and demographic surveys of 1960s-70s builders, this paper shows how a particular U.S. cultural identity emerged through debates around purity of the forms and materials of antique European harpsichords and their replicas. While many of these New Englanders shared educational and professional backgrounds, magazine subscriptions, record collections, disenchantment with p

Techniques of Consumption: Rethinking Kids and Commercial Music

Jennifer Woodruff, Duke University

This panel focuses on the social contexts of children as mass media consumers. Consumerism is a charged topic in contemporary discourse about children, education, and media, with many commentators identifying childhood as a vulnerable position from which to confront an onslaught of marketing cynically targeted at children and their overworked caregivers. While sensitive to the power imbalances inherent in childhood participation in capitalist entertainment, the papers on this panel present ethnographic perspectives on kids’ consumption of commercial music to emphasize situated social practices and complicate narratives of passive reception or active resistance. The "techniques" by which children consume commercial music, whether sharing portable music players at a small rural Vermont public school, incorporating lessons from educational media into their own musical language in South Africa, or integrating elements from hip hop songs in their conversations and activities at a Boys’ and Girls’ Club in North Carolina, are more often directed toward the complex immediacies of local sociability than...
to the hegemonic forces structured into media texts and commodities. Therefore, we are particularly interested in how practices of commercial music listening shape children’s everyday relationships with peers and adults and position them among interdependent and competing structures of power, including families, schools, communities, nationalities, media networks, and race, gender, and class. Examining the contemporary exigencies of childhood consumption, we find among children an important site from which to reconsider agency, sociability, and context in the everyday life of capitalist culture.

"I was like . . . .", Girls Reframing Hip Hop Identity Politics through Movement, Gesture, and Melodic Reference
Jennifer Woodruff, Duke University

Hip hop surrounds the African-American girls at the John Avery Boys and Girls’ Club in Durham, NC, in most aspects of their lives. Girls relate to peers and adults in the context of hip hop’s dress, talk, movement, and attitudes. They sing and dance along with the radio, CDs, and mp3s whenever possible. This paper, however, considers girls’ consumption of commercialized hip hop when music is not playing. While the music is off, girls continue to incorporate hip hop’s sounds, lyrics, and movements into conversations and activities, attesting to both the significance of hip hop in their lives and the skill with which they listen. A small gesture might make a girl think of a movement from a music video, and soon she and all her friends will be singing the accompanying song. The hook of a song, the catchphrase from its lyrics, or a dance’s signature movement are sprinkled throughout conversation, and are often used as quick references to certain situations or past events. In this paper, I consider how such practices integrate hip hop into girls’ real lives. I focus specifically on how girls use pieces of song to reference and comment upon celebrity personalities and the ideologies of race, gender, and sexuality that are mapped onto celebrity bodies. In this way, girls comment upon and “speak back” to hegemonic ideologies of black female sexuality in popular media.

New Tools for Visualizing Musical Timing
Matthew Wright, University of Victoria

As the theme of this year’s conference is “Ethnomusicology Beyond Disciplines,” it is fitting to consider contributions from computer science, signal processing, and data visualization to Ethnomusicology’s concerns. The design, development, and usage of computer tools that have the potential to assist in ethnomusicological research has been called “Computational Ethnomusicology,” and in that vein we present a collection of novel visualization tools that automatically produce visual representations of musical timing in an empirical, quantitative way, given recorded sound and/or listeners’ real-time annotations of a recording as input. Such deterministic techniques can suggest new interpretations of the music that would not otherwise be apparent. So far we have applied these tools to two different kinds of metric music: Afro-Cuban percussion and North Indian sitar. For the former we use signal processing techniques such as matched filtering and sub-band processing to isolate the notes of the clave instrument from other sounds in a full ensemble recording. For the latter we use a special sitar outfitted with sensors that continuously detect the force of the right thumb resting on the instrument (which indirectly indicates the pluck direction) as well as which fret the left hand is fingering. We propose “bar wrapping,” which charts continuous parameters such as note beginning times against a time axis that has been broken at a fixed metric location and then stacked vertically to facilitate visual comparison of activity that occurs in the same metric position on subsequent cycles.

Tones, Language, and Music: The Role of Tonal Inflection in Taiwanese Art Songs
Hui-Ru Yang, Troy University

Taiwanese is a tonal language in which meaning is dependent on differences in the pitch, length, and strength of vowel sounds. For example, the morpheme “ting” can mean lamp, top, to nail, bamboo, pavilion, to settle, or special, depending on which of seven tones is used. In addition, there are extensive rules governing the alteration of tones depending on their placement within a word, phrase, or short sentence. The use of seven tones and complicated rules for tone substitution make Taiwanese more complex than most other tonal languages, including Mandarin, which uses only five tones and has simpler tone-changing rules. Given the complications of tonal inflection in Taiwanese, word meaning could easily be altered by musical settings and performances that contradict the proper inflection. Thus, composers of Taiwanese art songs must match musical and linguistic inflection, while singers must add specific ornamentation (typically not notated) in order to follow the intonation of the text. This lecture recital will briefly introduce the basics of Taiwanese tonal inflection, explain how vocal lines should be ornamented depending on which tones are used, and demonstrate this performance practice in two songs by Hsiao Tyzen [siau7 tai2-jen5], one of the most important contemporary Taiwanese composers. Hsiao was the first composer to focus on Taiwanese, as opposed to Chinese, art songs. His vocal music combines native Taiwanese folk elements with Western compositional techniques, drawing upon both Taiwanese folk songs and elements from the Romantic era, and blending diatonic, chromatic, and whole-tone materials with more typically oriental pentatonicism.

“Bangin’ for Christ”: Money, Morality, and the Evangelical Hustle in Gospel-Hip Hop
Christina Zafagna, University of California, Los Angeles

I examine how anachronies of religious belief interact with practices of production, consumption, and marketing throughout gospel hip-hop networks in Los Angeles. Automatically dismissed by mainstream rap labels or relegated to a niche category within a major gospel division, gospel hip-hop is not big business. Christian rappers engaged in the twin projects of musical missionizing and marketing often mediate an embattled nexus of religious morals, sentiments, and affiliations that complicate purely economic notions of success and visibility. Furthermore, the ethics and logics of evangelism initiate a complex range of seemingly impractical and unfeasible financial practices that point to radical (re)conceptions of the circulation of money.
through time and across space. I analyze the everyday flows and monetary exchanges involved in the performance of gospel hip-hop across the fractured, shifting urban terrain of Los Angeles, from the allocation of “formal” church offerings, to informal “love offerings” given to artists, to gospel rappers’ repeated denials of payment for their CD’s and musical services, to spontaneous gestures of generosity and resource sharing. How does money (or the lack/absence of money) structure bonds of religious affect in communities of faith? How do the lived geographies and economic practices of gospel hip-hoppers inform, define, and disrupt the socially constructed and policed boundaries between the sacred and the profane, Christianity and hip-hop, ministry and entertainment, the church and the streets? These questions may illustrate how financial interactions done in the name of the sacred engender mutating partnerships of power between music, business, and the public sector.

**Erhu as Violin: An Identity Crisis of China's Representative Musical Instrument**  
*Shuo Zhang, University of Pittsburgh*

Erhu is known internationally as a symbol of Chinese music. While the instrument has a history of nearly a millennium, its solo repertory in concert performance developed only in the past 100 years or so, drawing upon traditional Chinese material. The enormous influence of Western culture arrived with the open door policy of China in the late 1970s gave rise to new trends of Westernization in the Chinese instrumental music. Erhu, due to its similarity to the violin, underwent great transformation, particularly in its playing technique and repertory on the concert stage. During the decade of 1980s, erhu musicians began to perform arranged violin repertoire. Pieces like Zigeunerweisen and Carmen Fantasy became standard erhu concert repertoires, and also as a symbol for the virtuoso of erhu playing. Other influences include an imitation of the violin to perform standing up, allowing greater bodily movement and stage presence. The violin repertoire has become the major requirements for the students of the top national musical institutions training professional erhu musicians. Meanwhile, the composition of new works for erhu and Western symphony orchestra or erhu and piano is becoming a common practice. Is the erhu and its repertory still Chinese? Through musical and contextual analysis, this paper will explore the issue of the identity of erhu music as it undergoes the process of Westernization in today's global context.